



OSIJEK 2020
AXIS OF THE
YOUNG GENERATION

OSIJEK CANDIDATE CITY
EUROPEAN CAPITAL
OF CULTURE 2020



Pedunculate oak

Quercus robur, a monumental deciduous tree, typical for habitats in deep, sandy, fertile and mostly wet soils with high groundwater levels. Spačva, an old forest north of the Sava River, between Vinkovci and Županja, is a remnant of vast Pannonian woods, and the oak itself symbolizes stability, durability and metaphorical uprightness in rising above the problems of everyday life.



Slama art

'Slama' Festival is a sculptors' colony that cultivates land-art sculptures made of straw, burnt on the last day of the colony. Straw is also a medium of artistic expression of the art colony from Tavankut near Subotica, where straw paintings are made



Tibor Sekelj

the last classical geographer, ethnographer and explorer, promoter of Esperanto, a polyglot, and citizen of the world, who called Subotica his home



Annual carnival bell ringers' pageant

original carnival ceremony that includes scary masks, inscribed in 2009 on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity



Orion

anthropomorphic figure representing the Orion constellation, found at the bottom of the Vučedol terrine, the basis for understanding of weather cycles. Vučedol culture also created the first and very precise Indo-European calendar



Tomislav Gotovac

Croatian conceptual and multimedia artist, a film maker, an actor and performer, born in 1937 in Sombor



Rudina

Romanesque church of St. Michael with cantilevers and ashlar – human heads, from the 12th century, represents the richest accomplishment of Romanesque sculptures in continental Croatia



Culture 20,21

the symbol of Novi Sad's candidacy for the European Capital of Culture 2021



Two gold coins

Cibalae, today's Vinkovci, was the birthplace of two Roman emperors



Croatian Academy of Sciences and Arts

the highest scientific and artistic institution in Croatia. It has, in its coat of arms, an image of the man credited for its modern organization and its benefactor, the great bishop and reformer Josip Juraj Strossmayer, who was born in Osijek in 1815 and died in Đakovo in 1905



Vučedol calendar

a ritual terracotta vessel with carved ornaments, dated to 2600 years BC, depicting six constellations at sunset, and dividing the year into four seasons and 12 months



Four gold coins

Sirmium, today's Srijemska Mitrovica, was the birthplace of four Roman emperors



Medressa in Tuzla

educational institution in Tuzla from the time of the Ottoman rule



Julije Knifer

one of the most significant Croatian artists of the 20th century, a co-founder of the Gorgona Group and a participant in the subversive exhibition New Tendencies, born in 1924 in Osijek



Bauhaus

two prominent creative individuals from the school founded by Walter Gropius were born in two Baranja villages, only ten kilometres apart



Victor Vasarely

the father of Op-Art, was born in Pécs in 1906



ECOC 2010

the symbol of Pécs, European Capital of Culture



Limes

border fortification system encompassing almost the entire world known at the time, built in the empire viewed as the cradle of western civilization



Albert Einstein

he spent the most creative years of his work at his wife's parents' home in Novi Sad



Dove-partridge

is a ritual terracotta vessel from the Eneolithic Vučedol culture. Today, it is the symbol of peace and of Vukovar, a town in the vicinity of which it was discovered.



EXIT

Europe's major summer rock festival held in Novi Sad since 2000



HUNGARY



Limes

Part of the great fortified border defence of the Roman Empire, situated in the area of today's Croatia and Serbia. It comprises Baranja and Symria. Within the ECOC 2020 programme, limes will, as common denominator, connect the region's cultural potentials through different programs.

SUBOTICA

Subotica

It is ethnically most diverse, multi-cultural town in the region. Osijek's sister city. Its suburb, Tavankut, with predominantly Croatian population, is world-renowned for wheat straw paintings.



Sombor

Multi-cultural town in Bačka, with the highest percentage of cultivated green areas per inhabitant in Europe. Sister city of Osijek, Vukovar and Tuzla.



20,21

the symbol of Novi Sad's candidacy for the European Capital of Culture 2021

Novi Sad

The capital and the economic, cultural, scientific and transport centre of the Serbian autonomous province of Vojvodina. During the Ottoman occupation of the Balkans, the city was the cultural centre of Serbia, and in the 19th century, it was also the centre of the Enlightenment movement, which earned it the nickname 'Serbian Athens'.



SERBIA

BOSNIA AND HERZEGOVINA



Tuzla

Multi-ethnic, yet tolerant town of writers and painters. For millennia it has prospered from vast salt deposits nearby. This is evidenced by its Latin name Salines, Croatian name Soli and its modern-day name Tuzla, given to it during the period of the Ottoman rule. Sister city of Osijek, Sombor and Pécs.

THE ECC REGION OF OSIEJK OXYGEN 2020

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Mayor's Foreword



Osijek. I am certain that there is no better place for living than our city. The others may be larger, livelier, richer, even infrastructurally better equipped. However, the soul of our city makes it wonderful. The years behind us, the period during and after the war, followed by the period of transition have left deep wounds to this beautiful soul. Like a faded photo, we often watch Osijek as a pale picture of something it represented few decades and even centuries ago. The chance for Osijek to become the European Capital of Culture presents also its opportunity to experience strongly desired change. And here I do not mean the change in a urbanistic and municipal sense, but rather the change in perception of the city in the eyes of its inhabitants. The prestigious project of the European Commission has proven to be a catalyst of cultural, social and economic development of the cities that succeed in its implementation. This is the change I wish for my city. Opening of our cultural institutions and their tighter linking to independent cultural stakeholders, creating a synergy which contributes to stronger and quicker development of creative capacities. Osijek as a university centre wants to base its development on knowledge and creative industries, as well as on fast-growing ICT sector. All that we inherited from

the previous generations, which can be summarized in a form of natural and cultural heritage resources in its widest sense, needs to be seen as a potential in the function of the development of new industries and innovative cultural forms. The culture close to the citizens, without elitism, with a great deal of creativity is a guarantee of the development of new audience social activism. We want to decentralise and democratise cultural contents, bringing culture to every corner of our city and region, because it has proven itself too often that culture can and must be the initiator of the dialogue and the bridge between seemingly opposing sides. My experience in leading the process of Peaceful Reintegration of the Danube region of Croatia is a constant reminder that the dialogue, reconciliation and tolerance pave the way towards the happier and more successful society. Osijek's candidacy for the European Capital of Culture 2020 title has united its cultural and political scene, I even dare say the whole society around an idea - the idea of progress. I am grateful to the European Commission for this opportunity. No matter what the final result of this call will be – Osijek comes out as a winner anyway!

Ivan Vrkić,
Mayor of Osijek



Basic Principles

Why does your city wish to take part in the competition for the title of European Capital of Culture?

There are at least 108,048 reasons for Osijek 2020! Each of our reasons has a name... and each can tell his/her story...

And the story goes...

This area, being inhabited practically since the dawn of time, has always been a part of man's prehistoric migration routes. The crossroads of routes and, at times, of civilisations has always been a place for travellers to stop, and for those living here to provide any kind of service to them. This position of a contact area between north and south, east and west; this bridge between regions, both metaphorical and literal, represented just as much a blessing as it did a curse for its inhabitants throughout millennia. The fact that it represented a bridge between cultures, as well as

the magnetic appeal of this area, resulted in a history of meeting and mixing of cultures from various parts of Europe, coming together precisely in this place. There is a strong community of Hungarians, Germans from the Danube region, as well as descendants of Germans, Austrians, Czechs and Slovaks who moved here to work as state officials or in search of business success, Serbians who settled in the area while fleeing from the vengeance of the Turks, and also Jews, refugees from Ukraine and Russia during the October Revolution, as well as Transcarpathian Rusyns who came to these areas in 17th and 18th century. Diversity of cohabitation of cultures, nations and religions, as well as their cultural exchange that took place in this area made it creative and productive, but occasionally it resulted in conflicts, often with severe and bloody consequences. The last war in the territory of east Slavonia has left deep-rooted consequences in terms of mutual relations of the nations in the region. **Mistrust, intolerance, even animosity.** Even in this human microcosm it is needed to build bridges.

This region's own cultural richness, accumulated throughout centuries in a very specific environment, has also become enriched by the specific creativity of European pluralist continuities. In fact, there are few places in Europe where one can see such a varied pluralism in such a small area, as a sort of European case study.

Osijek European Capital of Culture 2020 would be a metaphoric **new bridge which would re-establish the severed connections and relations among people of various nationalities and religions of southeast Europe, and establish some new, never before achieved connections.**



The very idea of Osijek 2020 has continuously and successfully generated new social, cultural, urban, administrative and economic innovations, all aimed at overall development. Osijek's candidacy for the title of European Capital of Culture is a process of recognizing and activating all unused potentials that exist in the city – institutional and individual ones, public, civil and private ones, and a synergy of those potentials. Through the preparation and implementation of candidacy projects and programmes it undergoes a transition toward a post-industrial society, for which it has all the required resources and lacks only integrative energy. **From a city it now is, Osijek is becoming the city it should be, the improved version of itself, a city that has poised itself to take a new breath and start breathing on its own.**

The main idea behind the candidacy for European Capital of Culture

2020 has been motivated by integration and cooperation of creative forces of the city and the region, which relies on the young generation, whose perspectives differ from existing ones. A different city, freshened and invigorated (by culture!) is symbolized by Oxygen (O₂), the synonym for a **vitally important gas of the same name**. The emphasis of this slogan lies in the fact that it is associated with expediting all desired processes. Based on digital platforms, on establishing a culture of new dialog and reconciliation, with achievement of sustainable growth and development, Osijek O₂ gives an opportunity to all generations to live in a successful, competitive and connected city, both on European and on global scale. While at the same time applying the top-down and the bottom-up approach, Osijek O₂ enables a multidimensional level of change, and the facilitators of change are

*“Tell me and I forget,
teach me and I may
remember, involve me
and I learn.”*

Benjamin Franklin

interconnected and networked individuals, **who can have different roles at the same time**. When all project holders “start breathing”, so will the entire city:

O₂ CITIZEN – is more than just a person with an address in the city. He or she is an individual who actively participates in the planning, designing and redefining his/her city, changes his/her city and, in doing so, changes him/herself as well. An O₂ citizen takes part in political decision-making, co-creates cultural events, provides positive thinking, changes its actual and virtual environment and offers his/her own ideas and solutions.

O₂ ARTIST – creates more than just an artwork, a product of cultural activity or cultural and creative industry. With his/her activity, an artist changes the city which becomes a stage, an atelier, a studio, but also a work of art in its own right. An O₂ artist facilitates this change by redefining the city, but also him/herself.

O₂ VISITOR – becomes an active participant in urban life, rather than just an observer of events. An O₂ visitor provides an opportunity for decomposition of cultural and creation-shaping of creative tourism, where each visitor changes the city, while also at the same time the city changes the visitor.

O₂ ENTREPRENEUR – makes use of business opportunities offered by the local, regional, national, transnational and global market. He/she participates in the development of its region by creating solutions for current cultural, environmental, social and economic issues.

O₂ ADMINISTRATOR – stimulates participative democracy and improvement of communication with the citizens. Osijek's candidacy for the title of European Capital of Culture 2020 provides an opportunity for inclusion of citizens

in decision-making processes and for adoption of new thinking patterns and implementation models.

O₂ JOURNALIST – media space becomes a platform for constructive polyphony without manipulating information. An O₂ journalist acts in the interest of truth and of all citizens, **conveying** rather than **creating** an image of reality.

Culture is our oxygen. Oxygen is something everyone should be equally entitled to. This candidacy is our opportunity to fight for it! To fight for culture to become a developmental function, the basic leverage toward urban and regional development, not only in cultural but also in social and economic sense. To fight for culture to connect Osijek with Europe and the world, and to open up the city to positive initiatives. **In this concept, culture goes back to its etymological point of origin and the Latin term “colere”, which means care for land/ Earth, its cultivation and growth; but at the same time it places itself in a global digital context.**

Oxygen will “vascularise and oxygenate” the basic platforms of activity of our project holders:

GOVERNANCE O₂ – re-examination of models of governance in the field of culture, economy and public administration, as well as the overall society, is one of the main focuses which will enable the achievement of the objective of OSIJEK O₂, a city of good “circulation”. Modernization and digitalization of the governance process, with simultaneous democratization thereof, is the principle behind Osijek's candidacy for European Capital of Culture, but also one of OSIJEK O₂ ultimate objectives.

SPACE O₂ – The relationship between space and non-space, public and private, virtual and real, rural and urban, central and peripheral, and the increasingly

Osijek used to be one of the strongest industrial centres of Croatia in 19th and 20th century, a city where traditional know-how constantly provided the continuation of economic tradition. At the end of the 20th century, Osijek experienced the hardships of war, causing it to lose its (by then) mostly positive development curve. War destruction provided a traumatic expediting of the diminishing power of the industrial era, and the consequences of the destruction made identity reintegration harder. The elderly recall with nostalgia the times lost - the better days, while young generations find it very hard to envision any kind of perspective for the future. This has directly contributed to the general public's ambivalence toward inclusion in the European framework.

Nowadays Osijek lags behind not only the world, but also the rest of Croatia when it comes to its economy and its perspectives. It is not only behind other cities one usually compares it to – Split, Rijeka and Zagreb, but also behind the Croatian average. The current economic structure is traditional, involving products of relatively low technological level, mostly suited only for local consumption. There are only several industries whose products can compete outside the local market. Positive examples from the business incubator cannot, at this rate, contribute to an economic turnover. The problems that are present in the economy are also reflected in the culture sector.

blurred borderlines between these opposing concepts are given a new opportunity in OSIJEK O₂ for re-examination and redefinition, with special emphasis on the environment and its conservation, in urban, suburban, periurban and rural context and in the context of pristine, untouched nature. OSIJEK O₂ is more than just an opportunity to re-examine the spatial properties of Osijek, but also of all cities in Europe which are faced with similar doubts.

ECONOMY O₂ – the European Union and the whole European continent are faced with low economic growth resulting from years of recession, and the Republic of Croatia, as the most recent member of the EU, is especially affected by negative trends. Osijek, as the biggest city in the east of the country has been experiencing a long-lasting economic discontinuity in comparison with the central regions of the country, and the conditions of an economy in recession

further emphasise existing problems. OSIJEK O₂, with its project holders and dimensions, is an opportunity for creation and realization of a new model of economy based on sustainable development, digital platform and cultural and creative industries.

Osijek approaches the candidacy for the title of European Capital of Culture as a bifurcation point, as an opportunity to reverse the current, mostly negative trends, an opportunity offering a solution for the all-encompassing social and economic crisis, with great implications for all segments of urban life.

The consequence of implementation of the European Capital of Culture programme is the creation of a city of happy and content individuals, no less than 108,048 “new” citizens of Europe.

Does your city plan to involve its surrounding area? Explain this choice.

Osijek perceives and implements its candidacy for the European Capital of Culture multidimensionally. Logically, one dimension is urban and suburban, and it includes the city and its surrounding area. Another dimension is regional and it includes Osijek-Baranja County, Vukovar-Srijem County and other neighbouring counties within Croatian borders. Baranja, Vukovar, Vinkovci, Ilok, as well as many other towns and villages in the region add diversity to the candidacy.

The third dimension is transregional and transnational. It comprises Danube and Pannonian regions and is emphasized by the fact that Osijek's candidacy is supported by partner cities from four different countries. Via partner cities, Hungary, Bosnia and Herzegovina, Serbia and Croatia are included in Osijek's initiative. This form of cooperation in Osijek's candidacy is a social novelty, with great potential for rapid beneficial influence on still fragile relations between the mentioned countries – except for Hungary, with which the relations are excellent on all levels. This particular circumstance announces much more significant social results in the field of establishment of good neighbourly relations.

SPATIAL DIMENSION: PECS, OSIJEK, NOVI SAD, TUZLA

The circle of partner cities (Pecs, Novi Sad, Tuzla) that support Osijek's candidacy for European Capital of Culture certainly contributes a great deal to Osijek's motivation to become a candidate. The candidacy of Osijek, inspiring and attractive to cities of three different countries, represents a unique challenge. In terms of that

attraction, the spatiotemporal conceptual axis is key. Hungarian city of Pécs was the European Capital of Culture in 2010, Osijek is making an effort to become the European Capital of Culture in 2020, and Novi Sad, in Serbia, has the ambition to become the European Capital of Culture in 2021. Space shared by these three cities is characterized by similar cultural visions and mentality, and the cities themselves have continuously shared similar ideas on representation of multicultural dialogue, and are ready to be presented to the European public individually.

TIME CONTINUITY: 10, 20, 21...

The space-time component of cross-border macro-regional candidacy is a unique and effectively dynamic setting of the concept of the European Capital of Culture, with its title in 2010, introduced, the essential issues of coexistence and cooperation in the region, and Novi Sad will, if awarded the title in 2021, just like Tuzla in the future, continue what will be accomplished in Osijek in 2020.

NATIONAL AND PAN-EUROPEAN DIMENSION

The fourth dimension comprises all the cities counter candidates of Osijek for the title of 2020. Their chosen cultural projects, planned as part of their candidacy, will be integrated, as guest programmes, in Osijek's programme concept, thus enabling indirectly the whole of Croatia to be the Capital of Culture.

The fifth dimension of the candidacy is pan-European and includes the sister cities of Osijek across Europe. New friendships and partnerships are established continuously, at the level of cities, regions and institutions – which gives the candidacy a wider

“One’s destination is never a place, but a new way of seeing things.”

Henry Miller

European dimension. Partnership with the cities in the Republic of Ireland, as co-holders of the title of European Capital of Culture 2020, reinforces the Osijek O₂ pan-European concept.

Last dimension of Osijek O₂ is a digital one, covered by a part of the programme concept. As its name suggests, it is global and universal.

[Explain briefly the overall cultural profile of your city.](#)

At the time of applying for the title of the European Capital of Culture, the culture of Osijek is, for the most part, **centralized, institutionalized, elitist and non-entrepreneurial.**

Its non-institutional potential is composed of fractions of individual creativity. Public areas of culture are hermetic, and cultural life is dominated by elitism, quasi-elitism and conservatism.

Lack of a clear cultural policy is present at all governance levels, from the policy on the city level, through regional to national policy. Existing cultural policies provide the substance, but do not encourage excellence. There are no frameworks of long-term strategic planning, cultural programming, audience development, or planned cultural management. Sustained cooperation of cultural stakeholders is also lacking, along with the frameworks for forming of horizontal and vertical connections. There is no synergy between the existing cultural stakeholders, and no cooperation on joint projects of interest for the cultural life of the city and for its citizens. The forming of cultural identity lies on cultural institutions, which are inert, closed and find it difficult to accept change. The existing cultural and bureaucratic apparatus needs to be re-devised as a sustainable model and connected

with entrepreneurial ideas on culture. Cultural development strategy needs to be based on successful individuals and their quality initiatives that will, through synergy, become the champions of new cultural, social and economic development of the city and the region.

Communication of the dominant culture with the audience represents a problem. Existing programmes are often uninteresting to potential audience. In order to create a successful and sustainable cultural profile of Osijek, it is necessary to develop public, civil and private capacities of the cultural sector.

The potential of development of cultural programme lies in urbanity, in the very nature of the urban organism, its code – DNA code of urbanity, programmed to open itself to culture and to grow because of it, far beyond its physical dimensions. This potential represents the flesh and blood created out of that DNA. To put it in a nutshell, the potential is encrypted, and the risk of its decoding lies on us. **In that process, the European Capital of Culture is the journey, not the destination.**

Year after year, Osijek has fewer inhabitants, and especially worrying is their age and level of education. Osijek has fewer inhabitants with higher education, more of those who are less educated, and more unemployed persons than the cities it is usually compared with. Research shows the young people in Osijek to be significantly more pessimistic than their peers in other parts of Croatia¹. Almost half of young citizens of Osijek believe that Osijek cannot become attractive for living in the next five years, and almost 60% of young people would like

¹ Development Strategy of the City of Osijek, Study; From Industrial to Intelligent City 2014-20120; J.J. Strossmayer University of Osijek; Osijek, April-September 2014.

to live outside of Osijek. **Finally, one third of young people would not want their children to live in Osijek.** That alone speaks volumes about the city’s cultural identity.

Why do we believe that identity can be changed? Osijek has strong and adaptable academic network and vertical. It consists of pre-schools, primary and secondary schools, institutions for higher education and education of adults, as well as schools providing special conditions for education. Josip Juraj Strossmayer University represents the basis of development, and it might, through partnership with various operators - local authorities, business sector, educational institutions and non-governmental sector (all of them working toward a common objective) promote the development of innovation and motivate highly educated and other citizens to remain in their hometown.

Judging by its residents, and in its essence, Osijek is a beautiful and friendly city. It is located at the key geopolitical connecting point of southeast Europe, which is the main reason it has been destroyed and devastated, at times even flattened to the ground, several times throughout history. Each time it rose from the ashes and was rebuilt. Nowadays, Osijek is at the crossroads between the past and the future, but it seems to lack the strength to take that last decisive step to complete its transition from a once strong industrial centre and join the European cities

already living in the post-industrial present. This is confirmed by its demographics and evaluation of the psycho-sociological state of its citizens. **Candidacy for the European Capital of Culture is an opportunity to redefine, re-position and activate all resources and potentials.** Taking into consideration both sides of the crucial disproportion of Osijek at the same time, is not difficult to notice that at one side (of that developmental imbalance), following years of decline, lies the impoverished, traditional, technologically backward industry, and on the other side lies considerable concentration of knowledge. **Osijek has opted for finding a solution through an initiative to propel a strong post-industrial economy, for which it still has all the prerequisites. All it needs is a bit of oxygen (culture)...**

[Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.](#)

Osijek O₂ programme conceptually covers four **programme themes. The Culture Park – Living Fields, Hacking the Future, Pannonian Challenges and Bridges over Waters** have been selected as umbrella programme themes with the aim of reaching a wide audience, its development, achieving the synergy of all stakeholders and initiating the process of change.

THE CULTURE PARK-LIVING FIELDS

Importance of parks in the city and the city's role within a highly agricultural and green region imposed this thematic framework as a logical spatial and conceptual choice. Osijek, as the centre of the region often called the "granary" – agriculturally oriented, formed through the processes of deforestation and draining of wetlands, has still managed to keep its "wild" side. The programme theme moves the culture away from the city centre, offering it new polygons for expression – urban green areas, fields, forests, wetlands... Projects and programmes concentrated within this theme pertain to the art form of land art, but also to the relocation of conventional cultural forms to unconventional spaces.

