

Rijeka

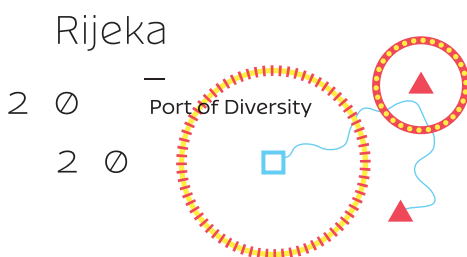
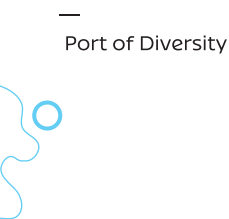
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Port of Diversity

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Candidate City
for European
Capital of Culture





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←
COURTESY OF:
Benčić Youth Council, 2013

→
A barren, uninhabited island
that was the site of a political
prison in the former Yugoslavia
Photographs from the archives
of the City of Rijeka, 2013





DEAR JURY, DEAR READER

The City of Rijeka announces its candidacy for the European Capital of Culture 2020 at the time when the City, region and Europe are faced with numerous crises: economic, political, social and moral. This is as well the moment when distinctive voices can be heard emphasizing the critical role of culture for sustainable community growth, its cohesion and economic development, but also warning of perils of instrumentalisation of culture and the vulnerability of social, cultural and humanistic values of openness and pluralism as values we hold to be understood per se. We are announcing our candidacy well aware of the challenges lying ahead of us with a project of this magnitude. However, we firmly believe that culture is at the core of our societies and that it can open spaces in which people use creativity to shape their future.

The City of Rijeka, together with the Primorje and Gorski Kotar County, are known for the abundant natural beauty. Also known as Kvarner, our region is the intersection of different heritage, intriguing history and a wealth of untapped potential. However, this region currently faces numerous difficulties such as demographic ageing, unemployment, emigration of youth, as challenges of transition that have not been given a sufficiently strong response.

We believe that becoming a European Capital of Culture is an important chance that could open new opportunities, detect capacities and abilities and encourage suppressed creativity. We are also certain that our joint approach to this initiative offers a possibility of emphasizing common advantages, finding solutions to common problems and connecting individual resources to achieve results that will be helpful to everybody. We are convinced that this is the opportunity we must not miss, and which can be realized only with mutual strengths.

The Primorje and Gorski Kotar County, the City of Opatija and the University of Rijeka, as political, strategic and operational project partners, give mandate to Rijeka's candidacy for the title. By jointly executing the agreement, we mutually agreed to undertake the responsibility of conducting and developing concrete cultural activities in line with the vision and programme of Rijeka ECOC 2020 with municipalities and cities on the County's territory. With the University of Rijeka, as a hub for new knowledge and creativity exchange, a particularly valuable partner for new developmental projects, we especially count on strengthening capacities of cultural and creative sectors for long-term sustainable development of the region.

This Agreement also attests to the intention of fulfilling joint strategic objectives presented in the candidacy, regardless of the results of the competition for the European Capital of Culture 2020.

We would like to thank all of those who helped prepare the candidacy with their contribution, work, volunteering, cheering. This is precisely what encourages us in our optimistic intention to use this project as leverage for true cultural changes in our city the County.

We cordially invite you to discover our region and to explore the pool of ideas and joint reflections that could certainly contribute to the future of Europe.

Vojko Obersnel

City of Rijeka
Mayor

Zlatko Komadina

Primorje and Gorski
Kotar County Prefect

Ivo Dujmić

City of Opatija
Mayor

Pero Lučin

Rector of the
University of Rijeka

A CITY DOES NOT HAVE BORDERS

A city does not have borders—they only appear that way. Rijeka does not end with that house at the end of the street. The streets continue to stretch and become roads—literal ones, and more importantly, metaphorical roads—leading to the outskirts, taking the city into its surroundings and bringing the surroundings into the city. In many ways, Rijeka is the Primorje and Gorski Kotar County, in whose geographic and symbolic centre the city found its place, becoming the County's heart in a way, part of a shared organism that is the engine of equally shared energy. This additionally multiplies and dynamizes Rijeka, broadening the spectrum of its differences and making it a city of possibilities.

The same goes for Rijeka's connection with the European environment, which is essential for understanding Rijeka. The city is defined by it in every possible way, a fact best reflected in Rijeka's traditional culture of openness, culture of understanding other and different, a culture of dialogue. Or as one of Rijeka's philosophers put it—with a far better choice of words and not even remotely by accident—a culture of polilogues. There is hardly a more natural situation for a city with a port in its very centre, despite the name with an unexpected continental feel to it (Rijeka = River)—yet another signal of the city's detachment from one-dimensional.

So you think this is just wordplay? Not at all. It was precisely these features that made Rijeka attract the attention of many. To some extent, it has got to do with the fact that Rijeka developed on a geographical site of constantly changing and swaying formal borders, which caused many neuralgic situations in its past, but above all affected Rijeka in the most positive way possible. If anyone knows it, it is Rijeka's citizens who lived in incredible nine states in the 20th century. When someone wants to see another country, they go there. Here, countries come to Rijeka's citizens. With a pinch of imagination, it is easy to picture a scene in which elderly citizens take a look at the city tower first thing in the morning, just to check which flag is flying over their heads that day. The flags served almost as a daily weather forecast. Situations such as these have formed Rijeka's state of mind with values that are very much European: multilingualism, tolerance, differences seen as the common good, focus on what connects us, collaborative relationship.

The experiences gained can only be what they are. Rijeka today is predetermined by an ancient script that sees its area as a cultural melting pot: Illyric, Hellenic, Roman, Slavic, German, Hungarian ... all these cultures showcased their desirable characteristics in Rijeka, each new culture influenced by the previous, they intertwined, enriching one another and creating new values in a multiple dialogue.

There are examples to your heart's content. All this is well supported by the permanent exhibition of the Glagolitic alphabet in the Rijeka University Library, the alphabet that established a Greek–Czech–Croatian cul-

tural transverse, connecting the Orthodox cultural circle with the Catholic, or in other words—connecting the East with the West. This is further supported by Rijeka's architectural heritage, filled with works of Italian, Croatian, Austrian and Hungarian architects. The same goes for testimonies of Rijeka's industrial and technical entrepreneurship: the Croato–British invention—the torpedo, the Dutch sugar refinery, Austro–French oil refining plant, Austro–Hungarian chocolate factory and many more. The same interpretation is offered in the literary work of Rijeka's author Janko Polić Kamov (whose destiny connected Croatian and Spanish cultures), writer Ödön von Horváth (born in Rijeka, defined himself as a "typical Austro–Hungarian mix: Hungarian, Croatian, German and Czech") or Rijeka's Italian authors Enrico Morovich, Marisa Madieri and Osvaldo Ramous. Painter and sculptor from Rijeka Romolo Venucci too—a key figure of city's visual arts scene of the 20th century, whose family origins, life destiny and artistic poetics are in fact a mix of Czech, Hungarian, Italian and Croatian ancestors. Lovro Matačić and his baton have connected Croatian culture with cultures of Germany, Austria and many other countries.

Borders excite. They should be drawn just to be erased and in that way we can take the best of both worlds—enjoy in the uniqueness of our and other cultures to the full, recognizing at the same time individual particularities and common values. The process, of course, does not tolerate temporal borders as well, and such Rijeka is an empirical starting point for developing dialogue of European cultures. Rijeka has solid foundations that such dialogue can be built on. A significant role here is played by new channels of collectiveness, one such example is the ECOC 2020 candidacy. We wish to make room for meeting other cultures that make up the European kaleidoscope, to solidify understanding among European citizens by cultural action, to weave our own cultural thread into everything that brings Europe together.

If anyone notices that this is a two-way road, they are right. With the bid for the ECOC 2020, Rijeka wishes to breathe new life into its European self—the one that has shaped the City's profile long before Croatia became a member of the European Union. Let the pillars of such Rijeka be the starting point of a new relationship with the city and its surroundings, the first step in creating a formula for a new Rijeka, the one valid for the 21st century. The ECOC 2020 candidacy is the trigger for such an intervention in the overall city structure, a driving force speeding up processes that are already underway. Rijeka wishes to use this candidacy to paint the Union with the colours of the European cultural panorama, the way Rijeka sees it, knowing that it has much to say about European values. Let the cultural forces, or better yet, those prompted by them, run in all directions—dynamism is in their nature.

As we said earlier, a city does not have borders—they only appear that way.

0.— Introduction — General considerations

WHY RIJEKA?

0.1. Rijeka is a city whose turbulent past, fraught with political turmoil, especially in the 20th century, has created a vivid picture full of contradictory, at times even controversial, and bizarre details. As a result, the area of this centuries-old free port, formerly under the political influence of monarchism, fascism and then communism, has grown into a unique and distinctive multi-national, multi-religious and multicultural city, where cultural and linguistic heterogeneity is intertwined with national and religious diversity. Indeed, it is this freedom, tolerance and openness that enable coexistence of different worldviews and mutual enrichment and makes Rijeka so recognizable in the international environment.

However, this array of worldviews, social systems and, more recently, classical transition challenges has created a kind of dome over the local population under which it is difficult to discern a unique identity of the city and its citizens. This makes it actually even harder to cultivate a sense of community, so necessary for a modern approach to the development of the city, which would ensure continued cooperation, multidisciplinary and linking of all sectors, and thus create an organic whole. Culture, in its broadest sense, always knew how to reconcile the irreconcilable, anticipate the future and direct the society to worthy values.

This is why the vision of the cultural development of the City of Rijeka, defined in its Strategy of Cultural Development 2013–2020, is a vision of the city and the region in which citizens recognize culture and art as the basis of their common identity, a sense of connection and belonging to a geographical area which is recognizable in its national and international environment by its cultural and artistic vitality.

With the realisation of this vision, by the end of 2020 the cultural identity of Rijeka will be strengthened, and its cultural and artistic activities will have become more accessible to its citizens. Consequently, Rijeka's rich cultural offer will make the city more attractive for foreign

and domestic visitors, especially students, businessmen and investors. We see Rijeka as a modern European city which, with its predisposition for openness to cultural differences, artistic innovation and entrepreneurial initiative, offers creative and educated people the possibility of realization of all their artistic, intellectual and individual potential. Culture is for Rijeka a sphere of non-standard thinking and practices that open pathways to new ideas, not enclosed in an oasis of artistic or similar experiments—it is a creative laboratory which calls for innovative approaches in all modes of life of the city, its development force in the urban, economic, educational and any other sense.

Rijeka's to bid for the title of the European Capital of Culture 2020 stems from such a vision, so defined in terms of both the fundamental values that are promoted in the project and the multiple positive effects that the development will have not only on the city but also its surroundings. Indeed, the ECOC 2020 project encompasses the overall development vision of the city, in which culture is an important pillar of sustainable urban development.

Our main motive for the candidacy for the ECOC 2020 stems from our intention to implement through it a number of changes which will accelerate the launch of modernization of our cultural and creative sector, but also of all other sectors that are vital to the life of the city, primarily its university and tourism. The process of modernization is in its essence a completion of a decades-long process of transition from a once primarily industrial city into a city of education, culture and tourism—a radical change in the city's historic identity and, consequently, also in the city's image in the country, the region and further afield. Starting from the conviction that art and culture can strongly contribute to urban revitalization and regeneration, we wish to strongly involve culture in creating responses to the development challenges currently faced by the city and its surroundings.

We are aware, naturally, that numerous European cities are today faced with problems similar to Rijeka's: de-industrialization, rising unemployment, negative de-

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

mographic trends. However, in Rijeka and in the whole of Croatia, these processes are particularly painful, as consequences of the transition from socialism to capitalism followed by a brutal war are still visible on every step. Total unemployment (over 17%), youth unemployment, the weakening of the economy (six consecutive years of recession) and the desire of our professional and enterprising people to get away from such atmosphere are cumulatively more pronounced in Croatia than in any other EU country.

An important impetus to our candidacy is the active role that, in our view, the cultural and creative sector can play in indicating the direction and models of resolving the difficulties which have long been negatively affecting the quality of life and the social security of our citizens. The short-term imperative of getting out of the economic crisis is complemented by the need for establishment of such a cultural, economic and social model that will provide stable conditions for the life of the city and its inhabitants. In order to join culturally and economically developed European cities and become globally competitive, we are focused strategically on strengthening our most important resource—the intellectual and creative potential of all citizens. This includes our openness to new people who bring new ideas and a willingness to contribute their own knowledge and enthusiasm to the city's prosperity.

From a historical aspect, the fusion of art and culture with all other aspects of life has a long tradition in Rijeka and is an indispensable part of its urban identity. With its roots in ancient times, as a Roman military command with the limes and its walls, the city developed through the medieval period inside its town walls to see, in the 18th and 19th centuries, an economic boom as one of the largest Mediterranean ports and a powerful industrial centre with sugar, paper, tobacco, torpedo and chemical products factories, an oil refinery and twenty-odd shipyards. Flourishing economy made it possible to build large cultural facilities, such as the theatre building, the building of the Philharmonic and Dramatic Society, the Croatian National Reading Room at Trsat (19th century), Teatro Fenice theatre, the Croatian Cultural Centre (in the first half of the 20th century) and others. In this exceptionally rich and cosmopolitan free port, culture had an important role in the social life of its residents. However, although a number of cultural institutions were established also after World War II, the general perception of Rijeka in the former Yugoslavia was primarily that of an industrial city and port, a place of work. Nevertheless, or perhaps indeed despite that, by the 1990's the city had managed to emerge and become largely recognized as a distinctly liberal centre of urban culture, or rather, alternative cultures and subcultures.

The intertwining of Central European, Mediterranean and Balkan cultural influences, seen in both its material and nonmaterial heritage, is a particular cultural wealth and distinguishing feature of Rijeka. In this context, we view the title of ECOC 2020 also as an opportunity to present to a wider European public our rich cultural and historical heritage and dynamic contemporary artistic crea-

tion that makes Rijeka a Croatian city of strong European orientation. It is for this reason that Rijeka's artists and cultural workers initiated the City of Rijeka's candidacy for the ECOC title as early as in 2004. The city government supported this autonomous initiative on the part of its cultural creators and, by creating and implementing a systematic cultural policy in the past few years, has created conditions for the application for the title of ECOC 2020.

The title of ECOC gives each city an exceptional opportunity for its international promotion and positioning within the European cultural space. However, we perceive the strengthening of international recognition of Rijeka via the ECOC 2020 primarily as a bridge spanning the gap in the continuity endangered by the transition. New international visibility of the city should therefore not be regarded as a reason or cause, but rather as a result which will be revealed at the end of successful implementation of the project. For the City of Rijeka, the title of ECOC 2020 is therefore not only a cultural, but a developmental project and process. Its successful implementation will have positive effects on the economy, tourism, the environment and other areas, all of which will occur indirectly, thanks to the human resources that we wish to awaken, strengthen and develop through this project. The first step in this is obtaining the title of ECOC 2020, which will open new opportunities for Rijeka's culture and infuse new energy into the residents of Rijeka, the Primorje and Gorski Kotar County, and the wider region.

We have every reason to believe this on the basis of everything that has been done already in the process of the bid preparation. Indeed, all the activities undertaken in connection with the candidacy so far have encouraged not only public institutions in culture, NGOs and numerous cultural workers, but also many other citizens to have sent and are still sending their suggestions for active participation in the process or development of the concept and programme.

Our citizens have played a central role in all phases of the bid preparation, and will continue to be crucial for the implementation of the project as the final beneficiaries and participants. That is why we regard the Rijeka ECOC 2020 project as a socially responsible project.

Although it is primarily intended for our residents and improvement of their quality of life, it will do that not by reaching them from the outside and offering them ready-made solutions, but rather by encouraging them to realise their own potential through cooperation and creation to the benefit of the widest community. By doing so, it will contribute to all that Rijeka can offer Europe as a new city in the string of European Capitals of Culture.

And Rijeka can give a lot, as can be seen in the numerous examples from her past and present life. The Italian Drama of the National Theatre Ivan Zajc, founded in 1946, is the only professional Italian theatre ensemble outside Italy, a cultural bridge between the two shores of the Adriatic, which promotes the Italian and Croatian dramatic literature and theatre. It is no coincidence that Rijeka also boasts one of Europe's most beautiful mosques and Islamic cultural centres. In these times of increasing religious and ethnic intolerance and radical political movements throughout Europe, Rijeka wants to be an example to other European cities of how the issues of minority communities can be addressed by strengthening their integration into the cultural life. Rijeka, as a city whose statute provides for the status of constituent minorities to its residents of Italian and Serbian nationalities, wants to be the capital of culture that boldly examines the common historical trauma in order to enable free, open and authentic life of all its inhabitants, at the same time positioning itself as a kind of liberal oasis in a region overburdened with historical events and destructive nationalisms.

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

In short, we are confident that Rijeka is a cosmopolitan city that has much to offer to Europe. Europe, in turn, can help Rijeka by granting it the title of European Capital of Culture and thus strengthen its cosmopolitan identity, its self-esteem and its confidence in own potential. Our intention is not to create an embellished picture of the current situation; faced with real problems and opening important issues of cultural and overall development, by 2020 we will have prepared a high quality cultural program that will, we are convinced, attract the attention of professional and general European public by its artistic and cultural achievements on the one hand, and the political and general topicality of its content on the other. Alongside our desire to show the European public the wealth and variety of our cultural content, which makes Rijeka an important actor in Croatia's overall cultural life, we intend to make a lasting change that will be reflected in the social, spiritual and material spheres of everyday life of the citizens of Rijeka and of the Primorje and Gorski Kotar County.

BEYOND CITY LIMITS

0.2. Rijeka is running for the ECOC 2020 with the support and participation of the Primorje and Gorski Kotar County. There are several reasons for the county's involvement in this project and they all acknowledge the fact that Rijeka is its cultural, economic, financial, medical, transport and scientific centre.

The first reason is Rijeka's spatial crampedness. The city's development is oriented towards its surroundings, since its area of 44 km² is too small for an integral approach to solving problems impeding its growth. The system of local self-government in the Republic of Croatia dates from 1993 and according to it, the city of Rijeka has 10 times less space than the previous municipality Rijeka. It is important to note here that Rijeka, with 2,991 inhabitants per square km, is the most densely populated territory not only in Croatia, but in this part of Europe as well. Although the new system of local self-government with the increased number of municipalities and towns in Rijeka's area has led to the improvement of quality of everyday life at the local level, it has also prompted the opposite: barriers preventing stronger growth through large-scale investment projects have been created. Rijeka has been stripped off its direct ownership of many basic infrastructural objects and resources that had been developed by the previous system of communities of municipalities (e.g. an industrial zone, a motor-sport race track, a ski resort, an airport). To constructively tackle these issues, the City of Rijeka has decided on creating other, more complex forms of partnerships by joint utility and other companies. This should prompt large-scale investment projects, such as water supply and sewer systems, public transport, waste management, and natural gas distribution network.

The second reason why Rijeka is involving its surroundings in the ECOC 2020 project is the fact that territorial crampedness of the city as an obstacle to growth has been recognized by national legislation. The new act on local self-government effective since 1 January 2015 stipulated that all Croatian macro-regional centres, which includes Rijeka, too, must form urban agglomerations. Rijeka's ring consists of four cities (Opatija, Kastav, Kraljevica and Bakar) and seven municipalities (Viškovo, Klana, Čavle, Kostrena, Lovran, Mošćenička Draga and Omišalj). According to the statistics, this territory is an urban agglomeration space serving as a regional market for all types of goods and services, which is clear to see in large everyday migrations.

The third reason for involving its surrounding area is its exceptional cultural, climatic and landscape diversity. There are 30 public cultural institutions active in the county. A large number of non-governmental organizations should be added to the list, too, as their cultural programmes build up the cultural variety. The county is rich in numerous cultural goods of exceptional importance, whether they belong to the cultural heritage or are more contemporary art forms. This is supported by the fact that the UNESCO's list of intangible cultural heritage contains three cultural goods from this area. Quality of the 2020 cultural programme will be boosted by county's cultural and ethnological differences that stem from diversity of its landscape and biology defined by the sea, 45 islands, the coastal area with its hinterland, and Gorski Kotar. Taking into consideration natural features, the programme will particularly highlight the cultural-historical particularities of the places where cultural events will take place. Moreover, active involvement

in the ECOC 2020 project will mean that cultural offer will be made more accessible in all parts of the county and cultural lives of its 296,000 inhabitants enriched. The decision of county's involvement was prompted by positive cooperation of all 14 cities and 22 municipalities and by the fact that the City of Rijeka and the County have been successful partners in many capital projects. Partnerships among units of local self-government in the county and their collaboration with the county as the regional self-government unit is a guarantee for a full political support to the ECOC 2020, which is one of the most important prerequisites for its successful implementation. Furthermore, by involving the county territory, the collaboration with neighbouring counties in preparation and implementation of the cultural programme is enabled as well, as are the cross-border collaborations with Italy and Slovenia.

The fourth reason for involving its surrounding area is the importance Rijeka ECOC 2020 has for the integrated, co-dependent growth of the county and wider region. Although a larger part of the region is vitally and trafficwise interconnected, some areas are exposed to adverse demographic, socio-economic and development trends. One such area is Gorski Kotar, a region with vast climatic and geographic diversities where 83% of its area is covered with forests. It is therefore no accident that we chose Gorski Kotar as one of central locations for the "architecture and design" part of the programme. The emphasis will be on developing innovative products made of wood and development of cultural and creative industries. Another example is distant islands, which are faced with the same trends as Gorski Kotar. A special programme will be designed for these remote islands of Kvarner as well.

Through the ECOC 2020 Rijeka wishes to encourage further decentralized development of its administrative region and beyond. This is not a one-way relationship: culture and customs of the region are a treasure which urban citizens see as their own, as a part of the city's identity. Rijeka is one of the few cities in Croatia, if not the only one, where there is no strong animosity between the urban environment and its surrounding area. Rijeka and other towns and municipalities have mutual respect for and complement one another in their diversity. This is particularly visible if the two sides of Rijeka's bay—Rijeka's and Opatija's—are compared. On the one side we have the overbuilt, dense urban structure, saturated with port, industrial and ex-industrial facilities, as if it was designed only for labour and busyness. On the other side, without any physical distance between the two cities, hedonism and peace of the Opatija's Riviera prevail, with dozens of hotels, villas and summer houses, beaches and promenades, all against the backdrop of nature park Učka—a natural and inviting landscape that celebrates leisure. Rijeka cannot be imagined without Opatija, and vice versa, their citizens most certainly couldn't. Hence, Opatija is a natural choice for a single partner-city for the Rijeka ECOC 2020, along with the fact that 5,000 hotel beds present the main potential for the ECOC 2020 to become a successful cultural tourism product.

Apart from these development and practical reasons for Rijeka's collaboration with its surrounding area, there is another, fifth reason, far more significant than the other four: a shared identity and the sense of belonging. The area of Rijeka is the area of coexistence, of shared Chakavian dialect of Croatian language, an area which (over a century) has had its daily newspaper, a radio station with national frequency, a leading football club and a single gravitational centre—Rijeka. Rijeka's regional identity, even if it isn't defined from within, with its feeling of connectedness among its citizens and their identity is strongly defined from the outside. Rijeka's region (its coastal area is usually referred to and promoted as Kvarner) is surrounded by strong, large historical and geographical regions and their respective cultural identities. From some of those regions Rijeka is disconnected geographically, by once insurmountable natural obstacles. Let us start from the beginning, in a clockwise direction. To the west, behind the Učka mountain is Istria—unique and complete—and further on—Slovenia. To the north, a natural mountainous barrier of Gorski Kotar behind which begins a completely different area in terms of identity and culture—the metropolitan area of the capital Zagreb. To the east, Lika and sub-Velebit littoral seaside. A vast, almost uninhabited area, stretching on land and by the sea, to the north and to the south of the largest Croatian mountain Velebit. From there we cross into the region of southern coastal Croatia—Dalmatia.

Rijeka and its region are historically, culturally, administratively and economically close and therefore invited to decide on their mutual development.