The Culture Park / Living Fields

Objectives	Decentralization and democratization of cultural facilities; Cooperation and inclusion of artists; Solving the mines problem (raising funds for demining); Raising awareness on the problem of depopulation.
Programmes	4 seasons, Land Art & Earth, Shaping the Future
Project holders	O2 Citizen, O2 Artist, O2 Visitor, O2 Journalist; Osijek's sister cities and new art partnerships formed within the European Union and outside its borders; Visiting artists and students of art academies, students in primary and secondary schools and pre-school children; Artists from Croatia, Hungary, Serbia, Bosnia and Herzegovina, Montenegro, EU countries, Russia, Norway...
Target groups	Citizens and visitors of all ages who appreciate culture in a wider context and share a common characteristic of openness to / love of nature.

HACKING THE FUTURE

(Post)industrial context of the city and the region, as well as the search for new urban identities and finding of economic solutions for the city which used to be an important European industrial centre at the turn of the 19th century are what inspired the theme *Hacking the Future*. Focus on creative industries, learning about and reviving of cultural heritage with new and available technologies, intertwining of ancient past and future solutions are all thematically merged in the programme.

Hacking the Future

Objectives	Reinforcing the sector of cultural and creative industries, as well as cultural heritage potentials through digital platforms; Reviving of cultural heritage – through combining of authentic; archaeological and architectural locations and historical database on digital platforms and concepts of storytelling; Placing of culture into entrepreneurial frameworks – new models of creative industries; Providing the space for work and exchange of experiences for artists and creative persons, as well as for cultural and creative initiatives; Linking of creative industries with historical, artistic and cultural heritage.
Programmes	Simulating and gaming; ART LAB; Creative Calendar
Project holders	O2 Citizen, O2 Artist, O2 Visitor, O2 Entrepreneur, O2 Administrator, O2 Journalist; Artistic incubators and accelerators, artists, creative persons, academies, foundations.
Target groups	Artists, designers, architects and other participants from the creative sector; holders of cultural tourism; visitors and visiting artists; children and citizens; students and graduates of academies, established and non-established artists from the countries of the Danube region, EU countries and other European countries; citizens and institutions.



PANNONIAN CHALLENGES

Pannonian Challenges brings together programme contents for children and the youth – that is, those that children and youth (co)create and participate in. It emphasizes concepts of cultural participation and cultural inclusion of the youngest generations, with special emphasis on most vulnerable sub-groups, by offering them a platform for complete creative self-realization.

Pannonian Challenges

Objectives	Audience development and creation of foundations for new cultural platforms after 2020; Inclusion of children in creative processes, cooperation in the field of music, theatre and film art, medial culture and youth culture; exchange of works of art and positive messages; promotion of ecological efficiency and sustainability, coexistence of art and zero environmental impact; promotion of urban culture and artistic production of the youth; increasing of attractiveness of public spaces; interpretation of identities, similarities and differences of cities; development of inter-institutional, regional and public-private cooperation.
Programmes	Dreamland; Rollin' on the Rivers
Project holders	O2 Citizen, O2 Artist, O2 Visitor, O2 Journalist; Foreign and local artists from various fields, children and the youth as culture creators, institutions and creative individuals
Target groups	Pre-school and school children, the youth, students, citizens of Osijek and of cities in the basins of Drava, Sava and the Danube; citizens of sister cities; all citizens and visitors.



1. Contribution to the long-term strategy

the city's cultural life. **There are three equally important strategic goals:**

1) TO WORK TOGETHER – to position Osijek as an open and advanced city, the centre of the broader region and an attractive location for entrepreneurship and employment, by applying for the title of European Capital of Culture 2020, including the priorities of creating a positive business climate, entrepreneurship in the creative sector, support to creative work, promotion of the city (and the broader region) as a vibrant cultural centre as well as promotion of the city of Osijek as a location suitable for investment in creative industry.

2) TO LEARN TOGETHER – to create prerequisites and encourage the development of creativity and innovation, especially at the regional University, and to develop the sector of creative industry and an independent, extra-institutional cultural scene in Osijek and the region, including the priorities of creating prerequisites and providing stronger support to development of innovation and creativity at the University, as well as more adequate valorisation and support to extra-institutional, cultural and social scene.

3) TO LIVE TOGETHER – to strengthen the connections and models of cooperation between developmental stakeholders from various sectors (economy, administration, academic community, civil society) for the purpose of creating a dynamic and perspective environment for young people to live and stay in, including the priorities of strengthening the role of city government as the initiator of intersectoral cooperation, promotion of intersectoral projects in culture and in other sectors, as well as institutionalization of dialogue with the civil society regarding key issues of social life.

Describe the cultural strategy that is in place in your city at the time of the application, as well as the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long term links between these sectors and the economic and social sectors in your city. What are the plans for sustaining the cultural activities beyond the year of the title?

The strategy of cultural development of the city of Osijek for the period from 2014-2020 has been adopted as a basic document, a planning framework and a strategic starting point for systematic and coherent implementation of cultural policy with the general objective of cultural and social progress in this area and region. It provides an overview of the culture status in the city of Osijek, including cultural heritage, institutions, extra-institutional culture and significant events that characterize

BRIDGES OVER WATERS

Bridges over Waters is a theme open toward cultural and ethnic pluralism, trans-regional and trans-national dialogue, programme exchange and better social understanding. The theme aims to utilize contemporary multi-ethnic and multi-cultural potentials which establish productive cultural pluralism.

Bridges over Waters

Objectives	<p>Presentation of diversity and multiculturalism of Osijek through the artistic work of minority communities; Increase of visibility of European cultures; Creation of new cultural connections throughout Europe; Presentation of the culture of dining and food art of the Pannonian region.</p>
Projects	<p>European Culture(s) Festival; Food&Art – Pannonian Fusion</p>
Project holders	<p>O2 Citizen, O2 Artist, O2 Visitor, O2 Entrepreneur, O2 Administrator, O2 Journalist; Minority associations, foreign languages schools, culture and art societies, artists from EU and non-EU countries; Family farms, restaurants, producers of food and wine.</p>
Target groups	<p>Minorities, inhabitants of Osijek and the region, culture audience of Europe; enthusiasts and promoters of food culture; eno/gastro/ethno tourists.</p>

Programme themes provide the much needed oxygen to the cultural life of the city and the

region, which flows through the circulatory system of overall development.



Osijek O₂ connects segments of urban life that have not yet been integrated enough, thus becoming an example for other cities, i.e. a model city.

The objectives emphasized in the Cultural Development Strategy of the City of Osijek 2014-2020 are completely complementary with the idea and implementation of the city's candidacy for the title of European Capital of Culture. The candidacy is not only the vision of Osijek in 2020, but also in the years to come, as it represents a continuation of the current strategy.

In the process of preparation of Osijek's candidacy for the title of European Capital of Culture 2020, by simultaneously acting *through* and *onto* its key stakeholders, who have been jointly categorized in the categories of Citizen, Artist, Visitor, Entrepreneur, Administrator and Journalist, through platforms of Governance, Space and Economy, the objectives complementary with the adopted Strategy have been defined.

General objectives that contribute to the long-term strategy are as follows:

- **To engage** culture as leverage for start-up of new sustainable business models based on modern and innovative digital platforms and their mutual networking;

- To strengthen existing and design new, innovative approaches to culture and its space as well as approaches to **audience development**, with the repurposing and furnishing of new premises for the cultural and creative sector;
- To use the European Capital of Culture as an encouragement for cooperation of stakeholders involved in institutional and extra-institutional culture of Osijek with partners within and outside of the European integration context;
- To create new tools for successful implementation of cultural policies in the period following 2020.

For the achievement of these objectives, it is absolutely critical that the entire process be infused with culture. Long-term impacts/effects of the European Capital of Culture program can be further defined through several specific objectives:

- Revitalization of cultural infrastructure;
- Creation of new events and cultural contents with the impact on city life;
- Implementation of cultural policies in all the city's strategic documents, making them tools for the implementation of social and economic change.



Osijek O₂ is a city of developed, networked and internationally competent cultural and creative institutions.

How is the European Capital of Culture action included in this strategy?

European Capital of Culture has been recognized as a **key opportunity for development and repositioning of the city on the map of Croatia and Europe**. It is a decisive encouragement and a great chance for development that will enable a richer existence for the citizens (in terms of available contents) and prevent an ever-increasing outflow of population, especially of persons with higher education and of a large number of youth.

European Capital of Culture is an integral part of the Cultural Development Strategy. Its significance is reflected in the following:

- Stronger positioning and promotion of Osijek within the European Union;

- Stronger positioning and perception of the European Union in Osijek and its surroundings;
- Developing cultural activities in the city, especially the independent scene;
- Contributing in the creation of intangible values and city branding;
- Networking and creating of synergy within the cultural sector itself;
- Encouraging the development of creativity and initiatives;
- Self-evaluating of the city's own values and identity;
- Strengthening cooperation in the field of culture;
- Promoting permanent intercultural dialogue on European level.

In conclusion of the strategy, it is pointed out that Osijek's candidacy for European Capital of Culture 2020 will at the same time represent an opportunity for further development of the Strategy, as well as for its complementation and amendment.

If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city (including in terms of urban development)?

Participation, creation and affirmation are the basic

motivation behind Osijek's candidacy for the title of European Capital of Culture 2020. Expected long-term impacts on the city and on the region in the context of facilitators and dimensions of change are presented in the following table.

Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation.
Who will carry out the evaluation?
Will concrete objectives and milestones between the designation and the year of the

title be included in your evaluation plan?
What baseline studies or surveys– if any– will you intend to use?
What sort of information will you track and monitor? How will you define “success”? Over what time frame and how regularly will the evaluation be carried out?

The areas and indicator framework that will be used to monitor change are presented in the indicator framework.

Table 1: Long-term cultural, social and economic impacts of Osijek O₂

CULTURAL IMPACTS	SOCIAL IMPACTS	ECONOMIC IMPACTS
<ul style="list-style-type: none"> - Greater level of satisfaction of existing audience; - New audience development; - Development of new models of managing the cultural and creative sector; - Development of new permanent cultural contents; - Strengthening of existing and creation of new formal and informal national, trans-national, European and international cultural networks; - Creation of new study programs in the field of culture, art and creative industries; - Creation of new artistic initiatives; - Proactive action and innovation in the cultural and creative sector; - Greater cultural vibrancy of the city and the region; - New models of financing culture; - Coproduction of contents and programs; - Development of internal capacities; - Bridging of cultural obstacles between the city and Europe; - Development of competencies; - Development of cultural infrastructure; - Horizontal and vertical decentralization of culture; - Renovation of immovable cultural assets; - Artists-in-residence programs; - Promotion of artists at the international level; 	<ul style="list-style-type: none"> - Strengthening of citizens and development of civil society; - Increased significance of volunteer work; - Introduction of new models of social innovations through the bottom-up approach; - Cultural and social inclusion of marginalized groups (disabled persons, the youth, the elderly); - Enabling a culture of dialogue to overcome the discourse of conflict; - National centre of growth with international impact; - Response to global initiatives through local actions; - Development and raising awareness of a new identity; - Increasing of mobility; - Development of a knowledge-based society; - New approaches to knowledge; - Decentralization on all levels; - Social cohesion through regeneration guided by culture; - Exchange of knowledge; - Raising the citizens' awareness; - Participation in EU projects; - Better communication and cooperation on all levels; - Understanding and accepting alternative thinking patterns; - Urban development of the city – spatial renovation; - Development of urban and landscape architecture; - Development of sports initiatives; - Cycling infrastructure; - Reversing of negative demographic trends; - Increased quality of leisure activities. 	<ul style="list-style-type: none"> - Development of new industries – social entrepreneurship, ICT and creative industries; - Increased employment rate in cultural and creative industries, tourism and ICT sector; - Greater number of enterprises in the field of culture and creativity, tourism and digital economy; - Connecting the regional University with the economy; - Increased number of tourist visits and tourists' over-night stays; - Development of tourism capacities; - Creation of prerequisites for attracting investments; - Increased participation in EU projects; - Sustainability, ecology and energy efficiency; - Renewable energy sources; - Better utilization of geothermal waters for tourism, economic and cultural purposes; - Creative and artistic incubators, accelerators, impact hubs and technology parks; - Development of economic infrastructure; - Production of healthy food; - Green business zones; - Links between culture and tourism;

Table 2: Areas and indicators for monitoring change and impact of the title of European Capital of Culture on the city of Osijek

AREA	INDICATORS FOR MONITORING CHANGE
CULTURE	<ul style="list-style-type: none"> - Development of public, civil and private cultural sector; - Development and repurposing of cultural infrastructure; - Development of educational models in the cultural and creative sector; - Level of participation in cultural contents; - Availability of cultural contents to all population groups (minorities); - Connection between cultural stakeholders and other sectors; - Connection of the city's cultural sector with the cultural sectors of the region, with those within the European Union as well as those outside the EU; - Digitalization of culture and of cultural and creative content; - New courses of education/study (in particular those that connect culture, creativity, digital platforms, economy and the environment)
SOCIETY	<ul style="list-style-type: none"> - The city's identity and image; - City brand equity; - Analysis of media publications about the city and about the title of European Capital of Culture; - Monitoring the trends of migration to/from the city and the region; - Demographic picture.
ECONOMY	<ul style="list-style-type: none"> - Development of creative economy, i.e. cultural and creative industries; - The number of tourist visits and over-night stays; - Development of the ICT sector, in terms of the number of new enterprises; - Employment rate in tourism, cultural, creative and ICT sector.
ENVIRONMENT	<ul style="list-style-type: none"> - Changes in the city's appearance; - Establishment of a sustainable model for the use of green surfaces in the city and its surroundings; - Percentage of green surfaces in relation to the total surface area of the city; - Development of energy efficiency and an environmental protection model.
GOVERNANCE	<ul style="list-style-type: none"> - Adoption and creation of new governance models; - Participative democracy – possibility for the citizens to participate in decision-making; - Development of cultural policies and their integration in other developmental documents and implementation thereof; - Digitalization and keeping track of technological trends.

Evaluation will be conducted in cooperation with:

- The team of experts within the Osijek 2020 Agency;
- University of Josip Juraj Strossmayer - Academy of Arts, Faculty of Economics, Faculty of Law, Institute for Scientific and

Artistic Research in Creative Industries “Andizet”;

- External evaluators - selected by means of an international public call or among relevant researchers and evaluators from the field of cultural policies, with the emphasis on European Capitals of Culture;

Osijek O₂ is a sustainable and inclusive city with a strong civil sector, rooted in the culture of dialogue.

• Independent research agencies that possess expert knowledge in the field of measuring the strength of destination brand, cultural identity, positioning and public opinion.

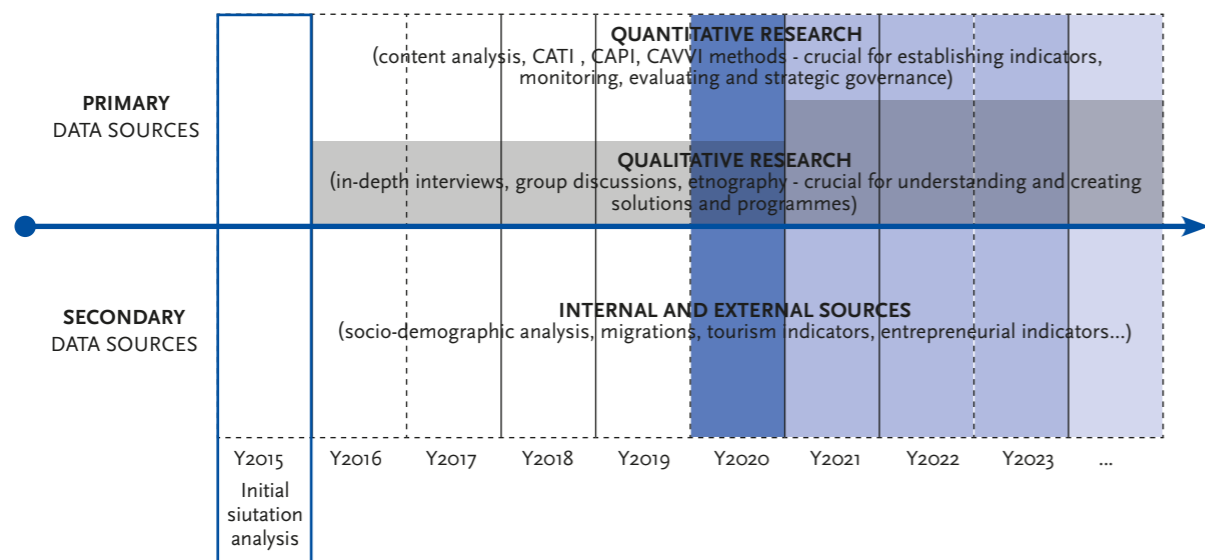
Methodology of developing indicators (key performance indicators for the established objectives) will be based on **optimization of data collection methods in relation to objectives and defined target groups.** As project objectives change throughout

the preparatory activities, so will the planned research and project monitoring methodology.

The time frame includes 5 stages:
Stage I - initial situation analysis (2015)
Stage II - analysis of the situation before the title (2016-2019)
Stage III - analysis of the year of title (2020)
Stage IV - analysis after the title - short-term (2021-2023)
Stage V - analysis after the title - long-term (2024 and beyond)

The methodological framework includes secondary and primary sources of information, which will involve qualitative research for the purpose of understanding and creating solutions, but also quantitative research for the purpose of management and performance evaluation. A short presentation of the planned methods is given in Figure 1:

Figure 1: The optimization of methods for evaluation of Osijek O₂ project performance throughout time



Based upon an examination of expert and scientific literature and existing qualitative and quantitative research of European Capitals of Culture conducted in

the previous period (Palmer/Rae 2004, Impacts08, Garcia et al 2013 and other), **we will create our own tools for status identification and change monitoring.**

Osijek O₂ is the city whose economy is based on creative industries, social entrepreneurship and digital platforms.

The following are examples of indicators and models we intend to create. The models will be tested for validity and reliability and later on used for monitoring project performance:

Example 1: Measuring the impact of ECoC on Osijek's citizens' perception of Europe

Indicator: EU Resistance Index
General Description: Comparison of positive and negative references among citizens.

Inputs: Quantitative Survey, set of EU related questions, representative citizens sample, minimum once a year

Output: EU Resistance Index
Scale: 0-∞ (usual range 0.2-6); lower=better

Benchmarking: lower than 1 = positive result (positive references prevail)

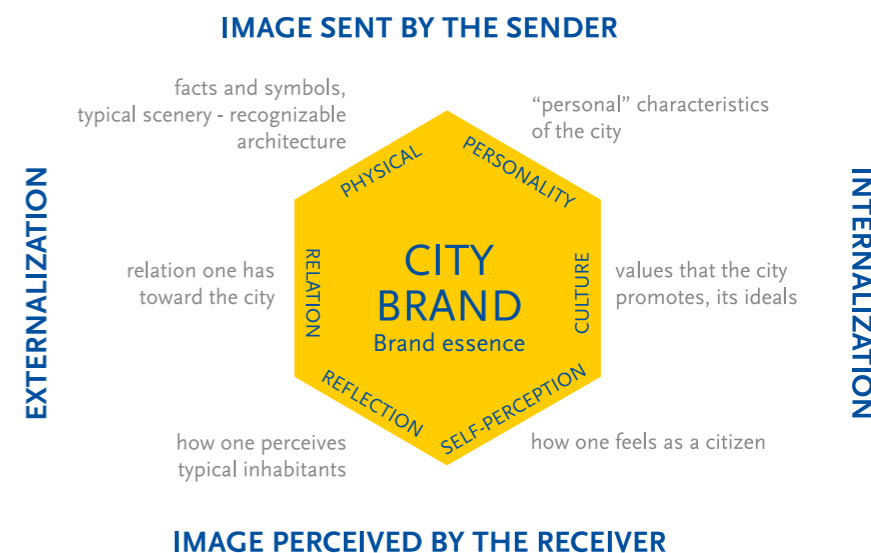
Calculation: Core idea: very EU positive citizens spreads approx. 3 positive references, very EU negative citizens spreads approx. 10 negative references

Resistance index = (Number of negative/number of positive)*10/3

Example 2: Dimensions for measuring and managing the development of the city brand

A combination of qualitative and quantitative methodology is used to measure the city's identity and its reflection in terms of image perceived by different target groups, and to identify the potentials and obstacles in brand development.

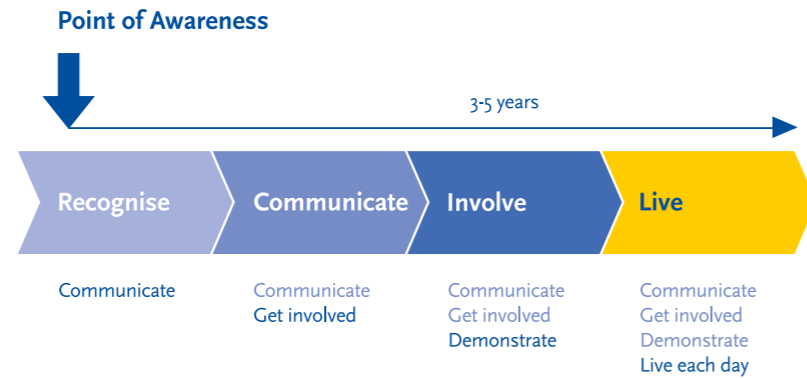
Figure 2: Kapferer's Brand Identity Prism



In connection with the time dimension, basic research that would serve as a starting point for further monitoring of the city's development would be conducted in the kick off stage of the project, in 2016, and

the following ones would take place in 2020 and 2023 (the dynamics are conditioned upon the fact that changes in terms of repositioning of the brand in the eyes of citizens and visitors take about three to five years).

Figure 3: Process of repositioning the city in the eyes of citizens and visitors

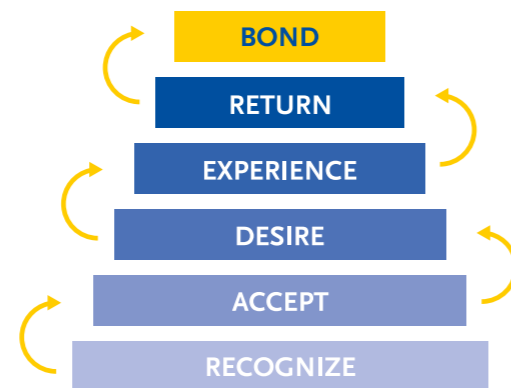


Example 3: Monitoring of conversion of visitors through a hierarchical model

A hierarchical model is based on the assumption that an individual level is conditioned upon all previous levels.

Apart from the actual levels which indicate the share of each individual segment in the total population, conversions from one level to another are very indicative and they tell us of the strengths / weaknesses of brand performance.

Figure 4: Hierarchical visitors conversion model



Based on the examples mentioned (about the EU dimension, identity of the city, tourism potential), success will be “measurably” defined through qualitative and quantitative indicators (starting points and desired positions presented by actual shares, indexes, positive changes etc. toward achievement of all the defined objectives).

In order to raise awareness of the project itself, special attention will be paid to **dissemination of**

results to various stakeholders: to the general population via mass media, to expert and scientific circles via roundtable discussions, conferences, lectures... The measuring of intangible values of cultural and creative industries by creating valid and reliable measures will assist in the evaluation, diagnosis and governance aimed at achieving the defined objectives, but it will also be a part of the results and an added value of the project itself.

Osijek O₂ is the city of (happy) people!



2. European dimension

To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

The European Union was the 2012 Nobel Peace Prize winner and it is precisely peace-building that has been woven into the very fabric of Osijek and region. The Croatian War of Independence (1991-1995) officially ended with the signing of the Erdut Agreement, which launched the process of the peaceful reintegration of the occupied parts of Eastern Slavonia, Baranja and Western Sirmium into the Republic of Croatia. The process lasted between 15 January 1996 and 15 January 1998 and, having established dialogue between the two warring parties, it proved to be one of the United Nations’ most successful peace-keeping operations.

Elaborate on the scope and quality of the activities:

- Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
- Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;
- Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.

Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

Can you explain your strategy to attract the interest of a broad European and international public?

In Osijek and the region, individual and civil society initiatives to promote peace and dialogue emerged as early as the beginning of 1990s, during the first few months of the war. Efforts were made to find peaceful alternatives to the escalating conflict, alternatives that represent two of the fundamental European values - peace and dialogue. This is how, in the worst of its days in recent history, Osijek embarked on its peace-finding mission - to find solutions for the prevailing discourse of violence. Osijek 2020 will be implemented in cooperation with a number of cities and towns in the Danube and Pannonian region, giving rise to a constant blending of the urban and the rural. Its unique feature, compared to the previous regional and transregional applicants and holders of the title European Capital of Culture, is partnership with the city of Novi Sad, which is preparing to compete for the same title in 2021.

The history of Osijek is the history of Europe in a nutshell. Lying on the frontiers of civilizations and shaped by the vagaries of history, Osijek is now within the rim of the European Union frontier; this makes it uniquely placed to create a new model of European and transnational dialogue.

These two consecutive titles would create a seamless continuity of the programme over a longer time span. Until recently, the two cities had absolutely no connections and no dialogue. They were riven by war and stood on the opposing sides of the conflict; both were isolated and with no prospect for a brighter future.

The Danube and Pannonian region has always been at the crossroads of cultures, religions and nationalities. At the same time, being a place where many national minorities have coexisted, it has also been a place open to dialogue and embracing of diversity. The title European Capital of Culture would present a unique opportunity to showcase the diversity and intercultural dialogue that have always been a part of our everyday existence.

Through this informally joint application of Osijek and Novi Sad for the title of European Capital of Culture (2020 and 2021), we seek to promote dialogue, create new opportunities for cooperation and establish a continuity of good relations.

The two cities share a past, which is also the past of a portion of Western Europe. The cities' similar identities are largely products of their immersion in the cultural fabric of Vienna during the Austro-Hungarian Empire. This shared architectural heritage, most evidenced in the two fortifications, viz. Tvrđa in Osijek and Petrovaradin in Novi Sad, the seamless bond created by two European rivers (the Drava and the Danube) and the cities' inherent broad-mindedness prove that culture and a shared past may act as a bridge towards new dialogue.

The idea of a candidacy that encompasses a broader area within the Danube and Pannonian region presents a unique platform for contemplating and addressing a variety of pertinent European issues: the relationship between east and west, north and south, "old" Europe vs. "new" Europe, the dynamics of EU expansion, the question of a European identity and finding dialogue-based solutions for the shared cultural, environmental, economic and social problems.

Osijek will implement the programme in cooperation with partners from five geographical circles: cities within the region (Vukovar, Vinkovci, Ilok, Požega, Slavonski Brod, Našice, Beli Manastir), other applicant cities (Dubrovnik, Zagreb, Varaždin, Rijeka, Pula, Zadar, Split and Đakovo), cities within the Danube and Pannonian region (Novi Sad, Subotica, Sombor, Sremska Mitrovica – the Republic of Serbia, Tuzla – Bosnia and Herzegovina, Pecs, Budapest - Hungary), Osijek's sister cities which supported its candidacy – Maribor (Slovenia), Pforzheim (Germany), Ploiesti (Romania), Lausanne (Switzerland), Nitra (Slovakia), Prizren (Kosovo) and Vicenza (Italy) and member cities of the AVEC, as well as other cities Europe- and world-wide with which Osijek has already established inter-institutional cooperation. Finally, Osijek is also home to all of the 22 officially recognized national minorities, which may be considered the fifth geographical circle as they not only work closely together, but also have strong connections with their mother countries. In this way, Osijek 2020 will be linked with Austria, Albania, Bulgaria, Germany,

108 048 inhabitants, 22 national minorities, 3 religions and 11 religious denominations - Osijek 2020, the European model city for the culture of peace and dialogue.

Dialogue and tolerance, new technologies, innovative concepts, sustainable development and orientation to future are the keystones of the vision of a new Osijek, the Osijek of 2020.

Osijek 2020 will achieve its European dimension in accordance with the principles of the European Union regional policy for Europe's cities of tomorrow: "The European Cities of tomorrow are places of advanced social progress; they are platforms for democracy, cultural dialogue and diversity; they are places of green, ecological or environmental regeneration; and they are places of attraction and engines of economic growth." European policies and local-specific challenges will define the conceptual basis of the Osijek 2020 programme.

Hungary, Serbia, Montenegro, Macedonia, Bosnia and Herzegovina, Slovenia, the Ukraine, the Czech Republic, Slovakia, Poland, Italy, Romania, Russia, Turkey and Israel. The three national minorities with no mother country – the Romani, the Rusyns and the Vlachs – contribute in other ways to the cultural diversity of the city and the region.

The Osijek-Baranja County has been an occasional or standing member of various cooperation schemes and has actively worked on the implementation of various joint programmes in the framework of European integrations, the Euro-regional Cooperation Danube-Drava-Sava, the European Campaign for Sustainable Cities and Towns and the Assembly of European Regions. It also has partnership relations with the Hungarian county Baranya Megye, the Autonomous Region Friuli-Venezia Giulia and the Province Vicenza in the Republic of Italy. Immediately after the completion of the peaceful reintegration of Croatian territories, the Danube-Drava-Sava Euro-regional Cooperation institutionalized and stimulated new models of cooperation, especially between chambers of commerce and local and regional self-government units from Croatia, Bosnia and Herzegovina, Hungary and Serbia. A number of joint infrastructural projects and cross-border cooperation programmes are currently being implemented region-wide - between Hungary and Croatia; Serbia and Croatia; and

Bosnia and Herzegovina and Croatia. The existing cooperation arrangements will be strengthened and new cooperation initiatives will be established with European artists and cultural networks in each of the four programme themes and in all five geographical circles.

The uniqueness and attractiveness of the programme and the cooperation with international artists on all programme themes will ensure the mobilization of European and international audiences. Here is a selection of the artists whose participation is expected: Oscar Dominguez (Argentina/Italy), the design of eco art installations; Cecylia Malik (Poland), artist and environmental activist; Varol Topac (Turkey) sculptor and land-artist; Andy Godsworthy (Great Britain), land artist; Vigdis Storsveen (Norway), multidisciplinary artist; Ana Hillar, ceramicist and ceramic restoration specialist; David Smithson, video artist and sculptor, Wim Wenders (Germany), director; Claude-Eric Poiroux (France), executive director of Europa Cinemas; Madeleine Probst (Great Britain), producer; Zvezdana Lastre Carraro (Italy)/ Alito Alesi (USA) – Dance Ability; Mayumi Kamei (Japan), Japanese singing workshop; and a number of other artists whose work is compatible with the programmes' conceptual underpinnings.

The candidacy and the title of the European Capital of Culture will foster the establishment of new cultural ties, partnerships and cooperation, especially with the cities of the Republic of Ireland (co-host of the European Capital of Culture for 2020), but also with other cities from and beyond the European Union.



3. Cultural and artistic content

What is the artistic vision and strategy for the cultural programme of the year?

VISION: Culture becomes the software for sustainable development of the city of tomorrow.

STRATEGY: The cultural programme of Osijek 2020 is inclusive. It re-examines culture by removing time limits, through relations of the urban and the rural, the centre and the periphery and by replacing the concept of cultural elitism with cultural democratization.

The culture consumer does not go to institutions to find cultural content, but rather finds it on squares, streets, in parks, suburbs, in the rural and natural areas in the region. The hermetic cultural

eco-system of institutions has been replaced with “hacked” culture, placed in unexpected spaces and through unusual partnerships models.

The strategy is realized through four programme zones – The Culture Park - Living Fields, Hacking the Future, Pannonian Challenges and Bridges over Waters. Communication is primarily oriented toward the inhabitants of the city and the region as the main users of the content and it is adapted to geographical, historical and economic characteristics. By using digital platforms, it brings heritage closer to contemporary culture consumers; it promotes a sustainable approach to all segments of life, including culture; it promotes initiatives of children and the youth and it creates inclusive programmes; it finds solutions and bridges for conflicts on all levels.



The Culture Park – Living Fields

Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year.

THE CULTURE PARK - LIVING FIELDS

The Culture Park – Osijek is the city with the biggest percentage of vegetation and green surfaces in Croatia; inside the city area there are 17 parks, covering a total surface area of 394,000 square metres. Parks, as an important part of the city’s identity, bring symbolism and become part of the cultural DNA and of Osijek’s citizens’ overall culture.

The Culture Park is a metaphor of the city’s imposing cultural history, as it includes some renowned individuals, creators from various fields, often responsible for monumental

opuses. They represent a content framework, both for tangible, and for intangible cultural heritage, as well as for the citizens’ traditional relation toward a broader natural environment. It is the name of creative and artistic programmes which interpret, bring to life and communicate with heritage: natural or cultural, which includes a specific relationship of the citizens of Osijek with the rivers Drava and the Danube. Osijek lives with the river and on the river, with the supreme representative of untamed wilderness within a stone’s throw from the city – Nature Park Kopački Rit – but also further out from the city, to include “surduks” (natural paths inside steep gullies) leading towards rivers, castles, their gardens and “pustaras” - agricultural estates of old.

Living Fields – The starting point of the programme profile

and its name lies in the features of the lowlands landscape of Osijek’s immediate and broader surroundings, throughout the Danube and Pannonian region. This area is the source of food, which is one of the most pronounced characteristics of the greater area of Osijek. Slavonian and Baranja cuisines are specific, although still relatively unknown on the broader European scale. Good geographical position attracted to this area the first Neolithic communities that were based on food production, especially at sites in Vinkovci, Sarvaš, Vučedol and sites near Slavonski Brod. Cultivation of plants and domestication of animals started the millennial tradition of agriculture and animal husbandry in this region.

The programme framework implicitly or explicitly represents



fields, food, diet and healthy environment, or artistically deals with the interpretation of life connected with the field as the resource of life. This also includes all forms of land art. The Living Fields Programme is an open, pluralist space of artistic freedom in looking for inspiration in themes not primarily connected with tradition, history, heritage or ethnos. The programme includes works and performances which question the present, the social relations, ethics and aesthetic principles, even their own selves. The themes of projects, forms, performances or installations and other artistic actions should reach for the unknown and the controversial, freely and with all risks involved.

This is the area of complete freedom of thinking, genres, techniques and expressions,

limited only by the physical boundaries of human existence and existing resources, with the intention to transcend it by means of artistic work. This is a field in which artistic vision arises from the artist's implicated existence and his/her experience to find visions of future. It does not reconcile with how things are, but rather projects other worlds and relations in them that represent the type of artistic utopia which insists to be unconditionally realized right here and right now.

Partners: Association "Slama" ("Hay"), Archstoyanie, Andy Godsworthy, Cecylia Malik, Varol Topac, Udo Nils, Branislav Nikolić, Boško Mandić, Miroslav Mandić, Marko Pogačnik, Dominik Grdić, Vigdis Storsveen, Bea Rostas, Pal Zoltan, Croatian National Theatre Osijek, Children's Theatre...

4 SEASONS – COMPASS (N-S-E-W)

Programme 4 Seasons – Compass (N-S-E-W) is realized throughout the four seasons of the year and throughout the trans-national urban spatial context of the four cardinal directions. It includes countries in the broader region – Hungary, Serbia, Bosnia and Herzegovina, Montenegro, sister cities of the city of Osijek, but also new artistic partnerships inside and outside the borders of the European Union. The changeability and transience are the basic characteristics of the concept that ensure innovative temporal and thematic cycles. Artistic forms, artists, but also participating cities change every year, thus providing an additional dimension to changeability and transience, as well as to inclusion and cooperation.

SPRING – mowing of grass

Reliefs of monumental proportions are created by lawn movers and trimmers on grasslands and lawns of city parks that are carefully selected, bordered and left undisturbed for the grass to grow freely. These works quickly take on monumental proportions and offer two basic ways of examining them: viewing from a bird's eye view by using ladders, cranes, aircrafts or by walking-through, where the visitor becomes an active part of the image and the unit he/she is experiencing, one step at a time.

SUMMER – sand painting and sculpturing

At times when the rivers' water levels are extremely low, which often occurs in late summer, large sandbars appear alongside riverbanks. They provide a rare opportunity for contemporary artistic expression

- sand painting and sculpturing. Rakes and shovels are used to create all kinds of shapes that are then photographed from the air, while sculptures are built as high relief as a sort of stage props for curious walkers and swimmers.

AUTUMN – leaf raking

Leaves of all kinds, colours and shapes fall off from tree tops and are carried and scattered across the ground by wind. This results in large multi-coloured carpets that rustle and crunch under one's feet, inviting people to walk on them. Raking – a common, simple, repetitive action becomes a technique that is used to achieve the harmony of the body and mind, just like with Zen masters in Japanese gardens, and to playfully make drawings in celebration of the rhythm and colours of autumn.

WINTER – ice sculptures

Snow is winter's most beautiful gift, comprised of millions of tiny hexagonal snowflakes, each of them unique. It can be easily shaped into a snowman and then, by using methods of removing, adding or shaping, perfected into the most complex forms. Being soft and firm at the same time, it provides the possibility of quick work and shaping large sculptures - which is a unique sculptors' pleasure, while the sparkling and luminescent appearance visually enrich form and emphasize volume. Peculiarity lies in the fact that art pieces do not have to be stored and transported, but simply melt when the weather gets warmer. The water that flows off from such sculptures, enriched by skilled hands and joyful hearts, waters the fields and meadows and thus continuing the cycle and opening up the possibility of new creations.

LAND ART & EARTH

Land Art & Earth relies on natural resources available in the surroundings and uses the locations of unused and uncultivated surfaces. A part of the programme in the greater area of Osijek takes place very near mine suspicious areas, in agricultural, forest and wetland areas, as a warning of the still present problem. Financing is achieved through crowdfunding campaigns and a share of the funds goes toward demining efforts. Former mine fields, a symbol of danger and daily reminder of the recent war times and segregation, become an area for artistic expression and new cooperation.

Agricultural heritage of Osijek and its immediate surroundings, comprising 257,595 hectares of arable land and 113,098 hectares of forests, become an outdoor studio for artists who create art in nature. 18,663,900 m³ of various trees grow in forest areas.

Drava, the river on which Osijek lies, and the Danube as the most important river in the region, have all the characteristics of lowland rivers and belong to the pluvial-glacial water regime that is characterized by low water level in the winter and high water levels in the spring and early summer. Both rivers are rich in alluvial sand, soil and clay, which in ideal conditions provide material to artists to create reliefs and sculptures.

Nature Park Kopački Rit, covering an area of 17,700 hectares, is one of the largest wetlands in Europe, situated in the Danube flood regions and it represents a workshop for artistic creativity.

Land art is focused on creation in harmony with nature. Following the natural rhythm of the changing seasons, one uses the materials which are characteristic for the area and time period, and thus readily available and virtually costless. Works of art are created out in the open, in contact with the land and its elements, and under the influence of weather conditions. The creative process is not only conducted by guest artists but also by students of academies of art, students of secondary and primary schools and kindergarten children, who take part in creative workshops based around playing and work. This encourages the development of healthy aesthetic values and creative skills and also enriches the space in a joint effort. Transience and biological degradability are an integral part of each work of art. The principles of ecology and sustainable development are promoted, reminding us of the original role of human beings as the inheritors of the planet Earth.

All agricultural crops that are grown and materials found in the environment become artistic material for the making of sculptures and artistic installations which temporarily shape a completely different landscape – straw, grapevine, lavender, corn, sunflower, pine needles, leaves, soil, clay, sand, stone, salt and others.

The project also develops in the long run in terms of self-sustainable ecological construction in different climates, with the use of available materials from nature, by recycling used materials, by using autochthonous construction techniques and by creating a new and energy independent sustainable ecosystem.

SHAPING THE FUTURE

Shaping the Future is a project with delayed effect. It begins by first planting trees in 2017 and 2018 and shaping them in 2020, after which it transforms into sculpture parks in the years following the title of European Capital of Culture.

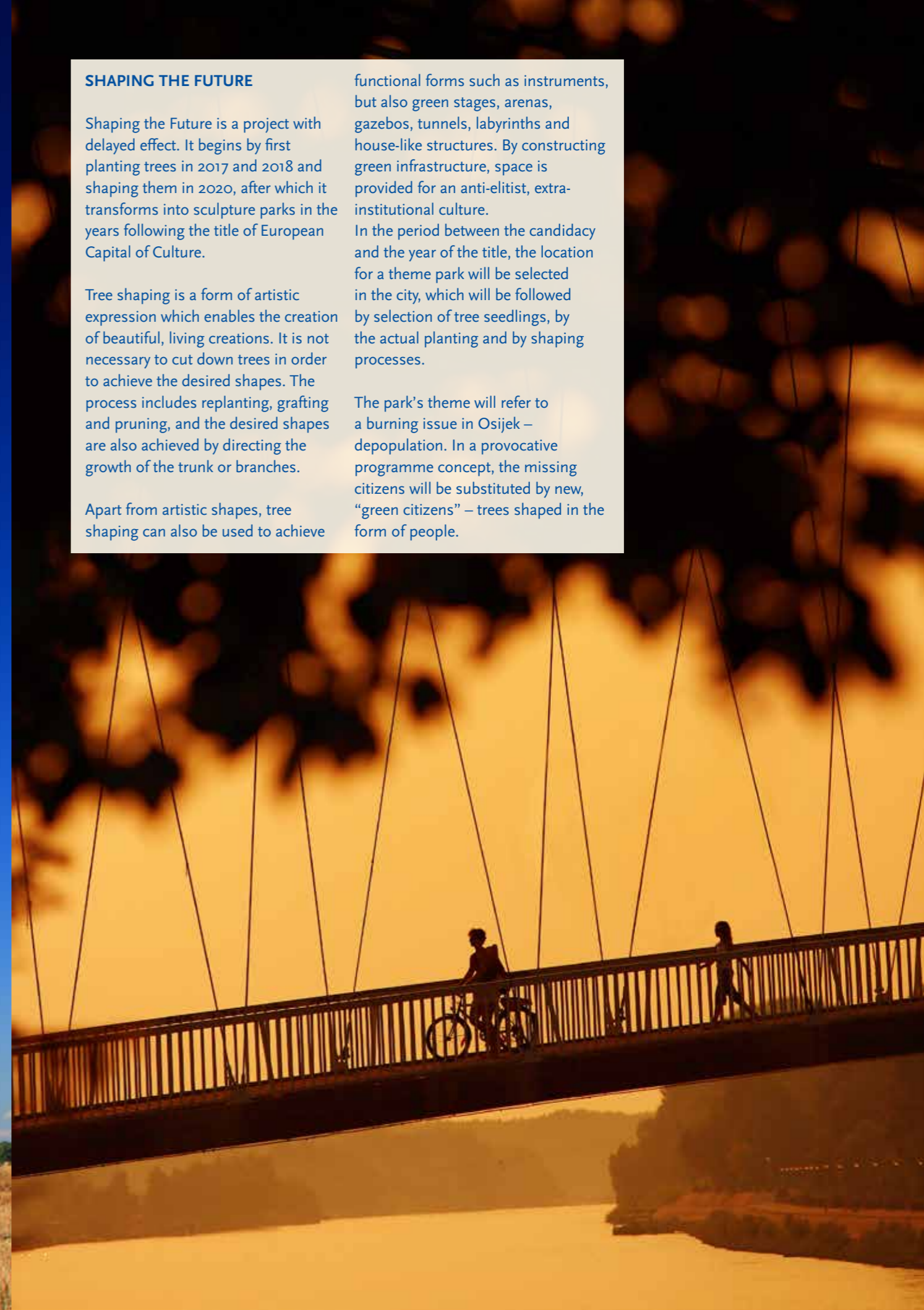
Tree shaping is a form of artistic expression which enables the creation of beautiful, living creations. It is not necessary to cut down trees in order to achieve the desired shapes. The process includes replanting, grafting and pruning, and the desired shapes are also achieved by directing the growth of the trunk or branches.

Apart from artistic shapes, tree shaping can also be used to achieve

functional forms such as instruments, but also green stages, arenas, gazebos, tunnels, labyrinths and house-like structures. By constructing green infrastructure, space is provided for an anti-elitist, extra-institutional culture.

In the period between the candidacy and the year of the title, the location for a theme park will be selected in the city, which will be followed by selection of tree seedlings, by the actual planting and by shaping processes.

The park's theme will refer to a burning issue in Osijek – depopulation. In a provocative programme concept, the missing citizens will be substituted by new, "green citizens" – trees shaped in the form of people.





HACKING THE FUTURE

HACKING THE FUTURE

Hacking the Future is a programme which portrays the demise of the industrial society and the completion of transition to a post-industrial society. To make this transition, the city will rely on boldness and speed, just as much as on the demographic scope of transition.

The term “hacking” refers to the knowledge of quick and rough programming, and the modern metaphorical variations suggest activities that are borderline illegal. Those who do not have the necessary knowledge cannot hack. Hacking represents perseverance, energetic efforts, skill and knowledge to achieve one’s objective by a shortcut.

Hacking the Future programme, which is part of the Osijek O₂ concept, integrates high technology potentials of Osijek for the purpose of self-presentation under the

spotlights of the capital of culture, in order to speed up the process of the city’s reintegration based on intelligent city principles. The role of the University, as the core of excellence and industry of knowledge, is especially strengthened. Infrastructure for Osijek, as the city of knowledge, is the spreading of broadband access to information and thus the development of digital democracy. This also means the spreading of the skills required for using digital media both vertically and horizontally, to be available to all. An innovative perspective of the reality is materialized in developmental economics, and reflected in a general cultural atmosphere of completed post-industrial transition. All the ingredients for the realization of such vision are already present. Some of these ingredients are inspiring examples of exceptional individuals, Nobel prize winners, artists,

reformers and scientists originated from Osijek, who spent their forming years here and went on, out into the world, to give it the full potential of their knowledge and innovation.