CULTURAL PROFILE

0.3. Rijeka's cultural profile has developed by taking into account processes that historically had a critical influence on the development of the city, thus defining its contemporary image. It is not about being a slave to the past—important elements of one's own cultural identity should be recognized in order to tell the story of the positive aspects, upgrading it in line with the expectations of today's residents of Rijeka. Rijeka's cultural profile also includes the relation to those parts of the identity that left scars on the city's face, in line with tectonic stresses typical for the city whose political boundaries continuously changed throughout history. Particularly

0.3. Explain briefly the overall cultural profile of your city.



↑↑
PHOTO BY: Petar Grabovac, 50'

↑
Althea Thauberger,
Occupy Benčić, film, 2013
PHOTO BY: Milica Czerny Urban

intensive events of such type occurred during the 20th century. As a result, the term "the hysteria of history" was coined and attributed to the town.

A short description or, what is even more important, understanding of cities as fluid as Rijeka—cities built upon the heritage of numerous states and different social, cultural and economic systems—are tasks that are far from being simple. Due to the advantages and disadvantages of each single approach, such tasks demand a parallel reflection on several levels. Simply listing and describing programs of Rijeka's cultural institutions won't offer an appropriate insight into the city's cultural profile. Neither will a more complete analysis of attitudes, mentalities and energies of its protagonists. No matter how high the bar is set Rijeka always demands or, at least, strives to demand, taking one step further, which might be the best thing in the story of Rijeka. The ECOC project is precisely that one step further as it strives to recreate the city.

In the light of the above said, and aware of all the shortcomings of the flash glimpse of the city, let us take a peek at some elements of Rijeka's cultural profile that should be taken into account when tackling such a task.

RIJEKA: THE CITY OF ENCOUNTERS

It is difficult to imagine a city existing separately from its own surrounding. That is especially so for Rijeka which is in that sense a privileged area given it is the centre of a culturally extremely diverse area of the County of the Primorje and Gorski Kotar. It is an area where historically different cultures met: Illyrian, Roman, Hellenistic, Slavic, Germanic, Hungarian... Each of them left marks on the surface of the city and its surrounding area which can be observed today solely through the prism of tourist attractions. The entire area is a stage on which those cultures met, often as competitors, but also intertwined and complemented, thus creating new values through multiple dialogues. In order to enter Rijeka, one must first take a stroll through Opatija (the architectural "Venetian court on the Mediterranean"), travel through Gorski Kotar (rural area of preserved rural architecture), visit numerous small towns on the coast and on the islands (medieval Acropolis-type Mediterranean sites) as well as castles of powerful Croatian feudal families Zrinski and Frankopan scattered throughout the county, etc.

Today, these are cultural attractions which significantly helped to determine, even define the emergence of the contemporary image of Rijeka's area. The image includes cultural keystones such as a thousand years old Glagolitic script (with the Island of Krk being the cradle of Croatian Glagolitic script and the Baška tablet from 1105 being the crucial document of the Croatian language), the Vinodol Code (the oldest legal text in the Croatian language which dates back to 1288). Furthermore, Blaž Barominić from Vrbnik is the first known Croatian printer (15th century), Julije Klović from Grižane is one of the greatest European painters of miniatures (15th century) and Ivan Mažuranić from Novi Vinodolski authored some of the greatest pages of Croatian literature (19th century). There are three features from the area of Rijeka that have been listed as UNESCO's World Heritage: annual carnival bell ringers' pageant from the Kastav area (ethnographic carnival-type phenomena), two-part singing and playing in the Istrian scale (music folklore) and the Mediterranean diet on the Croatian part of the Adriatic sea.

Rijeka's industry, or rather Rijeka's industrial heritage, forms an important chapter in the story of the city as the place of encounters. The industrialization of the city started with the foundation of a sugar factory, opened in the 18th century with invested Dutch capital. It was shortly followed by a paper factory (French capital), torpedo factory (British capital), shipyard Ganz-Danubius (Austrian-Hungarian capital), oil refinery (Austrian-French capital), rice mill (Austrian capital) and other similar large plants. The most important feature of Rijeka's industrial facet is the torpedo, a Croatian invention designed by Giovanni Luppis from Rijeka, whose final form was defined by the British industrialist Robert

Whitehead. Rijeka's torpedo factory, first of its kind in the world, eventually ended up in Italian, Yugoslavian and Croatian hands. The factory's licence and products were sent to different parts of the world, thus connecting Rijeka to the naval fleets of Russia, Austria, Germany, Japan, Italy, etc. History can sometimes be ironic—one of the largest war ships of its time, the Austrian-Hungarian Szent István, launched in Rijeka, was destroyed in World War I by torpedoes from Rijeka.

RIJEKA: THE CITY OF DISCONTINUITIES

A look at the political map of the Rijeka region in the past hundred years shows that it is the part of Croatia where as many as nine states existed throughout history.

A citizen of Rijeka born in 1913 who was still alive in 1991 was a citizen of: the Austro-Hungarian Monarchy, the State of Slovenes, Croats and Serbs, Italian Regency of Kvarner, Free State of Rijeka, the Kingdom of Italy, Independent State of Croatia, the Third Reich, Yugoslavia and the Republic of Croatia.

Certain moments in political history of Rijeka were particularly dramatic, such as the so-called March on Rijeka, i.e. the moment when Italian writer and proto-fascist Gabriele D'Annunzio entered the city with his troops in 1919. He soon established his own state by proclaiming the Italian Regency of Kvarner thus establishing the first fascist state worldwide, supported by legal documents in theory and repression in practice. Inspired by D'Annunzio's adventure in Rijeka, Mussolini took over the reign in Italy by organizing the March on Rome. Therefore, historians concluded that D'Annunzio was the first duce, and Mussolini the second one. During two world wars the city was divided much like Berlin decades later—the western part was under the Kingdom of Italy, and the eastern formed part of the Kingdom of Yugoslavia. The city centre was split by a barbed-wire wall erected along the Dead Channel. In those times the western and eastern parts of the town competed in building skyscrapers with Rijeka Skyscraper on one side and Sušak Skyscraper on the other as the most prominent representatives of the era.

As expected, each government had its own rules of social functioning or, in practice, its own destructive/constructive logic which created a framework in which numerous individual and collective cultural projects weren't necessarily realized. Emigration, often collective, could present a rather deceptive solution to the problem...

RIJEKA: THE CITY OF CONTINUITY

Today's Rijeka inherited two of its most important continuities from the political systems that recognized its economic potentials: Austria-Hungary and socialist Yugoslavia. The spatial infrastructure, that today forms the basis of operation of a significant number of the City's cultural subjects, is a remainder of Rijeka's construction from the period of Austria-Hungary. Secondly, migration processes in the period of Yugoslavia changed the demographic structure and the city's mentality. To put it simple, and even to caricature to some extent, it can be said that the backbone of Rijeka's cultural profile is made from Austria-Hungary buildings and Yugoslavian people.

The architectural heritage of Austria-Hungary is valuable per se since it created the city's recognizable vista which combines a Mediterranean coastal city with the continental atmosphere of Budapest and Vienna, thus making Rijeka a true visual curiosity. While there is Hungarian architecture at the seaside, Austrian architecture is represented by Fellner and Helmer's building of the Croatian National Theatre Ivan Zajc, the only creation of the mentioned Viennese architectural studio on the Mediterranean. The building's ceilings are decorated with Gustav Klimt's work. The theatre's conductor was Arturo Toscanini; Giacomo Puccini came to the premiers of his operas, Enrico Caruso sang, and Sarah Bernhardt played in *The Lady of the Camellias*. A part of the Austria-Hungarian architecture originally was not intended for cultural purposes (examples of buildings for economic, especially industrial, purposes), but cultural activities take place in them nowadays. These buildings and facilities shape the atmosphere of the city, dictate work pace and design today's services.

The second element of continuity is the inhabitants of the city and the city's surrounding area. After World War II Rijeka was the biggest Yugoslavian port and a powerful industrial centre of the region. Internal migrations in Croatia, which transformed the country from agricultural and rural to industrialized with the majority of population in cities, drastically changed the structure and number of inhabitants in Rijeka. Because of job opportunities being offered, people from different parts of Yugoslavia, especially Dalmatia, Bosnia and Herzegovina and Serbia moved to Rijeka and its surroundings thus joining the small community of indigenous people, including Italians. Rijeka then became the city with the tallest skyscrapers and with the most skyscrapers per capita in the country—the city identified by skyscrapers. The Yugoslavian period saw the introduction of modernisation projects, i.e. a more ambitious legal definition of culture and the establishment of institutions that nowadays form the backbone of cultural life.

The post-war immigration spurred the development of the city's urban structure which in return encouraged specific cultural processes created by the youth.

The first rock scene in Eastern Europe was formed in Rijeka during the 1950s and 1960s.

Its beginnings were marked by the opening of the Husar rock and disco club (1957–1964), the first Yugoslavian rock band named Uragani, the first author of rock photography as a genre (Ante Škrobonja) and the first national women rock groups (Sirene, Sjene). Such a base proved fruit-bearing for the new music and performance scene of the 1970s and 1980s that heavily relied on punk. The first punk group in Eastern Europe, the Paraf trio, was formed in 1976 in Rijeka. Its sensibility includes both music and different forms of activism. A large number of then young drivers of Rijeka's urban scene are nowadays active in Rijeka's cultural life. The actions started back in those days were an inspiration for generations to come. Those included the techno community and people that enjoyed similar music, different subcultural movements, such as the LGBT scene which in recent years has started to prominently gather initiatives relating to queer culture and the LGBT community's club life.

RIJEKA: THE CITY OF INSTITUTIONS

The current cultural profile of the city markedly forms a triangle whose points include institutional culture, non-institutional culture and private companies from the creative sector. The first of the points, institutional culture, is founded and managed by the City, the Primorje and Gorski Kotar County, and the Republic of Croatia, while its functioning is prescribed in detail by law. Mostly financed directly by the taxpayers' money, institutional culture is a guarantor that preserves interests of the largest number of citizens which are based on high European standards in public culture. These kinds of institutions are characterized by stable operations, lower employment dynamics, proportionate security status, all of which enable them to produce a larger part of cultural services and products both for the inhabitants of Rijeka and the population in Rijeka's surrounding area as well as for numerous guests of the entire tourist area. That is the task of institutions established by the City: Croatian National Theatre Ivan Zajc, Museum of Modern and Contemporary Art, the City of Rijeka Museum, Rijeka City Library, Art-cinema and Puppet Theatre. They have 445 employees. Some institutions are especially complex, such as the Croatian National Theatre Ivan Zajc which includes an opera ensemble, ballet ensemble, the Italian drama and drama theatre. Rijeka's ballet ensemble is the only one in all four western Croatian counties. The same goes for the symphony orchestra, including the choir (110 professional musicians in total). They work on two professional city scenes. The Primorje and Gorski Kotar

County has established part of the institutions located in the city area or in its surroundings: the Maritime and History Museum of the Croatian Littoral, Natural History Museum Rijeka and Ivan Matetić Ronjgov Institution. Cultural institutions established by the Republic of Croatia should also be noted because they are an important part of the cultural surroundings of Rijeka: the Croatian Museum of Tourism, State Archives in Rijeka, the Apoxomen Museum in Mali Lošinj (being established), etc. The County institutions have 33 employees. Festival Opatija and the Croatian Museum of Tourism are located in Opatija and have 13 employees.

RIJEKA: THE CITY OF NON-INSTITUTIONAL CULTURE

Non-institutional culture mostly includes a number of civil organisations and individuals that, led by common interests, merge together trying to realize less standard creative plans and projects, thus enriching the cultural life of Rijeka and its surroundings. Civil society organisations in the field of culture have an important role in the preparation and implementation of the annual programme of public needs in culture, especially in the field of contemporary art, and in those cultural activities that are not part of the programme of cultural institutions. The spirit of non-institutional culture has its roots in subcultural and contra cultural movement of the city's youth from the 1980s and is characterized by creativity, wish for change, dynamics... The role of non-institutional culture and the youth culture is especially interesting in a university city such as Rijeka. Translated into practice, it means that individual actors often realize their first cultural and creative projects through associations and NGOs. For the independent scene to develop as much as possible, special attention should be given to improving its infrastructural conditions. New models of cooperation between the University of Rijeka, the City of Rijeka and the independent scene would result in city facilities, such as the Palach club, Filodrammatica and Marganovo, turning into new centres of independent and student cultures.

RIJEKA: THE CITY OF CREATIVE ENTREPRENEURS

A newer constituent of Rijeka's cultural life are companies in the field of creative industries, companies that erase boundaries between culture and entrepreneurship, and whose operations are based exclusively on commercial principles. The sector includes different activities: book publishing, media, marketing agencies, software companies, design, etc. As an illustration, it should be noted that there are 47 companies in the field of design and architecture in Rijeka (24 designers and 23 architectural companies). Also taking into account a rapid development of start-up companies, it could be concluded that Rijeka has a significant potential for the development of the so-called cultural and creative sectors that connect culture to economy, new technologies and science.

All those determinants constitute the contemporary cultural profile of Rijeka, as well as many more that cannot be presented in a short overview. For example, it is somewhat wrong to discuss the cultural profile and focus on the creators only. The key element of the cultural chain are users and visitors at exhibitions, shows, concerts and libraries; as well as all those who are not members of the library, that do not visit theatres or go to the concerts... Given the changed nature of culture, cultural products and the manner of their consumption, it should be noted that Rijeka's cultural profile is also determined by foreign software products: citizens reading e-books in foreign languages on their Kindle and iPad devices, watching new series on internet streaming services or downloading them from torrents, playing video-games on computers, tablets, mobile phones—which is in itself a different topic and a challenging field.

RIJEKA: THE CITY THAT REFUSES BOUNDARIES

The modern Rijeka region is an area of searching for new routes, experimenting, trying, winning and losing, risks and development, composition and recomposition in the context of deep social, technological, business and cultural contradictions, metastatic consumerism, hyper-networking and hyper-availability. The challenges of the 21st century that apply on the level of the entire European Union and the world are multiplied and strengthened by special local factors, mentality, expectations... However, vibrant individuals, enthusiasts who wish to be different and to create something and leave it for future generations, formally educated or increasingly often self-educated in the world where access to knowledge is incredibly easy, face those challenges directly and without compromise. In the past several years certain intersected and torn scenes of everyday life and projects of the artists, intellectuals, creators have revealed this new reality characterized by connecting the incompatible, moving boundaries, provocation of stereotypes and dogmas, individual and collective pursuit of happiness and pleasure through creativity. There are numerous examples.

The national (!) theatre used the national Independence Day to proclaim itself as the Croatian LGBT Theatre Ivan Zajc Rijeka. That was one of the strongest responses to the devastating national referendum whose decisions threatened to jeopardize the rights of homosexuals; Rijeka and Rijeka's region were among the few in Croatia that opposed that threat to fundamental human rights and values of the EU. The Museum of Modern and Contemporary Art offered a new perspective to the inhabitants of Rijeka by confronting them with a unique "free" performance held at the site of the city dividing line formed after World War II, in front of the socialist Monument of Liberation. Sculptures on the monument are located at the height that cannot be readily seen. Therefore, machine-assisted lifting of citizens to the level of the sculptures opened a completely new outlook on the city and levels of meaning. Rijeka City Library (although operating

in inadequate conditions that we plan to change by converting industrial heritage buildings) is fairly dynamic in questioning the boundaries and limitations of its operation, the core essence of its role and the purpose of the library. Within its premises senior citizens can use tablets so hundreds of them, despite their age, challenges and poor social status, learn to use valuable technology and feel the magic of the Internet for the first time. Moreover, at the football stadium of the most popular football club a small library for young football players was established. Also, within the Library's Department for Children a 3D printing and modelling incubator for children and the youth was organized. That is the one and only place in the entire country where people can use 3D printing services publicly and for free.

The ship *Galeb*, former president Josip Broz Tito's yacht played a part in the "Republika" Festival of activism and creative industries, thus becoming the home of well-known European "pirates" who, shadowed by port cranes, questioned freedom and rights in the light of new technologies. Young skateboarders used the premises of the former Paper factory to create their own area for exercising and different expression of their own creativity. Hundreds of citizens donated their belongings and built in their own emotions in order to help and open two unique small, unofficial, but authentic peoples' museums dedicated to computer science and childhood. These museums soon became the home for nostalgic former youth and the place of education of today's youth. The name *Ri Lit* stands for organized public readings of new literary works of local writers whose atmosphere resembles that of the rock concert. Creative industries develop especially innovative concepts such as Kisha, the world's first "smart" umbrella that is of very high quality (it even withstands hurricane strikes of the region's famous wind *bura!*) and is connected to its own mobile application that activates when a person forgets the umbrella. Such products had to be developed in the region with a lot of rainfall. The idea of a service for the exchange of information, developed by students of one of Rijeka's high schools, won the national competition for students' innovative ideas and products. Because: "they recognized that an economically challenging time demands new forms of living that new technologies can offer."

Contours of Rijeka's cultural profile are also enriched by the fact that Rijeka is the only Croatian city whose daily newspaper has a standard section for culture that survived even in the era when such sections were cut out of the newspapers. For years now Rijeka wishes for the premises of its cultural heritage to assume new roles. Rijeka is the city of numerous youth associations, NGOs and communities ranging from SF fandom to amateur meteorologists. Rijeka is a lecture by the futurist Bruce Sterling on Tito's ship *Galeb*, docked in the city's port, on piracy, anonymity and safety online. Rijeka is a series of surprising art programmes and modern social actions: sheep would be brought to the main city's pier, artistic sound installations would be set on huge port cranes, films with children in lead roles would be made in the

Industrial Palace Benčić, Hartera Youth Camp would be organized in the canyon of the Rječina river. Such a story continues with provocative theatrical performances seeking answers to taboo events that characterize today's Croatian society, such as the play *Hotel Bulić* in the former power plant of the paper factory and the play *Aleksandra Zec* that focuses on the suffering of children in the Croatian Homeland War.

Rijeka is the Croatian synonym for nonstandard, liberal, antinationalist and tolerant.

Rijeka is an urban text that refuses to be limited, it is a package of diversity that will lead us to Rijeka and Europe 2020.

CONCEPT OF THE PROGRAMME

0.4. Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.

0.4. After the Rijeka City Council adopted the *Strategy of Cultural Development of the City of Rijeka 2013–2020*, by virtue of which Rijeka officially announced its candidacy for the organisation of the European Capital of Culture 2020, a number of public discussions took place during which cultural stakeholders expressed the opinion that a working group should be formed in order to propose a concept of the candidacy, as basis for further development of Rijeka ECOC project and its programme. Following the public debate conclusions, the Department of Culture established a concept development working group made of eminent experts and cultural workers with demonstrated sensibility for Rijeka's culture and identity and the ability to articulate culture in general.

Following several months of working group meetings, the concept proposal was presented in June 2014, after which it was publicly discussed with artists and cultural workers in Rijeka. Furthermore, all citizens were invited to actively contribute through e-consultations to help determine specific elements linked to the concept themes. The process of defining the concept enabled the largest possible citizen participation. Consequently, an open call was announced for programme proposals that would make up final Rijeka ECOC 2020 programme.

The guiding principle during the concept drafting was to find key topics and key notions that reflect the historical identity of Rijeka, its current development moment, as well as relevant global themes and trends with universal human value.

The themes that the programme concept relies on are: *Water, Work and Diversities*, united under the umbrella theme of *Port*.

RIJEKA AS A CITY-PORT

Rijeka is the biggest Croatian port. Rijeka was also the largest port of the former Yugoslavia and the main port of the Hungarian part of the Dual Monarchy—Budapest's direct access to the sea.

Historically, the port's fate defined that of the city. Rijeka's ups and downs marched in parallel with the fortunes of its port. Despite significant economic changes, the port maintained its strong position in the strategy of the city's development as the driver of infrastructural projects. With its vast expanse integral to the very tissue of the city, which is now being partly opened for a different kind of urban development, the port continues to be strongly perceived in citizens' daily life. Next to the photo of Rijeka, in all schoolbooks, there was always a sentence "Rijeka, the biggest Yugoslav/Croatian port". The port is a magnetic notion with which all Rijekans identify, in spite of the fact that all modern ports, including the port of Rijeka, have less cultural influence compared to historical ports, through which seamen as emissaries of cultural changes brought global experiences, new vinyl LPs, new fashion, customs and trends. The historical port of Rijeka once played a role as the Internet does today—that of a global information hub, which has significantly shaped the spirit of the city!

During the first two decades of the 20th century, Rijeka was the port of embarkation for hundreds of thousands of emigrants from Europe to North and South America. This aspect of the port of Rijeka was especially pronounced in 1903, when the British steamship company Cunard Line introduced a direct line from Rijeka to New York. As of 1908, the line was named the "Hungary America Line" and had a fleet of eleven ships. The number of passengers grew steadily, and 1906 was a record-breaking year, during which 50,000 emigrants departed from the Rijeka port to the New World—a number that is almost equal to the entire population of Rijeka at the time.

In the second half of the 20th century, more than 5,000 workers worked in Rijeka's port, the city breadwinner, under the motto "Port is Rijeka, Rijeka is Port". Rijeka's children learned to count watching dozens of ships anchored in the Rijeka bay from their windows and balconies.

The concept has respected that spirit, while giving it a completely new meaning: the notion of the port is transferred into all spheres of city living where it can be of crucial symbolic or real present part in the life of the citizens.

Traditionally, the port is perceived as a shelter, but also the locus of trade and international communication. In this context, the "cargo" which the "ships" will deliver to the port in 2020 alludes to the artistic, creative and innovative products that arrive at Rijeka from all over the world and are shipped from Rijeka to other ports. Thus, we see the port as a subject of broad, metaphorical meaning, and one in which it is possible and of the essence to connect and create a "free zone" for artistic experimentation, both in traditional and new formats and media.

We are living the peer-to-peer digital culture, in which we can be a pirate port, but also a port of start-up risks.

The former is more democratic, while the latter is more profitable. However, all forms of cultural activities of the future must be able to coexist in the New Port called Rijeka.

PORT: WATER

Rijeka as a port wouldn't exist without the sea, that large body of water. There is a proverb in Rijeka that says "Put a finger into the sea and you'll be connected to the entire world." Together with the port, all the amazing economic and urban history of Rijeka developed in that context, including shipyards, refinery, torpedo factory, shipping and fishing industry, former military and naval academy. Life and labour by the sea and with the sea are part of the several-hundred-year-old city existence.

The sea is not the only urban water (by the way, the population on the coast can get really offended when you call the sea just water). Rijeka is a city that grew on the water and by the water; its immediate hinterland has an average annual rainfall of 3,500 mm (the rainiest city in Croatia) and the wider area includes dozens of fresh water springs. The city is named after the Rječina river (Rječina means big river) that has historically represented the border between two countries, though also two parts of the city, even as it has opened it up towards the Adriatic and the world seas beyond. Ever since the 17th century, the city's coat of arms included the inscription "Indeficienter" (unfailing), inscribed under the image of a jug from which water flows unfailingly.

One of the city's freshwater sources, literally unfailing, called Zvir (meaning "source" in the local dialect) springs in the very heart of the city, supplying the whole of Rijeka and its region with fresh water. Water is both a strategic resource and public good for Rijeka and one that provides countless possibilities of sensible and environmentally responsible utilisation.

Rijeka is a city marked by water and named by water—a fluid city, both literally and metaphorically.

PORT: WORK

Work, one of the central categories of human rights, has been completely transformed in the past two decades. Rijeka, formerly one of the industrial centres and transit junctions of the region, situated as it is between the land and the sea, survived a collapse of industrial production in the transitional period and is now pursuing new paths of development. In the 90s of the last century, due to the war, disappearance of the socialist 'planned' economic

system and catastrophic privatization process, Rijeka lost almost 25,000 work places in industry, as well as the status and the identity of an industrial city. In the deindustrialisation processes, which affected many at the same time, especially the eastern European cities, the economic strategy of turning towards the service sector did not bring results as expected. So Rijeka has yet to discover its full potential or new perspectives in the sphere of intellectual and creative work, though the historical premises of its economy and culture, ones related to maritime affairs and the role of a transit city, remain as they were.

At this time of deep economic and social crisis, accompanied by high unemployment rates, issues of existential significance for our city arise: what is the fate of work and workplaces in the era of new technologies and creative industries? Will traditional forms of employment, stable open-ended workplaces with full hours and employee rights, survive until and after 2020? What will be the position of employees in science, healthcare, education and other spheres of public interest? What fate can be expected for all members of modern precariat who, deprived of a permanent status and stable existence, live off of their compensation for occasional and temporary work? What will be the position of employees in cultural institutions on the one hand, and what will be the position of free artists on the other? Taking into account the relationship between work and art, can we talk about a connection and interdependence between the "work of art" and the "art of work"? How should we redefine the artistic work as a process-, rather than object-directed activity? What can even be considered artistic work today?

Artists, intellectuals, workers, activists, and other participants of the European Capital of Culture 2020 programme will come up with their answers to these and similar questions. By setting the topic of work at the source of the European Capital of Culture 2020 concept, space is opened for an interdisciplinary connection of artistic views and expressions with other spheres of social, production, political, and creative activity in general.

PORT: DIVERSITIES

The history of Rijeka as a port city is one of a constant blending of various cultures. Apart from the diversity that was this trend's result, tolerance may persistently be identified as one of the fundamental values of the people in the coastal region.

During the entire 19th and 20th century, Rijeka's role of a strong industrial and transit city attracted new residents, so it is no wonder that to be a Rijekian today means to live in a city with 22 national minorities, where daily papers are published in two languages (it used to be four), with two constituent minorities, regular radio broadcasting in Italian language and a Roma neighbourhood whose inhabitants are integrated into the city life.

As in the past, Rijeka is recognisable in present Croatia for its urban habitus as a liberal and open city, which always opposed the discrimination of minorities and

groups of citizens accompanied by the characteristic of alterity and difference due to some ideological, political, ethnic, religious or simply prejudicial perspective.

The European Capital of Culture 2020 project is an opportunity to upgrade this aspect of the city's open-spirited identity and promote it in the European area. We should boldly enter the areas in which differences are treated in innovative and experimental manners. We are interested in positive and negative differences—positive, such as gender minorities, social activists, asylum seekers, political refugees, and economic migrants, creative artists, whom we want to attract, provide with space for their activities and cooperate with in creating a new Rijeka. When we talk about the negative differences, we want to abolish discrimination in the use and availability of technology or sources of knowledge, reading literacy, culture in general, the attitude of the young towards the elderly, the social or intellectual exclusion of the elderly, and, of course, the attitude towards our fellow citizens of any ethnic, religious, gender or sexual identity and orientation. Thus, the minorities will become a majority, at least in Rijeka.

Port: *water, work and diversities* make up the narrative about the city's particularities, its past, present and future, as well as values deeply woven into its historical identity, just as they are incorporated in the European Union's very foundations of multiculturalism, diversity, tolerance, openness to dialogue and cooperation.

However, regardless of political will or democratic tradition, these values are never guaranteed once and for all. Quite the contrary. It is precisely due to the true and constant danger of their being jeopardised, especially as a result of long-standing economic crisis, that these principles must be defended with deliberation, evaluation and representation from the artistic and cultural perspective.

Port: *water, work and diversities* are the axes of a concept and the starting point not only for telling a story about Rijeka and its connection with Europe, but for asking extremely important questions, as we have already underlined, regarding the status and the future of work and workers, work as art and art as work, water as endangered natural resource, as well as multicultural and intercultural questions. Artists, intellectuals, workers, activists, and other participants of the European Capital of Culture 2020 programme will come up with their answers to these and similar questions.

As is evident from the concept and programme guidelines that we have proposed, we are relying on the term of culture as it is most broadly understood, because we believe that any limitation to the exclusively artistic and cultural sphere would stand contrary to our goal to place culture at the very centre of long-term (sustainable) development of Rijeka and the Primorje and Gorski Kotar County.

Consequently, besides cultural and artistic projects, an important part of the programme will be a theoretical and social complex as a framework for critical questioning of important issues regarding different aspects of economic (*Port, Work*), ecological (*Water*) and social (*Diversities*) development. We will not shun from delicate or even controversial themes that have marked the history of Rijeka, especially in the period between the two world wars.

All programme themes are intrinsic to the urban habitus of Rijeka. In other words, they are chosen not only because they are current to the point of being trendy but because they are truly existential questions that will influence the development of Rijeka and the County of Primorje and Gorski Kotar.

In that sense, we are convinced that Rijeka ECOC concept and programme will inspire many European cities and regions to find solutions for similar developmental problems they might be facing.

1.— Contribution to long-term strategy

1.1. The Strategy of Cultural Development of the City of Rijeka 2013–2020 was developed in 2012. Following a broad public debate, it was adopted on 17 March 2013 by the City of Rijeka City Council with a view to modernising the system of financing and management of culture and instigating a number of changes in the management of the city's cultural resources. The seven-year period 2013–2020 was chosen for two reasons: the first was the fact that this period coincides with the EU's seven-year financial framework, and the other was the fact that the ECOC 2020, as a culmination of the selected period, would be a potential crown and the grand finale of all our strategic aspirations.

The strategy was a result and expression of the belief that "culture must emerge beyond the narrow framework and take a more active role in the processes of urban transformation", namely, that "the cultural sector must participate in solving social, economic, physical, environmental and other problems faced by the City of Rijeka and thus contribute to its overall development".

The strategic approach to the cultural development of Rijeka reflects the awareness of not only its artists and operators in culture, but also its political decision-makers that it is precisely during difficult economic and budgetary circumstances that long-term planning of cultural development should be carried out. This document recognises culture as an important factor of sustainable development of the city. It should be noted that the Strategy is not limited solely to cultural activities under the jurisdiction of the City government, but rather transcends the traditional bureaucratic division, creating opportunities for collaboration with other sectors of culture: cultural and artistic education, cultural tourism, cultural and creative industries, new information and communication technologies in culture, and so on. This approach stems from the understanding that culture is not an isolated social sphere where only talented individuals realize their creative possibilities, but a wide public space open for the broadest participation of all citizens in the cultural life of the city. Accordingly, Rijeka's cultural policy is not limited to the budgetary funds for the production of goods and services which meet the

cultural needs of the citizens. Actually, the Strategy is committed to fulfilling other tasks of the City of Rijeka in the area of culture through indirect forms of assistance to artists and other creators, ranging from ensuring free premises to developing partnerships in international projects co-financed by EU funds.

The Strategy explicitly affirms culture as a sphere of public (general) interest for all Rijeka's residents. Great attention is paid to increasing the availability of cultural goods and services to all, and in particular to the most vulnerable groups of society: the unemployed, the poor, the disabled and the elderly. This document stipulates that public cultural goods and services "must be accessible to all citizens of Rijeka, regardless of their socioeconomic status, age, gender, nationality, religion or any other personal characteristics. Culture does not belong only to some specially designated, selected groups; on the contrary, it is a public good that belongs to everyone. Cultural system must therefore be directed to benefit all citizens, not just those who regularly attend cultural events or otherwise consume cultural products, regardless of their education, financial or social status, etc."

According to the Strategy, the cultural policy of the City of Rijeka is based on the following principles: the right of all citizens to quality and accessible culture, the right of all citizens to actively participate in the cultural life of the city, freedom of cultural and artistic creativity, fostering the cultural diversity and multiculturalism, support to all aspects of cultural and artistic creation based on the criteria of quality and excellence.

The strategy defines 13 general strategic goals, which include: encouraging the development of cultural and creative industries, increasing international recognition of Rijeka as a "city of culture and creativity," development of cultural tourism, and strengthening inter-sectoral co-operation. These objectives clearly show that special attention is paid to strengthening the links between cultural, economic and social sectors, including their sub-sectors such as education, science and social welfare. Indeed, the inter-sectoral and inter-connectivity horizons are an integral part of the cultural policy of the City of Rijeka.

1.1. 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?

In order to encourage faster development of cultural and creative industries, the Strategy defines two main goals: development and implementation of a special programme of development of this sector, and creating a stimulating environment for young artists from the immediate area and the wider region. Indeed, the past few years have seen a rapid development of this area, primarily due to the active start-up community of young programmers, designers and other creative people within the Rijeka start-up incubator, concurrent with the formation of Rijeka's coworking community. Following its strategic guidelines, the City of Rijeka encourages the strengthening of entrepreneurial capacity in the cultural and creative industries by investing in functional infrastructure. To this aim, the City has started renovating the building at Ivana Grohovca 1 as a central location covering an area of 1,100 square meters. Moreover, by 2020 the cultural and creative industries will get their space in a renewed Rikard Benčić Complex, as well as in the renovated Hartera facility, in which the project of a socio-cultural centre is being developed in cooperation with the National Foundation for Civil Society and the Molekula Association (central conglomerate of Rijeka NGO sector). Rijeka has significant creative and intellectual resources that are defined in the Strategy as key economic resources. By creating a stimulating environment, we aim to prevent brain drain and at the same time make Rijeka an attractive destination for young creative people from other parts of Croatia and the neighbouring countries.

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

As regards the plans for cultural activities after 2020, the Strategy expressly states that "the project ECOC 2020 is a lengthy process that requires significant resources, both human and financial; however, we view this project not as an isolated one-year event but rather as the crown of all our efforts, investments and changes to be made in the culture in the coming years.

Moreover, we see it as a sustainable project whose cultural, economic and social effects will be long-lasting, which in turn will give the necessary impetus for the final transformation of Rijeka into a city of creativity and knowledge.

This means that our activities undertaken within the ECOC project will not end in 2020 but will continue, in accordance with the principle of sustainability, to be pursued as an important factor in the cultural life of the city

and surrounding area. It should be borne in mind that these activities will not only concern the organization of cultural and art events, but will include a number of different events that will enrich the long-term cultural, intellectual and social life of Rijeka and the Primorje and Gorski Kotar County. The newly created artistic events that will prove to be of the highest quality and best accepted by both domestic and foreign audiences will enter the system of annual subsidising from the City and County budgets. It is realistic to expect that events of national and international importance also get support from the state budget, as well as from EU funds. Naturally, regular budgetary support to quality programmes also implies ensuring stable infrastructure for the activities of cultural producers on the one hand, and covering their overhead costs on the other.

By presenting its candidacy for the ECOC 2020, the City of Rijeka also undertakes to continue to support, financially and in other ways, beyond 2020 such artistic and other projects and their operators who prove to be the most successful in the framework of the 2020 cultural programme. New line items will be created in the city budget for this purpose, for cultural education, or cultural and creative industries, for example. Additional support to new cultural programmes will not be given at the expense of support to cultural operators, who are already regularly subsidised from the city budget for culture.

1.2. The Strategy defines eight priority projects for the realization of our basic strategic goals, one of which is also the City of Rijeka's candidacy for the European Capital of Culture 2020. It should be noted that this candidacy is not seen as an end in itself, but as a project that can contribute significantly to the achievement of the fundamental objective of Rijeka's cultural and urban development—improving the quality of life of all citizens. The explanation provided for this strategic priority states that "the candidacy for the ECOC reflects our vision, our belief in the driving force of culture and its benefits for all aspects of life, and our desire to share that vision with all stakeholders in culture, the citizens and the whole community, region and beyond, namely, our desire to strengthen the international position of Rijeka, to promote the values of our way of life, and connect more closely through faith in a common future."

A special chapter of the Strategy (Chapter 8.3.) is devoted to international cultural cooperation, within which Sub-Chapter 8.3.1. focuses on Rijeka—ECOC 2020. It lists the main activities of the city administration aimed at obtaining this title and implementing the project, including performance indicators to be used at regular intervals to assess the concrete results of the measures taken.

That this ECOC initiative is closely associated with the Strategy can be seen in the fact that the City of Rijeka City Council adopted both the Strategy and the decision to nominate the City of Rijeka for the ECOC 2020 title at the same session held on 17 April 2013.

With reference to the key message that the European Union promotes through the ECOC action, which we interpret as a contribution of the cultural and creative sector to the overall economic and social development

of the city and the surrounding area, Rijeka's Strategy fully complies with the spirit of the ECOC in terms of not only a given mental attitude but also concrete solutions. Indeed, the strategy is based on the realization that the cultural and creative sectors play an important role in strengthening the social cohesion and, being development force, in contributing to advancement of the economy based on knowledge, creativity and innovation. From the value aspect, the Strategy has been conceived on the understanding that art and culture are of a great significance for the quality of life of every individual and of the community as a whole. Accordingly, the promotion and development of culture in Rijeka is in the public interest and in the service of all Rijeka's residents. They all have the right to culture as part of inalienable human rights, including the right to high-quality cultural programmes, the right to participate in cultural life, and the right to develop their cultural activities.

In addition to the Strategy of Cultural Development, Rijeka's candidacy for ECOC 2020 is included in the Development Strategy of the City of Rijeka 2014–2020, not just as a cultural programme, but as one of the three city priorities in the field of urban regeneration: "Rijeka's candidacy for the European Capital of Culture 2020 is the right opportunity to approach the planning of cultural infrastructure in association with urban regeneration, which is certainly a new task for culture in the development of the city."

Moreover, Rijeka's candidacy for the ECOC 2020 is included not only in the strategic documents of the City itself, but also in those of the Primorje and Gorski Kotar County, the University of Rijeka and the Rijeka Tourist Board.

Given that Rijeka is also the cultural and administrative centre of the Primorje and Gorski Kotar County, strategic guidelines for the cultural development of the city largely overlap with the long-term vision of the cultural development of the County. In this context, it is important to point out that the *Strategy of Cultural Development of the Primorje and Gorski Kotar County for the period 2015–2020* is in the final stage of preparation. With regard to long-term goals of development of culture at city and county levels, the draft County Cultural Strategy, which is currently open for public debate with the participation of stakeholders from different cultural areas, is fully compliant with Rijeka's Strategy. This draft strategy also defines Rijeka's candidacy for the title of ECOC 2020 as a priority cultural project of the Primorje and Gorski Kotar County. The county strategy is to be adopted by the County Assembly by the end of 2015 at the latest.

The 2014–2020 development strategy of the University of Rijeka lists Rijeka ECOC 2020 candidacy as a strategic objective in the area of one of the four main priorities of the development of universities: the strengthening of the university's public functions. The University Strategy explicitly states "(...) in cooperation with the City of Rijeka compete for the status of the European Capital of Culture 2020."

Finally, the *Strategy for the Development of Cultural Tourism of Rijeka 2015–2020* also mentions Rijeka—ECOC 2020 as one of its priority programme objectives.

LONG-TERM IMPACT



1.3. The bid of the city of Rijeka has been designed so that the project ECOC 2020 would foster quick solutions to the development problems of the city and the County, including all aspects of sustainable urban and regional development. Namely, in its strategic documents Rijeka has defined its long-term development vision according to which it wants to thrive as a modern European city that is culturally developed, technologically advanced, socially inclusive and ecologically sustainable. Starting from that, the accomplishment of long-term positive effects is central in our concept, which is also visible in the key concept themes. In other words, the aims that we are striving to achieve have not been exclusively limited to the production of a high quality cultural programme in 2020. Since we perceive the ECOC 2020 as a development project, the goals that we want to accomplish also include positive outcomes that will affect the community as a whole—from municipal and city level to the national level—and will permanently enrich the daily lives of its members.

Long-term effects of the project on the city and the County will, therefore, be multiple and will be visible on different levels:

REGARDING CULTURAL DEVELOPMENT

The ECOC 2020 designation will undoubtedly contribute to the improvement in quality, diversity and accessibility of cultural offer, as well as the capacity building of the cultural and creative sector. With first-rate cultural programmes in 2020, Rijeka and the County will present themselves to the European cultural and general public in the best possible way, which will have a positive impact on larger international visibility of Rijeka as a

1.3. 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)?

↑
Nadija Mustapić,
An Afternoon Without Gravity,
two-channel video installation
with four-channel sound,
2010 (Torpedo factory)
COURTESY OF: Nadija Mustapić

cosmopolitan city, open to different cultural influences. International cultural cooperation will be strengthened through cross-border and international cultural projects, including exchange and mobility projects involving a large number of artists and cultural workers. This will also enhance the international reputation of Croatia as a member state of the EU.

Reconstruction and expansion of the infrastructure, revitalisation of the historic centre, creation of new cultural areas in the city, as well as new creative hubs in the County, are some of the planned long-term impact on cultural development. Better infrastructural capacities (e.g. Rikard Benčić, Hartera, Teatro Fenice and others) will generate greater interest for culture and arts among citizens. In that context, special attention will be given to audience development in order to spark interest for the European cultural heritage and contemporary artistic creations. Accessibility of culture and art, especially for children and young people, will be enhanced in terms of attracting new audiences. The existing audiences will equally be stimulated to participate actively in the creation and implementation of programmes. Our goal is to create a mental and intellectual environment in which interest for books, painting, theatre, film and other art expressions will become a habit and a lasting value of the largest possible number of citizens.

During the preparation and the production of the project, artists and cultural workers in Rijeka will gain new knowledge and develop new skills that will in turn open new possibilities for their temporary or permanent employment. Capacity of the independent cultural sector, as well as cross-sector cooperation between cultural, scientific and educational sector will therefore be enhanced.

REGARDING ECONOMIC DEVELOPMENT

The ECOC 2020 designation will contribute to the competitiveness and faster restructuring of the economy in Rijeka, that will, by using new technologies, mostly be based on knowledge, creativity and innovations. The strengthening of cultural and creative industries sector will create a setting for young people to develop new products and services with high added value as a combination of artistic-creative and technological-innovative approach. This will also strengthen the cooperation with the private sector and the University in Rijeka.

Moreover, the designation will have a positive impact on tourism offer that will be concerted with the cultural offer. Because of its natural characteristic, Rijeka does not have the requirements for the development of mass tourism. The development of cultural and congress tourism as special forms of tourism is therefore the most appropriate long-term solution. An important part of Rijeka's identity is linked to its industrial heritage. A number of cultural projects in 2020 will take place in former industrial buildings, turning this cultural heritage into an important tourist resource as well. Increased number of tourist visits after 2020 will also be one of the key indicators for measuring success.

REGARDING SOCIAL DEVELOPMENT

We perceive the city as a community space, which implies that social inequalities will be reduced and social cohesion promoted. The ECOC 2020 project will contribute to the larger interest and active participation of citizens in Rijeka and the County in all cultural activities. Special attention will be given to the inclusion of low-income and less educated citizens, persons with disabilities, marginalized and other socially vulnerable groups that might have been excluded from the cultural life, which is just one form of social exclusion. In this way, culture will be established as a public interest sphere for all citizens.

REGARDING URBAN DEVELOPMENT

The ECOC 2020 designation will raise awareness among citizens about the importance of public space. Different artistic content, from live performances to light/video/audio interventions will enrich the city public space. Apart from traditional interventions, special attention in the programme will be given to projects that encourage direct interaction between the artist and the citizen—a tenant, a neighbour or a passer-by. In doing so, we will avoid treating public spaces as simple exposition windows or stages for artistic performance. On the contrary, streets, squares and neighbourhoods will become spaces where artistic projects are created together with the local community, which will ensure their sustainability long after 2020.

Revitalisation of streets, squares and public spaces in Rijeka will include not only more public art, but a number of other activities like renovation of neglected areas, reconstruction of façades and green areas, new pedestrian and cycling zones, new themed playgrounds etc. This will all add to the cultivation of the public space and resuscitation of the urban tissue in Rijeka.

REGARDING SUSTAINABLE DEVELOPMENT

The ECOC 2020 designation will enhance the level of environment protection and sustainable management of natural resources and energy. Namely, by signing the Green Digital Charter in 2010, Rijeka committed to reducing the emission of greenhouse gasses and energy consumption by 20% until 2020, while augmenting production of energy from renewable sources. The concept theme of water is directly connected to the strategic goal of Rijeka becoming a green city, recognizable by its preserved environment and designed cultural landscape.

In short, all aspects of the long-term impact of the ECOC 2020 designation will contribute to the integral regeneration of Rijeka, which will also serve as a new creative impulse for the development on the county level. Positive results will be visible both in material, infrastructural outcomes and in programmes during and after 2020.

MONITORING & EVALUATION

1.4. With a view to transparency, independence and quality of evaluation, it was decided, in collaboration with the University of Rijeka and following the signing of a strategic partnership between the City and the University, to entrust the evaluation of Rijeka ECOC 2020 project to a University body which will operate independently, but will also be associated with the organization that will manage the implementation of the ECOC project. For this purpose, **the Research and Evaluation Office will be established within the existing University Centre for Advanced Studies.**

1.4.1 The Research and Evaluation Office will create conditions for good cooperation and exchange of knowledge between the independent academic team and the Rijeka ECOC 2020 organisation. The academic level of interdisciplinary monitoring and evaluation will ensure objectivity, political neutrality and accessibility of reporting, while the observations, both positive and negative, will provide a useful tool for ensuring maximum success of the title year. In this way, the Research and Evaluation Office will become a "critical friend" of the ECOC's.

The main objectives of the Research and Evaluation Office will be to ensure study and analysis of the effects of programmes, projects and events that will lead to and be part of Rijeka ECOC 2020, and to create a high-quality research framework and databases that will confirm their contribution to development of the city and the County in line with their strategic objectives. The evaluation process will help develop and improve the strategic goals, clarify the vision and raise the awareness of strengths and weaknesses. Furthermore, it will strengthen the existing evidence of the ability of ECOC initiative to additionally stimulate the transfer of knowledge between European cities and contribute to the European identity in general.

In addition to the value that the University can provide to the ECOC project through exchange of knowledge and experience, we feel that entrusting the University with the evaluation is a good strategic and sustainable move because it will enable developing new competencies within the University itself. Consequently, the enhanced capacities in this area will enable the sustainability of the Office in terms of application of acquired knowledge to other similar local, national, European and international projects.

The Research and Evaluation Office will also be a physical point through which the University faculties will be linked to the cultural sector, thus achieving the joint vision and strategy of the City and the University of establishing cooperation between cultural and educational institutions and promoting interdisciplinary programmes.

Apart from the mandatory evaluation of the ECOC project, the Office will also serve as a research body, giving all interested scientists an opportunity to conduct research related to the main topics of the evaluation and the Rijeka ECOC 2020 themes. In this way, the research component will upgrade the evaluation programme,

which in turn will support it with collected data and analysis. Interdisciplinary research potential in the City will be enhanced, contributing to regional growth and particularly to interactivity between creators of knowledge, decision-makers and users. The ultimate aim is to create a space where researchers of different disciplines can share specific knowledge in order to create new, multidisciplinary knowledge. The focus will therefore be on enabling cooperation and partnerships in various academic disciplines, thereby embracing new ideas and opportunities. The Office will also seek to create a quality national model for research, development and dissemination of both cultural policies and cultural activities. Besides, the aim of the Centre is to become a member of the UNEEC international non-profit organization (the University Network of the European Capitals of Culture) and thus join the international exchange of knowledge about new forms of academic and institutional cooperation.

The research part of the Office has largely been shaped by the *FFRI-PORT* project, initiated by the Faculty of Humanities and Social Sciences, which will result in a University research platform connected to the international network of scientific and research institutions. The research platform will enable dissemination of different types of information (scientific and professional papers, seminars, final and diploma theses, reviews, conference posters, publications, workshops, scientific and popular scientific lectures, etc.), which also refer to the subjects of the Rijeka ECOC 2020 programme. Freedom of the participants in designing the content of the *FFRI-PORT* project and its availability to all interested parties will allow dissemination of results through various forms of written texts, public lectures, etc., but also through various forms of cooperation in economic, scientific and cultural sectors. All research and evaluation activities will be followed on a single platform, which will thus not only disseminate the results of academic research, but also inform the general public about the results of the evaluation.

1.4. Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered:

1.4.1 Who will carry out the evaluation?

Consistency, stratification and quality of monitoring and evaluation is planned to be secured by allocating 3% of the total ECOC budget for the research and evaluation programme.

Evaluation and research team managers will also be responsible for developing fundraising strategy to seek financial support from Union programmes/funds, while the University will make its contribution through the Foundation of the University by funding researches that will be carried out.