Cross-cooperation of all social segments – art, culture, science, heritage, history, economy and community, all unified in the shared vision and objectives, is the initiating force for an overall change. The capital of culture project is ideal for a quick start of such integration of different operators. The main result is the motivating mutual discovering of potentials – a beneficial effect that lasts much more than the one year long cultural programme.

Partners: Frank accelerator, Osijek Software City, J. J. Strossmayer University, Technical Centre, HackLab, labOs, WhoHack, Eleven, Secondary School for Textile, Design and Applied Arts, Museum of Slavonia, Museum of Fine Arts

SIMULATING AND GAMING

The Simulating and Gaming project is the revitalization of heritage which combines authentic archaeological and architectural sites and historic databases on digital platforms with the concepts of storytelling to enable an interactive virtual walk through the ancient and more recent history of Osijek and other towns in the region.

The human experience has always involved successful selection of the location for permanent settlement. There are few places that have existed continuously for more than 8,000 years, from the times when the first settlements appeared to modern day. The region where we live is one such exceptional place. Only experts in archaeology know that the dawn of civilization occurred here some 6,000 years BC. Prehistoric period gave rise to the fascinating culture of Vučedol, which surpassed subsequent cultures in its sophistication, knowledge, standard of living and artworks, in all respects. It ultimately fell victim to technological change. The pattern of living of the culture of Vučedol fell apart when the Early Copper Age was replaced by the Iron Age, and warriors who used arsenical copper simply stood no chance against those carrying iron weapons.

After Emperor Trajan expanded the territory of Roman Empire to its maximum borders, his successor Hadrian decided to fortify its limits and establish a defence system. In these regions this bordering line was fortified along the right bank of the Danube and it was called the limes. In terms of fortification, this was a system of logistical roads, watchtowers and fortresses. Limes stretched all the way from the Hadrian’s to Antonine Wall in Britannia, across central Europe and the Black Sea, all the way to the Red Sea and North Africa, totalling

more than 5,000 kilometres in length. Today, limes is considered a unique monument of ununiform preservation. In terms of the monumental scale of its full extent it could only be compared to the Great Wall of China. The limes is part of the heritage of twenty modern-day European, Asian and African countries. It passes through Great Britain, the Netherlands, Germany, Slovakia, Austria, Hungary, Croatia, Serbia, Romania, Bulgaria, Turkey, Syria, Jordan, Israel, Iraq, Egypt, Libya, Algeria, Tunisia and Morocco. Its geographical scope alone carries vast and multi-layer symbolic potential.

The Pannonian limes (Limes Pannonicus) is an ancient Roman border with numerous fortifications alongside the Danube, stretching for 420 kilometres. It used to stretch all the way to Singidunum (Belgrade), with permanent camps of legions at Vindobona (Vienna) and Aquincum (Budapest). In the territory of modern-day Croatia and Serbia, limes has its Baranja and Syrmia section.

Traces of the region’s ancient history come alive in the project and become permanent heritage by balancing between in situ exhibition spaces (theme park Vukovar-Vučedol-Ilok) and virtual walks through history.

The Medieval Ages, the period of Ottoman conquests, Austrian-Hungarian period and turbulences of the 20th century – left significant marks in urban and rural areas of the region, and the Simulating and Gaming programme connects the overall history and intertwines it into a logical chronological story.

Apart from historical sites, great names of science and culture also come alive:

Josip Juraj Strossmayer – bishop, theologian, politician, patron of the arts, founder of main Croatian

scientific and cultural institutions. He became prominent as theologian at the First Vatican Council (1869-1870), by opposing the pronouncement of the dogma of “Papal infallibility” and his idea of ecumenism preceded modern theologians by an entire century.

Lavoslav Ružička and Vladimir Prelog – former students of Osijek’s grammar schools who went on to win the Nobel Prize for chemistry.

Milutin Milanković – world-renowned scientists, climatologist and astronomer, famous for his theory of ice ages which connects variations in the Earth’s orbit with long-term climate change (Milankovitch cycles) and for an unadopted reform of the calendar.

Danilo Blanuša – Croatian mathematician and physicist who gave his contribution in the field of topology with regard to the issue of 3-regular graphs (Blanuša snarks). In physics, in the field of relativistic thermodynamics, Blanuša gave a different concept of incorporating phenomenological thermodynamics in the frameworks of a special theory of relativity than that of Max Planck and Albert Einstein.

Julije Knifer – Croatian painter, one of the most significant Croatian artists of the 20th century, whose basic and recognizable motif was the meander, from the 1960s onwards, presented in countless versions and in different techniques.

Oskar Nemon – a sculptor of Jewish origin, born in Osijek, who later took residence in England. He is most recognized by the series of more than twelve sculptures of Sir Winston Churchill, exhibited at public places throughout Great Britain.

All of them, but also numerous other great persons of Osijek’s history, come alive in virtual reality and become the basis for learning about the history and for thinking about the future of the city and the region.

ART-LAB

Art-Lab is the programme for development of an urban cultural and artistic concept which is based on the assumption of social innovation, living lab, development of competencies and competitiveness and the universality of development of creative industries. Post-industrial period is reflected in the vast number of abandoned buildings, mostly constructed during the times of strong industrial development in the Austro-Hungarian period, at the turn of the 19th to 20th century.

The Art-Lab programme subjects the industrial heritage to development of new innovative and sustainable models through a network of artistic incubators, by placing culture in entrepreneurial frameworks. It develops new models of creative industries which employ artists, designers, architects and other members of the creative sector, through new technological models and processes.

Artistic incubators and accelerators gather under the same roof the public, private and scientific interest with the aim of creating developmental partnerships, by using joint infrastructure and by integrating the developmental and the R&D approach into sustainable business models for meeting the society's demands.

Umbrella projects within Art-Lab are Art Fort, ReArt, K-laB, S.O.S. and Artistic Residences.

Art Fort is the centre of innovations and urban culture with a cluster for ecological social development. It includes support to scientific research in the field of urban revitalization, culture, creative industries and tourism, with an

emphasis on social entrepreneurship in urban culture and sustainable tourism. Artists and associations create products and provide infrastructure for development of cultural programmes and for affirmation of young artists (art workshops, theatre and film, galleries, art academy, performances, dance productions, exhibitions, crafts workshops) in a space that is open for the public, visitors and guest artists. The objectives of this initiative are encouragement of innovation and progressive business with proactive participation of citizens.

ReArt brings together at the same place artists, craftsmen and creative persons in general. In an artistic environment, it promotes a culture of unique works of art based on recycling processes, with workshops for children and adult citizens, the objective of which is to develop of an awareness of the importance of recycling and the dominant role of forming processes. Space is a sort of fairground, where fairs take place in four cycles, throughout four seasons of the year, and the created handcrafted pieces are presented to the public through contemporary dance performances, magic shows and other forms of performances.

S.O.S. is an international project of cooperation between students of academies of art, drama and film from Croatia and neighbouring countries. It is oriented toward developing of knowledge and acquiring of experience in performing arts. The concept of the project is based on acting, puppetry, screenplay development and high quality production, the content of which is interesting to the public.

K-laB is an incubator and foundation for development of creative

industries which aims to affirm young, unemployed artists from the country and the region after completion of their art studies. The programme of artistic camps is used to select the best artistic concepts and extraordinary individuals who create excellent and sustainable cultural programmes, while at the same time satisfying all artistic criteria and the criteria of success. With the assistance of an international network of mentors, the best project ideas are developed and financially supported by the foundation, in line with the strictest criteria of business ethics and copyright.

Artistic Residences provide the space and capacities for life and work of guest artists involved in fine arts, literary arts, music and theatre, with special emphasis on established and non-established artists from countries in the Danube region, who have cooperated continuously throughout all historical periods. Artistic exchange obliges the resident artist to present his/her work and to transfer knowledge about techniques to other artists, through workshops. Upon completion of residence, the created work of art remains in the collection of the residence, which is free to dispose of it (sell or lease it), which ensures sustainability of the concept.

Partners in the project: Academy of Arts Osijek, Department of Culturology, Dance Studio "Shine", Association "Slama", Eco Rural Net, Association "PLANTaža", Association "Slap", CroCoolTour, Social Innovation Lab, Osijek Cinemas, Museum of Fine Arts Osijek, Institute for Scientific and Artistic Research in Creative Industries "Andizet" and others.

CREATIVE CALENDAR

Cultural and creative industries represent some of key determinants of the European Union culture policies, and they are given a special dimension within the Creative Calendar programme. Each month of the Gregorian calendar, within the concept of the Creative Calendar, becomes a month dedicated to a specific culture/creative industry. Calendar, as the motif of the umbrella project, relates to both ancient and recent history of the region. One of the region's earliest cultures, Vučedol culture, knew about seasons of the year at the time when people in the valley of Euphrates, Tigris and Nile understood only periods of draught and floods. People from Vučedol divided the year into twelve periods – months. At the time when Sumerians and Babylonians first averted their gaze towards the sky, the Vučedol people knew about the Sun, Mars, Venus and constellations Gemini, Pegasus, Pleiades and Cassiopeia. The most

important constellation was Orion, since it was the harbinger of spring. Only the Moon, which could not really be used for determining many things, was left out of this heavenly pantheon. A year consisted of 12 months and 11 leap days. People from Vučedol knew about equinox and solstice. The whole calendar was very precise and progressive. In comparison, Stonehenge, impressive for its massive dimensions and intensive labour used to create it, knew only equinox and solstice and was created eight centuries later. In contrast to the labour-intensive Stonehenge, the shaman-metallurgist of Vučedol had all his data and all constellations engraved as symbols on a small ritual ornate clay bowl – a kind of astronomical and cult reminder.

The Calendar also reminds us of the unaccepted calendar reform, proposed in 1923 by Osijek-educated world-renowned scientist Milutin Milanković. The ancient Vučedol calendar and Milanković's secular one will become, in 2020,

the basis for the creative calendar which will determine the future of the city and of the region. The project will become a permanent determinant of the cultural life of the city and region also in the period following 2020.

January - advertising
February - architecture
March - art and antiquities
April - trades and crafts
May - design
June - designer fashion
July - publishing
August - software, computer games and electronic publishing
September - music, visual and performing arts
October - film, video and photography
November - television
December - radio

Theme months, defined through classification of creative industries, are realized through a series of events by synergy of numerous initiatives given by citizens, artists, associations and institutions.



Pannonian Challenges

PANNONIAN CHALLENGES

Pannonian Challenges is a place for promoting of urban culture and artistic production, and of inclusion of children and youth, as an authentic expression of urban Osijek, which is not only interesting for locals and tourists, but also for children and young people. Local urban culture scene has been going through a creativity crisis for the last two decades and it has not been able to produce new artistic and social tendencies. The concept fits in the expanded meaning of urban culture as a special form of performance used by each urban centre to show its specificities: performing arts and film culture, street sports and dance performances, urban art in its broadest sense, as a mix

of artistic and sport expressions within a space – graffiti, street art, alternative music, break-dance, freestyle, urban photography, exhibitions, design and architecture. In the context of affirmation of urban and rural space, Pannonian Challenges is essentially a context that includes all the stakeholders, intertwines rural and urban, opens up the space for development of modern forms of media culture and mixes social and culture areas thus creating a set of interdisciplinary events. Youth culture is set in a context which connects the cultural practices into coherent units which create new forms that aggregate contents and attract the attention of the public and the media. Objectives realized within the concept of Pannonian Challenges are learning of new skills,

prevention of inappropriate behaviour of children and youth, making good use of one's free time, international cooperation, networking of the local community, institutions and associations for civil society, promotion of creativity and effective pedagogical methods, as well as quality promotion of the city and the region as a whole. Special emphasis is put on inclusion, i.e. participation of children and youngsters, regardless of any difficulties they might be faced with, in creative workshops and public presentations. Children and youngsters are (co)creators of the programme, and visitors are all the citizens and their mentors. They are all part of the audience which interacts with the participants – workshop attendants and leaders, and local and foreign artists.



DREAMLAND

Dreamland is an international, cultural and pedagogical project of active inclusion of children in the creative processes and cultural life of the city, the region and partner cities, on several platforms, founded on audience development. It leans on the successful concept of the programme Land without Borders. It is aimed at children of school and pre-school age, with special emphasis on children with special needs, children without proper parental care, foster children and gifted children.

In the world of creativity and imagination, foreign and local artists teach the children various artistic skills during workshops lasting for several days. In special programmes, at the end of each educational cycle, children present everything they have learned and made in the workshops, giving a stage performance and a rich cultural programme. In public spaces, which become the worlds of children's imagination, there are workshops, exhibitions, concerts, fairs and street performances.

The programme's concept is based on mobility and collaboration of international authors and artists from Croatia, Italy, Germany, Brazil, Libya, Japan, Norway, Slovenia, Israel, Great Britain and other European and world countries, who share their knowledge and experiences with the children and youth through teaching them and

interacting with other authors. Children of pre-school and school age learn about creativity in workshops specially adapted to their expectations and interests, such as making of eco picture books, crowns of forest fairies, making flowers from paper and recycled material, making origami, making models of angels, linen bags with printed fairytale motifs, candles, jewellery, maps and globes, making of edible sculptures from pasta, standalone mobile play houses and other activities.

In addition to workshops, children develop their skills in didactic eco games, riding of monocycles and juggling, workshops for learning stilt walking, singing and dancing, workshops for film and video, radio and TV workshops, communication with the media, pantomime, theatre workshops, cooking workshops, fairy aerobics, design and making of Dreamland vehicles, journalism workshop, secrets whispering workshops and many others.

Young children and high school children participate in the workshops for making dream catchers, making sculptures and furniture of straw, dream deckchairs, workshops for creative writing and music composing, making of magical eco clothing, making dream cards and passports for Dreamland, workshops of mythology and philosophy, dance ability, Japanese scripture and dance, fundamentals of scenography, playing of

Australian, Japanese, African and other traditional instruments, body painting and school of animation.

Part of the project is also a children's festival **Traveling Spark**, of competitive nature, in the following disciplines:

- dance (dance ability, oriental dance, kathak – Indian dance, contemporary dance, Japanese dances and capoeira);
- theatre (mime, theatre of movement, acting exercises, juggling, stilt walking, monocycle, role plays);
- music (jazz, different rhythms, classical music, a capella singing, hip hop, learning to play jemba, drums, tarabuk);
- art (graffiti art, mosaic, making of installations and sculptures).

Partners: "Breza" Association, Home for Education of Children and Youth, "Dokkica" – Creative Children's House, Pre-school Education Centre, "Radosno Polje" Association, Proni Centre, Association "Slagalica", Red Cross, kindergartens, primary schools, Academy of Dramatic Art Zagreb, Academy of Arts Osijek, music workshop "Polifonija", City and University Library of Osijek, Museum of Fine Arts, Osijek Cinemas, Barutana, Secondary School for Textile, Design and Applied Arts, Children's Theatre, Faculty of Teacher Education, Faculty of Arts and Humanities, "Novi film" Association, "Zeleni Osijek" Association.

ROLLIN' ON THE RIVERS

Interdisciplinary programme that connects music, film and theatre art, literature, youth culture and new media culture. As such, it forms a creative, artistic bridge that connects different generations and spaces. The rivers Drava, Danube and Sava flow through different cities and countries without really connecting them on a deeper level. The idea behind the programme is to connect artists, citizens and institutions (galleries, museums, theatres, educational, sport, economic, tourist and other institutions) of cities situated in the basins of different rivers. Culture which has its focus in the present is a kind of culture that contemplates and analyzes (relationship between the artist and audience, between the urban and the rural, between the humane and the moral, the need and the experience, the commercial and the sustainable, the traditional and modern, the national and the international, between an individual and the society and between the realistic and viral).

Think global, act vocal: richness and diversity of vocal arts, talent and creativity of domestic and foreign artists of all generations is represented through a series of concerts, from solistic to symphonic performances, operas and operettas, a capella singing, seminars and workshops. Collaboration in the field of music provides an opportunity to present top quality

music performances, both local and international, performances included in a festival programme, performing of stage music, intensive musical education and support to singers in further development of their careers. It also enriches its surroundings in terms of culture; it promotes artists and organizations, decentralizes the music scene and brings it closer to wider audiences.

Message in a bottle: a project in which artists of different disciplines, associations and individuals create floating spheres in which works of art and positive messages are sent down the river. All the works and messages have GPS installed and their journey is monitored, with the objective that they be received in the surrounding where the river brings them and that they build human and cultural bridges.

Unplugged: programme of art without electricity which is harmonised with the idea of promotion of environmental efficiency and sustainability. Musical concerts, dance performances and plays performed in nature, without the use of electricity, show how any place is a place for art and how art can be environmentally friendly. A part of logic behind this programme is also the intention to compensate at least a part of superfluous consumption of energy, by balancing the equation of emission of greenhouse gases – for example, if the programme participants have come from a far, the ecological

footprint of their journey is reduced that way.

Programme activities also revitalize the tradition of ship mills on the Drava and the Danube, as well as rafting as a means of communication between European regions (as a reference with the historic arrival of the Danube Swabians to this region). It also connects the countries, cities and towns situated on the banks of the rivers – the Danube region strategy of cultural cooperation between the countries of the Danube basin (co-productions and visits from theatres and orchestras, exhibitions) and co-productions on ships sailing down the rivers. The aim of the programme is to enable the coexistence of art and the idea of zero environmental impact.

Street Art: promotion of urban culture and artistic production of young people, as an authentic expression of every community is not only of great interest for the local population and tourists, but also for the young. Urban culture, as a subculture, affirms public spaces, includes different stakeholders and intertwines social and cultural issues. The emphasis is primarily put on culture of the young and new media cultures. They form the cultural practices in the manner acceptable to them, through creating new forms of international character and collaboration, forms of interdisciplinarity and intermediality, which involves aggregation of

content and attracts the attention of the audience and the media.

Theatre2Go: the programme primarily connects three Austro-Hungarian fortresses (Tvrđa in Osijek, Petrovaradin in Novi Sad and the fortification in Slavonski Brod). All three cities have a baroque part and a military fort within their urban space. Although those monuments are impressive, their cultural and tourist potential is insufficiently utilized.

Osijek Tvrđa was liberated from the Turks on Friday, 26 September 1687. To commemorate that event, the churches in Osijek ring their bells every Friday at 11 o'clock. After the liberation from the Turks, Austrian military authorities, led by general Von Beckers, built a new fortress, designed on the likes of Dutch fortifications. In the 18th and 19th century Tvrđa was, much as Osijek today, was a multiethnic town with immigrants from Styria, Carniola, Bavaria, Moravia, Italy, France, Hungary and Bulgaria. Languages spoken in the town included Croatian, German, Latin, modern Greek, Italian and French. The stories of construction of the fortresses in Petrovaradin and Slavonski Brod are almost identical.

The programmes have the form of interactive theatrical presentations and performances of modern European plays which tell the story about the cities' life and history in an innovative and picturesque manner (living history) at specific locations. By doing that, they provide the viewers with a new sense of this space of cultural heritage, by bringing it to life and giving it a noble purpose, whilst directly including the audience into the programme, provoking emotional response.

The project will increase the attractiveness of public space, it will interpret the identity, similarity and diversity of the cities connected by similar heritage and it will develop inter-institutional collaboration. Platforms are created for regional cultural and public-private inter-sectoral collaborations (catering, tourism, gastronomy and similar amenities), as well as collaborations between creative individuals in terms of efforts to ensure sustainability for a long time. The programme enriches institutionalized theatre programme and demystifies theatrical performances as kind of performances that are closed

and confined to a certain space. It presents a certain historical context in a dynamic and innovative way, showing its importance for the life of an urban centre and it also develops a new theatre audience. The programme's concept also allows for the development of festivals such as "public stage reading", "10 minute play", "history contents", "all for one - one for all" and others.

Partners: UFO (Urban Festival Osijek), Sarajevo Film Festival, Pannonian Challenge, Cinema City Novi Sad, Operacija Kino, Osijek Cinemas, Osijek United Forces, Luminis Agency, Plan B, "1oolica stolica", Association for Creative Tilting at Windmills, EXIT, Motovun Film Festival, Academy of Arts Osijek, Zagreb Film Festival, Children's Theatre, Croatian National Theatre Osijek, Vukovar Film Festival, City Galleries Osijek, Museum of Fine Arts, Museum of Slavonia, State Archives, Jewish Film Festival, CroCoolTour, "Slap" Association, "Polifonija", Franjo Kuhač Music School, Osijek Photo Club, Croatian Association of Visual Artists (HDLU), City of Osijek Tourist Board, Osijek-Baranja County Tourist Board, Archdiocese of Đakovo-Osijek and others.

BRIDGES OVER WATERS БРИДЖЕС ОВЕР ВАТЕРС



BRIDGES OVER WATERS

The most literal and geographically and historically most correct metaphor of Osijek's multiculturalism is – the bridge. A bridge which reaches *others* across the rivers and wetlands, a bridge which brings us closer. Osijek is a multi-dimensional, supra-regional, historical, economic, cultural and geographical intersection. Location of today's Osijek has been, since prehistoric times, the point where one could find a crossing to the other side. It is therefore inevitable for this diverse ethnic conglomerate, the likes of which exist only to the east of the Danube, in Vojvodina – with which we share a similar Pannonian mentality – to be expressed in the programme pillar. *Bridges over Waters* is governed by principles of dialogue and reconciliation, mutual interchange, opening to one another and better knowing one another, tolerance and encouraged collaboration, both within the state borders and with cross-border regions of Serbia and Bosnia and Herzegovina. Bridges over rivers and wetlands will have a real role, not just the metaphoric one.

Regions in southeast Europe, usually analyzed within the context of the Balkans, are often perceived as war-torn regions. Osijek O₂ aims to change that dominant perception through the programme *Bridges over Waters*. Peaceful reintegration of the then occupied part of eastern part of the Republic of Croatia to its homeland is a unique global example of non-violent conflict resolution and replacing the dominant war discourse with the peacemaking one.

Bridges over Waters is created in cooperation with local and regional civil sector, especially its part oriented to the culture of dialogue and promoting of non-violent conflict resolution. The participants, who are helping to create the programme section dedicated to reconciliation and dialogue and to setting up of a new platform of non-conflict society, are the same people who played an important role in promoting the peaceful resolution of open conflicts back in the 1990s. Workshops and cultural programmes which connect the

majority with the minority in terms of nationality, culture, religion and in every other sense, will create the programme on the bottom-up principle. Partnerships with Novi Sad from the Republic of Serbia, a candidate city for ECoC 2021, and with the city of Vukovar, a symbol of war destruction, play an important role in this part of the programme.