In addition to the external evaluation through the Evaluation and Research Centre, **the City of Rijeka will carry out an internal evaluation of the ECOC project, as part of general evaluation of projects that are part of the Development Strategy of the City of Rijeka** adopted in 2013. Namely, the implementation of activities that are part of the Development Strategy is regularly being monitored by strategic teams, designated for each of the three strategic goals, led by the mayor and his deputies. The strategic teams hold regular quarterly meetings to discuss the implementation of the Development Strategy of the City of Rijeka, in cooperation with partner institutions. The internal evaluation is carried out according to specific criteria: the preparedness of programmes, the impact on employment, the possibility of financing, and the environmental impact. A computer programme linked with the treasury will also enable direct monitoring of the financing of strategic programmes and projects.

1.4.2. The basis for the evaluation of the results of the title-year will be the common core indicators, as defined in the Guidelines for the cities' own evaluations of the results of ECOC. In that sense we will particularly measure in what way has our project promoted the diversity of cultures in Europe, how has it highlighted the common features they share, the citizens' sense of belonging to a common cultural space, and the contribution of culture to the long-term development of the city. The general and specific objectives of the ECOC (enhanced range, diversity and European dimension of the cultural offering in the city, including transnational cooperations; widened access to and participation in culture; strengthened capacity of the cultural sector and its links with other sectors; better international profile of the city), will be used for the development of more concrete operational objectives at the City level.

Between the designation and the year of the title, we plan to track the following concrete specific objectives: ① Enhanced importance of culture as a sphere of public interest available to all citizens, ② Enhanced capacities of cultural and creative sector, ③ Enhanced international recognition of Rijeka as a city of culture and creativity, ④ Enhanced inter-sector cooperation (cooperation between cultural and educational and scientific sector, development of cultural tourism and cultural industries, other intersectoral programmes).

The evaluation working framework will include the following evaluation categories: ① Preparation and production, ② Structure and organizational model, ③ The budget and financing sources, ④ Artistic programme, ⑤ Inclusion of the community, ⑥ The EU dimension, ⑦ Communication (the media), ⑧ Tourism and the position of the city, ⑨ Physical revitalization of the city, ⑩ Legacy and sustainability.

Some of the questions that will be examined within these categories are: —Have residents recognized culture as part of a common identity? —How accessible was the programme to residents? —How many programmes have directly involved the community? —To what extent is the city recognized by its artistic vitality in the national

and international environment? —In what way has the connection between culture, education and science been achieved? —What is the number of interdisciplinary and multidisciplinary programmes? —What is the scope of inter-sector cooperation? —To what extent has the project enhanced the attractiveness of the city to innovations and entrepreneurial initiatives? —How much has infrastructure capacity been strengthened and improved? —How successful has the plan been to develop international cooperation? —In what way has the development of cultural tourism been improved? —How many tourists have been attracted by the cultural offer? —How many interventions have been made in the public space; to what extent have public art programmes enriched the public space and to what extent has the awareness of the public been increased by this?

Different data from various sources will be collected to provide answers to these and other questions: —To what extent has the title contributed to the long-term development of the city and the County will be analyzed through statistical data provided by municipalities and other statistical bodies on GDP growth and employment in the cultural and creative sector, and the tourism sector in particular; —Indicators of enhanced recognition at national and international levels and of improved image of the city will be collected from a variety of relevant print and online sources, as well as in form of expert reports and surveys among tourists and visitors; to what extent culture has improved the international profile of the city will be seen from the statistics of the tourist boards on the number of tourist visits at key stages (before, during and after the title year); —The analysis will examine the impact of the ECOC on the promotion of cultural diversity and feeling of belonging to a common area. Indicators for this impact will include the citizens' awareness and sense of belonging, and will be collected by interviewing local residents. Data on the residents' self-perception as Europeans and their understanding of and respect for the diversity of EU cultures will be assessed. The subjective feelings of Europeanism will be evaluated by comparing the residents' perception at key stages (before and after the ECOC), in order to investigate the impact of the ECOC on the level of this awareness; —The data on the quality and diversity of cultural offer before the designation as ECOC will be compared with those during the ECOC year, while the total ECOC budget will be analysed and compared with the annual city budgets for culture. Analysis of the increase in the budget will take into account the data on financial contributions from the public, private and third sectors; —To what extent the capacity of the cultural sector and its links with other sectors have been increased will be shown by the data collected from strategies and reports by public bodies at the local and municipal levels; —The European dimension of cultural offer will be assessed upon the number of events with a European theme and/or those involving international cooperation, co-production, exchange; the number of international and local artists involved in the programme will particularly be measured; —In order to assess the access to and participation in culture, the

1.4.2. Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan? What sort of information will you track and monitor?

number of active participants, as well as number and profile of new audiences will be assessed.

The data will also be collected through researches that will be conducted simultaneously with the evaluation. The priority research thematic areas will be: ① Work, diversity and water as key concept themes of Rijeka ECOC 2020 and relevant European issues, ② Accessibility of culture and participation in culture—forms of diversity, interculturality and multiculturalism, demographic/geographic stratification of participants, subcultures and cultural values, ③ Economy and tourism—development and the attractiveness of the city, destination management and culture, ④ Cultural dynamics and sustainability, ⑤ City image and identity, ⑥ Cultural management and sustainable cultural project.

Special attention will be given to the **evaluation of the involvement of volunteers** in Rijeka ECOC 2020 project:

The evaluation will encompass various aspects of the involvement of volunteers, including the following quantitative indicators: —The number of volunteers involved, —The number of volunteering programmes and actions, —The number of different activities that involved volunteers, —The number of hours performed through volunteering programmes and activities and their economic value.

In addition, the evaluation will also assess the qualitative aspect of the involvement of volunteers, while placing particular emphasis on the evaluation of the following: —How volunteering influenced the volunteers' relationship towards culture and participation in the cultural activities of the City and County, —How satisfied the volunteers were with volunteering (positive and negative factors that influenced their volunteering experience), —The efficiency of volunteer coordinators from the perspective of volunteers, —How the volunteers perceived their contribution to the further development of culture and cultural activities in the City and County, and the extent to which they believe they affected positive changes in the development of the culture of the City and the County.

1.4.3. The Research and Evaluation Office will conduct the evaluation using common core indicators that correspond to the general and specific objectives of the ECOC initiative. They will serve as the evaluation baseline for the general objectives that we will turn into concrete operational objectives at the city level in line with the existing strategic development documents of the City and other partners. The indicators will be further developed depending on progress and circumstances. Constant evaluation of implementation will aim to place the city in a broader economic, social and cultural context. The set guidelines and indicators will be used to assess joint goals of the initiative—the general objectives concerning the long-term impact. The following criteria will be considered: long-term strategy, implementation capacity, cultural and artistic content, European dimension, reach and control. All indicators will be specific, measurable, relevant and achievable.

The evaluation will focus on a combination of quantitative and qualitative research instruments (from sta-

tistical data to interviews with key stakeholders and residents). In the planning phase, a longitudinal framework for interdisciplinary approach will be set.

The planned interdisciplinary approach to evaluation will recognize the breadth of the impact area and take into account the broader context with the various components. Of course, the intention is also to allow a flexible approach, indicating the need to recognize special problems and needs on which to focus. Exchange of knowledge and dialogue of research and practice can thus redefine common methodology for the recommended indicators.

The existing data will be combined with new research and evidence (retrospective and forward-looking elements): —Identification and mapping of a series of indicators (related to the topics of the evaluation and research programme), —Detailed interviews with key stakeholders about the idea and development of the ECOC, —Analysis of the media (changes in reporting about the city), —Experience of the local people in various parts of the city and the region, —Development of extensive studies (quantitative and qualitative) as responses to the issues and problems that have emerged through the research programme, —Data obtained from external sources.

1.4.4. As stated in the description of the evaluation process, the success of the Rijeka ECOC 2020 project will be measured through a series of indicators, such as the number of cultural programmes, visitors, tickets sold, hotel stays, media reports in national and foreign media, realized projects of international and trans-border cooperation, etc. However, success is not only measured by quantitative indicators. A real success is often made up of seemingly invisible changes that over a longer period of time bring about permanent change which we usually describe as "cultural development" or "improvement of the quality of life".

Starting from our vision that the Rijeka ECOC 2020 project should in the first place be designed for the citizens of Rijeka and the Primorje and Gorski Kotar County, their satisfaction will for us be the main measure of success. Public opinion surveys on the cultural consumption in Rijeka (carried out in May 2014) showed that 60% of the informants were satisfied with the present cultural offer, out of which 38% were completely satisfied and 19% not satisfied at all. These figures are our starting point for measuring long-term improvements we would like to achieve. Namely, our goal is that by the end of 2020 at least 95% of the citizens of Rijeka and the Primorje and Gorski Kotar County are satisfied with the cultural offer, and to keep that percentage beyond 2020.

Citizen satisfaction implies a number of positive changes: from the increasing interest in cultural and artistic contents as reflection of a high-quality cultural offer to better infrastructural conditions and improvements in the quality of public space. In that context, the success will also be measured from the perspective of greater citizen participation and the improved accessibility of quality cultural programmes to all social groups, including persons with disabilities, the marginalized and the elderly.

1.4.3. What baseline studies or surveys—if any—will you intend to use?

1.4.4. How will you define "success"?



→
Four Faces Of Omarska,
Zooming Fluid States Festival:
Performances Of Unknowing,
Molo Longo, Rijeka, 2014
PHOTO BY: Magdalena Rikanović
Drugo More, Rijeka

In other words,
the success of Rijeka
ECOC 2020 project
largely depends on
its contribution to
the improvement of
interpersonal relations
and social cohesion.

The success will, therefore, be manifested through a vast array of material and nonmaterial traces that Rijeka ECOC 2020 will leave not only in the culture of Rijeka, but in the lives of the inhabitants of Rijeka and the Primorje and Gorski Kotar County in general. In that sense, our monitoring and evaluation system will not be reduced to a few statistical indicators, but will include many qualitative aspects. The quality itself is the vouch that the best programmes will continue their life even after 2020. On the other side, the feeling of pride among the population of Rijeka and the Primorje and Gorski Kotar County after a successfully completed project will strengthen the common identity and the feeling of belonging.

**1.4.6. Over what time frame
and how regularly will the
evaluation be carried out?**

1.4.6. For the best possible
observation and analysis
of the long-term impact,
the evaluation period will
last from 2016 to 2021.

A timely implementation of the evaluation framework will help establish sound organizational and financial conditions, as well as guaranty the quality of the result. The evaluation will be carried out from macro to individual levels at key stages—before, during and after the ECOC year as the evaluation of the impact and legacy. Consistent and constant evaluation process will make it possible to demonstrate the increase in the cultural, social and economic impact of the title on these domains.

The following time frame will be applied:

2016–2017—Implementation of conditions for longitudinal studies and programme evaluations; —Establishment of teams and committees that outline the key priorities, —Securing of funding.

2018—The Research and Evaluation Office is ready for evaluation of the Rijeka ECOC 2020 programme (baseline products).

2019—The first baseline report has been published (shortcomings and needs have been detected and the solutions offered).

2020—Focus is on the examination of the events (data collection and analysis on the basis of the framework defined at the beginning of the evaluation process).

2021—Analyses, preparation and publication of results.

Longitudinal methods of monitoring applied throughout the relevant period (from designation to the year of the title, and the period after it) will also contribute towards connecting new insights. Half-yearly and yearly reports will be submitted to the ECOC organizational and programme teams, as well as other supervising bodies, in order for their conclusions to be applied in practice. The final evaluation will offer a deep understanding of the scale of the project, its outcomes and outputs, both locally and on European level.





↓
Zvončari, 2013
PHOTO BY: Branko Kukurin

2. —

European
dimension

2.1. Multiculturalism, multilingualism, multiconfession-
alism and multiethnicity is what built the very fabric of
Rijeka's historical and cultural identity. Different national
cultures have left their mark on the city over the centu-
ries, visible in both Rijeka's architecture and layout, and
in its specific mentality. Its multifaceted cultural profile
is further supported by the fact that 57 consulates were
active in Rijeka in the past century and that the city to-
day is a home to 14 national minorities. Rijeka's port has
always been a place of intensive blending, arrivals and
departures. At the beginning of the 20th century, Rije-
ka was a port of embarkation for 300,000 emigrants of
many nationalities that left the Austro-Hungarian Em-
pire and went to the New World, and after the Second
World War it became the largest port in Yugoslavia.

Apart from the fact that Rijeka continues to be a Eu-
ropean meeting place, there is one more thing that has
always existed—an awareness that strong cultural ties
and cooperation with cities across Europe and around
the world add to the image of Rijeka as a cosmopolitan
city open to different cultural influences. The importance
of international cultural collaboration is emphasized in
the current city policy and stimulated in different ways:
by projects co-funded by the European Union; through
collaboration with sister cities, embassies and cultural
centres in the Republic of Croatia; participation in the
work of European cultural networks and institutions;
promotion of international projects of cultural oper-
ators; European and worldwide promotion of Rijeka's
institutions, associations, NGOs and individuals; by being
open to international programmes and by encouraging
diverse cultural exchanges.

In 2020, all these forms of collaboration will be de-
veloped and strengthened.

The *Port of diversity* will highlight European cultural
diversity, common aspects of European cultures, herit-
age and history, and their social heterogeneity through
a vast array of cultural activities, with the concept of di-
versity made visible in all artistic forms.

European cultural space can hardly be kept within
rigid lines. Its cultural borders—as well as Rijeka's—re-
main constantly open, and cultural space is seen as a
task and a process, not a fact. That is why the *Port of
Diversity* becomes a metaphor and a place to discuss Eu-
rope and the part culture plays in it, offering a platform
for reflection on our “unity in diversity”. It is a place for

contemplating on whether such unity—based on true
understanding that differences enrich human interac-
tion—can be found in our port. A particularly relevant
question, not only for Rijeka, but for Europe in general,
is in what ways culture can be a pillar of democratic life,
and what kind of culture we need in order to empower
democratic processes in Europe today.

The ECOC initiative has served many cities to ques-
tion the value culture adds to their economy, or how cit-
ies can use culture for their urban regeneration. We find
these matters equally important, but also feel we should
go back to the original task, as set by Melina Mercuri in
a way, saying that the decisive factor of the European
identity lies in the very fact of honouring our differences
which enables a dialogue among European cultures.

Therefore, we perceive
the ECOC as a berth for
European gatherings that
will not only stress the
importance of European
values, but also question
them, as this is the
only way to establish
relations that help build
Europe and strengthen
European integrations.

The themes of our concept—*Port, Water, Work* and
Diversities—are a reflection of local identity, but also
serve as a starting point for European discussions on
relationships between local themes and practices, and
global problems and challenges. Questions related to
labour and radical changes in employment relations,
new social relations due to new technologies and media;
questions and challenges of diversity posed to Europe;

**2.1. 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.**

and questions related to water as both an endangered resource and a symbol of environmental basis of our sustainability—these are all burning issues for the future of Rijeka and its neighbouring region, as they are for Europe as a whole.

All cultural workers in the city and in the county have vast experience in international projects, have established numerous partnerships, contribute to international networks and are experienced in the organizing international events. We will draw on this rich experience, but also expand it within the Rijeka ECOC 2020 project.

Rijeka has hosted a number of international cultural events. They are: the *International Small Scenes Theatre Festival* which has collaborated with numerous prestigious European and world theatres and festivals; the *International Puppet Theatre Revue* with the experience of organizing the *UNIMA World Congress* and the accompanying *International Puppet Festival 2004* in Rijeka and Opatija; *Biennial of Young Artists from Europe and the Mediterranean*, *Quadrilateral Biennial* project, *International Festival of Intermedial Art Zoom Festival*; international conferences on industrial heritage *Pro Torpedo*, *Jazz Time Festival*, a series of international architectural workshops *Patching the City*, *Rijeka Carnival*, and many more.

The international dimension of the *Port of Diversity* programme will be deepened by our partnership with cultural institutions and embassies in Croatia thanks to which we have been organizing the European cultural

days in Rijeka for many years. Some of those events include days of Italian, Indian, Japanese, Serbian, Czech, and Hungarian culture, as well as the days of French and Francophone culture. A particularly significant contribution will be made by the national minority associations in Rijeka that nurture cultural ties with their mother countries.

The programme we are proposing will aim primarily at promoting local participants and increasing their capacities, which also means developing their capacities for European and international collaborations. Therefore, in our public call for submission of project ideas, we asked the applicants to reflect on the European dimension in their project proposals, as well as on potential collaborations with European and international partners. It is our goal for Rijeka ECOC 2020 to be seen as a European event. The programme is designed to promote European themes and issues, high-quality and diverse collaborations and co-creations among European cultural professionals, as well as to increase the mobility of artists in Europe and globally. It is our estimate that 30% of our budget for programmes will be used for European co-productions, meetings and collaborations.

European dimension of Rijeka ECOC 2020 will be reflected on many levels:

Structural level consisting of: —Collaboration between European cities with the special emphasis on cultural policies and transversal importance of culture in city policies; —Collaboration with European cultural





networks in which we will propose Rijeka to host conferences and meetings, as a sort of a hub for reflection on cultural policies, European cultural issues, and the role the ECOC initiative plays in shaping European identity. The existing collaboration with Eurocities, Council of Europe Intercultural Cities, Les Rencontres, Interarts, UNESCO Creative Cities, the Canadian cultural foundation Musagetes, and in particular networks representing the ECOC cities, such as the University Network of the European Capitals of Culture will be further developed through specific projects; —Collaboration between Rijeka's and other European universities; —Collaboration between cultural institutions and cultural workers.

Geographical level consists of: —Collaboration with sister cities (Kawasaki, Japan; Neuss, Rostock and Karlsruhe, Germany; Ljubljana, Slovenia; Csepel, Hungary; Burgas, Bulgaria; Novi Sad, Serbia; Genova, Este, Faenza, Trieste and Rome, Italy; Bitola, Macedonia; Cetinje, Montenegro; Qingdao, Dalian and Ningbo, China); —Collaboration with cities in the region, with the special emphasis on neighbouring countries (Italy, Slovenia and Austria), and with countries of the Western Balkans (Bosnia and Herzegovina, Serbia, Montenegro and Macedonia); —Collaboration that connects Europe with the world.

Thematic level of collaboration will be built around four themes within the *Port of Diversity* concept: *Port-Water-Work-Diversities*.

2.2. *Port of Diversity* will offer a high-quality programme that will persuade an international public to personally visit and experience Rijeka ECOC 2020 or to take part via electronic media. The quality of programmes implies their quantity, variety and their thematic and content-related appeal.

Apart from the programmes, the interest of wide European and international public will be created by the city itself and the general attractiveness of its locations and venues, as well as natural beauty and tourist capac-

ities, where promotion of the brand of the city and the region will play a very important part.

We have therefore paid special attention to the co-operation with the tourist sector, which has set development of cultural tourism in the city and in the County as one of its priorities. In this respect, the ECOC programme is seen as a strong leverage for its implementation. One of the basic mutual goals is establishing Rijeka's international position as a recognizable cultural tourism destination. Prerequisite for that is a strong cultural identity of the County and its resources, along with active tourist valorisation of its resources. We feel that the status of Rijeka as the European Capital of Culture will significantly add to the promotion of cultural tourism offer and an improved image not only of the city, but of the wider region as well, while extending the tourist season and increasing the tourist traffic.

We will jointly develop a target strategy for Rijeka's and the County's increased visibility at international meetings, events, tourist fairs and European media with joint forces. As a result, we expect an increase in the number of visitors, international students, and professionals from cultural and creative industries, lecturers, artists, as well as general audience. Such a vast international environment will also make Rijeka more appealing to international investors. This, of course, includes tourism related fields in the first place, but it is expected that the ECOC will indirectly reflect on the related businesses as well, such as transport companies and traffic infrastructure.

European and international public will be attracted by means of cultural marketing, tourism marketing, and urban marketing, as well as by the synergetic action of organizations in charge of the Rijeka ECOC 2020 project and other municipal and regional institutions. Mutual priorities are to create a positive environment by 2020 that will promote development of the Rijeka ECOC 2020 project as a cultural tourism product; establish organ-

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

↖
Rijeka's punk scene in the 80's
PHOTO BY: Damir Krizmanić,
around 1980

←
Opatija, New Year's Eve
celebration to the music
hits of Ivo Robić, 1965
PHOTO BY: Petar Grabovac

izational system and mechanisms of intersectoral collaboration; raise level of knowledge and skills needed for international marketing of cultural tourism products; promote system of information flow, promotion and distribution of the ECOC as a cultural tourism product; make the ECOC 2020 cultural programmes easily accessible to international and domestic visitors alike; and promote the Rijeka ECOC 2020 programme in both national and international markets.

2.3. The ECOC is a unique opportunity for target collaboration among European cities, especially between two titular ECOC cities. Rijeka was introduced to the ECOC initiative back in 2000, when the City of Rijeka representatives visited Avignon, the then ECOC, at the international conference of the Les Rencontres network. Since then, and more intensively since 2009, the City officials in charge of international cultural collaboration have taken part in numerous educational visits to the ECOC cities and their cultural events, met their city mayors, artistic directors and managers of the ECOC organisations, and cultural programmes producers (in Salamanca, Lille, Stavanger, Vilnius, Riga, Liverpool, Mons, Pécs, Maribor, Linz, Essen, Umeå, Marseille, etc.). We have made valuable contacts and started cooperation with other city candidates whose experiences have proven to be indispensable to our candidacy. Not only candidate cities have provided us with new insights, but also cities that were not designated ECOCs (Maastricht, Varna and Lecce) and those which were and which are yet to become the ECOCs (Valetta, Leeuwarden and Matera). More precisely, a collaboration agreement with Matera has been signed and participation in their *Build Up* and think-tank *Future Digs* programmes arranged. All these encounters have been used in setting up foundations for our future cultural collaboration. It is our intention to translate the established contacts with former and future ECOCs into cultural programmes that will highlight and promote European heritage and creativity by 2020. Since special attention will be paid to connecting the citizens, projects will be designed, among other EU programmes, within the *Europe for Citizens* and *Erasmus +* for youth programmes.

Another focus of our programme will be the collaboration with the Irish ECOC 2020 titular. It is a chance for a mutual cooperation on all levels: from discussing relevant European topics to questioning our own identities and how they relate to the European identity, our shared past and a vision of our common future; as well as specific shared art projects and productions. Each of those two cities carries their own historical, geographical, cultural, economic, and political distinctive characteristics, but they also share many similarities, as well as challenges they are facing.

Although on opposite sides of Europe, Croatia and Ireland have a lot in common. Both countries have been marked by Catholic viewpoints and their respective fights for independence. Ireland was among the first countries to acknowledge the independence of Croatia, and as one of its priorities in its presidency of the EU, Ireland has set the ratification of Croatia's treaty of accession. Irish author James Joyce chose our region

for his short stay. He lived in Pula for a while and visited Opatija. Thomas Crowley, an Irish volunteer, fought for Croatia in the Homeland War in which he died in 1995, and received a posthumous medal decoration.

Rijeka's connections with Ireland can be traced back to the days of Laval Nugent, an Irish nobleman and a field marshal of the Austrian army who managed to bring down French government in Croatia and enter Rijeka without a fight in 1813. Here he married Giovanna Riario-Sforza, a distant relative of the noble family Frankopan, which had a significant impact on his future work and obsession with history. It was this very Irishman who turned out to be a turning point for Rijeka's culture when he bought the medieval citadel of Trsat, which he first converted into a museum, then a mausoleum. He also became the owner of other fortresses and towns all over Croatia and was one of the key figures in Croatian national revival.

Ireland and Rijeka have both been marked by migration tendencies. Real massive migration in Europe started with the Irish in the first half of the 19th century, whereas Rijeka was one of the most significant emigration ports in Europe at the beginning of the 20th century. Nowadays, Ireland is one of the most desired destinations for Croatian economic emigrants.

When it comes to popular culture, the Croats and the Irish both share a passion for football, beer, alcoholic beverages and music. Rijeka is home to the most famous Croatian Irish band Belfast Food, and, even though we do not boast many Irish among our ranks, St. Patrick's Day is still celebrated all over Croatia. These connections are just some of the starting points for future programmes between Rijeka and the Irish ECOC 2020.