Within the programme, analyses will be made of conflicts between the urban and the rural, culture and subculture, high class culture and pop culture, centre and periphery, institutional and extra-institutional, real and virtual, old age and youth, all with the emphasis on finding a common platform for dialogue.

Bridges over Waters is a unit which accentuates cultural diversity and it is that cultural diversity, through bridging over differences and exchanging heritage, that reflects and promotes the pluralistic identity of Osijek and its surroundings.

EUROPEAN CULTURE(S) FESTIVAL

European Culture(s) Festival questions the role of Osijek in the European history and Europe's role in the history of Osijek, leaning on the changes in the structure of population and making of a multilayered Osijek identity. Osijek's German and Austrian culture, its long francophone tradition, significant traces of Jewish and Hungarian communities and coexistence of majority Croatian population and 22 national minorities living in Osijek are connected through the Festival with the new migration and cultural trends in the European Union and beyond.

Programmes of the European Culture(s) Festival include guests performances and exchange of artist from Osijek and the region with the ones from cities and countries of the EU and beyond (days, weeks and months of European culture/s; promoting European diversity through music, stage, performing, film and other cultural programmes; learning about gastronomic culture of European nations; foreign language courses and other activities).

The programme will accept all initiatives from the citizens, artists, associations and institutions which aim at strengthening the existing paneuropean connections and partnerships, and especially the ones which aim at forming new and unexpected connections.

In the broader region, cultural-artistic amateurism is also highly developed, especially in the field of fostering traditional culture. Large number of amateur artistic ensembles is well known all around Europe. Almost every town and village has its own culture and art society that preserves and nurtures

traditions and rituals specific for the place/region. One possible direction of festival development through traditional culture is the World Music concept. In that concept, tamburitza music plays an important role, as a regional specificity and part of culture of different national and religious minorities. World Music part of the programme has a travelling character – by following local roads and rivers, different but connected cultures exchange and intertwine, thus creating a unique fusion of music, dance, eno-gastronomic tradition and other intangible cultural heritage.

A significant segment of the programme questions all collective identities within the EU and outside its borders, especially in terms of languages with a small number of native speakers and languages that are becoming extinct. Irish Gaelic (of Celtic origin) has an important role in 2020, because of cultural connections with the Republic of Ireland, which will also have an ECoC that same year. Basque language (Euscara), Laponian languages, languages of nations without their motherland (Romani, Russyns and Vlachs) also get a space for linguistic and cultural homeland within the project European Culture(s) Festival.

Preparations for the festival begin during 2016, the first year of the programme begins in 2018, and the programme's culmination is expected in 2020, after which it will grow into a permanent festival of European cultures.

Partners: associations of national minorities, language schools, "Pobjeda" Association, Nansen Dialog Centre, Centre for Peace, Non-violence and Human Rights, Osijek 1862, Pajo Kolarić Tamburitza Orchestra, Croatian Tamburitza Federation, Croatian Choral Society "Lipa" and others.

FOOD&ART – PANNONIAN FUSION

Abandoning food gathering culture and transition to land cultivation and food production marks the beginnings of civilization. In the Pannonian region, beginning of civilization can be traced as far back as 8,000 years ago, and new archaeological findings continuously reveal even older layers of Pannonian civilization. Pannonian plane has always been called a “granary” which means that it feeds its own inhabitants and has the potential to feed a broader region as well. Vučedol culture was the first culture that integrated food from hunting and fishing with food obtained from cattle breeding and growing of crops. The properties of this culture that provided added value, the free time and the need of its people to express themselves artistically and to decorate their clothes, footwear and dishes very sophisticatedly is less important than the epochal technological advancement: discovering of serial casting of tools and weapons from arsenical copper. At a time when that was superior to other patterns, culture with that way of life spread from this very region, along the rim of the Pannonian plain, to hills and mountains to the west up to Ljubljansko Barje, and as far north as Prague.

The culture of dining and art of food are an important part of tradition of this area, which is also the base concept of the Food&Art project.

The project connects producers of food and wine, small family-

run farms with autochthonous and authentic products of the Pannonian region, traditional ways of preparing food, collecting of recipes and digitalizing them, events dedicated to authenticity (“kulen” fest, fish-paprikash fest, days of fishermen, celebrations of wine culture, days of the fields...).

In terms of space, Food&Art is both urban and rural, trans-regional and trans-national. It erases borders by creating the gastronomic and cultural concept of Pannonian fusion. It takes place in urban and traditional restaurants, taverns, urban gardens and village backyards, corn barns and granaries, hunting lodges, “surduks”, wine roads and wine cellars, along the rivers and on river boats, in forests, in the fields. Vineyards become the stages for concerts, ambient theatre, film projections, artistic workshops, etc. Food&Art is realized through workshops of food and drink preparation, making of preserves, making food as a souvenir and food as a work of art, creating a seed bank of authentic seeds which will then be distributed to urban gardens and gardens of primary schools and kindergartens.

Food&Art views food as art and art as food.

Partners: Faculty of Food Technology, Faculty of Agriculture, Croatian Food Agency, Belje, family farms, restaurants, wineries, local government and self-government units in the Danube and Pannonian region, tourist boards, tourist agencies and others.

How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

The programme is essentially concentrated in the urban area, where derelict and war-devastated heritage architecture longs for new contents.

After programme realisation, the Baroque centre of Tvrđa will become a cultural district of the city and the region. Artists, creative individuals, cultural initiatives and institutions, impact/creative hubs, entrepreneurial, catering, cultural and tourist initiatives will permanently settle in abandoned facilities that are to be renovated. They will breathe an entirely new life into heritage sites.

The Culture Park, as one of the programme themes, refers to the history of Osijek. In times of socialism, Culture Park was the name of one of significant green zones of the city – but also a place for cultural events. Its name was changed and it also lost the function of a cultural centre. The programme revives the concept of “culture parks” and brings back multi-functionality.

The programme also uses archaeological sites and heritage capacities outside Osijek – castles, manor houses, forts, churches and monasteries – for implementation of a part of the cultural programme. Urban and regional cultural heritage sites become a stage for experimental cultural expressions, such as performances, experimental and ambient theatre, modern dance and other types of cultural and creative expressions.

Heritage is particularly revived with the project concept of Simulating

and Gaming, within the programme zone Hacking the Future, which connects ancient, classical, medieval and recent history of the area and places it on digital platforms to bring it closer to cultural audience. The concept of the programme also revives great men of science and art who left their mark in European and world history.

How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

The cultural public of the city has expressed its attitudes and opinions regarding Osijek in the context of European Capital of Culture via the Internet portal and blog “Oskultura” (oskultura.com) – through digital discussions on the City’s candidacy and its cultural and other resources and potentials. Heads of cultural institutions, chairmen and members of associations, experts from the creative sector, independent artists, architects and urbanists, university professors, strategists and numerous other notable individuals from Osijek and its surroundings spoke on current issues of life and culture in Osijek in extensive interviews. They suggested necessary interventions regarding facilities and concepts, after which citizens offered their comments and additions via social networks. Synthesis of opinions of the cultural public, institutions and public administration, along with citizens’ attitudes, provided much assistance in the preparation for application.

Having been invited to do so by the City of Osijek, institutions, associations and other stakeholders in the cultural sector made suggestions of project ideas that have been partially included in the contextual framework of the candidacy. After completion of pre-

selection stage, a new cycle of public discussions with all stakeholders and citizens will be carried out. Furthermore, in terms of creating internationally relevant programmes, a series of invitations and calls for submission focused on the cultural sector in all geographical areas of the candidacy will be published, in cooperation with sister cities and countries and other partners. The newly founded Osijek 2020 Agency will implement the process of unifying all initiatives, suggestions, collaborations and discussions.

Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

The entire cultural community of the city and region, both institutional and extra-institutional, with special emphasis on affirmative and creative individuals, talents and initiatives, significant names in the artistic field – are all dedicated to jointly create a successful cultural programme.

Artists

Nikola Faller, academic sculptor, founder of land art artistic concepts in the region, implements and coordinates projects within the Culture Park/Living Fields programme theme.

Antoaneta Radočaj-Jerković and Lidija Nežnanović – responsible for designing music programmes and workshops.

Aleksandar Durman (archaeologist and scientist), Grgur Marko Ivanković (art historian) and Jasna Horvat (writer and scientists) – responsible for the programme theme Hacking the Future, programme Simulating and Gaming; historical links between archaeological heritage and mythology.

Dražen Jerabek – illustrations for the Hacking the Future programme.

Suzana Vargović – creative workshops for children (Dreamland).

Delimir Rešicki, Ivana Šojat Kuči, Helena Sablić Tomić, Josip Cvenić, Slaven Batorek, Alka Turalija, Iva Marić, Jasminka Mesarić, Zdenko Liška, Ivan Doroghy, Kata Mijatović, Vladimir Džanko, Biljana Urban, Davor Bobić, Mladen Tutavac, Vlado Obad, Areta Ćurković, Robert Raponja, Zlatko Sviben, Mira Sekereš, Tihomir Matijević, Ivan Faktor, Vera Erl and numerous other individuals will be included in the preparation of project activities and programme implementation.

Osijek outside Osijek: Saša Anočić and Zvonimir Jurić, directors; Krešimir Mikić, Goran Grgić, Zlatko Burić Kićo, actors; Branko Lustig, two-time Oscar award winner and producer; Davor Vrankić, academic painter.

Institutions, associations, initiatives

Museum of Fine Arts, Museum of Slavonia, City and University Library of Osijek, Academy of Arts in Osijek, Croatian National Theatre in Osijek, Branko Mihaljević Children's Theatre in Osijek, Osijek Cinemas, Croatian Association of Artists, Secondary School for Textile, Design and Applied Arts, University of J. J. Strossmayer in Osijek, "Breza" Association, Dance Studio "Shine", French Alliance Osijek, "Slama" Association, Osijek 1862, Croatian Choral Society "Lipa", "Polifonija", National Association of Danube Swabians in Croatia, "Matica Hrvatska", Croatian Writers' Association, Osijek United Forces, Centre for Peace, Non-violence and Human Rights, "CroCoolTour", "Barutana", "Slap" Association, "Pannonian Challenge" Association, "Luminis" Agency, "Koncert" Agency, Volunteer Centre, Red Cross, Youth Institute "Proni", "Šokačka Grana" Association,

"Pobjeda" Association, "Acting like a Child" Association, "Batorek" Tamburitza School, "Franjo Kuhač" Music School, Frank Accelerator, Osijek Software City, Museum of Vučedol Culture, all companies owned by the City of Osijek as well as many other individuals, associations and initiatives all cooperate in preparation and implementation of projects in the city, region and beyond.

4. Capacity to deliver

Please confirm and evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

During the City Council session that was held on 8 May 2014, members of the council, coming from 11 different political parties, unanimously adopted the decision to apply the city of Osijek for the European Capital of Culture for the year 2020. Along with the support of political stakeholders of city government, the application is also supported by Osijek-Baranja County, as well as the neighbouring counties and several cities in the region.

The local and regional political support for the application for the title of European Capital of Culture for the year 2020 comes as somewhat of a precedent, considering the divide that the political scene has experienced on all major issues since the 1990s. The European Capital of

Culture is the first project that has managed to unite all of the political stakeholders.

Support for the candidacy has also been formally offered by all the cities in the region, Osijek's sister cities, the cities of Novi Sad and Sombor, as well as cities members of AVEC. The Ministry of Culture of the Republic of Croatia has offered support for project implementation. All of the candidate cities for the European Capital of Culture have come to an agreement to offer support to the eventual winner.

Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions:

Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.

The Osijek O₂ cultural programme displaces culture from its usual locations and develops new sustainable cultural platforms – both temporary and permanent, with emphasis on unexpected solutions for existing infrastructural deficiencies.

THE OUTDOOR CULTURE STAGE

The concept of the applied programme perfectly balances creativity, scope, sustainability and long-term effect. The programmes and projects fully activate and develop existing infrastructure, through renovation. With financial sustainability in mind, interventions will be made towards the conceptual transformation and repurposing of existing architecture and infrastructure, rather than towards building unsustainable

Every journey is an opportunity for change and self-reflection. Osijek O₂ changes travellers and citizens but also ways of travelling and the concepts of geographical connection or isolation.

cultural mastodons. Besides the above mentioned, several projects have been started recently that are meant to build and renew cultural capacities necessary for the city and its surrounding areas, and they include a museum, an archive and a culture pavilion, all of which will be completed by 2020. The necessary documentation for the renovation of Osijek's Tvrđa has been successfully completed, with plans for transforming it into a culture district. The preparation of several other renovation projects is under way as well, with most of them targeting industrial infrastructure and abandoned heritage sites with distinguishable urban features, mirroring the city's identity, which will be renovated and repurposed into art residences as well as incubators, hubs and accelerators of creative industries. Part of the programme will be implemented in temporary alternative infrastructural solutions, such as green pavilions, temporary stages made from natural and recyclable materials from the surrounding areas, as well as industrial and sporting locations, which will be repurposed as cultural structures.

The Culture Park – Living Fields programme relocates cultural events into the urban and the rural green zones and untouched nature of the region, with observation of the principles of sustainability. The materials used to build temporary cultural pavilions and infrastructure will be of a readily available natural source (reeds, willow, corn, sunflowers), as the land art architecture will not only be a form of cultural expression, but also an element in capacity construction.

Hacking the Future uses new digital technologies and develops creative industries as type of a training ground for the transformation

from the industrial to the post-industrial age. Locating it in the potent industrial heritage of the city connects the past with the future through the process of breaking the dominant infrastructural code.

Pannonian Challenges will be located in already existing infrastructure, in the city streets, where numerous performances of street art will be held, as well as music, sports and art-scene performances. The programme theme that focuses on the youngest generations mainly uses the educational infrastructure, including the premises of kindergartens, playhouses, schools, faculties as well as open spaces.

Bridges over Waters develops a culture of peace and dialogue and finds its infrastructural solutions in the regional capacities – in the broad and the narrow sense – and in national and transnational partnerships. Sustainability is mostly associated with temporary installations, tourism and catering capacity, urban, rural and natural heritage, sacral facilities, castles, manor houses and parks, cultural societies, vineyards, wine roads and cellars.

What are the city's assets in terms of accessibility (regional, national and international transport)?

Osijek and the surrounding region are situated on the crossroads of major European routes, in the fertile Pannonian plains between two major European rivers, the Danube and Drava. This kind of geopolitical location determines comparative advantages as well as developmental challenges.

Its peripheral location within the centralized Republic of Croatia

and the fact that it borders with other countries in the region, in the conditions of disrupted cross border relationships, viewed as the main impediments for progress over a longer period, represent a challenge for new and innovative transport concepts.

A new transportation development master plan for Osijek-Baranja County is being developed, which will integrate all means of transport, directly increase mobility and energy efficiency as well as remove social and economic exclusion. The implementation of the project will provide conditions for the development of an intelligent, sustainable and integrated system of public transport with low CO₂ emissions and an improved city and regional mobility, while individual routes of city transport will be optimized and integrated with other forms of transport ('park and ride' as a sublimation of public and individual transport).

Osijek Airport has the potential to achieve 1.5 to 2 million flights per year. Air transport of passengers includes domestic and international transport, which directly connects Osijek with the majority of European countries.

The railway infrastructure of Osijek and the region is not fully utilized - there are direct lines toward towns within the inner region and toward Zagreb as the capital, but not toward cities in the neighbouring countries.

River transport possesses the greatest potential for development, although the city's communication via the Danube and Drava rivers has not fully come to life as a route of connection with Europe.

Osijek O₂ is an opportunity to create a city that is inclusive in terms of

transportation, which encourages smart alternative and sustainable mobility - for both citizens and tourists - which will satisfy transportation needs and integrate local specificities.

The bordering position, viewed from a broader European and Danube perspective, with good transportation connectivity via the major existing and planned pan-European corridors (corridor X, and parallel to it, the Drava corridor, as well as the trans-European corridor V/c and the Danube river corridor) ensures direct gravitation and mobility of passengers from airports in Zagreb, Budapest and Belgrade.

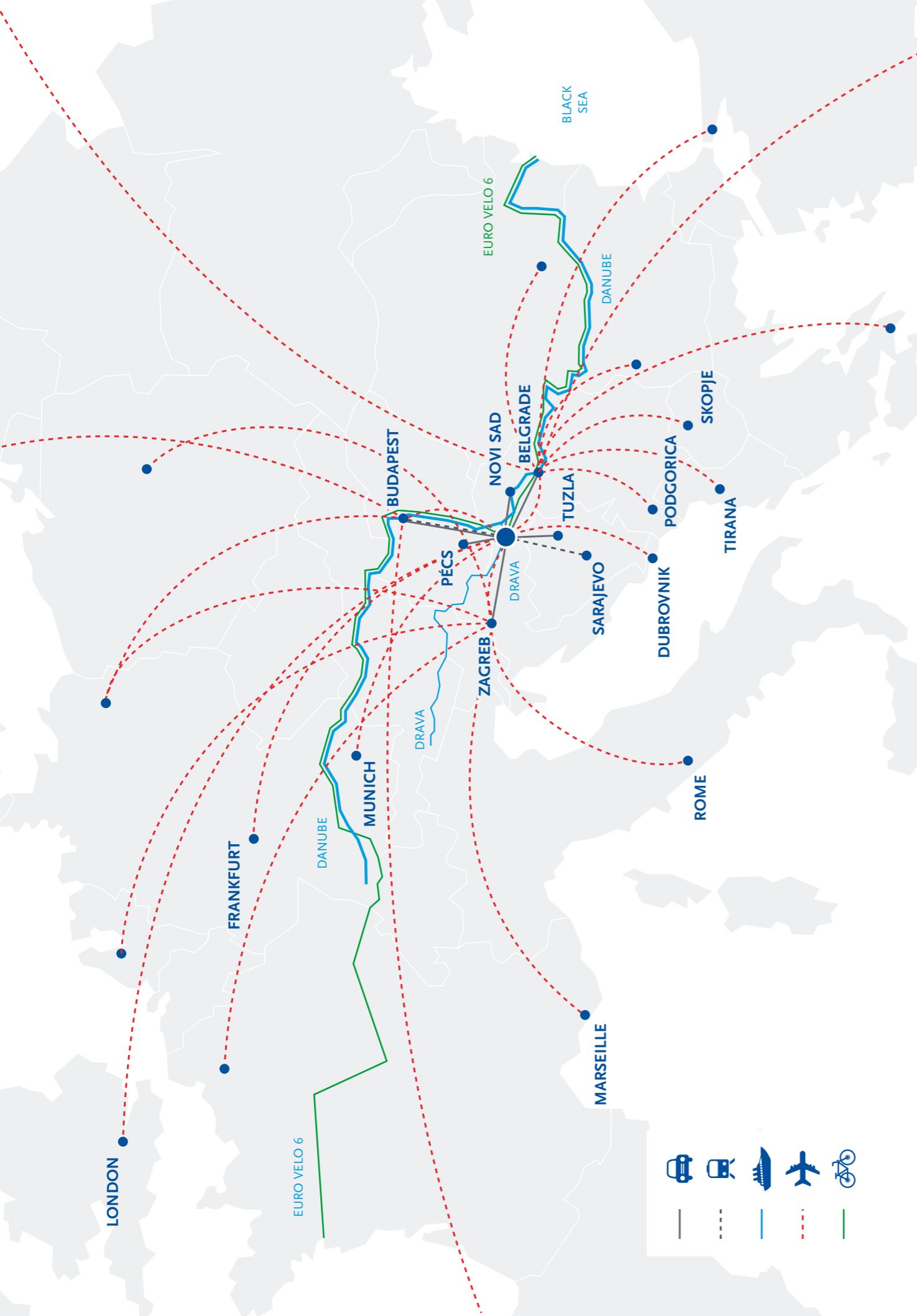
TRANSPORTATION CONCEPT

Air transport – transport connectivity will be ensured through low budget and charter flights that will connect 'Blue Croatia' with 'Green Croatia' by flights between Osijek and cities on the Adriatic coast, which will ensure a sustainable tourist dimension, along with a cultural one. By 2020, direct shuttle lines will connect Osijek with high frequency international airports in Budapest, Belgrade and the central national airport in Zagreb.

Railway transport – The existing infrastructure will be better utilized, with establishing of direct lines Budapest-Osijek-Sarajevo-Ploče, Vinkovci-Belgrade, Osijek-Zagreb-Ljubljana-Venice and Osijek-Zagreb-Vienna.

Road transport – Regional road infrastructure offers opportunities for scenic routes and local attractions and thus becomes a part of the cultural experience. The key resource of road infrastructure is the network of highways connecting Osijek with Western Europe.

River transport – Developing passenger and cargo transport will ensure better connectivity of



With more than 38 kilometres of bicycle routes, Osijek is a city in motion that recognizes healthy and eco-friendly ways of getting around.

the river Drava and the Danube. River taxi services as well as tourist cruisers will be established between Osijek and Novi Sad, which will permanently connect the cities even beyond 2020 and 2021.

Railway, road and river transport will be in the services of developing cultural tourism, with better utilization of existing infrastructure and better connectivity. Special culture trains, buses and ships will connect Osijek with European cities. Besides having the role of directly transporting visitors to cultural programmes, they will also be a platform for the realization of such cultural programmes.

SUSTAINABLE CITY TRANSPORT

Cycling and walking are parts of Osijek's mobility philosophy. The city has a developed network of public transport – buses and trams – but it also implements transportation innovations intended for its citizens and visitors. Osijek has one of the oldest European traditions of tram transport. Old electric trams – oldest in the world – are still functional today, offering visitors a unique experience. In the network of modern trams, it is customary to celebrate important Croatian and European events with themed tram routes with appropriate cultural programmes. The tram network is also used as the medium for transmitting motivational messages.

This style of transportation will be strengthened with the development of new bicycle routes that will be a part of the EuroVelo 6 European bicycle route network, and with the implementation of innovative rent-a-bike, bike sharing and bike & train models.

The Osijek O₂ cultural programme mostly refers to outdoor events that

are available to pedestrians and that refer to the city's history, through the main promenade (Korzo), to its present, through the walkway along the Drava River, and to its future, through the bridges over the river that will become an itinerary for its citizens and visitors. The bridges also represent a perfect promenading balance between the Baroque citadel Tvrda and the Art Nouveau city centre, between the urban and the rural through the left and right banks of the river. The visitors who decide to experience the city's culture on the move have a chance to visit different streets, parks and promenades and to have the urban sights and landscape permanently etched in their memories.

Osijek also has a unique form of river transport – a cable ferry that connects the two riverbanks, and in essence connects urban architecture with untouched nature right in the centre of the city, starting with the zoo and its large open animal pens and continuing into the ecosystem of Kopački Rit Nature Park.