To this day, contacts with Irish candidate cities of Galway, Waterford and Dublin have been established, while several meetings have been held with the representatives of Limerick and an agreement on cultural collaboration signed. In further stages of our candidacy, we will visit the Irish candidate cities and welcome their representatives in Rijeka in order to hold meetings on the political level and establish contacts with cultural organizations and operators to further explore specific topics, interests and possibilities for collaboration. As it is imperative to politically and operatively define means of collaboration, our suggestions will focus on residential programmes, inclusion of Irish artists in programmes in Rijeka, co-creation, collaboration between universities and volunteer exchange.

2.3. 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?

Jososo—Nicol Nacinovic—Milivoj Mico Antonic—Ira Petris
 i Nikola Lazić—Centar za industrijsku baštinu—Demokratska
 zajednica Mađara—Milan Zagorac—Društvo haiku pjesnika—
 AC Pleksus Krk—Marin Milan—Yasna Skorup Kmeteta—Pomo-
 dor—Udruga mladih muzičara Europe—Drugo more—DSR
 Primorje—Oaza—Miroslav Kunić—Festival eu-
 ropske kratke snimke—Savez Crnogoraca u Hrvatske—Michael
 Scheer & Anđela Ljiljanić—Građevinski tehnička škola Rije-
 ka—Udruga Karterija—3. zmaj—Livingstone—Peek&Poke—
 Zoran Krusar—Maja Ujčić—VPŠ Par—Tijana Čivlj—Josip
 Grabar—Sveučilište u Rijeci, Diana Stokić—Udruga Džiston i
 Jazz promocijs—HGU PGŽ—Silvana Križevoda—Filozofski
 fakultet Sveučilišta u Rijeci—Ingeborni—Koordinacija
 Udruga za očuvanje i revitalizaciju pomorske, ribarske i bro-
 dograđevne baštine u Istri—Halubajski zvončari
 Viškovo—Blerta Cakiqi—Ekomuzej Mošćenička Draga—Za-
 jednica Talijana Mošćenička Draga—Ukus—Anja Cuculić—Klik
 marketing—Udruga Bez granica Drenova—Zajednica Alba-
 naca PGŽ-a—Udruga Zeleni prozor—Centar za rehabilitaciju
 Rijeka—SKC—Jana Žufić—Ivanina kuća bajke—Lara Baduri-
 na—Udruga Dijamant klasika—HOLUR—Diana Satxhiu I Er-
 mina Lekaj Prljaskaj—PGŽ—Prve riječke mažoret-
 kinje—Dani dvojezičnosti i Dječji festival dvojezičnosti—Petra
 Mrša—siz—Željka Horvat Čeč—Nika Rukavina—CTK—Opći-
 na Viškovo—Galerija Dallas—Records—Klub ljubitelja
 buke—Kastafsko kulturno leto/Kombinat—Transportart—
 Dominik Grdić i Una Rebić—MMSU/Mesagetes—Udruga movi
 SE—USF Furija—Ivan Vrgić—Kisečić&Laurić—Grad Kastav—
 Druga Rijeka—Festival Kvarner—PaRite—Silvija Đolonga—
 Davor Sanvincenti, Petra Mrša—Društvo arhitekata Rijeka
 / DAR—Prostor pluća—Polonijo—Kreativni laboratorij
 suvremenog kazališta KRLA—Skupina samostalnih umjetnika,
 studenata povijesti umjetnosti i kulturnih studija Filozof-
 skog fakulteta u Rijeci—Akademije primjenjenih umjetnosti
 u Rijeci—Skate klub Kvarner—Kombinat—Doors art—Vol-
 jen Grbac—Jurica Sinković—Nadežda Elezović—Damir Čar-
 gonja—Tomislav Braja—Milijana Babić—Nadija Mustapić
 i Toni Meštrović—The Moving Crew—D'Alessio, Skansi—Edi
 Budimilić, Ladislav Jurić i Marija Butković—Tanja Slavić—Tali-
 janska Nacionalna Zajednica u Rijeci—Tonka Maleković i Tan-
 ja Vujasinović—Odsjek za kulturalne studije—Bilingualism
 Matters—Cikare—Cikar—Cikar—Dunja Solac—Fondacija Mak
 Dizdar—Hrvatski narodni kazališni festival—Festival
 Opatija—Muzej Gradske Rijeka—Gradska knjižnica Ri-
 jeka—Pomorski i povijesni muzej Hrvatskog primorja Rije-
 ka—Prirodoslovni muzej u Rijeci—Gradska knjižnica Rijeka—
 Muzej moderne i suvremene umjetnosti—Art kino—Hrvatski
 muzej turizma—Hrvatsko narodno kazalište Ivana pl. Zajca—

221

programme
proposals

132

applicants

13,462

active programme
participants

44

PUBLICATIONS

21

PRINT

9

WEB

14

FILM

154

ARTISTS

200

ASSOCIATIONS

88

INSTITUTIONS

11152

CITIZENS

114

RESEARCHERS

80

DRONES
& ROBOTS

1625

external
participants

129

EU partners

INVOLVEMENT OF LOCAL ARTISTS & ORGANISATIONS

3. —

Cultural
& artistic
content**3.1. What is the artistic vision and strategy for the cultural programme of the year?**

3.1. The vision of the Rijeka ECOC 2020 cultural programme is based on the same premises as the reasons why the City of Rijeka decided to bid for the title of the European Capital of Culture. By monitoring and analysing the work of Rijeka's artists, institutions and groups, in the initial phase of the work on the ECOC bid, we concluded that the four main thematic and conceptual guidelines on which Rijeka's bid for the European Capital of Culture is based—*Port, Water, Work and Diversities*—are directly or indirectly often present in their creations, works and studies. They are not merely motives for reminiscence, but also an incentive for dealing with problems and processes of the contemporary world. Therefore, the foundation for the programme we wish to create and offer as ECoC 2020 has not been "externally" imposed as a curatorial concept, independent from the "situation on the field". Instead, it was created upon precise examination of Rijeka's entire cultural scene, and its elements already noted and present in both different forms and practices of artistic work, as well as in theoretical works of art theorists, sociologists, philosophers and historians.

Our idea of the European Capital of Culture artistic and cultural programme is based on the concept of intertwining the artistic, scientific, academic and wider social communities and turning the entire city into an area of artistic inspiration, freedom and creation. The imperative of the project is to achieve a balance between the local and the global/universal. On one hand, the programme will present a new reading of the city by examining its "small" and often disregarded histories (the intimate life of city areas, the history of particular buildings, individual/family memories, and the struggle for space/environment), which indirectly reflects the "big picture of history". On the other hand, the project questions universal topics closely connected to Rijeka's history that are nowadays gaining a new global significance (emigration as a need for survival, exodus and the "humane relocation" of the population, different forms of totalitarianism and ideological oppression, the phenomenon of Central Europe and other).

3.2. 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?

3.2. The results of the open call for the Rijeka ECOC 2020 programme proposals that was announced in November 2014 proved the accurate analysis of trends and the focus of interest of Rijeka's cultural scene. 132 non-institutional groups and independent artists applied with 197 programme proposals, while the cultural institutions submitted 24 "programme blocks" with at least twice as many individual programmes. Many of the proposed programmes directly or indirectly deal with the concept themes, while the applicants significantly expanded their usual conceptual frameworks and scope of collaborations.

The working group assigned with drafting the Rijeka ECOC 2020 programme framework thoroughly studied and discussed each of the proposed programmes and evaluated them according to several criteria: artistic quality and propulsive expression, problem orientation, connection with the basic ideas of the candidacy concept, feasibility study with regard to producing experiences and the applicants' team, the European dimension of the programme in content and/or relation to partners/associates from other cities/countries, the possibility of contextualisation with other applicants' programs, the long run benefit for the Rijeka's cultural scene and the sustainability of the proposed project. Approximately 100 programmes were selected, as well as applicants who were called to further develop some of the project ideas directly suggested by the working group members. In addition to programmes that can be listed under thematic guidelines of the candidacy, the working group selected several mainstream programmes of high artistic quality that do not strictly fall under those guidelines, but which are important due to the promotional effect and expected feedback from potential sponsors, and because they would attract the widest audience, which is one of the imperatives of the Rijeka ECOC 2020 project. The working group also gave special attention to programmes that demanded long-term budgeting and whose aim is to establish closer connections between Rijeka and local artists inclined to moving to other cities and countries, thus forming new (semi-)institutionalized centres of cultural life in the city and the region.

3.3. We bring here a number of project proposals that illustrate our intention to create a rich and intriguing final programme that would encompass all artistic media and reach the most diverse audiences possible. If Rijeka enters the selection phase and is designated ECOC 2020, the programme proposals would be further developed, in particular regarding European and trans-national collaborations and partnerships that should be present in the majority of programmes. The final Rijeka ECOC 2020 programme will consist of a combination of programmes selected through public call and curated programmes, that will be launched following the designation and reach their peak in 2020.

→
Luiza Margan,
Eye to Eye with Freedom,
Monument to Liberation
in the Delta



STRUCTURE OF THE CULTURAL PROGRAMME

THE OPENING SPECTACLE

3.4. Undoubtedly, the most representative and elaborate form of public gathering is the *Rijeka Carnival*. In its exclusive edition, it will serve as the opening spectacle in 2020 and extend throughout the entire year with thematic blocks that aim to gather carnival groups around the theme of work, with a focus on reviving the *First May Parade* where historical and (presently) defunct companies from Rijeka will present the achievements of their work; creation of masks based on heritage/history research: *mlekarice* (milkmaids), port workers, forestry workers, servants, border smugglers, workers in Rijeka's shipyards, industrial mariners, ship owners, prostitutes; proposal of Lidija Nikočević. A wide array of events will serve as an interlude to this programme: exhibitions, research projects, creative and experimental workshops for children and adults, residential art programmes, street art actions, presentations and informal lectures, parties: *MASKONMASK* (Kombinat). *VIP Carnival* (Lara Badurina), the project of the "carnivalisation" of the city in 2020 and the concurrent project of transforming some of the iconic sites of Rijeka and neighbouring towns into another reality would also be partially based on the experiences gained from these events.

ADRIATIC SEA MUSEUM

The interdisciplinary programme, *Adriatic Sea Museum* (Maritime and History Museum of the Croatian Littoral in Rijeka, Natural History Museum of Rijeka, the City of Rijeka Museum, associations for the preservation and revitalisation of the naval, fishing and shipbuilding industry from the Kvarner and Istria and the association for the preservation and promotion of industrial heritage Pro Torpedo Rijeka) will examine the tradition of Rijeka as a port and its relationship with Mediterranean maritime culture in a new light. The programme is rooted in the

→ ↘
Parc, artistic action in public space,
Copula, series of art interventions
in public space, MMSU, 2014
PHOTO BY: Boris Kanazir



assumption that the notion of a museum is not linked solely to one building, but to the presentation of the entire lifestyle of the community inhabiting a certain territory. In addition to a central interpretation centre, the Adriatic Sea Museum will be located *in situ*, in port and shipbuilding facilities, small docks, harbours, manufacturing plants, fishing locations, bathing spots in the entire Primorje and Gorski Kotar County. The museum will comprise of several spatial units: an indoor section (an indoor exhibition, for which the capacities of existing museums and parts of industrial heritage by the sea would be used); an open-air section (technology park in the port, open-air workshops, the breakwater, parts of the harbour, a monument to emigrants, a monument to the ship *Carpathia*, a monument to mariners, etc.); a seaborne section (traditional boats in the channel Mrtvi Kanal and ships in the port); an underwater section (aquarium, the parts of underwater life that can be observed). The project will be connected with an entire

3.3. How will the events and activities that will constitute the cultural programme for the year be chosen?

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

array of correlated programmes, such as *Rhythm of the Sea* (Natural History Museum)—a European event of presenting the authentic sounds of nature with in a festival of ambient music; *Travelling Exhibition of Ship Models* (Centre of Technical Culture)—an itinerant and interactive exhibition of model ships and their stories; *Underwater Puppet Exhibition* (Rijeka Puppet Theatre)—a night-time exhibition of gigantic blow-up puppets made from water-resistant materials (jellyfish, octopi, shellfish, mythical creatures and underwater monsters), affixed at various locations below the sea.

PERFORMANCE-ORIENTED & PARTICIPATORY WORKS

By 2020, the Museum of Modern and Contemporary Art will have finished its project of researching, revaluing and presenting anew the collections that are in its custody, which is connected with the permanent relocation of the museum to the site of the ex-factory Rikard Benčić. Concurrently with this demanding task, the Museum of Modern and Contemporary Art will prepare for the ECOC 2020 the *Copula/MMXX* programme, with the aim of democratising culture and strengthening the local community through alternative paradigms that are able to offer different connections with other participants in the regeneration of the city and its people. The programme will transform “passive” stories into entities with a physical and symbolic presence by concentrating on current social topics and relationships, or by connecting with the everyday life practice on the border between the private and the public, the factual and the fictional. The project will support performance-oriented and participatory works, urban interventions and outdoor installations for which the audience (users or participants) cannot be predicted in advance.

The Museum of Modern and Contemporary Art also plans for several larger themed units to be distributed throughout large-scale events and smaller exhibitions and projects, with a focus on partnership with cultural organisers and institutions from Europe and the region. The project will be developed within a topic that will focus on three issues: public space and the human body; urban regeneration; examining the topic of the project through problem areas in everyday life (the lack of free time, leisure, happiness).

Some of the programmes proposed by independent artists and independent groups of artists will also link to this programme, for example:

The New Face of Rijeka (a group of independent artists, students of Art History and Cultural Studies at the Faculty of Humanities and Social Sciences in Rijeka and the Academy of Applied Arts in Rijeka)—affecting the visual identity of Rijeka by intervening into the urban environment with murals and street art. Vertical and horizontal areas whose appearance has been impaired due to neglect or environmental factors will be brought to life with murals, graffiti and other visual solutions with content referring to the tenets of the programme and other topics from Rijeka's history and mythology.

In cooperation with the Restoration Department, the interventions will also be conducted in visually derelict, neglected, ruined and aesthetically unacceptable urban areas in Rijeka and its surroundings (the cities of Kastav and Opatija and the islands of Mali Lošinj and Rab).

Transportart—art interventions in public transport. The works will be installed alongside a fragile border separating the private from the public, i.e. the social from the personal, creating the (temporary) possibility of establishing new models of society and subjectivity, the dynamics of which is not exhausted with consumption and reification.

ECOC for People, Machines and the City (Nadia Mustapić, Toni Meštrović)—artistic expression through audio/visual media on spaces connected to the Rijeka port and railroad. This area comprises multiple layers of meaning to the city and its people: historical, strategic, economic, political, cultural and mythological (local patriotism, an emotional connection with industrial history). The material collected and processed will be exhibited through site specific multimedia installations.

INDUSTRIAL HERITAGE

Open Museum of Rijeka's Industrial Heritage (Dalibor Laginja and the Industrial Heritage Centre of the University of Rijeka) wishes to emphasize the importance of Rijeka's industrial heritage remains and to make it available to the public. The industrial era left a great mark on Rijeka and has become a symbol of the city. What is left of this industry today are abandoned facilities, mostly in a very bad condition and original machinery. As the renewal of these facilities would demand large amounts of money, the project opted for an alternative approach to the treatment of industrial heritage; it aims to reach the public at large by presenting industrial machinery in the heart of this city, which would give Rijeka's inhabitants and tourists the opportunity to get acquainted both with the remains of Rijeka's industrial heritage, some of which is protected cultural property, and the newly-created installations in their own way.

Non-Material Industrial Heritage (the Industrial Heritage Centre), includes basic research and the documentation of audiovisual material through interviews with the former employees of some of Rijeka's factories. The second part pertains to the presentation of the same material to the public through a multimedia exhibition with accompanying features. The concept of the project was inspired by the realisation that there remain very few living people that are able to provide first-hand recollections on how work in the factories that have today already become an object of historical, sociological and anthropological research once looked like.

PUBLIC SPACETRANSFORMATION

La Mer 2020 project (Festival Kvarner feat. Ars Electronica, Zagreb Philharmonic and Rijeka Philharmonic, the “3. May” shipyard, Jadrolinija LLC), is a blend of music (played by a huge orchestra made of the Zagreb Philharmonic Orchestra, Rijeka Philharmonic Orchestra, the

European Purpur Orchestra and others, conducted by the famous conductor Ivan Repušić and visual effects by *Ars Electronica* (3D projections, light show, laser show, underwater light show, fire show). Since staged in the “3. Maj” Shipyard, the machines and cranes, as well as boats, are going to take part in the project and “play” in an evocative and dramatic way to the music and the light. The huge orchestra will document the diversity and complexity of the artistic and industrial tradition of Rijeka, both once one of the music centres of Europe and the most important Croatian industrial city.

LONG-TERM MULTIDISCIPLINARY PROGRAMMES & AUDIENCE DEVELOPMENT

Quis Contra Nos? (Drugo More NGO, Croatian National Theatre Ivan Zajc, City of Rijeka Museum, Art Cinema, Faculty of Humanities and Social Sciences in Rijeka, Aksioma—Ljubljana, Stanford University, Accademia di belle arti di Brera, Società di studi Fiumani, Kunstverein Stuttgart, Showcase Beat Le Mot—Berlin and Teatar Brut, Vienna)—a research, production and presentation programme that connects local events with the context of world history in several stages and programme segments (Industrial Folklore—cultural forms present in the industrial era in Rijeka, the League of the Oppressed—the economic, cultural and political colonisation whose source in Rijeka was rooted in the resistance towards the creation of the League of Nations, Mythologies—researching facts on the dominant patterns of thought and behaviour and the rituals related to various areas of life and Lighthouse—a site that will gather information on events in Rijeka). The project will comprise an ideological, factographic (exhibitions, the performance of music and theatre plays, film screenings and publishing works) and imaginational phase, emphasizing the multicultural dimension of Rijeka's development. The execution of the programme demands activating various locations in the city, places that were the site of real or imaginary events and the involvement of the public at large (kindergartens, schools, universities, worker groups, pensioner clubs) in creating a narrative about Rijeka.

Kortil Live (Kortil Gallery)—community art involving the public and numerous artists and artistic groups in the field of visual arts and performing arts; an exploration of the City's memory of sorts, but also a possible attempt at redefining and appropriating public space.

Ontheatre (Prostor Plus NGO)—work with minorities and socially disadvantaged groups, with the participation of partners from Italy, Slovenia, Spain, Great Britain and Cyprus. The first phase of the project is focused on the collection of experiences/materials related to the Other and the Different and on the creation of virtual records that will be transformed into real stage material in the second phase of the project.

Children of the Port (Malik Theatre)—site-specific performances about the history of Rijeka and its surrounding area with the maximum cooperation of children as performers, theatre professionals, drama pedagogues and historians from Croatia and numerous European countries.

Year-Round Puppet Exhibition (Rijeka Puppet Theatre)—transforming the City into a museum of puppets by installing and presenting puppets from the theatre's rich collection in public places and sites, primarily those that are frequented the most (bus and train stations, banks, ships, port, Korzo, shop windows, city settlements, etc). The exhibition of the puppets will be an incentive for the inhabitants of Rijeka to recollect the performances in which they once saw puppets and to remember the time and events associated with them. These memories will then form the internet Base of Memories and Associations that will be used in the second part of the year to create a reality show in which the “memories” of puppets will be merged on stage with the memories of the people who watched/created/animated them.

Tasty Tales (Kastav Cultural Summer Festival and the Kombinat creative collective)—a programme of participatory artistic creativity, a multimedia game focused on old crafts and customs and the legends and cultural practices of towns and municipalities around Rijeka and their visual and multimedia illustrations. Participation in the programme is open for all visitors and inhabitants of the cities and municipalities. The game is focused on 10 chosen sites in the old part of each town or municipality which are marked by a series of visual and textual segments.

THE DIGITAL SPACE

A Virtual Walk Through the Port of Diversity (Centre of Technical Culture)—presenting Rijeka through the virtual environment of Google Earth 3D cities. The project will gather experts from many different fields and institutions (IT experts, architects, photographers, writers, etc.) that will play the role of mentors and advisers. The end product will be created by citizens through workshops, which will in turn help them to develop new knowledge and skills. The programme is conceived as an exploration of Rijeka's architectural history—after workshops and orientation meetings are held, the participants will create virtual 3D models of selected buildings. The project will be drafted with the *Google SketchUp* programme and, after the models are created, they will be implemented into *Google Earth* software.

Creative Industries On The City Margins (Bez Granica Association from Drenova, the Heritage Museum of Drenova)—envisioning an interactive, technology-based space that preserves and presents heritage, while also performing the functions of a small local *FabLab*, a co-working space, a living area and a site for experimentation and the exchange of ideas. The idea is to create a highly interactive and virtualised environment in the Heritage Museum that would allow citizens to create and reify various 2D and 3D audiovisual content.

SUBVERSIVE DIVERSITIES

Dislocated Performances (The Croatian National Theatre Ivan Zajc)—during the past few months, Rijeka's main theatre has asserted itself as a space where divergence from dominant practices and views—whether relating



to nationality, gender, religion, politics, art, production or any other issue—is not only welcome, but is also set as a priority. In the vein of such a cultural, social and aesthetic policy, the Croatian National Theatre of Rijeka intends to continue with its revision and dissolution of the concept of a “national theatre” and the sacrosanct value of the same for the Rijeka European Capital of Culture 2020 programme by planning dislocated performances for the occasion. The intention is to establish partnership with performing arts groups and theatres that are active in those countries and communities that are often—in a typically politically incorrect and Eurocentric fashion—labelled as “developing”, i.e. in countries and communities devastated by recent wars, ethnic struggles and natural disasters such as the Philippines, India, South Africa, Rwanda, Kosovo, Bosnia and Herzegovina, Lebanon, Ukraine, Vietnam and Palestine. In the course of 2020, the Croatian National Theatre of Rijeka plans to execute an exchange programme with these countries and communities in the form of mutual emigrations/immigrations. On the one hand, the “immigrant artists” residing in the Rijeka theatre will be working in an “artistic asylum” of sorts—one that is bound to examine and deconstruct the Eurocentrism embedded in the symbolic, value and production systems of the so-called “Western” theatre and the culture that defines it. On the other hand, artists and troupes from Rijeka will emigrate to “immigrant” countries and communities and execute their programmes within the artistic environment of their institutions and organisations. This two-way process will also be reflected in the accompanying programmes (workshops, symposiums and festivals) that could share the “one world” syntagma by French philosopher Alain Badiou as their common denominator. The project will depend on a network of associates, organisations and institutions (art, university and production institutions), the work of Oliver Frlić and Marin Blažević as, respectively, the current artistic director and dramaturge of the theatre and, in particular, on the project *Fluid States*—performances of *UnKnowing* by the association of artists and scientists Performance Studies International.

The International Small Scenes Theatre Festival (HKD Theatre Rijeka) will focus on examining the issues of emigration and the “humane relocation” of people—in part by creating a selection of already existing theatre shows, and in part by showing new productions in co-operation with theatres from cities that shared a similar destiny with Rijeka regarding this matter (Wrocław, Lviv, Timișoara, Vilnius, Jaffa/Tel Aviv, Solun, etc.).

How we value the diverse perspectives and unique contributions will further be explored by *Beyond Fronta* (Mirna Žagar)—international contemporary dance project and *The Story of a Seagull and the Cat* by Luis Sepulveda (Rijeka Puppet Theatre)—an ambience puppet performance in the Port of Rijeka on truth that love overcomes the greatest of differences.

The Tragedy of Brains—Rebellion, Anarchy, Madness 1900–1920 (City of Rijeka Museum feat. Universal Museum Joanneum Graz, the Museum of Vojvodina in Novi Sad, the National Gallery in Ljubljana)—explores the topic of

diversity from the other side of large global processes—through the individual destinies of sensitive and thoughtful intellectuals, artists and poets with an anarchist frame of mind and a pronounced awareness of their own existence and the absurdities that surround them, but without the ability to move the masses and outlive their own youth. One such example is Rijeka's poet Janko Polić Kamov, who called himself a “cursed poet” and a “lost soul”. However, he was but one of many Central European prophets that ended up in an asylum or ended their lives with suicide, ravaged by illness (consumption, pneumonia, stroke, encephalitis) or on the front line. None of these twenty or so intellectuals, poets and painters that are to be the topic of this exhibition (Karel Hlavaček, Endre Ady, Miroslav Kraljević, Josip Račić, Carl Michaelstadter, Scipio Slataper, Geza Csath, Vladimir Čerina, Ulderiko Donadini, Arpad Toth, Alfred Lichtenstein, Jozsef Attila and others) did not live past their forties. In addition to prior research work, the exhibition will also consist of a visual (original drawings, paintings and graphics), verbal (textual) and multimedia component.