The left bank of the river is transformed into parking lots for motor vehicles (automobiles, buses and motorcycles), locations for extreme sports, water sports and other sporting facilities, as well as for recreational, entertainment and camping use – while the city on the right bank is transformed into a stage.

The philosophy of mobility is enriched through the encouragement of carpooling and car sharing. The city transportation system is also re-evaluated. The fare tickets for buses and trams have the added value of becoming tickets for exhibitions, lectures, performances and other cultural events.

What is the city's absorption capacity in terms of tourists' accommodation?

Tourism and transportation are closely linked, which provides the opportunity to create an authentic tourist product based on the transportation infrastructure of the region. First on the agenda are the unique transnational bicycle routes, which set the city's and the region's tourism into a logical context. All cities within the region become destinations with a unified and at the same time diverse offer, with a common denominator – culture, creativity and sustainability.

The current tourist capacity in Osijek and the region counts 4,330 beds in total, with 962 beds in the city itself, which is sufficient for the current needs of visitors. By 2020, the current tourism framework will be redefined based on the increased number of visitors and the number of overnight stays, as well as through the development of new tourism infrastructure and the renovation of the existing one. Tourist capacity development will provide the necessary accommodation for visiting artists, cultural workers and other visitors prior to, during and after 2020.

As part of the programme is situated outside the urban centre, in the green agricultural zone of the wider regional context, the accommodation capacity will be developed in line with the developmental trends of rural and eco-tourism, with respect to the benefits of sustainable ecological development and the preservation of nature. Family-run farms, besides accommodation, offer tourists a variety of opportunities to actively experience the processes of traditional food production, local customs, language and old

trades and crafts. The vast forests that touch the outskirts of the city become a place of creative union between nature and artists, while Kopački Rit Nature Park becomes an unfailing (wet)land of creativity that never dries out.

Situated in the fertile Pannonian plain, between the rivers of Sava, Drava and Danube, this area comprises picturesque lowlands, forests, hills, lakes, streams and marshes that provide the region with an attractive image for tourism. Current worldwide trends in tourism show a continued change in tourists' behaviour, who wish to experience as many different things as possible during their trip. In recent times, there has been an increased interest for alternative forms of tourism, including cultural, eco, rural, educational and adventure tourism. Alternative forms of accommodation that will blend tradition, cultural heritage, diversity and customs, such as rural homesteads, themed cultural and educational camps, family tourism, couch surfing, eno-gastro houses located on wine roads, as well as other types of accommodations will be developed.

In terms of cultural, urban and tourism infrastructure, what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title?

TVRĐA – THE CULTURAL CENTRE OF OSIJEK

Osijek's Tvrđa (the citadel) is a baroque cultural monument of the highest category, but today it is much more than that. It is a living urban organism. While it does have the highest cultural value, the lack of financing and the devastation it had suffered during the war have made it the part of the city that is in the worst infrastructural and urban condition. Its renovation has begun, with the goal of complete and integral protection, preservation and renovation of all its buildings and cultural heritage, which will result in the transformation of Tvrđa into a cultural centre and district. The location already holds two of the most important museums in the city, the State Archives, City Galleries, the Home of the Croatian Association of Artists (HDLU), the University administration building, several high schools and a number of artist studios. Once a deteriorated and abandoned Austrian administrative fortification, it will now be revitalized as one of three central areas of the city and integrated into the city's cultural and economic life as a modern and representative city district.

“EURODOM” CULTURAL CENTRE

The umbrella project of cultural infrastructure, the construction and furnishing of which will be completed by 2020, is the Eurodom Cultural Centre. The 4,500 m²

premises of modern design will include a multi-functional arena with 386 seats, exhibition areas, offices for cultural and art associations as well as hospitality and catering facilities.

“STARA PEKARA” HOSTEL

The “Stara Pekara” (Old Bakery) hostel is an educational and tourist centre intended for the younger generations and for people on the move. It will serve to solve the problem of inadequate accommodation capacity and, at the same time, to repurpose a devastated building.

RENEWABLE ENERGY SCIENCE CENTRE

Construction of the Centre will advance the environmental protection system and improve the quality of the environment, as well as provide a quality energy supply with reduced negative impact on the environment.

TECHNOLOGY PARK

The goal of the Technology Park is to improve the technological infrastructure and to enable the development of products, content and services based on innovations and new technologies but also to create a platform for cooperation of scientific and entrepreneurial institutions. The Park will be built in cooperation with the University, as a type of incubator for the development of excellence and sustainable projects.

MARKET

Reconstruction and expansion of the regional market and the construction of a cold storage facility will ensure the expansion of the sales area. It will gather manufacturers at

one place, promote their products (by cooking events and promotion through sampling) and educate both the manufacturers and customers on healthy lifestyles, authentic and gourmet products.

HISTORIC, SACRAL AND INDUSTRIAL HERITAGE

In order for the historic, sacral and industrial heritage to be put into the service for different programme themes, a large part will need to be renovated and refurbished. The process will entirely follow world trends in finding new models and solutions for repurposing existing unused spaces into modern areas, where presentations, exhibitions, lectures, concerts, workshops and performances can be held and creative industries developed.

Currently there are projects in preparation or in development for the renovation of the Museum of Slavonia and the State Archives, for recreating the route of Suleiman's bridge and the water mill on the river Drava, for the construction of a tourist-catering ship, for the renewal of the library, old agricultural “pustara” estates, castles, manor houses and gardens, as well as the City Garden Pavilion (Gradski Vrt) – its dance hall, library and other parts.



5. Outreach

Explain how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year?

Osijek has been associated with the European Culture Capital initiative ever since 2003 – since over a decade before formal preparations were launched for application to the 2020 title. Employees of the City of Osijek and cultural institutions, and journalists of the regional media have made study trips to several cities in order to get acquainted with the concepts of their programmes. Graz 2003 and Lille 2004 were the first Culture Capitals visited. Pecs 2010 and Maribor 2012 (Osijek's sister cities) stimulated active cooperation between artists and cultural workers across a range of projects under the umbrella of the European Capital of Culture initiative. At the same time, meetings were held with the mayors, heads of institutions and chairs of programme implementation boards in ECoC cities.

Osijek will forge another important link with the European Capitals of Culture - via the Alliance of European Cultural Cities (AVEC). Its 2010 general assembly took place in Osijek. In Marseille, the Capital of Culture in 2013, the City of Osijek announced its intention to apply for the title in 2020, for which it received AVEC's support. Osijek steered a number of its other activities in the Alliance towards candidacy. Zagreb staged the presentation of the programme of the European Capital of Culture in June 2013. Information on the application process was also obtained during the presentation held in December 2013 in Sienna, Italy, the candidate city for the 2019 title.

On 1 July 2013 the Republic of Croatia became a full member of the European Union. This historic moment gave a special flavour to the cultural manifestation “Osječko ljeto kulture” (The Osijek Summer of Culture) that year, both programme-wise and through the announcement of the City's intention to apply for title.

During 2014 a number of roundtable discussions were held on the Strategy for the Cultural Development of Osijek for the period 2014-2020. Application for the title of European Capital of Culture has been made the pillar of that Strategy. Another roundtable discussion was held, this time with representatives of Graz, the ECoC of 2003 and Linz, the ECoC of 2009, during the manifestation “Days of Austrian Culture”. The guests shared their experience with the city administration, representatives of the cultural and creative sectors and citizens. Formal preparations for candidacy were launched, an expert team was set up and consultations were held with European experts for cultural policy. This year's Osijek

Summer of Culture had a distinct flavour of ECoC candidacy, from the opening ceremony to its closing. In June 2014, the Ministry issued a call to Croatian cities for the submission of applications to the EU initiative – European Capital of Culture for 2020. Osijek's preparations are well underway and are becoming more and more intensive. The 2015 New Year's Eve celebration in Osijek also resonated with the city's candidacy for the ECoC title.

An online public forum, which included all citizens and the city's cultural stakeholders, was organized via the Oskultura blog (oskultura.com). The various views and opinions on the European Capital of Culture will become part of permanent digital heritage and will create a strategic framework for the planning of the city's cultural policies.

The preparations for application over 2014 and 2015 have involved frequent communication with cultural institutions and associations, private creative initiatives and artists from the region, all with a view to creating a sustainable and attractive cultural programme.

PLANNED ACTIVITIES

During the ECoC 2020 selection procedure, the citizens of Osijek and the region will not sit tight; they will have a chance to actively participate in public discussions, theme debates, panels and forums. The process of cultural decentralization of Osijek will enable the mobilization of citizen potential and a bottom-up approach to the design of parts of the programme. A digital dialogue will continue via blogs and social networks, but this will not sideline direct communication; all of these will be channels for advocating the idea of Osijek as the European Capital of Culture and for disseminating information about the programmes' potential to stimulate positive urban change. The artistic boards for the events foreseen

by Osijek 2020 will be attentive to citizen proposals; the idea is to create a quality cultural programme and to foster joint contribution to and realization of positive urban changes.

The citizens will be ambassadors of culture during the candidacy, as well as before, during and after the 2020 horizon. Ambassador roles of equal value will be awarded to individuals in several categories – citizens living in Osijek and the region, citizens who have relocated, and individuals originally from Osijek who have become part of the cultural, scientific, sport and economic life of the country, Europe and the world.

The scientific community will be included through their participation in a variety of conferences and professional meetings, where emphasis will be not only on the impact of the award of the ECoC title but also on the potential for the development of creative industries at large. These meetings will have an international character. They will host not only individuals from the target geographical area of Osijek's application, but also those from other, primarily Scandinavian and Baltic countries. Through cooperation with the University of J. J. Strossmayer, students will be directly immersed in research on the trends, attitudes, needs and expectations of the youth and the wider community – in each of the respective areas of science.

The Academy of Arts, the Department of Cultural Studies and the Faculty of Philosophy, as well as the Secondary School for Textile, Design and Applied Arts and the Music School Franjo Kuhač will contribute directly to the design of the programme and manifestations.

As a child friendly city, Osijek was already implementing a number of

The secondary schools, elementary schools and nursery schools within the urban, suburban and rural perimeters of the candidacy target areas will both propose and take part in the delivery of activities. The existing international educational projects for promoting the creativity and fostering the inclusion of children with special needs will be continued and strengthened, and new ones will be launched.

activities for boosting the cultural participation of its youngest citizens even before it applied for the ECoC title.

How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.

Members of civil society will be advocates of the European Capital of Culture initiative and this will have a strong impact on public perception and attitudes. On top of that, they will also make active contribution, within the scope of their activities, to the design of the programme and the activities to be implemented before, during and after 2020.

It is noteworthy that arrangements will be made for the participation of the marginalized, in particular children without adequate parental care, children with special needs, children in foster care, gifted children, children and adults with addictions, the elderly, people with disabilities, as well as representatives of minorities. In the latter case, special emphasis will be on the less assimilated communities, such as the Romani and the minor religious communities.

“I alone cannot change the world, but I can cast a stone across the waters to create many ripples.”

Mother Teresa

Through cultural decentralization, culture will leave the confines of the city centre and institutions; it will spread out into the streets and parks, and through various city quarters into the suburban, periurban and rural areas. It will blend with nature and will be accessible to the most sensitive individuals and groups, who, until then, had been excluded from the cultural life of the community. The cultural and other facilities and infrastructure will be adjusted so as to remove any architectural barriers and ensure access for persons with disabilities.

The participation of the elderly living in retirement homes, people with severely limited mobility and serious medical conditions, prisoners, people in adult mental health facilities and those undergoing addiction rehabilitation – will be ensured by bringing culture to them, i.e. by organizing on-site performances, concerts, workshops, etc.

Citizens and the civil sector will receive technical assistance in the implementation of their activities. In addition, they will receive training, i.e. assistance in applying projects for EU funding. The city and the region also have an extensive volunteer base, built around powerful and highly diversified initiatives, which will be mobilized towards cultural and creative undertakings. The youth are being educated in the field of culture, and as cultural savvies they are becoming something of opinion-makers. Through their personal engagement and with the help of modern communication platforms they will efficiently disseminate the idea of a new culture of Osijek and of a new regional culture.

This is how, until the title year, we will have included all stakeholders – the youth, adults, representatives of the economic sector, institutions, local public and civil communities, and will have ensured the implementation of fundraising activities.

Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

Osijek O₂ includes all generations of audience into the cultural processes. In line with the Audience Development Strategy, all active culture participants engages passive observers and non-consumers as co-creators of content, who in turn become creative citizens of a creative city.

The strategy is primarily focused on the entire population of the city and region, with emphasis on:

- Children - children of preschool and elementary school age, children who are addicts, children with special needs, children without adequate parental care and children placed in foster care, as well as extremely gifted children;
- The youth - high-school and university students and young unemployed persons;
- Adults - especially persons with disabilities, persons institutionally excluded from society (addicts, convicts, persons with serious medical or psychological conditions), the elderly, non-integrated minorities (the Romani people) and other under-represented groups.

“The future belongs to those who believe in the beauty of their dreams.”

Eleanor Roosevelt

Club Connect is an innovative model of attracting and developing an audience and increasing civic activism, designed not only for a successful candidacy for the European Capital of Culture but also for inciting deep changes in the society. Club Connect model

is simultaneously active in four different areas of encouraging civic activity: children, youth and education; culture & creativity; society; ecology and sustainability. **Children, youth and education** Research conducted on local and European level shows a very low level of children and youth participation in the work of youth groups and organizations, a lack of interest and informedness regarding cultural events but also regarding leisure activities, as well as their reliance on the Internet for finding information. The Club Connect model relies on young people and volunteers who are active participants in the programmes, who design and implement creative and entertaining activities and who participate in informal “Train the Trainers” educational programmes.

The development of the model is implemented through the following areas of priority: youth culture, managing leisure time, creative expression, development of cultural and social skills, ecology, recreational sports and independent organizing of youth in culture programmes.

Young volunteers, assisted by mentors, develop activities and organize and coordinate projects according to their interests, skills and education. Young people, educated and motivated in this manner, develop their skills through teaching in schools and communities and through activities in different events, thus developing their personal network through direct communication with over 10,000 of their peers in the region and beyond, on yearly basis.

One part of the activities in the audience development programme focuses on children and youth from especially vulnerable groups and socially disadvantaged families, the



unemployed and the undereducated, who are included in all programmes and volunteer activities through creative and interactive workshops. Inclusion in project development not only creates a new audience, but it also greatly benefits young people and students. Volunteering offers them valuable experience, a chance to develop new skills and to acquire knowledge, increases their motivation and competitiveness – which will greatly benefit them upon the end of their educational process and their entry into the labour market. Children and youth become the

main creators of the programmes based on their wishes, needs and interests for learning new skills with the support of qualified mentors from various educational institutions and organizations from the local community and beyond, as well as of international artists.

The strategic determinants for development of the youngest segment of cultural audience are designed to increase mobility and the awareness of being a citizen of Europe. The processes are carried out through an individualistic approach – through introductions to new interests and lifestyles and through directing towards activities that satisfy their interests and allow for acquiring of new skills or improving existing ones.

With quality management of leisure time, the children and teenagers can satisfy their need for socializing, affirmation and a sense of belonging. They can develop a variety of competences – communicational, motivational and interpersonal. Activities are carried out in playrooms for children between ages 3 and 5, who, accompanied by their parents, participate in creative workshops by passing along educational messages in public places, through interaction with other visitors. Activities are also carried out in different workshops (film, music, theatre, dance, performing arts, circus skills, visual arts, etc.) intended for children between the ages of 6 and 14 and for the youth aged 14+. There are specially designed workshops for children and youth with disabilities: inclusive drumming workshops, dance ability workshops (dance workshops for people with disabilities or confined to wheelchairs where they design dance choreographies along with professional dancers and under the

guidance of a competent supervisor), music and visual art workshops.

CULTURE & CREATIVITY

Among the key activities are the encouragement of international cooperation of individuals and institutions, as well as learning new languages such as French, German, Hungarian, Spanish and other European languages. For this purpose, all institutions have made available their libraries, reading rooms and media libraries. Cultures of other nations are promoted through the dissemination of audio-visual content from European cinematography, which enhances the cultural knowledge of cinematography and media. A platform is developed for the mediation between citizens and the city's institutions, as well as Francophone, Germanic and other European countries. European languages and heritage are promoted through educational, artistic, cinematographic and other programmes, and support is given for applications to public calls for scientific/linguistic/specialized scholarships.

Human resources in the segment of cultural and art programming are developed and new educational programmes are created. Partnerships and cooperation with stakeholders in civil society and cultural and artistic scene in the region and Europe are developed and strengthened, and the consumers are segmented and included in the process according to their interests. The public spaces are redesigned and transformed into gathering places for admirers of all forms of art, culture and media.

The audience becomes the creator of the programme, suggesting the content and determining the

main direction of the programme. The implementation of cultural programmes includes the participation of the youth, the volunteers and students with the aim of providing them with professional work experience and training. Developing and strengthening partnership with the local government, international partners and the private sector will allow inclusion of a greater number of participants, which will in turn directly contribute to the diversification of the programme consumers and development of inter-sectoral cooperation.

SOCIETY

Club Connect encourages audience development and activism in the area of social themes and is oriented towards strengthening civil initiatives, especially the initiatives of children and youth aimed towards positive changes in the society through a bottom-up approach.

Key activities include coordination meetings between the representatives of the civil society and the youth, with discussion of topics from areas of their interest. These meetings would allow its participants to design and plan activities and prepare their implementation through cooperation with elementary schools and high schools and through the inclusion of new members. Each civil activist group has a youth council, participating in which allows young people to acquire new knowledge, contribute to the changes and become the pillars of future social development.

In order to achieve an idyllic community and create a lasting harmony, the basic goals of social change should be the development of humanitarianism, health education,

Club Connect ensures the integration of audience development and social activism, by contributing to sustainability on all levels – the programme level, the social level, the ecological and the educational level.

developing tolerance, solidarity, compassion and understanding among the youth. Different organizations are included as partners or associates on a national, regional, cross-border and European level.

Social activities are implemented by promoting health culture and addiction prevention, assistance to the elderly and the infirm (Club 60+) as well as to persons who require help with their daily activities and cultural inclusion – through the Big Brother model.

Some of the activities implemented since the formal application for candidacy include the familiarisation with the dangers of living in mine suspected areas, with the dangers and benefits of living near water (in floodplains), as well as the development of youth activism in crisis situations and catastrophic events. Preventing human trafficking is also an important subject not only on regional level, but also on the European and global level.

ECOLOGY AND SUSTAINABILITY

One of the key activities of Club Connect is the raising of environmental awareness, especially through the education of the younger generation with regard to ecological issues. At the same time, key programme determinants for Osijek O₂ are issues related to sustainability, especially in terms of the relationship of the urban and the rural, the centre and the periphery. The areas for implementation of cultural and other programmes will include the use of recycled and used materials and equipment, as well as the use of environmentally safe materials. Activities shift from their usual locations and are transferred to parks, the city's periphery, to rural areas of the region and to untouched nature of the surrounding area, thus

linking the ecological aspects and the cultural and other significant social themes.

Eco-activism is encouraged through workshops and education conducted outdoors, with the observance of the specificities of natural ecosystems.

Nature becomes the stage, the place where creative activities intertwine and interconnect with environmental activities.

Urban areas are transformed into small eco-zones – the concept of urban gardens provides great benefits to the city and the users of such gardens, e.g. by creating sustainable concepts, facilitating connectivity and communication, and fulfilling the need for physical activity.

Children and youth, as special groups, develop their skills through the innovative concept of urban scouts – the explorers of urban flora and fauna. The zoo becomes a stage for art – for painting, sculpting and photography – and the city's parks become exhibition areas. Art infuses itself into the periphery, beyond the visible and invisible borders of the city – including eco households and family-run farms. Through all these processes, citizens are exposed to art in the most peculiar places and become its unintentional consumers. The audience becomes a participant in cultural production in a natural environment, through land art workshops and other types of alternative artistic forms.



6. Management

A / FINANCE

• City budget for culture:

What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)? (Please fill in the table below).

Year	Annual budget for culture in the city (in euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2011	4.646.786,57 €	9,21%
2012	5.278.100,93 €	10,03%
2013	5.621.020,42 €	9,97%
2014	4.775.417,65 €	8,85%
2015	4.682.128,24 €	9,14%

In accordance with the budget implementation for 2011 - 2014 and the City of Osijek's planned budget for 2015, the stated amounts refer to the financing of operational and program expenses of cultural institutions and cultural programs of non-institutional operators. The stated amounts contain the minimum resources necessary for the maintenance of cultural

infrastructure (Croatian National Theatre, Museum of Fine Arts, City Garden Pavilion, City Galleries, the City and University Libraries, monuments, community centres in suburban settlements and protected cultural heritage sites). Changes to the Personal Income Tax Act, taking effect on 1 January, 2015, have reduced the overall income of the city, which has resulted in the

reduction of the entire budget, but not the reduction of the allocations for culture.

The strategic and planning documents define the goals and priorities of the City of Osijek and, in the event of selection of the city of Osijek as ECoC, they will be put into function for the needs of the program.

In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

In 2015, during which we are preparing and applying for the European Capital of Culture 2020, besides the standard allocations for culture, additional resources are planned for financing of envisioned programme activities in the amount of EUR 252,712.27. Budget projections for the next two years foresee the allocation of additional funds in the amount of EUR 2,578,444.75 for 2016 and EUR

2,845,449.23 for 2017, which will be exclusively allocated for financing the programme content of different associations and other participants from a wide cultural range, as well as programs of special interest for the City of Osijek. These amounts do not include budget allocations for standard activities of cultural institutions cofounded by the City of Osijek, whose programmes will function as part of the ECoC programme.

In 2018 the allocations will increase to EUR 3,845,903.98 and to EUR 4,592,996.82 in 2019. For the title year the foreseen allocations will be in the amount of EUR 5,119,210.03. In the following years, 2021 and beyond, in accordance with the Cultural Development Strategy and other planning documents of the City of Osijek, significant financial resources will be allocated to programmes and projects of cultural associations and institutions. Enriched by the experience of implementing the ECoC project, the City of Osijek expects an increase in activities and engagement by its citizens, associations and institutions in all areas and levels.

Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

For 2021, the City of Osijek plans to allocate EUR 3,423,634.12 or 8.5% of the projected budget to cultural activities, not including cultural infrastructure or monuments. For 2022, the minimum allocation would be EUR 3,157,279.28, or 8.3 % of the budget.

• Operating budget for the title year

Income to cover operating expenditure:

Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
36.544.792,40 €	34.924.792,40 €	95,57%	1.620.000 €	4,43%

Most of the funds for the operating expenditure will be derived from the public sector income: the City of Osijek, Osijek-Baranja County, Ministry of Culture, Ministry of Tourism, Ministry of Science, Education and Sports, Ministry of Social Policy and Youth, Ministry of Foreign and European Affairs, "Kultura Nova" Foundation, the Office for Cooperation with NGOs, the National Foundation for Civil Society Development, EU Structural funds and programmes, Osijek Tourist Board and the Tourist Board of Osijek-Baranja County, partner cities and their tourist boards. Over 4% of income will be provided by sponsorships and donations by

private entities (large enterprises, subsidiaries and branches of foreign companies, small and medium enterprises located in Osijek and other locations in Slavonia and Baranja). Such a conservative approach to attraction of private sector financing was chosen in this phase due to the current unstable economic circumstances. However, based on the fact that this will involve well-known companies and partners and based on successful past cooperation and the importance and attractiveness of the ECoC programme, it is almost certain that a large number of enterprises will significantly contribute in kind, but also by providing much of the financing.

How will the revenues derived from the public sector be allocated to cover operating expenditure? Please fill in the table below:

Income from the public sector:

Income from the public sector to cover operating expenditure	In euros	%
National Government	10.000.000,00 €	28,63%
City	19.234.717,08 €	55,07%
County	1.000.000,00 €	2,86%
EU (with exception of the Melina Mercouri Prize)	3.690.075,32 €	10,57%
Partner cities	1.000.000,00 €	2,86%
Total:	34.924.792,40 €	

The city's budget, apart from its own funds, will secure income from "soft projects" and the public sector (Ministry of Culture, Ministry of Tourism, Ministry of Science, Education and Sports, Ministry of Social Policy and Youth, Ministry of Foreign and European Affairs, "Kultura Nova" Foundation, the National Foundation for Civil Society Development, Osijek Tourist Board, the Tourist Board of Osijek-Baranja County, partner cities and their tourist boards), which will be transferred to the Agency, representing a share of 55.07% of the income. The National

Government income, amounting to 28.63%, will be allocated by the Ministry of Culture, while 10.57% are funds from the European Union.

Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure? If not, when will they do so?

The public finance authorities have not, on any level, made any commitments to cover operating expenditure. With consideration

of the unconditional support the application has had on all levels, the determination of commitments is expected in the selection stage of the project.

What is your fund raising strategy to seek financial support from Union programmes/funds to cover operating expenditure?

The City of Osijek has experience in implementing projects financed through pre-accession funds, mostly in the areas of civil society and sustainable development and especially in the areas of energy efficiency. A large number of stakeholders within the sectors of culture and education have neither the necessary knowledge nor the required capacity, and an increasingly obvious need for competent project teams requires better communication, cooperation and networking. Investments are being made into the education of project teams and capacity development, in order to encourage culture stakeholders to a more significant use of available EU funds, primarily from programmes such as: Creative Europe 2014-

2020 and the sub-programmes Culture and MEDIA, Europe for Citizens and Erasmus+, as well as the European Social Fund, the European Regional Development Fund and other structural funds. As culture envelops a large range of local community activities, city development planning is based on a large number of developmental projects whose ultimate goal is to increase the quality of life for the citizens. Several projects are currently in either the planning or implementation phase: the first industrial eco-zone in Croatia, efficient use of energy and renewable energy sources, sustainable city and suburban mobility, revitalisation of cultural and natural heritage, environmental and waste management projects, incentivising small and medium enterprises, improvements to the ICT infrastructure and its use in all aspects of life, etc. At the same time, a number of new projects, related to children and the youth, social services, peaceful and intercultural dialogue, democratization and citizen involvement in sports and recreation, are being planned and implemented.

According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture? Please fill in the table below:

Source of income for operating expenditure	2015	2016	2017	2018	2019	2020
EU	390.075,32 €	400.000,00 €	500.000,00 €	600.000,00 €	800.000,00 €	1.000.000,00 €
National Government	- €	500.000,00 €	1.250.000,00 €	1.750.000,00 €	3.000.000,00 €	3.500.000,00 €
City	252.712,27 €	2.578.444,75 €	2.845.449,23 €	3.845.903,98 €	4.592.996,82 €	5.119.210,03 €
County	- €	100.000,00 €	100.000,00 €	200.000,00 €	300.000,00 €	300.000,00 €
Sponsorships	- €	20.000,00 €	100.000,00 €	200.000,00 €	300.000,00 €	1.000.000,00 €
Partner cities	- €	100.000,00 €	100.000,00 €	200.000,00 €	300.000,00 €	300.000,00 €

Income from the private sector:

What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Sponsors are companies that operate in the city and the region, but also the companies and individuals that will recognize their interest in the programme activities. The involvement strategy will primarily focus on local businesses, especially those with quality operations within the city system and whose sponsoring activities include space, logistics, equipment and personnel. The city's Tourist Board has also been included from the beginning with its operational, programme and promotional capacity.

Well-timed and continuous communication with companies, as well as participation and benefit of participating in a positive local community event, make the synergy possible and attainable.

The projected sponsorship model will consist of the following modalities:

1. General sponsor – a private or public company, recognizable and financially equipped for sponsoring the programme.

- 2. Major sponsor** – sponsoring the entire programme or individual programmes or projects with significant resources.
- 3. Medium sponsor** – participates in the co-financing of individual projects.
- 4. Minor sponsor** – awards small, one-time amounts for single events.
- 5. Friend of the project** – an enterprise that supplies non-financial resources (contribution in kind, for example through catering services for single events, reduced accommodation prices for guest artists, etc.).
- 6. Project partner** – institutions from the culture sector which donate their resources (human resources, know-how, premises) for the implementation of the entire programme or parts of it.

Other financing models: Crowdfunding, Fundraising, Merchandising, Lottery.

Media sponsorships:
General media sponsor – national or regional media house with a large audience, which will publish event announcements and reports through its platforms.
Media partner – from television, radio, newspaper and online media.

• Operating expenditure:
 Breakdown of the operating expenditure

Programme expenditure (in euros)	Programme expenditure (in%)	Promotion and marketing (in euros)	Promotion and marketing (in%)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in%)	Other (please specify) (in euros)	Other (please specify) (in%)	Total of the operating expenditure
27.547.992,56 €	75%	6.758.078,35 €	18%	2.238.721,49 €	6%	- €	0%	36.544.792,40 €

Planned timetable for spending operating expenditure (this question is optional at pre-selection stage)

Timetable for spending	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other (please specify) (in euros)	Other (please specify) (in %)
2015	458.288,14 €	71,30%	184.499,45 €	28,70%	- €	0,00%	- €	
2016	2.754.758,66 €	74,48%	694.939,26 €	18,79%	248.746,83 €	6,73%	- €	
2017	3.648.366,53 €	74,53%	898.837,13 €	18,36%	348.245,57 €	7,11%	- €	
2018	5.178.417,07 €	76,20%	1.157.305,27 €	17,03%	460.181,64 €	6,77%	- €	
2019	7.004.550,13 €	75,37%	1.728.766,32 €	18,60%	559.680,37 €	6,02%	- €	
2020 ECoC	8.503.612,03 €	75,80%	2.093.730,92 €	18,66%	621.867,08 €	5,54%	- €	
2021					559.680,37 €			
2022					373.120,25 €			

How are the revenues that will be obtained from the public sector for covering capital costs broken down. Please fill in the table below.

• Budget for capital expenditure:

Income from the public sector to cover capital expenditure	In euros	in %
National Government	11.989.024 €	21,51%
City / budget and loans	5.556.315 €	9,97%
County	1.300.000 €	2,33%
EU (with exception of the Melina Mercouri Prize)	36.550.000 €	65,57%
Other	350.000 €	0,63%
Total	55.745.339 €	

Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

The City and the County will make the necessary decisions after the end of the pre-selection stage. The Cultural Development Strategy for the City of Osijek 2014-2020, which was also unanimously adopted by the City Council, contains the planned capital investments for cultural activities.

What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

A large part of the planned capital projects are in the phase of preparing project documentation. All of the projects will be applied to available EU funds and programmes. The greatest number of projects will be applied for co-financing from the European Regional Development Fund (ERDF) and from the EU programmes such as

Horizon2020. We are currently preparing, along with other major Croatian cities, applications to the Integrated Territorial Investment programme, which would allow

for the implementation of projects designed to revitalize neglected areas by giving them new life through new social, economic and cultural content.

According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

Source of income to cover capital expenditure / EUR	2015	2016	2017	2018	2019	2020
EU	400.000	5.483.333	10.387.500	10.387.500	7.554.167	2.337.500
National Government	460.438	1.675.049	3.355.346	3.355.346	2.730.346	412.500
City	303.157	469.824	366.667	1.041.667	541.667	541.667
County	100.000	225.000	325.000	325.000	325.000	-
Sponsors	-		116.667	116.667	116.667	
Other – loans	125.000	375.000	41.667	583.333	583.333	583.333
Total	1.388.595	8.228.206	14.592.846	15.809.512	11.851.179	3.875.000

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

Cultural infrastructure	Type of works (construction/ renovation/ interior decoration)	Investment amount (EUR)	Predicted timeframe for works (years)	Source(s) of financing
Eurodom Cultural Centre	Interior design	€ 2,500,000.00	2015-2018	EU City of Osijek Ministry of Culture of the Republic of Croatia Ministry of Tourism of the Republic of Croatia
Reconstruction of infrastructure of Osijek's Tvrda	Reconstruction	€ 10,000,000.00	2016-2020	EU/ERDF City of Osijek Ministry of Culture of the Republic of Croatia Ministry of Regional Development and EU Funds Ministry of Tourism of the Republic of Croatia
St. Charles and St. Eugene's Bastion in Tvrda – art incubator, galleries, studios	Renovation and interior design	€ 5,000,000.00	2015-2019	EU City of Osijek Ministry of Culture of the Republic of Croatia Ministry of Tourism of the Republic of Croatia

Cultural infrastructure	Type of works (construction/ renovation/ interior decoration)	Investment amount (EUR)	Predicted timeframe for works (years)	Source(s) of financing
City Garden Pavilion ("Gradski Vrt") – dance hall and the regional office of the City Library with a reading room	Renovation and interior design	€ 677,190.93	2015-2016	City of Osijek
Regional centre for traditional culture, folklore and music arts of Southeast Europe	Renovation and interior design	9.000.000,00 €	2017-2019	EU Private investor City of Osijek
"Barutana – New Scene": centre for alternative theatre	Renovation and interior design	500.000,00 €	2017	EU City of Osijek Ministry of Culture of the Republic of Croatia
Expansion of the State Archives – Department for customer services – renovation of the building located at Kamilo Firinger 3	Renovation and interior design	10.000.000,00 €	2016-2018	EU Ministry of Culture of the Republic of Croatia
Lower armoury building for the Museum of Slavonia	Renovation and interior design	11.000.000,00 €	2017-2020	EU Ministry of Culture of the Republic of Croatia
Manège (former horse training facility) – Campus – art showroom for the Academy of Arts	Renovation and interior design	4.209.705,71 €	2017-2019	EU Ministry of Culture of the Republic of Croatia Ministry of Science, Education and Sports of the Republic of Croatia
University Library – Campus	New construction	2.858.442,15 €	2016-2019	EU Ministry of Culture of the Republic of Croatia Ministry of Science, Education and Sports of the Republic of Croatia
TOTAL:		55.745.338,79 €		

B / ORGANISATIONAL STRUCTURE

What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

An Agency will be established in the course of 2017, after the publication of the results of the selection procedure. The Agency will be in charge of the operational implementation of the European

Capital of Culture programme Osijek 2020. The basic objectives of the Agency Osijek 2020 are the following:

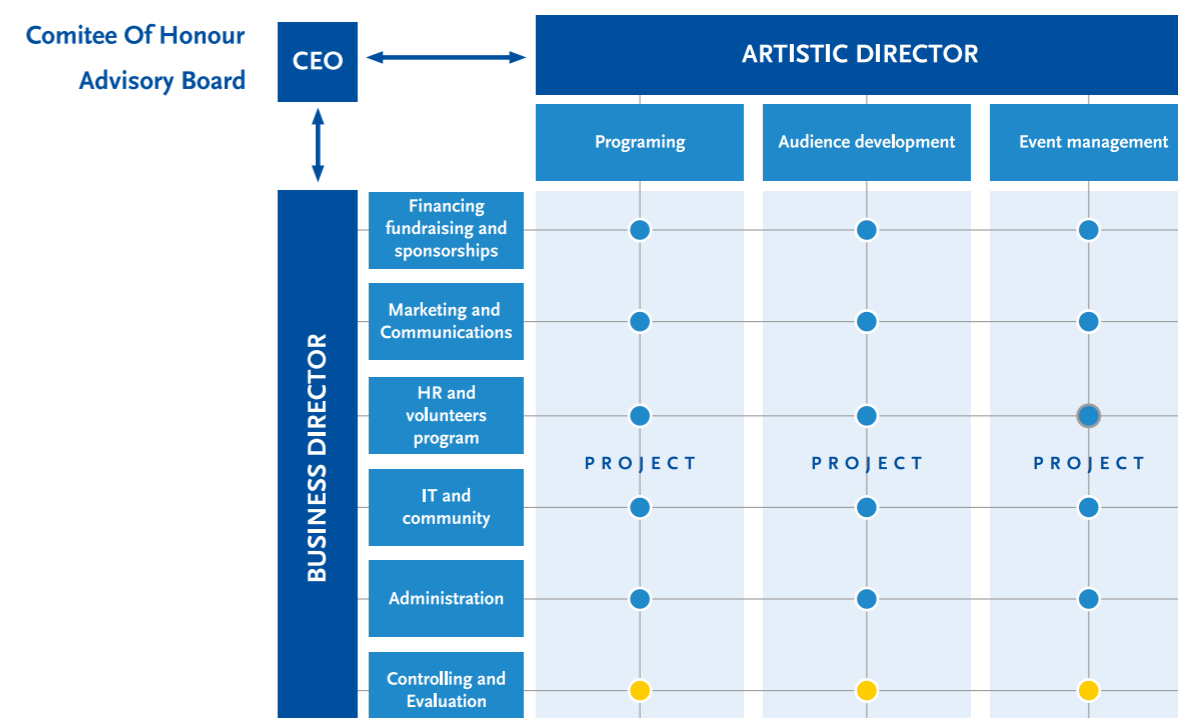
- Preparation and delivery of the European Culture Capital programme in Osijek in 2020;
- Securing financial resources for the delivery of the European Capital of Culture projects and programmes;
- Securing an efficient marketing and communication platform for the European Capital of Culture programme.

The Agency shall design and implement activities that will be steered towards the development of the city's and region's cultural and social potential. These will stimulate economic growth, which will be spearheaded by the cultural, creative and ICT sectors. The Agency shall have the task to implement new models of urban and regional cultural policies and to design a cultural strategy beyond the 2020 horizon. This will include the monitoring and assessment of the impact of the European Capital of Culture title on the city and the region. The Agency Osijek 2020 will be directly responsible for the development of new cultural audiences and universal citizen inclusion, for increasing the city's and region's long-term cultural vibrancy and for monitoring and managing projects for

the development of cultural infrastructure.

The Agency Osijek 2020 shall operate between 2017 and 2020 as the implementing authority for the activities and programmes envisaged by the City of Osijek as European Capital of Culture. Between 2021 and 2023 it will not only be monitoring the impacts of the ECoC title on the city and the region; as an independent body, it will also design and implement cultural programmes and programmes of international cooperation beyond the year of the title. In addition, it will participate in the delivery of "bridging" activities, i.e. those designed to ensure a seamless continuity with the cultural-artistic programmes to be delivered by Novi Sad, the prospective European Capital of Culture for 2021.

Figure 5: Organisational structure of Osijek 2020



How will this structure be organized at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?

The Agency Osijek 2020 is headed by the Chief Executive Officer (CEO), who will work closely with the Artistic and the Business Director.

The CEO is responsible for coordinating the full range of processes within the Agency. S/he is in charge of management and organisation and of ensuring that the programme is implemented in compliance with strategic objectives. S/he is also responsible for the execution of the master plan and budget management, the management of standards, securing political support, sponsorship and partnerships and for ensuring project viability. In addition to the artistic and business director, the CEO will also work closely with the Committee of Honour and the Advisory Board, which will have an advisory role and monitor the execution of the mission and vision of the European Capital of Culture.

The Committee of Honour will secure political and institutional support. The Advisory Board will put forward candidates for the appointment as the CEO, advocate and promote various processes and activities and make available its know-how and networks

The Artistic Director will enjoy full autonomy in the design and coordination of the creative and cultural programme planned by programme themes. The theme frameworks will be implemented through master programmes and individual projects. An important aspect of the organisation of the artistic component is Audience development. Through the joint

efforts of professionals from the artistic, creative and educational sector, this will provide a platform for achieving lasting positive effects on cultural participation. The appointed Artistic Director will manage the activities of and relationships between the artists and institutions. S/he will also negotiate with the artists their terms of contract, in cooperation with the Business Director and the Financial Department. The Artistic Director will design a high-quality cultural programme which will have a lasting effect on the city and the ongoing transfer of knowledge and values.

The Business Director will be in charge of coordinating the project's finances, communication and marketing, as well as legal and administrative affairs. S/he will manage human resources and processes. Furthermore, s/he will be a link with the business and tourist sectors, coordinate investments into the cultural and other infrastructure, plan and implement communication strategies and secure administrative support to ongoing projects and programmes.

Contracts with the CEO, Artistic Director and Business Director will be performance-based.

An evaluation team, comprised of both internal and external experts, will be in charge of monitoring and tracing the programme's impact on the city and the region.

This organisational structure, coupled with the goal-oriented and result-driven computer-mediated communication of the Information Age, means that all key stakeholders will be included. It also allows independence in the design and delivery of artistic programmes, and enables financial stability and viability.

How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title?

Expert associates are professionals who will be selected on the basis of international public tenders. Due attention will be given to ensuring a balance between past experience and references, on the one hand, and new knowledge and skills in a wider context, on the other. The Agency's associates will be selected on the basis of their competences and readiness to commit to a shared vision.

How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

The mayor and representatives of local, regional and other authorities will be members of the Committee of Honour; they will participate in all business processes, which includes, among other things, active cooperation with representatives of the Advisory Board and the directors.

According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

The CEO will be chosen according to the following set of qualities – leadership, ability to implement a clear vision and mission, goal-orientedness, strategic mindset, experience in managing rigorous international projects and interdisciplinary nature of skills. The Artistic Director must have

a clear artistic vision and exhibit an unflinching commitment to the implementation of an internationally competitive artistic programme, s/he must have experience in the delivery of large-scale cultural programmes, sound international experience and a developed network of contacts at all levels.

The Business Director must be capable of finding a balance between the quality of an artistic programme and its financial viability, s/he must know how to run finance-, communication and marketing-related, and operative tasks and must have the social skills for team- and personnel-management and conflict resolution.

The CEO, the Artistic and the Business Director must share a mission and a vision; they must be creative, goal-oriented, open to team-work and result-driven.

Tenders for the appointments shall be issued after the publication of the results of the selection procedure and shall be finalized by the date of the city's appointment to the title European Capital of Culture.

C / CONTINGENCY PLANNING

Have you carried out/planned a risk assessment exercise?

During preparation of the application, certain weaknesses were identified that could potentially influence successful implementation of the programme. Risk management is an integral part of the organizational culture of the City of Osijek and of the process of planning and implementing of all activities on all levels and in all functional areas.

In line with the City of Osijek Risk Management Strategy, risk assessment is mandatory for all officials and employees of the city and institutions owned by

the City, in accordance with their competences and levels of authority, as well as for the purposes of internal audit. Risks are categorized in five basic groups: 1. External environment, 2. Planning, processes and systems, 3. Employees and organisation, 4. Legality and

compliance, 5. Communications and information.

Apart from that, risk management is also envisioned within the organisational structure of the Agency for implementation of the European Capital of Culture title.

What are the main strengths and weaknesses of your project?

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • Belief that our right “to life” shall be acknowledged and that we will be given an opportunity to “breathe freely again”; • Definition of culture in the broader sense; • Decentralisation and democratisation of culture; • Culture as leverage for changing the way of life, perspective and opportunities of every individual (culture as the means rather than the ends!) • Matrix organisational structure of the Osijek2020 Agency • Sister cities with ECoC experience – Pécs in 2010 and Maribor in 2012 – positive and negative experiences; • Partnership with the city of Novi Sad and the Republic of Serbia (formerly “hostile” country); • Transregionality and transnationality in realisation of the programme; • Inventiveness in programme approach – programmes arising from citizens’ problems <ul style="list-style-type: none"> • Depopulation (“green citizens”); • Lack of perspective (independent creation of new perspectives); • Deindustrialization (developing of creative industries); • Intolerance (bridging of programmes and human resources); • Unconventional infrastructural solutions (parks, industrial heritage, green installations); • Revived heritage connected with the audience by achievements of modern technology; • Solution for the safety of Osijek’s citizens through funds for demining; • Example for peace processes and establishing of dialogue in crisis situations; • Audience development model which: <ul style="list-style-type: none"> • Is focused on development and raising of awareness of each individual; • Integrates and strengthens marginalized groups; • Connects the audience with social initiatives; • Interconnects different target groups through various programme contents, both vertically and horizontally. • Specific dimensioning/measuring of intangible values when creating, managing, monitoring and evaluating the project. • ECoC as a precedent – achieving unanimous political consensus. 	<ul style="list-style-type: none"> • (Insufficient) financing. • Insufficient experience on city and regional level when it comes to implementation of large-scale events; • Long-term political instability (frequent early elections and changes of government); • Short-term and institutionalised character of city and regional cultural policies; • Centralised and inert cultural scene reluctant to accept change; • Scheduled open-air programme dependent on weather conditions; • Insufficient tourist capacities; • Traffic isolation when compared to the rest of the country and the transregional and transnational area.

PROBABILITY	IMPACT
Almost unlikely	Very little
Unlikely	Little
Nor/neither likely	Medium
Likely	Impact
Very likely	Large impact

How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc.

(Insufficient) financing – lack of financial capital is compensated by intellectual and human capital, while insufficient experience in implementation of large-scale events is compensated by hiring experts. Independent project such as ECoC will encourage long-term planning and, at the same time, make an influence on centralised and inert cultural scene unwilling to accept changes. All insufficient capacities will be improved when necessary.