Hera, Queer & Electronic Arts Festival (Antonio Kiselić & Andrea Laurić)—a multidisciplinary art festival envisioned as a blend of theory, art and music, consisting of lectures, interactive exhibitions, site-specific art, workshops, master classes, theatre and film shows, and an electronic music event. The aim of this project is to create and present an innovative programme of art and music based on two main ideas: sexuality and technology.

Festival of Meetings (LGBTIQ, Druga Rijeka Centre)—a multidisciplinary art festival dedicated to LGBTIQ+ culture, gender and sex, as well as to sexuality in general. Its main focus will be on the problem of LGBTIQ+ youth culture; from the culture of safe spaces (the aim to create a safe zone beyond the constraints of society, such as gay social networks and forums, cruising spots and parties) to social inclusion. The project will problematize the presence and development of LGBTIQ+ youth culture in Rijeka and the region, while searching for ways to further develop the LGBTIQ+ scene and integrate it into the local community.

All You Need Is Love Film Festival (NGO for Human Rights and Active Citizenship PaRiter)—a film festival with accompanying events, with the aim of presenting topics that are a fertile ground for discussion, theoretical deliberations and activism, while also serving an educational purpose. The festival will comprise three segments: *a programme for adults* (films created by LGBTQ authors and/or films connected with LGBTQ topics), *a programme for youth and children* (films on LGBTQ topics that are appropriate for primary and secondary school topics, which will be accompanied by discussions and workshops on discrimination, hate speech etc.) and *an accompanying cultural and activist programme* (interviews with filmmakers, round tables, workshops on street activism).

(RE)MAPPING THE CITY

The project of cultural (re)mapping the city and its environs will be achieved both in a literal sense (*Literary Map of the City, A Virtual Walk Through the Port of Diversity*)



and in the sense of turning the city and region into a cultural melting pot, with both the desire to create new audiences and to find new sites for the cultural life of Rijeka and the region after 2020. In addition to the aforementioned projects aimed at reclaiming public space for cultural events, an important contribution will also be offered by the following projects on our short list:

Literary Map of the City (**Zoran Krušvar**)—a web page with video interviews with poets and/or writers from Rijeka that set the narrative of their works in Rijeka. The video interviews will be filmed at the same locations described in their texts. The content could be accessed through a map of the city of Rijeka, and the user would be able to see precisely which locations, streets and parts of the city are mentioned by which author and in which text. With the help of literary historians, the works of some older generation authors would be processed in a similar fashion.

Ghosts of the Rječina 2020 (The Arterija NGO of Contemporary Art)—site-specific installations by artists from various fields installed along the promenade by the river Rječina, with the aim of enriching the space and raising citizens' awareness on the presence of nature in the heart of the city.

Community Cinema (Art Cinema)—locating small “cinema halls” in new spaces, among the citizens, thus turning the entire city into a cinema hall. The programme additionally aims towards the inclusion of all social, age and national groups, fostering the democratic nature of the medium of film, promoting the city as an important filming location by using multiple locations in the city for shooting short films and getting to know the city through film—The City as a Movie Set.

Container Cinema (Art Cinema)—containers represent a powerful symbolic link between ports and industrialisation. Constructing micro-cinemas within containers will create a new context and connect culture with transport and exchange. The container cinemas will serve as a site for examining and raising awareness on the position and future of work and workers, the issue of work as art and art as work, and on issues pertaining to ecology, education, multiculturalism and interculturalism.

↑
Molière's *The Miser* directed by Oliver Frjić and performed by the Croatian Drama ensemble of the Croatian National Theatre Ivan Zajc within the festival *Rijeka Summer Nights*, 3. Maj Shipyard, 2009
PHOTO BY: Dražen Šokčević

←
Theatre audience, Croatian National Theatre Ivan Zajc, 60'

Open Corners (Davor Sanvincenti & Petra Mrša)—citizens creating art in the marginal areas of the city. The programme will engage multimedia artists who will, through mutual interaction and synergy, decide on the format and the manner of involving the local population in the creative process. The goal is to involve the residents of “hidden” city areas as co-authors, and to prompt all citizens into thinking and exploring the ideas of diversity and new aspects of Rijeka and its environs.

Open Ateliers (Croatian Association of Visual Artists Rijeka)—in which artists will open their work spaces to citizens. There are over fifty active art ateliers in Rijeka and its environs that will by 2020 be listed, marked and incorporated into the brochure and cultural web map of the city, together with relevant data on the history of these sites and the artists that work in them. In the course of 2020, one day of the week is planned as an open day, during which citizens will be able to visit studios and the exhibitions, learn about various techniques or theories, take part in short workshops and networking programmes organized by the artists.

Industrial Olympics (DSR Primorje)—the aim of the programme is for the period from 2016 to 2020 to grow into an Industrial Olympics of sorts at which citizens could, in addition to familiar social games, also participate in original competitions related to Rijeka's heritage at iconic industrial or “marine” locations in the city. The competitions within the following categories are: *Battleship Fiume* (a battleship competition held at the torpedo launch site—cf. the invention of the torpedo); *Sweet Home Louisiana* (an adventure race on wooden boards down the Louisiana Road—cf. the bankrupt metal processing industry); *Paperback Writer* (a championship in creating and throwing paper planes—cf. the paper factory); *Cut the Rope* (a tug of war on the Adamić Quay and Quay of Karolina Riječka—cf. the rope factory); *Lone Train Runnin'* (a race of monorail vehicles—cf. railroad development, Molo Longo); *State of Love and Trust* (a championship in the game of Scattergories); *Underwater Love* (a competition in underwater fishing—cf. innovations, the first air gun for underwater fishing in the world); *Beware of the Dragon* (flying kites from Trsat Castle).

Art Market (Croatian Association of Visual Artists Rijeka)—transformation of the green market into an exhibition space. The project is based on connecting the main open—air green market in Rijeka with the Juraj Klović Gallery and a conceptually conceived relationship between works-in-progress and Rijeka's market as one of the focal points of the city.

Rijeka's Beaches, Small Cultural Havens for the Large Haven of ECOC (Damir Čargonja)—a number of city beaches will be renovated and adapted to various cultural thematic programmes.

NEW URBAN ENVIRONMENT

The idea of modifying the cultural and urban environment of the city, primarily when it comes to the redefinition of its relationship to the sea (heretofore

defined by its port and industrial barrier). It is supported by several programmes which could, should Rijeka become the Croatian ECOC, become a reality and permanently flourish:

ECOC Pavilion-Cultural Lighthouse (Rijeka Architects' Association)—the programme comprises the preparation and implementation of an architectural tender for designing the central ECOC pavilion as the final point of the “Molo Longo” promenade and the port of a water taxi line that will connect all the key “ECOC points” of the city. The pavilion is seen as a temporary object composed of old, non-functional containers.

Molo Longo—Active City Space (Rijeka Architects' Association)—The “Molo Longo” promenade is in need of additional sports, leisure and entertainment facilities. A pre-tender questionnaire will ensure that the spatially and functionally best solution is found. The tender elaboration will determine the general type and budget of the project, the desired programme of activities (e.g. the installation of information panels, the construction of permanent or temporary pavilions for art exhibitions, hospitality or other services, the adaptation and/or construction of a continuous or segmented promenade on the outer side of the breakwater).

Rijeka's Cranes—Viewpoint (Rijeka Architects' Association)—creating a panoramic tower on an existing crane within the port zone. In addition to offering a view of the city and representing a new tourist attraction, the existing lighting and various engineering installations could be used to provide a new view of the city from both land and sea so that both could become symbols of the city of culture. The aim is to offer citizens new facilities and to overcome the visual barrier of the breakwater.

The Port Train Setting Things in Motion (Rijeka Architects' Association)—The tender includes a detailed analysis of the port industrial zone from Žabica to Torpedo, which is still unfamiliar to the public. The aim is to open this zone to the city and its users, at least as a transitional stretch that uses the existing port railway from Torpedo to Delta. The project will also propose “activation” of other points of interest along the railway track (for example, abandoned warehouses could be used for artists from the region to meet, work and exhibit their works). As the key element of this tender, the train will be designed in detail—largely as a slow train that could be created from parts of old locomotives and carriages.

Barges—Floating Platforms (Rijeka Architects' Association)—in order to bring life to the waterfront and the breakwater, it is necessary to introduce sports, entertainment and cultural facilities. For this purpose, barges with various contents will be placed along the breakwater, in the immediate vicinity of the cranes. The tender elaboration will determine the general type and budget of the project and desired programme of activities (e.g. barge-stages, barge-cafes, barge-restaurants, barge-galleries, barge-ceremony halls, barge-clubs, and barge-cinemas).

A CITY OF STORIES

A separate part of the programme will comprise literary festivals and other events of a similar nature, which will run throughout the year at various sites in Rijeka and other regional centres:

A City of Stories (European Short Story Festival)—a special edition of this biannual festival will host some of the most eminent European and international authors, particularly from the area of the Mediterranean and the region (Italy, Austria, Slovenia, Hungary). Their participation will presuppose the research and literary processing of Rijeka's experiences and acknowledgment of its multiple identities, with the final aim of public readings/performances, publishing a collection of stories and exhibiting the works created through the cooperation of artists residing in the Kamov Residence. One chapter of the festival will be devoted to the literature of the Esuli (the Italian exiles after WWII), while the project *Lampedusa* will present the literature of modern asylum-seekers.

Space Port Rijeka (3. zmaj NGO, European Science Fiction Society, sfera Science Fiction NGO, Kulturni Front Opatija and Albus NGO Pazin)—a multi-annual project that encompasses three smaller projects; *Archipelakon 2018 Convention* (Njivice, Island of Krk), an international multilingual digital story collection, and the *Futuricon 2020 Convention* (Rijeka). *Full Moon Full of Good Books* (City Library Rijeka)—a month-long event hosting most popular European children's authors, present various educational content, didactical games, creative literary and comic workshops, promotional book club activities and actions for encouraging reading.

Rijeka's Written History In The 19th Century (University of Rijeka)—an array of events pertaining to the topic of written culture in the 19th century Rijeka. The central part of the programme will be an exhibition of Rijeka's 19th century written and printed history. This exhibition has been conceived in part as a static exhibition, and in part as a virtual exhibition of relevant material. It will also serve as a site for dialogue through three sub-programmes: guided tours of the exhibition (with costumed guides—writers, printers, teachers, pupils); interactive panels with themed menus: poetry mornings/afternoons/evenings/weekends with a selection based on 19th century texts.

Stories About The City (Faculty of Humanities and Social Sciences of the University of Rijeka)—a cycle of short radio shows on Rijeka's heritage and art, in cooperation with experts in various fields.

LitLink Literature Festival (HDP—Croatian Writers NGO)—literary festival focused on establishing literary connection between Croatia and Ireland. Croatian and Irish authors, critics, and journalists will respectively be presented in both countries. Irish literature and culture will be presented in Croatia, while Croatian artists will be introduced in Ireland.

EXPLORATION OF TRADITION

A group of programmes inspired by the exploration of tradition with the aim of preserving and presenting it in

new ways. This project will comprise several segments, out of which we wish to emphasise those that are of wider regional importance:

Perun's World (Ethno Museum of Mošćenička Draga)—represents a world of mystical and unique natural beauties of the Slavic mythical and historical trail of Trebišće–Perun. This fairytale-like area stretches from the plains of Little Učka all the way to Mošćenička Draga along the so-called "Creek Valley". The creek that flows through the forests and ravines is the main source of life and an important part of the mythological dimension of this story. The main aim of the programme is to transform this valley into the centre of the cult of the Slavic thunder god Perun and a centre for the research and presentation of Old Slavic beliefs by restoring the villages Trebišće and Petrebišće, enriching the trail with works of art and establishing an interpretation centre in the village of Trebišće.

Ivan Matetić Rongjov Interpretation Centre (Viškovo Municipality)—the reconstruction and upgrade of the birth house of the composer Ivan Matetić Rongjov and its transformation into an interactive and multimedia museum dedicated to the close interval two-part singing of the Croatian Littoral and Istria, as the trademark of the folklore tradition and regional identity of Viškovo.

FILM & FESTIVAL

Film events organised in 2020 will possess retrospective/festival-related, educational and creative dimensions, with which the creative energies from this field of art will be activated in full force. In addition to proposals that, due to their incorporation in other programmes, have already been mentioned in other sections (*Community Cinema*, *Container Cinema*, *All You Need Is Love Film Festival*, *From Fiume to Rijeka* and others), we wish to emphasise two projects of a festival-oriented and educational nature:

Eppur si Movie (UKUS NGO)—a year-round film (a retrospective of 40 recent European documentary films), art, music and educational programme. Prepared in various conventional and non-conventional media, the exhibitions will also be site-specific, with the intention for some of the exhibits to remain a permanent gift to the city. The music programme will be thematically connected with the aforementioned film and art programmes. Live musical accompaniment by local musicians will be provided for the films, in genres ranging from traditional to electronic music. There will also be a workshop of building traditional instruments (under the guidance of the Czech artist Petar Nil), with the intention of involving pupils from secondary vocational schools for trades and crafts and secondary schools of fine arts. The educational programme will be rooted in the practice of the *Refineri Platform* for the Support and Development of Hybrid Av Art.

Student International Film Festival (Student Cultural Centre of the University of Rijeka)—an international film festival dedicated to student film works from all over the world. Through the presentation of film and media art, meetings with the authors, presentations of eminent

film schools and lectures, discussions and workshops, the festival will aim to stimulate dialogue between students, professionals and viewers. The festival will also host several European film academies that will showcase their works, production and distribution methods and alumnae. The festival will have a strong emphasis on education, while encouraging youth to organise multimedia festivals and pursue relevant education.

RIJEKA'S HISTORY / EUROPEAN HISTORY

One of the most important segments of the Rijeka 2020 project will be connected with a focused multidisciplinary examination of several turbulent episodes from Rijeka's 19th and 20th century history that have, due to various reasons, not been adequately studied and/or artistically contextualised:

Gabrielle D'annunzio's Rijeka—a symposium and exhibition in cooperation with Fondazione Il Vittoriale degli Italiani and the City of Rijeka Museum, with the engagement of an external curator and the Italian Community of Rijeka);

One River, Two Currents (in cooperation with the City of Rijeka Museum and the Museo della città di Fiume from Rome)—conceived as a parallel “dialogic” exhibition *in situ* and in the space of the museum—artefacts, memories of witnesses from the period—on Rijeka before and after 1945.

Rijeka Museum of Borders—questioning the role, character and transformation of the meaning of borders through history; questioning the transformation of state borders, interconnection and separation—and their implications for the city and its population; phenomena pertaining to the topic of borders: smuggling, migrations, the topic of inclusion/exclusion).

Edges of Memory—an international competition and the pre-premieres of award-winning theatre plays on the topic of D'Annunzio's Rijeka.

Ödön Von Horváth And The Death Of Central Europe; Two Exoduses (in cooperation with the Croatian Drama and Italian Drama sections of the Croatian National Theatre Ivan Zajc and the HKD Theatre).

Hungarian Spirit In Rijeka (the Industrial Heritage Centre of the University of Rijeka and the University of Károli Gáspár in Budapest)—the conference intends to discuss all topics that can be linked to the Hungarian influence on Rijeka—whether related to cultural, economic, technical, social, historical or linguistic issues—and thus link all the constituents of the University. Although the territory of Rijeka came under Hungarian rule in 1868 through political deceit, the time that Rijeka spent under direct Hungarian influence was marked with the comprehensive expansion of the city (the construction of a modern new port and railroad, the development of economy and industry, architectural novelties, technical innovations etc.).

Young Gustav Klimt and His Era (The City of Rijeka Museum feat. Universalmuseum Joanneum from Graz, the National Gallery in Ljubljana, Fabricacultural from Spain, Interpret Europe—European Association for Heritage from Germany, Private Cultural Association from Italy, Centro de Recursos Educativos e Formacao

from Portugal)—the impetus for this exhibition are the dome paintings in the Croatian National Theatre in Rijeka that were created by Gustav Klimt, Ernst Klimt and Franz Matsch. The exhibition will focus on the Rijeka cycle of wall paintings and compare it to the joint work of the aforementioned three artists in two other important theatres—the Burgtheater in Vienna and the theatre in Karlovy Vary.

From Fiume To Rijeka (Zoran Krušvar)—a documentary film on the period from 1945 to 1954, a pivotal time for the development of Rijeka's identity. In this decade Rijeka was, from a city dominated by the Italian language and culture and with a strong tradition of autonomy and a developed middle class, became a Croatian city. During this period, the demographic structure of the city was drastically altered. According to some authors, 70% of the population fled to Italy. Why its citizens left in masses when Fiume became Rijeka and what this meant for the identity of the city, are some of the questions that the film will attempt to answer. The doctoral dissertation of professor Roknić Bežanić will serve as a foundation for this film with more historians, witnesses of the period and members of the Italian community will be speaking in the film.

Workers' Movement (Zoran Krušvar)—a documentary film that compares living and working conditions of the early years of the 20th century and the early years of the 21st century Rijeka, with the emphasis on the organisation and activity of workers' movements. Although it is now considered a prosperous chapter in Rijeka's history, the early 20th century was a period marked with strikes and protests that sometimes even ended in violence, which culminated with the death of protester Petar Kobek in 1906. Film will be shot at the historical locations at which the aforementioned events from the early 20th century unfolded. Since the influx of ideas from Italy was important for the expansion and strengthening of the workers' movement in that period, views of both Italian and Croatian historians will be presented.

INDEPENDENT ARTISTS

In addition to the works of multiple NGOs and institutions, the projects of independent artists have also been incorporated into Rijeka's candidacy programme—literary panels, culinary events, film, landscape art and installations in the city centre are just some ideas and media that will be included. The journalist and writer Zoran Krušvar will be performing *video research of Rijeka's past and present*, while Milivoj Mićo Antolović proposes the installation of *14 flags that have played part in the city's history* and artistic installations for bus stops, which are to become advertising spaces during the ECOC year. Ingeborg Füllepp sees Rijeka as the beacon of media culture with an *array of video and light installations*, while Nika Rukavina and Petra Mrša will realise their *community projects* at specific locations. Maja Vizjak created the ideal ECOC Rijeka souvenir, *Worker's Lunch Box*—the typical lunch of workers from Rijeka—while Željka Horvat Čeč will discuss the topic of work through a year-round programme of *panels with European authors*.

INTERNATIONAL PROGRAMME PROPOSALS

Among a number of foreign programme proposals, we would like to single out a few:

Seaside Planters—a transitional manoeuvre on board Tito's Galeb (Michael Scheer & Angela Ljiljanic)—Tito's Galeb will become an urban gardening project where urban gardening is seen as a partial answer on issues such as nutrition, transition, inclusion and socialisation. Particular attention will be given to the occupational character of the garden by including unemployed or non-employable mentally challenged persons. As an inclusive project, the garden will promote social diversity during occupational interactions and will mix (handicapped and non-handicapped) participants from all backgrounds;

Baloni-ri (Jon Morris-Jurica Sinkovic-The Windmill Factory)—an interactive project that will activate vacant and derelict former industrial spaces through spatial interventions. Interventions will also be used as communication with other artistic and cultural programmes at different locations;

The Moving Crew (Jeremy Chen & Nadija Mustapić)—a series of participatory events in Rijeka that re-examine the city by engaging the public and investigating the flow of goods, people and ideas that are inherently part of Rijeka's location on the Adriatic. The Moving Crew builds objects from very simple and inexpensive materials and then uses these objects to engage with people, as well as using video projections and various other platforms;

Line—Literature for Intercultural Education (Mak Dizdar Foundation). The main goal of the *Line* project is to meet and connect the modern literary scenes and currents in three countries from the region: Croatia, Bosnia and Herzegovina and Serbia. The project plans to ensure mobility and exposure to contemporary authors whose work does not fit into the dominant values of national literature, and to educate youth in the area of reading, interpreting and evaluating the work of such authors.

Mak's Letter/Mak Dizdar (Mak Dizdar Foundation)—a gathering of eminent poets, this project focuses on bringing four countries that speak different languages closer culturally, which would greatly facilitate the local reception of poetry. Poetry evenings with the most important poets in the region will allow the public to experience poetry through listening, which is a much more immediate way than reading. In addition to this, the audience will have the opportunity to see and meet the most important poets in the region.

ART & EDUCATION

Rijeka ECOC 2020 cultural programme will abound with educational projects, produced in cooperation with educational institutions, civil society associations and individual artists: *classical music workshops for Roma children* who have no access to classical music education (Oaza NGO); *artistic workshops, visits to cultural institutions* and a *final theatre production* with the residents of the Centre for Rehabilitation of challenged persons (Centre for Rehabilitation and Croatian Artists' Association in Rijeka); *visual arts as therapy* for elderly persons and the Centre for abandoned children.

tion in Rijeka); *visual arts as therapy* for elderly persons and the Centre for abandoned children.

A separate group of proposed educational programmes will deal with Rijeka's history and its industrial heritage: special radio shows; interactive guidance through the city, symposiums, researches and exhibitions: *Rijeka's Written Heritage* (University of Rijeka), development of a new concept of industrial heritage (Community College Par), *interactive map* that links history with the present (Rijeka Faculty of Philosophy), *exploring the memory of the city* (Cultural Studies); *arts-new media-science Festival* (Academy of Applied Arts); *Bilingualism Matters*—children festival of bilingualism aimed at the preservation and promotion of linguistic diversity;

Youth Council Benčić (Cultural Foundation Musagetes and the Museum of Modern and Contemporary Art, Centre for Industrial Heritage)—experimental children arts and culture education.

Unicult2020—the International Arts & Culture Management and Policy Programme at the Faculty of Humanities and Social Sciences at the University of Rijeka is planned as an international programme in order to increase participant's knowledge and skills related to cultural policy and cultural management and to emphasize the importance of cultivating creative capital in acting as a bridge between education and the community.

RIJEKA'S NATIONAL MINORITIES

Rijeka's 22 national minorities associations that represent Rijeka's 14 national minorities in cooperation with a number of international partners proposed a multidisciplinary programme *Diversity Enriches Our Lives*, made of a number of smaller programmes, happenings and events that would present the richness of ethnic cultures in Rijeka, from music to gastronomy and traditional crafts:

Singing People programme (Croatian Musicians Union) will present a review of traditional European songs and melodies, from traditional Italian Neapolitan songs to Russian Slavonic singing with prominent basses, Bosnian *sevdalinka* songs, typical folk songs from Montenegro, Serbia and Macedonia, as well as Bulgarian national melodies and Jewish Klezmer songs. An international orchestra would be formed for that occasion, featuring musicians on traditional instruments and folklore choruses.

Folk Stories Of Our People (Democratic Association of Hungarians in Croatia) proposes a joint book publishing project that would present folk stories representing the culture and language of each minority in Rijeka.

Albanian Culture In Rijeka (Albanian Minority Association, Embassy of Albania in the Republic of Croatia, Albanian Council in Rijeka and the County)—a festival of Albanian filigree crafts, film review, Albanian gastronomy week, musical ensemble Kvali concert, and presentation of Albanian design.

Creative Arts Workshops in cooperation with minority associations, for the promotion of universal values, peace and tolerance (Croatian Artists Association and Domizil des Bundes Gelsenkirchener Künstler, Germany).

4. —

Capacity
to deliver**POLITICAL
SUPPORT**

4.1. The City Council adopted the *Strategy of Cultural Development of the City of Rijeka 2013–2020* on 17 April 2013 with 23 votes in favour, 0 votes against and 7 abstentions. The same day the City Council adopted the *Decision of the City of Rijeka to bid for the ECOC 2020* with 25 votes in favour, 0 votes against and 6 abstentions. As is evident from these facts, Rijeka's bid for ECOC 2020 has gained undivided political support, which proves that there is no danger that an eventual change in the city government at the local elections in 2017 might compromise the Rijeka ECOC 2020 project.

4.1. 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.

An additional argument proving the commitment of local and regional governments to the bid is the *Cooperation Agreement between the City of Rijeka and the County of Primorje and Gorski Kotar*, signed by the mayor Vojko Obersnel and the county prefect Zlatko Komadina on March 26 2014. The Agreement represents a fundamental document regulating institutional cooperation between the City and the County regarding the organisation and the preparation of the bid for the ECOC 2020. The same day, the mayor of Rijeka and the mayor of Opatija, the second largest city in the County, also concluded a *Cooperation Agreement on project the ECOC 2020*. Both documents attest to the existing political consensus on local and county levels, as well as excellent existing cooperation between city and county administrations.

Although not a political support, it is important to underline that on March 26 2014 the *Cooperation Agreement* was also concluded with the University in Rijeka. The support of the academia to the Rijeka's bid for the ECOC 2020 is reflected in the concept of the bid, as well as in the cultural programme where inter-sectoral cooperation is given particular attention, especially with regard to education and the scientific sector.

National-level support is most visible in the support given to the reconstruction and conversion of the Rikard Benčić Complex as the central infrastructural project in Rijeka's bid. The City of Rijeka and the Ministry of Culture agreed upon the model for its revitalisation in 2012.



The partner relationship between the State and the City is the key guarantee for the realisation of this capital project by the end of 2019.

The Ministry of Culture has also communicated to all bidding Croatian cities that 10 million EUR will be invested from the national budget into the ECOC programme of the designated city.

→
Nadija Mustapić & Toni Meštrović,
Moment of Silence, solo exhibition,
Mali salon, Rijeka, 2013
COURTESY OF:
Nadija Mustapić & Toni Meštrović

CULTURAL INFRA-STRUCTURE

4.2. Diversity is one of the four themes on which Rijeka bases its candidacy for the European Capital of Culture 2020. This theme will be approached from the artistic, cultural, social and political perspectives, but will also be observed in the variety of locations where the programmes will be conducted. Indeed, the entire city and its surroundings are perceived as a creative space, a place for sharing, creating and questioning.

Rijeka is a port of diversity owing, *inter alia*, to its urban coordinates. Urbanism, architecture and urban design of the city have distant ancient roots, visible in its Baroque, Historicist and Secession layers, as well as

Many of the planned programmes will be site-specific, as their content will be directly or indirectly linked with a given location. They will concern reflection, re-assignment and presentation of the location, thus making the venue of events part of the programme lines to be addressed by the Rijeka ECOC 2020. This way of putting a site into function will prompt questions about the city's history and identity, perception and functionality, and the future of these city locations. As a result, the existing, yet unused, locations will be upgraded and (re)discovered, and new places of cultural activity created.

The relationship between cultural creators and the audience, which traditionally takes place at public cultural venues, needs to engage the audience to become an active participant in the preparation and execution of a programme. The artistic and cultural events of the ECOC 2020 programme will be offered not only in the traditional facilities of cultural institutions, but also in the numerous abandoned industrial or other spaces that are waiting to be put to new use. Moreover, the ECOC 2020 project is also innovative in that it will open some still active industrial plants to its visitors. A tour of the industrial plants in the context of an aesthetisation of work can also have a tourism potential, thus turning the identity of Rijeka as an industrial city into a foundation, rather than an obstacle, for its new identity.

Rijeka has a number of facilities, both public and private, that are mainly intended for public or commercial purposes, but are also appropriate for cultural and other types of events, either chamber or those involving a numerous audience. These include religious facilities, clubs, sports facilities or open public areas.

PERFORMING ARTS FACILITIES

The largest theatre house in Rijeka is the **Croatian National Theatre** Ivan Zajc. This building, registered as cultural property, was built according to the design of the famous Austrian architectural duo Ferdinand Fellner and Herman Helmer in 1885. Being one of the most famous buildings in Rijeka and its largest cultural institution, it uses an area of over 6,700 m², half of which are spaces intended for visitors. The Great Hall consists of the orchestra, mezzanine, two balconies and a gallery, totalling 677 sitting places, while the theatre foyer can accommodate about 90 people.

The **Rijeka City Puppet Theatre**, covering an area of over 400 m² and seating 180, is specially intended for performances for preschool and school children.

The **Croatian Cultural Centre** in Sušak, a modernist masterpiece by architect Joseph Plčman opened in mid-20th century, hosts cultural, educational and entertainment programmes in dance, drama, music, film, and multimedia and art activities. It also hosts a number of cultural associations' manifestations. The whole facility extends over an area of over 2,300 m² accommodating the Kortil Gallery and a hall with a gallery, seating 520. The foyer also can be adapted to host occasional festive programmes for about 100 visitors.

The building of the **Teatro Fenice** theatre was the first major theatre in Europe made of reinforced con-

4.2. Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title. Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.



in the modern art that emerged between two world wars. The urban area of Rijeka comprises also another important element—the facilities of former industrial plants, which are currently in dire need of revitalization. All these are the settings in which the contents of the ECOC will be located and offered, each of them offering a distinct atmosphere, context, historical and visual story. They include the Roman fort, Neoclassical architecture listed as cultural property, and industrial halls that were once filled with machines for the production of sugar and tobacco, paper, torpedoes and tractors, engines, timber or metal packaging.

crete. Its demanding construction with two halls superposing one another, the upper one being able to accommodate 2,150 people, of whom 1,450 on seats, and the lower one seating about 500. The building has an interesting heritage that bears witness to the innovativeness of construction and mechanical engineering in Rijeka in the early 20th century. This is yet another in a series of facilities that belong to the registered heritage and are suitable for the programmes of the European Capital of Culture.

The hall of the **Art-Cinema** is a public space intended for presentation of quality films, contemporary art, documentary, experimental and animated films, short forms, Croatian and world film heritage. The cinema has an area of about 730 m² and 315 seats in the orchestra and the balcony. The CineStar Rijeka cinema offers commercial films in eight halls equipped with a total of 1868 seats.

MUSEUMS

Rijeka has four museum institutions: the **Museum of the City of Rijeka**, the **Museum of Modern and Contemporary Art**, the **Natural History Museum** and the **Maritime and History Museum of the Croatian Littoral**. The latter is housed in a historical building of the former Governor's Palace, a protected cultural monument which, in addition to its permanent collection, also has a beautiful marble hall, a former ballroom of 180 m² that seats 200, and an atrium of 300 m² extending over two floors.

Fine arts can be enjoyed and practiced in numerous active art galleries and artists' studios scattered all over the city. Moreover, there is a variety of premises that are enthusiastically managed by the local independent cultural scene, among them the exhibition spaces of the Peek & Poke Museum of Computers, and the Museum of Childhood, as well as a number of bookstores, antique shops, reading rooms, and the like.

RESIDENCY PROGRAMMES

In 2011, the City of Rijeka initiated the *Kamov Residency Programme*, conceived as a place for stay of creative individuals and groups working in the field of literature, visual and audiovisual art, music, drama, dance and movement, and in humanities. In the framework of the ECOC, this program will continue to expand and develop as one of the catalysts of Rijeka's live and active artistic and cultural scene, a public forum for contemporary art discourse, and a space for continuous questioning of the city's identity and current issues. To enable the operation of the *Kamov Residency Programme*, the City of Rijeka provided two furnished apartments and a business space intended for production, presentation and training, in the city centre of a total area of 432 m².

THE PREMISES OF THE INDEPENDENT SCENE

Valuable premises of the **Palach** Club, the two-storey building of **Filodrammatica** and the **Marganovo** site in Hartera will benefit from the ECOC 2020 by consolidat-

ing their position as the backbone of an independent and student culture, the activity of which has until recently been carried out in numerous dispersed, often inadequate facilities. The Neoclassical building of **Filodrammatica** with an exhibition space and a small theatre seating a hundred people accommodates numerous operators of Rijeka's independent cultural scene. The University of Rijeka will participate in the project with its University Student Centre, with the aim of creating a new framework for cultural production and strengthening cultural policies specifically aimed at student/young population and the independent cultural scene.

There are several other town halls that are or may be used in the function of cultural events: —The hall of the Kalvarijska Cultural Centre, suitable for smaller stage projects; —The hall of the Euroherc company, suitable for congress or conference events, seating 220; —The hall of the of the Kozala community centre, suitable for various contents, seating 200; —The new hall of the Tomáš Masaryk Czech Cultural Centre, seating 250; —The new complex of the Yoga Centre in Pečine, with a hall seating 200.

4.2.2 DEVELOPING INFRASTRUCTURE

THE RIKARD BENČIĆ COMPLEX—A NEW CULTURAL QUARTER

The theme of water from the Rijeka ECOC 2020 concept is associated with one of the key cultural long-term development projects intended to solve the problem of inadequate conditions of work of some vital city institutions, such as the Rijeka City Library, the Museum of Modern and Contemporary Art, and the Museum of the City of Rijeka. This project aims to create the space and opportunities for development of modern contents and services for residents, as well as children education projects, which will be in the focus of the new Children's House. The space of the former Rikard Benčić factory is aimed to be transformed into a new factory—a factory of culture. The new cultural quarter will be the starting point of a capillary flow—both literally and virtually, because the complex is located at the confluence of numerous tributaries of the Škurinje stream—of culture and knowledge that will permeate the whole city. This part of town is traditionally called Potok (stream), adding to Rijeka's symbolism linked to water and movement. The stream that once used to flow there and was later diverted underground into the sewers in the midst of the 19th century industrialization, thus becoming practically invisible, determined the urban structure of an entire urban zone. The area along the stream that was once used for planting vineyards and gardens will now become a metaphorical source of dissemination of knowledge, creativity and culture. The complex is one of the industrial archaeology sites of utmost importance for the economic history and development of the city. It consists of several buildings, each of which will accommodate one of these cultural institutions founded by the City of Rijeka. The existing H-building, of a total area of 3,450 m² on three floors, will house the Museum of Modern and Contemporary Art, the Sugar Factory Palace

4.2.2. 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?

(5,450 m² on five floors) the Museum of the City of Rijeka, the brick building (2,440 m² on five floors) the Children's House—Centre for Culture and Education, and the T-building (5,900 m² on five floors) the Rijeka City Library. This will solve the issue of space shortage of Rijeka's cultural institutions, as all the facilities will be located on a single plateau totalling 16,000 m². Putting them to new use will also help protect and restore this valuable industrial heritage, placing the protected Sugar Factory Palace in a clear context and giving the city brand new character. The whole area of the former Rikard Benčić factory will thus become one of the biggest brown-field investments of cultural infrastructure in Croatia.

FORMER INDUSTRIAL PLANTS—Rijeka's industrial heritage comprises numerous plants of former industrial complexes, the scenery of which will only add to the value of the programmes presented in them, directly inspiring questions of the past, the identity and the future. The above-mentioned complex of the former 18th century sugar refinery was also used as a tobacco factory and then as a machinery factory. The former paper mill, popularly called Hartera, which operated for 180 years in 66 buildings over an area of 72,100 m², today hosts several cultural manifestations, each met with great interest of the local residents. Another very popular site is in Milutina Barača Street, in the recently defunct industrial area, the location of the Rijeka lighthouse, various industrial plants and the launching ramp of the factory in which torpedo was invented. In the first half of the 20th century, Rijeka had more than 20 major and at least as many small factories and businesses, and their facilities constitute an essential part of the city architecture, offering huge potential. These currently predominantly disused locations will be given new functions and thus become part of everyday urban life. Their revitalisation is one of the key goals of the Rijeka ECOC 2020 project.

By promoting our industrial heritage we also promote locations that once played an important role in the history of Europe and also in the establishment of the EU. Being locations of strong European symbolic value, they provide European citizens, especially young people, with the opportunity to learn about common cultural heritage, the history of Europe, the construction of the EU, the democratic values and human rights that underpin the process of European integration, and encourage networking of heritage sites and experts to share experiences and best practices. With developed vision and strategy for heritage management, we intend to protect, interpret and sustainably manage our industrial heritage, taking into account social changes and transformations of the city.

The locations of our industrial heritage are national candidates for the 2015 European Heritage Award. This nomination includes 10 exceptional industrial sites, including: ① The launch ramp of the former Torpedo factory, ② The former plants of the INA oil refinery, ③ The three buildings of the former sugar factory: —sugar factory —tobacco factory —Rikard Benčić factory, ④ The main railway station, ⑤ Three buildings of the former Rade Končar factory (Ružić tannery and Mateo Scull foundry), ⑥ The

former thermal power plant, ⑦ Five port warehouses—the Metropolis complex, ⑧ The former paper mill complex (Hartera), ⑨ Matešić and Matković mills, ⑩ Ship Galeb.

MOTOR SHIP GALEB—Motor ship Galeb, anchored in Rijeka's port in the very centre of the city, is a vessel of rich history was once used for transport of bananas, then sunk in the Second World War and finally used as the Yugoslav president Josip Broz Tito's yacht. Its five decks with a total of nearly 4,600 m² have proved to be an attractive place for cultural events.

RIJEKA BREAKWATER—The Rijeka breakwater, traditionally known as the Molo Longo, was closed to public for almost 50 years, as it was part of the port area and the zone of port activities. Following its reconstruction, it was opened for public, thus finally allowing Rijeka's residents real contact with the sea. This 2,000-metre-long promenade has become an interesting venue for cultural events and art installations, adding a new touch to Rijeka's visual identity. Given the great interest for the use of open public spaces for culture, we expect that the currently passive area of the Rijeka breakwater will be one of the more vibrant venues of the ECOC 2020.

TRSAT—Industrial archaeology is an essential part of the city skyline, but Rijeka's heritage reaches much further back into history. One of the most popular and attractive sites of this kind is certainly the **Trsat citadel (Gradina)**, listed in the Register of Cultural Property. Its spatial boundaries enclose the area of a historical fortress with three towers, the Peace of Heroes mausoleum, an art gallery and a café, the ruins of a former residential building, a park and the walls, totalling an area of nearly 9,300 m². In its vicinity lies the former residence of one of Rijeka's most important historical figures, Irishman Laval Nugent, who placed there his great art collection, which is why Gradina is believed to be the very first museum in Croatia. The Trsat citadel dominates the city and, owing to its architecture and interesting history, is an important tourist attraction as well as a favoured venue of a variety of cultural programmes.

CREATIVE SPACES—Although not intended for cultural events, some facilities still host artistic activities. One such example is the recently activated space in the city centre called **Vrtić** (Kindergarten), of 1,200 m², which has become the hub for creative industries and the co-working community. Rijeka **Astronomy Centre**, located in the former military fort on the hill of Sveti Križ, is an educational, scientific and tourist space covering an area of 500 m² and including an auditorium seating 52 and classrooms seating 100.

Sacral buildings, churches, monasteries and cloisters are suitable for classical forms of artistic expression.

There is number of youth and music clubs, which offer relevant and diverse cultural programmes. The city hotels (Bonavia and Jadran) have six halls, each of an area up to 150 m² and seating up to 130, and a large hall of about 500 m² which seats 400 persons.

BEACHES—Despite its geographical determinants and industrial configuration, Rijeka has 22 beaches available to its residents and visitors and accessible by public transport. Rijeka's beaches have often been used

for summer cultural and entertainment events, as well as concerts and *in situ* performances.

RIJEKA'S PROMENADES—The Rijeka's promenades project promotes active life and gives access to less known parts of the city and the surroundings. The project offers four routes of a total length of 25 kilometres.

SPORTS FACILITIES IN THE FUNCTION OF CULTURE—Rijeka has a number of facilities intended primarily for sports and recreational purposes, which are also places where cultural events and spectacles take place. These include: the Kantrida Athletic Hall with telescopic stands, an interior climbing wall and a fitness hall, built in 2010, which technically satisfies the modern demands of sporting events, as well as high-profile cultural spectacles; the Kantrida swimming pool complex with five pools and additional facilities and a beach just below the pool complex; the Zamet Sports Centre, a public complex consisting of a sports hall of 6,700 m² with 2,349 mobile seats; the Youth Sports Hall, an indoor complex consisting of the main hall, two smaller halls, several additional rooms for accompanying activities, two fitness centres, etc., with a capacity of 2,600 seating and 1,000 standing places; the Kantrida Stadium as part of the Kantrida sports and recreational centre; a bowling hall, a chess centre, the 3. May hall, etc.

ICT INFRASTRUCTURE

Availability and development of ICT infrastructure is extremely important for the development of contemporary art and culture in the city. Accordingly, the City of Rijeka has given an important place to the ICT projects aimed at developing new approaches in communication with citizens, businesses and the scientific community in its strategic goal of developing Rijeka as a smart city.

In addition to the existing free 95 Wi-Fi access points in public spaces, new access points and hot spots are being implemented in cultural facilities as well. Cultural institutions owned by the City of Rijeka are connected to a common electronic communications network, serving existing databases for M++, K++ and S++ solutions, in the single data centre of the City. The employees are educated to work with new tools, and new jobs are created in areas of ICT competencies.

At the same time, the infrastructure for public access to data is being developed with continuous investment in digitisation of the existing heritage, provision of integrated services and direct access to all information. Thus, cultural operators and the general public connect through services and products aimed at improving the operators' core business, such as the systems of online ticket sales for cultural events, online bookstores, online magazines, etc.

COUNTY INFRASTRUCTURE RESOURCES

OPATIJA—Many of current Opatija's cultural facilities, surrounded by parks, date from the second half of the 19th century, but have been adapted to meet modern standards. These include, first of all, Villa Angiolina, which

is now the Croatian Museum of Tourism, covering an area of 200 m² and consisting of a large reception hall and a smaller hall; the Juraj Šporer Art Pavilion, of an area of 190 m² and a park which can also be used as additional space; Hotel Kvarner, the oldest hotel on the Adriatic coast, with its Crystal Ballroom of 655 m², in which glamorous national events are regularly held, and a terrace of 400 m²; and hotels Imperial, Bristol and Mozart, with halls totalling an area of 780 m², all located in the town centre and accessible on foot. They can be complemented with the halls of the Villa Antonio and the Zora Cultural Centre, with a total area of 278 m², and those of hotels Adriatic (900 people), Ambassador (150 people), Milenij Grand Hotel 4 Opatijska Cvijeta (1,700 people), Admiral (260 people), Palace-Bellevue (150 people), Opatija (250 people) and Royal (700 m²), the capacity of which is suitable for both small events and concerts and conferences.

Spatially largest infrastructure in Opatija includes two existing facilities and the future cultural and tourist centre. The first of the two is the Marino Cvetković sports hall, totalling an area of 11,000 m², which comprises a big sports ground of 1,800 m² and seating 1,217, and a small playground of 200 m²; and the other is the Open Air Theatre with a large audience amphitheatre seating 2,500. The grand central stage of the Open Air Theatre is a perfect venue for big concerts and other events, while its small stage is ideal for chamber performances. Plans for the reconstruction of the Open Air Theatre are currently underway, with the aim to modernise and cover the theatre with a retractable sail without damaging the existing space. The project has already been applied for European funds and the production of the required documents is supported by the Ministry of Tourism. The facility of the Cultural and Tourist Centre is to be built in the centre of Opatija and will consist of three spatial and functional space clusters, the central one being a multifunctional hall with a capacity of 500–800 seats for supporting activities.

KASTAV—Lokvine and Crekvina locations in the historical town of Kastav are used as open-air stages for the *Kastafsko Kulturno Leto* festival. The Church of St. Helen is another potential concert venue. The Kastav Museum Collection, a dislocated collection of the Maritime and History Museum of the Croatian Littoral, received a special impetus through the marketing campaign named *Museums Together*. The town also has a new sports hall with 600 seats.

KRIKVENICA AND VINODOL HINTERLAND—Crikvenica is a small coastal town southeast of Rijeka which developed on the remains of the ancient Ad Turres, known for ancient pottery workshops found *in situ*. This Roman settlement has a variety of outdoor spaces which become open-air stages. The Museum of the Town of Crikvenica and the former Pauline monastery are multifunctional cultural spaces. There are a few medieval castles in the Vinodol hinterland (Badanj, Drivenik, Grižane, and Bribir). Once owned by one of the most powerful Croatian families, Zrinski and Frankopan, today are attractive cultural and historical points. Grižane boasts a collection dedicated to one of the greatest 16th century miniaturists, Julije

Klović (**Giorgio Giulio Clovio Croata**), the Michelangelo of miniatures, who was born there in 1498.

ISLAND KRK—The littoral around Rijeka is the cradle of the **Glagolitic alphabet**, an Old Slavic script created in the mid-9th century. One of the first written documents of the Croatian language, the **Baška Tablet** written in 1100 in Glagolitic alphabet is found in Jurandvor in the southern part of the Kvarner island of Krk. In memory of those times, numerous sculptures in the form of Glagolitic letters have been erected all over the island. Insight into the history can be gained by visiting the Heritage Museum in Baška and the Glagolitic printing press of Blaž Baromić (15th century) in Vrbnik, as well as the ethnographic collection of the island in Dobrinj. The main island town of the same name, Krk, still holds traces of its long and rich history: the citadel of the medieval Frankopan family and the Kamplin Square, which, together with some religious buildings, stages the island's summer festival. The islet of Košljun, situated deep in the cove of Punat, is home to a Franciscan monastery holding numerous valuable cultural relics in the four museum collections: archaeological, sacral, ethnographic and natural, and is also an open-air stage for concerts and cultural events.

ISLANDS OF LOŠINJ AND CRES—Other islands of the Kvarner archipelago also hold various cultural treasures, which testify to their rich cultural heritage. The island of Lošinj is currently in the focus of interest of the cultural public owing to the statue of Apoksiomen, recently found in the vicinity of the island. It has just been exposed in London's British Museum as one of the most brilliantly preserved antique sculptures, and is expected to be the main exhibit of Lošinj's Museum, scheduled for opening at the end of 2015. Archaeological heritage is also stored in the Archaeological Collection in Osor and in the Cres Museum.

ISLAND RAB—The island of Rab, old Roman Felix Arba, is the southernmost and the most forested, greenest island of the Kvarner Bay. The town of Rab, with a history that goes back 3,000 years, is one of the best preserved and most attractive medieval urban cores in the Adriatic. Major sacral monuments are all located on the peninsula. Together with its four towers and city walls, they form one of the most beautiful architectural ensembles in Croatia. The island's archaeological heritage is stored in the Town Lapidarium, while the Franciscan monastery of St. Eufemia in Kampor holds the art collection of Franciscan Ambroz Testen, as well as incunabula and illuminated codices from the 14th and 15th centuries.

All year round, the island of Rab stages numerous manifestations, the most famous of them being the *Rabska Fijera*, the *Days of the Town of Rab*, the *Knights' Tournament* and *Musical Evenings*.

GORSKI KOTAR—Rijeka's northern hinterland is a green mountainous zone within a mere half-hour trip from the coast.

BROD NA KUPI—Brod na Kupu is home to a museum collection of natural heritage, exhibited in the historic tower of the noble Croatian Zrinski family.

FUŽINE—This charming village on the shores of the artificial Bajer Lake attracts visitors to its cultural, enter-

tainment and gastronomic open-air events, which have already become part of the mandatory tourist and cultural calendar.

OGULIN—The birthplace of one of Croatia's biggest female writers Ivana Brlić Mažuranić, Ogulin is nowadays known for its Ivana's Fairytale House, a multimedia and interdisciplinary centre. The local natural beauty spots (groundwater, the Klek mountain, and the surrounding rivers and lakes) complete the fairytale world of Ivana Brlić Mažuranić.

TRANSPORT ACCESSIBILITY

THE ROAD SYSTEM

4.3. Rijeka is located at the intersection of two major European transport routes to the Mediterranean, one coming from the north (the Baltic—the Mediterranean) and the other from the west. These are state-level roads or highways that link it with Zagreb and Split. The city is also well connected with Italy and Slovenia, lying at a mere 75 km from Trieste, 230 km from Venice, 114 km from Ljubljana, and 300 km from Graz in Austria. Rijeka is also accessible by road within a range of 500 km from Milan, Munich, Linz, Vienna, Budapest, Belgrade, Podgorica and Florence.