WEAKNESSES / RISKS	PROBABILITY	IMPACT	PROPOSED SOLUTIONS
Insufficient European dimension; According to some research, Osijek-Baranja County is the most euro-sceptic county in Croatia. It will be a great challenge to present Osijek as the European Capital of Culture.			Through constant promotion in all areas – educational structures (kindergartens, schools, faculties), economic activities, the work of civil associations, programmes of political parties for the purpose of promoting the values and advantages of membership in the European Union. Increased presence of public media which can, through the variety of their programme schemes, raise public awareness of the benefits and progress that can be achieved through improved connectivity and networking.
Insufficient programme funding.			Conclusion of preliminary agreements and agreements on co-financing between the Agency in charge of implementation of programme activities and the operators providing the funds will allow for timely planning of programmes implementation expenditures.
Underdeveloped infrastructure for implementation of the programme.			Careful planning of EU investment projects, in line with the available public calls for applications; incentivising and campaigning to business operators for investment; adopting regulations for incentivising investments; creating planning of acquiring financial assets through debt for the purposes of the city budget.
Programme management; Lack of balance and harmonization.			A comprehensive and detailed programme scheme; coordination of all programme stakeholders; quality administrative support; coordination on a daily, weekly and monthly basis; promotion on local, regional, national and international level; adjustments to the event calendar based on average weather conditions; creating yearly implementation action plans based on the Cultural Development Strategy for 2015-2025, with a separate action plan for the title year; regular coordination of activities for artistic and administration organizational structures, synchronicity of attractive programmes and spatial distribution of programme activities.
The programme and the investments in infrastructure rely heavily on modern technological solutions – current capacity is insufficient for broadband support; for instance, access to digital contents of the programme is difficult or unavailable.			Predictions of the level and directions of technological advancement; timely provision of advanced IT solutions, coordination of expert technology personnel. Preparations are under way on national level for the National Programme for developing broadband aggregation infrastructure, and the goal is to provide broadband access in areas which are not attractive for commercial investments, as a prerequisite for the development of Next Generation Access networks (NGA).
Insufficient involvement of youth as the creators and participants in the programmes.			Part of the programme is designed for children and youth by envisioning conceptual audience development. The provided organisational scheme will pay special emphasis on the programme part intended for children and youth and it will, through organised and secure protocols (both in theme and location) set up and monitor the implementation of these programmes.

WEAKNESSES / RISKS	PROBABILITY	IMPACT	PROPOSED SOLUTIONS
Insufficient accommodation capacity of the city and the region.	☹️	😊	Inclusion of neighbouring cities and regions with their accommodation capacity; alternative accommodation solutions (camps, private accommodation); coordination of activities of tourist boards in cities, counties and on the national level; possible use of accommodation capacity in cities across the borders (within 100 km radius).
Insufficient knowledge of historical facts and their meaning for the region and for the development of its cities; insufficient knowledge of priceless collections of historical treasures and of the rich tangible and intangible heritage.	☹️	😊	Thematically and conceptually, the programme includes attractive locations in the city, the region and beyond, which present the magnitude, significance and value of their historic and cultural heritage in the European context. Historic and cultural heritage is presented in an innovative and creative way through the use of modern communication tools and new technologies, in order to bring it closer to the citizens and make it an important part of everyday life. Must see historic sites and events are an integral part of programme activities, which gives them new functions and new life.
Political instability on the local and national level.	☹️	😊	Cooperation of political parties on all levels in projects whose purpose benefits the citizens, without regard to which political option the governing majority belongs to. Political stability on the national level is always high-risk and is classified as force majeure, but, in the event of this occurrence, management will assess the possible negative impact and systematically work to find constructive solutions.
Security risks during the programme implementation.	☹️	😊	Standard operating procedures with law enforcement, fire department and medical teams; the creation of unified security strategy which will prescribe all security aspects for programme implementation, for guest audiences and for local population.

In the context of candidacy, we approach problems as challenges. The concept itself primarily represents a brave step by means of which we wish to accelerate the process of bringing closer the areas that have had similar mindsets for centuries – areas that share a similar living environment and whose traditional relations need to be made stronger and deeper, while fresh wounds need to be healed. All these efforts are to be presented to Europe, on a smaller scale, and something is to be learned from Europe and its citizens in the process.

Any delay, if not resolved, multiplies problems and transfers them to new generations.

That is why the concept is not focused on constructing shiny representative buildings, erecting monuments as idols onto which we can project our own flaws in some mystical or ritual manner. Our focus is to affirm and communicate all that is positive and brings us closer together, to integrate the marginalized, to inspire and to transform an unhealthy living, cultural and economic environment into a healthier one. The assets involved in this process already exist and the actual preparation of this application has already brought them to the light of day, much more so than we would have noticed them in our everyday life.

D / MARKETING AND COMMUNICATION

Could your artistic programme be summed up by a slogan?

The slogan of Osijek's candidacy for the title of European Capital of Culture is – **OXYGEN**.



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Typographic solution of the candidacy slogan plays with summing up of these motives. Emphasised letters of the word Oxygen first focus on the letter O, as the chemical symbol for oxygen, as well as the first letter in the name of the city of Osijek. Generations of young people, indicated by letters X and Y, mark the eponymous generations that will achieve their greatest creative strength at the time of realization of the European Capital of Culture programme, and that are also the champions of accelerating change. At the same time, the letters XY evoke the association to chromosomes determining male and female sex, with the meaning “everyone is included”. Emphasis on GEN carries the meaning of generations, posterity, age, heritage, genus, and the meaning of genesis, creating of the new. Finally, this emphasis carries the meaning of the basic unit in a DNA helix that determines inherited characteristics of every living thing.

Osijek decided to challenge for European Capital of Culture 2020 title well aware of the need for its fundamental social and structural transformation. Therefore, just working on the candidacy for the title already gives it unprecedented developmental momentum. Positive transformation, which represents,

in a way, a matter of survival for Osijek, pertains primarily to its cultural development and integration of all its forces in that field. All of Osijek's economic achievements throughout history are inseparable from its cultural reality and specific way of life of its inhabitants. That is why Osijek turns to its own human resources in the aspiration to achieve positive transformation and search for solutions for its problems. All it needs for the acceleration of such transformation is its own active integration.

With the European Capital of Culture title, Osijek has a vision of gathering its own forces to achieve the fundamental objectives of the city's progress, co-working and co-acting of such forces with other inhabitants of the region, sister cities and candidacy partner cities. Osijek is, to put it figuratively, an unconscious city and the potential European Capital of Culture title would provide it with a powerful motive and much needed **oxygen** for faster recovery.

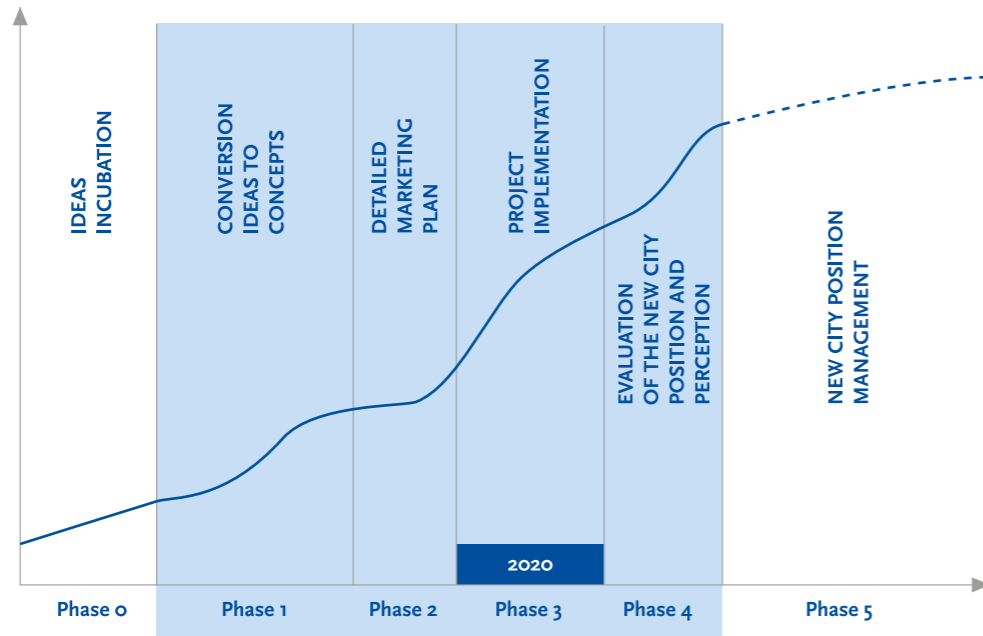
[What is the city's intended marketing and communication strategy for the European Capital of Culture year? \(In particular with regard to the media strategy and the mobilisation of large audiences\)](#)

As the bid book represents a kind of long-term strategy of development and repositioning of the City, marketing and communication strategy must be in its function. In order to achieve strategic goals, it is crucial to communicate with all stakeholders i.e. target groups by **clear messages** and properly selected channels, ensuring contentious **feedback**. Marketing strategy, although operationally most powerful in

the European Capital of Culture year, has its goals determined for the initial phase. Over time, already in the initial phase, through awareness and involvement of the ever increasing

number of stakeholders (we are targeting each and every citizen of Osijek, as well as “neighbours”, visitors, their friends ...), the marketing support for the project will also grow.

Figure 6: Marketing support to Osijek O₂ project over time



Marketing strategy aims to ensure the realization of the city’s vision **to become a place of (mentally) liberated citizens, citizens who live their lives to the fullest – citizens with perspective!**, through achieving the vision of the artistic programme, where **culture becomes the software of sustainable development for the city of the future.**

Communication through PR dimension, which is essentially based on building relationships with the citizens, regardless of whether the audience is existing or potential one, will follow the whole process of the project both offline and online, from the pre-teasing stage, through the launch of the project in 2020, later cross promotion of single programs to the vertical and horizontal networking of target groups.

Mentioned target groups are defined separately for each program, because it is a well-known fact that **segmentation** is no longer a demographically-conditioned, but a **value-conditioned** activity. Therefore, our optimization of communication channels is based on the segments created in accordance with the perception of each communication channel by target stakeholders. The base, the heart, the core of this project are the citizens of Osijek (who play their different roles through the day), which is why it is important to understand which communication channel they use, prefer and trust the most. Detection method for the above-mentioned is based on quantitative statistical analysis of (secondary) data collected in a single-source research project – a market tool for in-depth analysis of media users.

By analysing the mass media in the first phase, **with the aim of providing the information necessary for strategic partnerships for the second phase of the project**, it has been found that overall, television has the widest reach among the citizens of Osijek. Before deciding on the scope of using television as a communication channel, we also analysed the level of confidence in a particular medium, where television again took the lead.

As we look to the future and make plans for the **optimization of communication in 2020**, where we want to create and then communicate with the “young” Osijek (again, not demographically, but mentally young!), analysis of trends has shown that online communication, although at present insufficiently strong, has a positive growth trend, making the citizens less and less “distrustful” of it. The same was confirmed in answer to the question which medium could Osijek’s citizens not live without.

Insight into the citizens’ media profile (seemingly very passive) reminds us of an important, previously identified stakeholder of the city of Osijek – a media employee – a journalist, who in this process becomes an empowered O₂ journalist. The said objective is harmonized with the project as a whole and with all program units and has, as its basic message, **stimulating of media literacy through the use of active media and creation of new trends.**

Optimization of mass channels will certainly take into account the studied behaviour of citizens through the day. We will analyse which channel is best suitable to use at the time of day when we want to send a message, making sure we are not “in one’s face”, but are able to ensure efficient and effective communication as a pleasant companion at any given time and place.

In addition to optimization of mass media channels and PR tools, joint advertising with the Croatian National Tourist Board, tourist agencies throughout Croatia, tourist booklets, etc. will also be part of the marketing and communication strategy. The offer will be based on complementary program packages (for example, land art with old crafts workshop, ceramic making workshop, gingerbread making workshop, rural workshop).

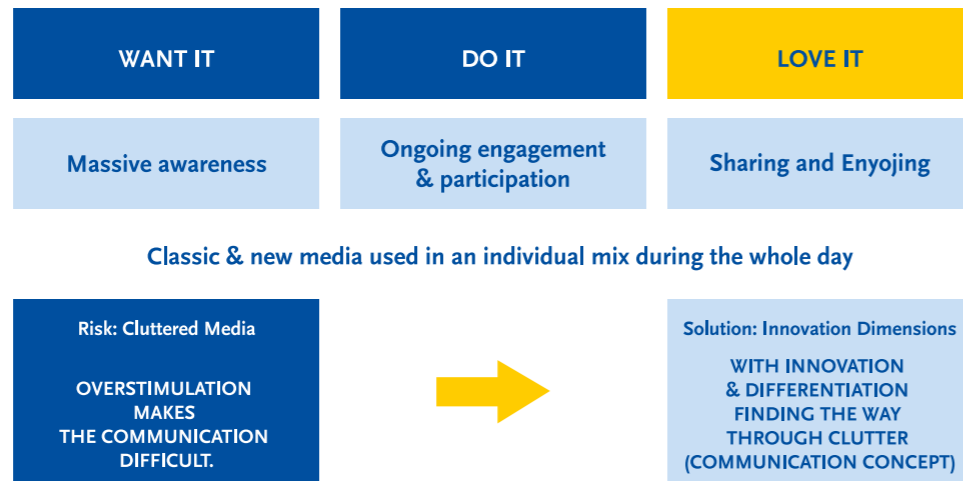
Messages and soundbites transmitted through selected channels will change over time and through different phases (objectives), and they will **follow our previously set thinking framework**, starting from the phase of awareness:

- MESSAGE 1: awareness of the project existence
- MESSAGE 2: project objectives
- MESSAGE 3: reason why the project objectives are important for all
- MESSAGE 4: why to get involved
- MESSAGE 5: specifically – how to get involved in the programmes
- MESSAGE 6: how to invite others to join
- MESSAGE 7: live the change and talk about it.

Nowadays, in times filled with so many different “messages”, it is important to know how to get the meaning across, through cluttered and congested channels, which is why the planning of conceptual way to transmit messages is the key part of the strategy we are developing.

The summary of the communication strategy points out its most important parts: needs that citizens become aware of over time (want it, do it, love it), ways we make them aware and via which media, with identifying risks and considering the solutions.

Figure 7: Summary of communication strategy



Innovation that already exists as a solution, our communication specificity, is conversion of citizens into European and cultural spokespeople, by which citizens become a key media channel for transmitting messages, therefore - the media themselves.

Since transmitting the messages is the basis of our project, it must not be forgotten that the very first communication channel in this project is the bloodstream of each individual, transmitting the message of the future by oxygen and encouraging people to take action. Also, it must not be forgotten that our programmes are direct communication channels and through them Osijek citizens, all 108,048 of them, live those messages. and are sending them across the rivers and tree tops!

How will you mobilise your own citizens as communicators of the year to the outside world?

In the process of candidacy for the title of European Capital of Culture, that is, before, during and after 2020, citizens become the ambassadors of culture and of Europe, operating in three circles:

Citizens living in Osijek and in the region – direct consumers and promoters of cultural content of Osijek 2020 (Osijek O₂); Citizens who have moved away – intellectuals and workers who emigrated from Osijek, and who will take on the task of cultural diplomacy and communication with the world (countries of western and northern Europe, Republic of Ireland); Osijek-born individuals, active in cultural, scientific, sports and economic milieus in Croatia, Europe and around the world.

Communication with European audience will also be achieved through the joint office of the city of Osijek and Osijek-Baranja County in Bruxelles, which will promote all the activities taking place before, during and after 2020.

How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

Promotional materials, programmes with schedule of events – both printed and digital, as well as all other promotional forms used in the promotion of



Additional information

The first assumption is the desire to show and present our own cultural uniqueness in the best possible light, and to join the colourful picture of European cultural community as expressively as possible, as an equal stakeholder. Osijek is certainly capable of finding its place in a multicultural environment, as that is its natural environment. Moreover, it can do this without closing its eyes to the difficulties in pluralist cultural communication, including the most complicated ones, as they are the reality and an inevitable problem that has to be overcome.

The second assumption is the wish to use the European Capital of Culture candidacy and title for motivation and faster integration of our own great potentials, in order to consciously encourage social evolution – from the dusk of the industrial era, which is making an objectively unnecessary pressure on this area by feelings of gloom, lack of perspective and a sense of being powerless - towards a clear vision of a post-industrial society based on knowledge, inventiveness, creativity and general social inclusiveness. During that process, it is necessary to release the city's own extensive potentials and remove the burdens of the past, so that this region could enjoy the feeling of the new century and live in it as a part of European community. When relieved of the burdens of the past, it can begin a happier life in the present and plan a more beautiful future.

That is what this generation owes to future ones: to leave them a better and freer world than the one it had inherited. Cultures, whatever their diverse expressions may be, are an anthropological expression of freedom. There is no creativity without freedom, and there is no freedom without being open towards different, intercultural

In a few lines explain what makes your application so special compared to others?

The City of Osijek's European Capital of Culture 2020 Candidacy Board has thoroughly examined application documentation, programmes, concepts and experiences of cities that have been capitals of culture so far, along with instructions and proposals given by experienced consultants. Taking into consideration all available instructions and experiences, Osijek has chosen a path where every change represents a change made primarily in its own interest. During the process of finding solutions, the application for candidacy was a kind of cataloguing of resources and potentials, within its own capabilities, by examining the achievable and the realistic in the context of the defined objectives. This was based on two key assumptions:

influences. We believe that such exchanges also contribute to raising awareness of our own cultural profiles, making them richer and more refined.

The framework has been set and the challenges of its form, ambitions and scope are yet to come!

The candidacy team has prepared this programme with extraordinary enthusiasm, with the freedom not to worry whether any of its parts or the entire programme itself is “too bold”. Having said that, it is not our wish for the examiners to find some particular boldness in it, but rather to freely judge it by its actual merits and achievements.

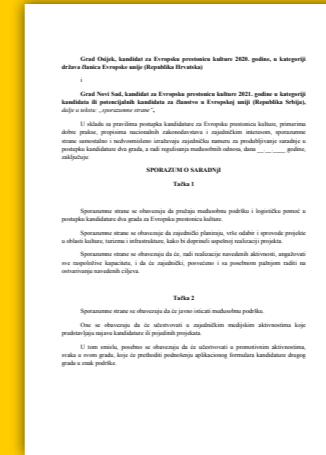
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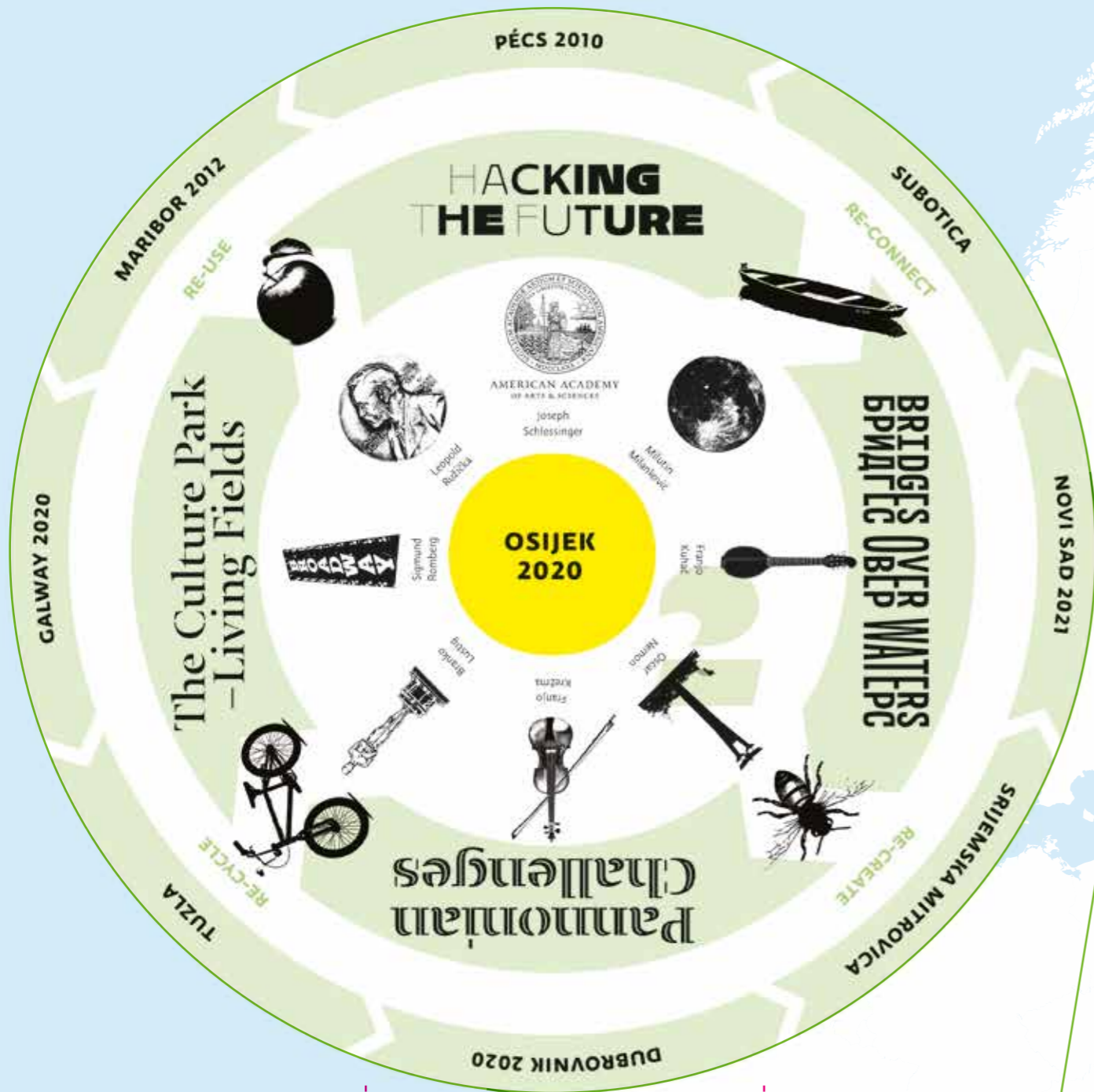
TO DO

Dubrovnik and Osijek, situated at the two far east borders of Croatia, being on war frontiers in Croatia's turbulent history, framing the

void of the non-European Union territory are widely separated both by geographical distance and current city profiles. These two cities are more distant from each other than from any other European city in their region and quite as far away from the capital as the center of political, financial and cultural power. With an aim of sharing ideas, Dubrovnik as a renowned tourist destination at the Adriatic sea and Osijek, an economically deficient “capital” of the inland region, intertwine in an exciting and unlikely partnership. During the process of candidacy preparation, both Osijek and Dubrovnik have realized their local creative potentials as well as the potential for cultural cooperation that will evolve in the following phase of the candidacy. By co-creating bridges that symbolize cooperation on artistic, social and scientific levels, north and south of the Croatia will build long lasting cultural ties that will be our pledge towards the development of new cultural policies of Europe and the region.

“To give and not to take means to be and to exist!”
J.J.Strossmayer





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 EUROPEAN CAPITAL
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2020
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