The existing road infrastructure of our city can adequately respond to all traffic needs regarding connections between accommodation sites and the venues of the programmes.

AIR TRAFFIC

Rijeka airport is situated in the vicinity of Omišalj on the island of Krk, at 30 km from the city. The mainland is readily accessible across a bridge by a state-level road. The airport is equipped to accept aircraft up to the size of Airbus 340. It is open all year round, and its services ensure efficient and fast aircraft and passenger process flow, and its facilities for passenger and cargo management will be improved and its equipment modernized in the near future. The airport is located at the crossroads of European air corridors, so charter flights to and from all European countries can easily be organised. At present, it has regular or seasonal flight connections with most European countries and by 2020 it is expected to offer national flights to and from all international airports.

Rijeka also has a sport airfield in its hinterland, at Grobnik, which too can receive and organize special flights of small aircraft.

In addition to Rijeka Airport, another three major international airports are situated within 150 km from the city, with direct connections to most European countries: Zagreb–Pleso, Ljubljana–Pučnik, Trieste–Ronchi dei Legionari. Owing to highways or main roads connecting the airports with Rijeka, the city can be reached within 90 minutes by car or 120 min by bus.

The Kvarner archipelago can also boast the beginning

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

of hydroplane transport, which has to date been established between the island of Rab and Rijeka, but will be organised also for other islands in the near future.

MARITIME TRAFFIC

Passenger traffic from the port of Rijeka allows regular travel to some of the Kvarner island destinations, and in summer also to other destinations on the Croatian and Italian sides of the Adriatic, as well as on the Albanian and Greek coasts. Moreover, it is worth noting that the area of Rijeka has a large number of tourist ports, such as Opatija, Crikvenica, Krk, Cres, Lošinj, Silba, Union, Rab, Novalja, Pag and others, which makes it possible to use small high-speed passenger craft for transportation.

RAILWAY

Although this form of transport is underutilized at present, Rijeka has railroad connections with other major urban centres in Croatia and the neighbouring countries. Railroads run north to Zagreb and Budapest, west towards Ljubljana and Vienna, and east towards Belgrade, along the Orient-Express route, so this way of travel to and from Rijeka is also an option.

GETTING AROUND IN RIJEKA

Rijeka has a well-organized public transportation network, and part of its bus fleet are especially "considerate" to nature, running on compressed natural gas. Owing to favourable prices, the taxi service is also a good option to move around the city.

Rijeka's public transportation network includes the 48 urban and suburban lines that cover the area of the city and its ring, which includes the surrounding municipalities.

Rijeka has nine car rental companies and also three bike rental ones, two private and one public (Autotrolej).

As part of the city's development projects, plans are underway for the construction of a fast city railway which will use the current rail infrastructure.

Everything in Rijeka is within easy reach so, irrespective of the manner of arrival, visitors strolling across it can reveal the city's little secrets. The bus and railway stations and the marine terminal are all situated in the very centre. All three points are within walking distance of the city's hotels and hostels, as well as its cultural and historical sites. Rijeka prides itself on its abundant historic sites, whose stories can be discovered by exploring the city with the help of QR code technology.

Actually, the City of Rijeka has provided for the construction and maintenance of the highest quality free Wi-Fi zone in Croatia by the signal strength and the size of the coverage area, which consists of 95 access points. This project is a good foundation for the development of the tourist offer and quality information using modern technology, upon which the entire marketing and communication concept is founded.

The taxi service in Rijeka is provided by ten operators and is one of the cheapest in Croatia, charging mere € 3

for a ride within a 5 km range. There are three taxi terminals in the city centre itself—at the bus station, in Matija Gubec Street and at the railway station—from which it is also possible to order a Kombibus taxi van.

TOURIST ACCOMMODATION

4.4. Hardly what one could call a typical resort destination, Rijeka is still an attractive tourist destination. Its appeal lies in its openness to new ideas and a number of initiatives making this city a truly fascinating and fun place for visit. Statistics further support this, as there has been a continuous rise of 20% in visitor numbers over the last three years and in investments in accommodation capacities, thus resulting in 13 tourist zones with a total capacity of 5,550 beds and the area of 92 ha. Of all tourist zones, 9 are existing zones with tourist activity and a total capacity of 4,400 beds, and 4 are planned zones, with a total of 1,150 beds and 18 ha area.

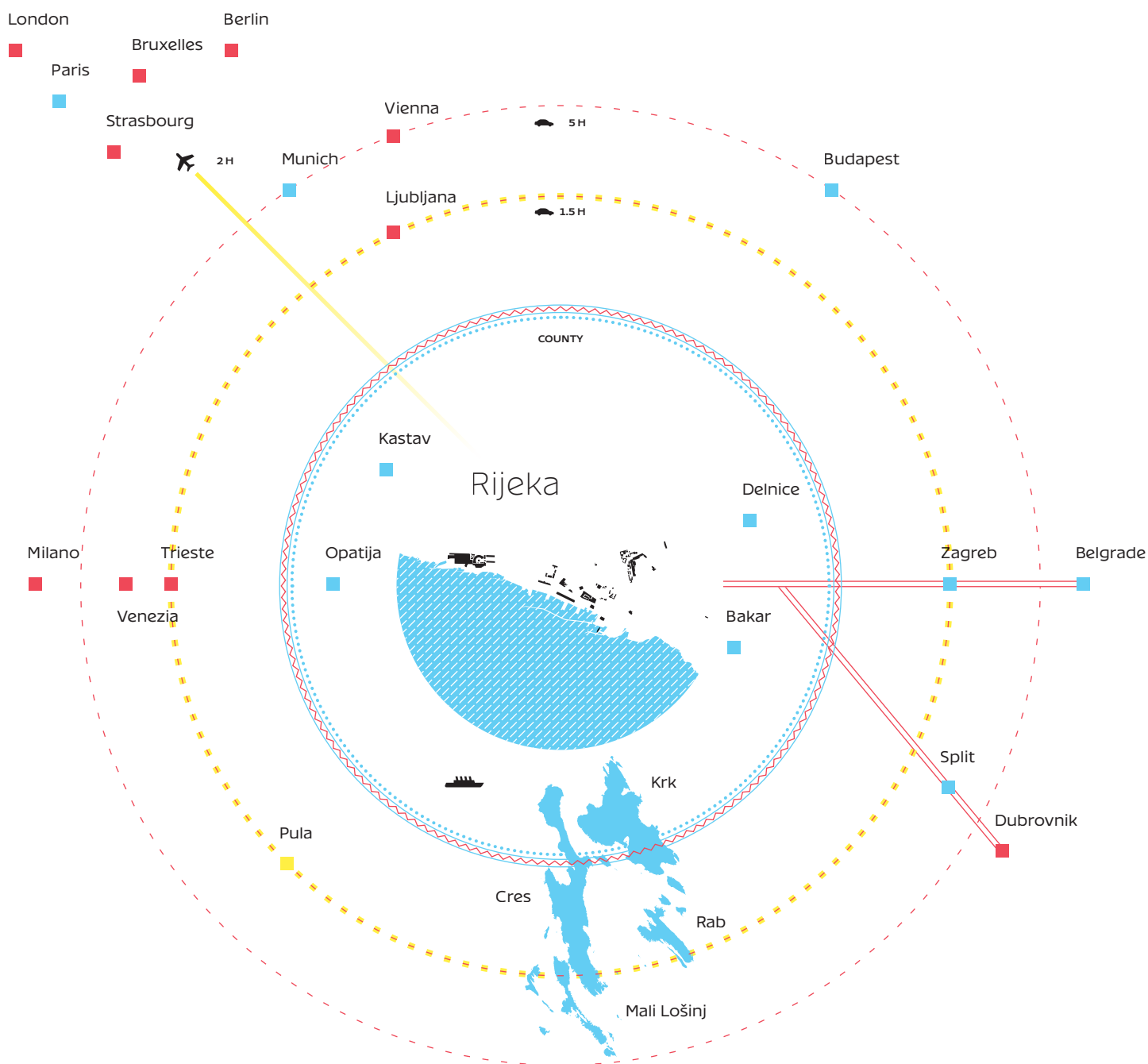
Rijeka with its surrounding area is a destination in which, according to the criterion of overnight stays, is dominated by hotels and tourist resorts (37% of total overnight stays), followed by overnight stays in ship cabins (34.7%), whereas hostels see 23% of the total of overnight stays.

Accommodation capacity in so-called alternative accommodation is on the constant increase, so Rijeka has 11 hostels at the moment, while the number of beds has increased by new 300 accommodation units, thus making it a total of 2,113. There are four hotels with 584 beds (i.e. two four-star hotels and two three-star hotels), one boarding house with 378 beds, eleven hostels with 390 beds, private accommodation with 411 beds, and a camp with 350 beds. Unique to the city is the hotel Marina, first Croatian hotel (i.e. boat-hotel). Located in the heart of Rijeka's passenger port, the hotel is just a few minutes' walk from the city pedestrian centre Korzo, bus terminal, railway station and the harbour, famous green market, theatre, cinema, museums and galleries.

Capacity and quality of tourist reception in Rijeka will be increased by 2020 thanks to the construction of new accommodation facilities as a part of the Delta-Porto Baroš project, Cultural Quarter Benčić, tourist resort Costabella, tourist complex Preluk and University campus in Trsat.

In the micro-region of Opatija Riviera, there are 12 tourist zones outside and near urban areas, with a capacity of 8,289 beds and a total area of 74 ha. Out of total number of tourist zones, 10 are active zones with the total capacity of 7,489 beds, of which 5,104 beds make for hotel accommodation and the rest is homestay. Hotel accommodation includes a total of 31 hotels, out of which 3 are five-star hotels, 13 four-star hotels, 11 three-star hotels and 4 two-star hotels. The remaining two planned zones will have the capacity of additional 800

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



TRANSPORT ACCESSIBILITY

top-category beds on the area of 8 ha. By 2020, Opatija will have increased the accommodation capacity in private accommodation by 10%.

Tourist area of Kvarner (i.e. the Primorje and Gorski Kotar County) has a significant accommodation capacity of 179,133 permanent beds, of which hotel accommodation makes for 13.55%, camps 24.78%, private accommodation 46.10%, and 15.57% other types of accommodation. Accommodation capacity in Kvarner makes for 20% of the total national accommodation capacity, followed by matching tourist traffic of overnight stays in Kvarner. It is worth mentioning that Istria, which is less than 2 hours' drive away, and the Primorje and Gorski Kotar County together make for the $\frac{2}{3}$ of total overnight stays in the Republic of Croatia. The capacity increase by 2020 will depend on investments and market demand, which is to be estimated by the new strategic documents on tourism development in Kvarner for the period until 2020.

The Primorje and Gorski Kotar County realized 2,095,943 tourist visits in 2014, or 11,769,116 overnight stays, of which Rijeka and Opatija had a relatively low 8.78%. However, if we consider the fact that Rijeka is situated in an area tourists find very appealing, this percentage is a significant one. When we talk about Rijeka, then almost 40% of visitors are 19 to 30 years old, and in almost 90% cases they are foreigners who come to Rijeka as visitors/spectators of international events.

Rijeka's multiconfessional character makes it a travel destination with a vast array of sites of religious interests. Rijeka's religious attractions range from cathedrals and mosques to Evangelist temples and synagogues. One of the most important religious sites is the Shrine of Our Lady of Trsat, a cultural and religious centre which has been attracting numerous pilgrims since the 14th century. The Shrine is a significant part of Rijeka's cultural heritage, an important place of maritime remembrance, as well as a venue of many cultural events (e.g. *Religious Film Festival* in July, numerous musical events in summer to name a few).





↑
Photograph from the archives
of the City of Rijeka, 2012
PHOTO BY: Dean Miculinić



5.

Outreach

LOCAL POPULATION & CIVIL SOCIETY

5.1. 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?

5.2. 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.

5.1. From its very start, the process of Rijeka's bid has been conceived as a project of all citizens, not just a narrow circle of professionals, which has provided us with an authentic, complex, and somewhat complicated vision of the city we want to have by year 2020 and beyond. Since the beginning of the Rijeka ECOC project, we have aspired to include as many people as possible and accommodate their wishes, ideas and suggestions.

We have decided to approach our fellow citizens so that they can be fully familiar with the European Capital of Culture initiative and feel like a part of the project, as well as to inspire them into further action during the candidacy process. Our direct approach was evident in open discussions on the challenges the application brings and its concept, as well as in promotional and participatory activities, and it prompted a massive and valuable feedback. Citizens' suggestions were not only taken into consideration and included in both the Cultural Development Strategy and in the key concept themes, but they also helped redefine the candidacy slogan.

This three-year-long application process has involved about 130,000 local people through 16 public discussions in Rijeka and other cities in the Primorje and Gorski Kotar County, online e-consultations, as well as 9 presentations for specific groups (economic sector, educational institution, and cultural operators). In the last two years we have also organized 16 promotional artistic events that have actively engaged a substantial audience. Particular accent has been given to online communication, so our website was created in 2013 and the Facebook page in 2014. We are especially proud of the fact that the number of our Facebook followers grew exclusively organically (not one single like was paid!), and that in 2014 we also started Twitter and Instagram profiles which have followed every step of our bid. Our active online community presently counts 2,475 followers with the total reach of 469,453 citizens.

We hope to grow that number in line with the marketing communications strategy based on programmes and campaigns whose recipients will become their active co-creators. One such example is the *Kortil live*, a project that brings together associations and organizations from various domains (i.e. performing and visual arts,

education, science, sports, and environment protection), with its main aim to implement activities in cooperation with the community (from educational institutions to different neighbourhoods and informal youth groups).

5.2. The *Port of Diversity* is by its very concept concentrated on creating new and sustainable opportunities for participation in cultural activities of young people, the marginalised, disadvantaged, senior citizens and minorities, which has been elaborated in detail in our answer on audience development.

VOLUNTEERS

The volunteering programme within Rijeka ECOC 2020 has been given special attention and is designed to create sustainable opportunities for a wide range of citizens to attend or participate in the year's preparation and activities.

The involvement of volunteers in the ECOC project represents one of the key elements that will contribute to the successful execution of the activities planned as part of the ECOC Rijeka 2020 project. By involving volunteers we wish to raise awareness of the physical and the spiritual space that we share, to develop models of cooperation that would open not only public space, but also affirm culture as a public activity that offers two-way communication between all inhabitants of the city and county.

What we want to achieve by involving volunteers in Rijeka 2020 ECOC: —Involving more citizens in the ECOC project will strengthen their sense of belonging to the community and awareness of their social contribution to the values created by the project; —To ensure the greater visibility and accessibility of volunteering programmes in cultural institutions in order to involve citizens in volunteering activities; —To ensure the sustainability of volunteering programmes in cultural institutions; —To promote volunteering as a positive social value.

As part of the project, various activities pertaining to volunteering will be organised. These activities can be divided into the following three levels:

- ① Educational programmes focused on institutions in the area of culture:
- A — Educational programmes in the area of managing volunteers in all of the cultural institutions in Rijeka, which will improve the competencies of workers in cultural institutions for the development of sustainable volunteering programmes and establish a

structured approach to organising volunteering in cultural institutions;

B— Educational programmes focusing on the recognition of competencies attained through volunteering. Such programmes will allow youth involved in volunteering activities to receive a Certificate on Competencies Attained through Volunteering, which can then be used for employment, further education or professional training. The Certificate will be harmonised with official EU documents pertaining to life-long learning, such as: *Youthpass*, *Europass Mobility* and *Europass Experience*.

❶ Volunteering programmes at a national and international level:

A— International conference on the topic of volunteering in culture in cooperation with various international organisations (European Volunteer Centre—CEV) and other international organisations that focus on volunteering in culture;

B— International volunteer camp with programmes in the area of culture and cultural heritage in cooperation with CEV, organisations accredited with the European Voluntary Service and partners in other countries;

C— The topic of the national event *Hrvatska Volontira* (Croatia Volunteers) 2020 will be focused on culture.

↓

Parkplayground, collective work by Marija Kajapi, Una Rebić and Dunja Tišma that is testing the possibility of using urban space and free time by changing parking lots into a grassy area with different activities. *Copula*, series of art interventions in public space, MMSU, 2014
PHOTO BY: Una Rebić



The involvement of volunteers will be conducted in different ways, depending on the type of activity a volunteer wishes to get involved in. The processes for involving volunteers can be divided into four basic groups:

A— The horizontal involvement of volunteers in the programme-related and organisational activities of the ECOC project, which encompasses various areas that volunteers can get involved in: ECOC activities and projects pertaining to the dissemination of information, organisational tasks, administrative tasks, leadership, catering, translation, assistance in the execution of various activities, distributing promotional material and many other activities that are horizontally present in all aspects of the ECOC project. One example of a programme conceived in such a fashion would be the *Welcome Programme* organised in cooperation with the Rijeka Tourist Board, which encompasses welcoming guests, catering, providing essential information on the city and current events and themed walks/guided tours through the city adapted to the guests' interests. Although conceived in cooperation with tourism-related institutions, other relevant associations and institutions would also be involved in the execution, for example: the Faculty of Hospitality and Management, the Society of Art Historians, the Centre for Industrial Heritage, the Association of Tourist Guides, student clubs etc.;

B— Small-scale volunteering actions in different categories and for different age groups;

C— Involving volunteers in already developed volunteering programmes in cultural institutions;

D— Involving all of the already-established volunteering programmes in the area of Rijeka and the County, for example: volunteer clubs in secondary schools and other education institutions for children and youth, volunteering programmes led by various NGOs in the area of the County, such as: Kocka-Rab, Žmergo-Opatija, Idem i ja-Lošinj, Ruta-Cres and many others.

The development of the volunteer Programme began the same year that the City made the decision to candidate Rijeka for the European Capital of Culture. In 2014, many different activities were implemented: volunteers were involved in 12 actions that were conducted with the aim of informing the public on the ECOC project, testing public opinion, providing assistance for the execution of programmes and many other activities.

The coordination of volunteers will be implemented through Volunteer focal points in the City of Rijeka by the Chief Volunteer Coordinator, in partnership with the Association for the Development of Civil Society *Smart*—Volunteer Centre Rijeka and the Žmergo NGO. During the coordination of volunteers, attention will be paid that all the elements of good volunteer management are satisfied. In accordance with this, particular emphasis will be placed on finding the right volunteers, preparing them well through training and education and evaluating their work and their satisfaction with volunteering. In addition to the Chief Volunteer Coordinator, Volunteer Coordinators in cultural institutions will be actively involved

in coordinating the work of the volunteers, which will result in the more efficient involvement of the local population in the volunteering activities of the ECOC project. It is planned to involve 5,000–8,000 volunteers, while citizens will be able to decide whether they want to be short-term volunteers (one-time volunteering activities) or long-term volunteers (involvement in various activities during a longer period). The project is open to all volunteers, regardless of their socioeconomic, religious or cultural background. In addition, the activities will be open to international volunteers, while emphasis will be placed on inclusive volunteering (involving citizens of the City and County that belong to socially excluded groups). Volunteering applications will be made through an application form for volunteering in ECOC activities. All volunteers involved in ECOC activities will bear recognisable tags and accreditations.

AUDIENCE DEVELOPMENT

5.3. Rijeka and the County can profit from the ECOC initiative only if we see it as a long-term cultural project based on our society's global vision and a platform for audience development. It is a lengthy process embedded in every cultural and artistic project, running parallel with artistic production. A vital prerequisite for this is creating quality programmes as the fundamental criterion for nourishing relationship with the audience, engaging existing audience in collaboration and attracting new audiences. Unfortunately, recent trends show that Rijeka's cultural institutions and independent scene have been losing their audience due to new forms of entertainment, low standards of living, underdeveloped cultural habits, inadequate investment in cultural and artistic education in public schools, as well as digital changes which make new demands regarding communication with the audience, but also offer new means of distribution and consumption of cultural activities.

The ECOC programme pays special attention to working with audience in several directions: reducing and removing physical, intellectual, creative and material barriers between cultural programmes and the potential audience, raising the standards of cultural programmes, reaching new audiences—especially those who have been traditionally neglected or inadequately represented (i.e. people with special needs, the marginalized, and the elderly), deepening and nourishing the relationship with the existing audience, as well as reinventing the relationship with the audience where the consumer role shifts from a passive receiver to an active contributor.

Engaging the audience in cultural collaboration is part of the strategic plans of both the city and the County, it has been a focus of cultural policies that fund programmes promoting audience development, and of the ECOC application from the beginning of its preparation. Special importance is placed on working with children and young audience, which helps build a cultural habit from

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

the early age. City cultural institutions regularly organize workshops for these age groups, whereas associations and NGOs focus on direct contact with schools and projects based on the “young for the young” principle (e.g. Malik Theatre Workshop, Creative Laboratory of Contemporary Theatre *Krila*, Prostor Plus, and Try Theatre).

During the candidacy preparation, a series of promotional cultural activities were organized for the kindergarten children and elementary school pupils (*Welcoming the ECOC in Rijeka's Kindergartens and Schools*), as well as a series of art workshops (*Work as a Gift*) dealing with four topics of the *Port of diversity*. In collaboration with the City Department of Education, Rijeka ECOC 2020 will include two programmes aimed at elementary school children: *My Rijeka*, an educational programme for elementary schools focused on building the relationship with the city and its identity; and an educational programme designed for promotion of non-violence, tolerance and solidarity as basic European values, in line with the programme slogan—*Port of Diversity*.

Student population is motivated via projects created in collaboration with the University and the Student Cultural Centre: a long-lasting programme *USSUD*, started in 2012 as a partner project of the City of Rijeka and the University of Rijeka, consists of a number of activities aiming at raising cultural awareness among the student population; the *Let's Talk About It* project by Kvadart NGO has been operating as an extension of formal education at the University since 2013 with the main goal of introducing innovative practices of efficient learning about art and culture.

An informal organization of young lovers of performing arts has been active in Rijeka since 2012. It is a part of the international YPAL network (*Young Performing Art Lovers*) which attracts young theatre-lovers from all over Europe at its annual meetings at theatre festivals. The Rijeka branch was set up thanks to the initiative of the City Department of Culture and has soon become an independent informal organization of young people meeting at international events. The network focuses on working with young audience and promoting positive experiences all over Europe. In 2020, within the ECOC 2020 project, the Rijeka YPAL branch plans to organize the first ever YPAL meeting in Rijeka.

Art Cinema and the Croatian National Theatre Ivan Zajc have been providing continuous education for both young and adult audience. Since 2014, the Theatre has been regularly running a programme called *Graduate Spectator*, a textbook example of working with the audience. It consists of guided tours of the theatre, introduction to all aspects of working on a theatre piece, discussions with actors, directors and dramaturges, taking part in the work process, etc. The Art Cinema has been actively carrying out the *School in the Cinema* project since 2009, a programme for school children designed to develop an interest for film and to provide a better understanding of film culture in general.

A unique form of cultural life has been developing in the Rijeka City Library in the last 15 years. Popular programmes such as reading clubs for children, youth and adults which attract fans of various forms of written



word and engage in dynamic dialogue, conversation and exchange of ideas, come to life thanks to the initiative and engagement of its very users. The programmes have been recognized by the leading world library association IFLA (International Federation of Library Associations). Furthermore, the Library's project of the librarian online Magazine open to literary and creative expression of the public and its users, especially younger generations, was awarded for its innovative use of technologies by the international organization EIFL (Electronic Information for Libraries) in 2014. The Library has even developed a cross-over reading programme with the local football club Rijeka junior section.

A number of programmes for the year 2020 focus on work with the Roma minority, children with special needs, and the elderly. Music workshops for the Roma children, drama pedagogy for people with special needs and the elderly, continuous education for teachers and professors, art workshops with the disabled are just some examples of direction in which Rijeka wishes to go as a city open to all differences. The activities of the Centre for Lifelong Learning of the Department Of Art History include programmes designed for the elderly and various groups of people with special needs. The programmes will aim at introducing topics from the artistic and cultural heritage of Rijeka and the surroundings via lectures and workshops. The candidacy for the ECOC 2020 has inspired various cultural operators to expand their field of work beyond cultural centres to the surrounding areas (i.e. Gorski Kotar and the islands of the Kvarner region), enabling places with poor traffic connections to culturally come alive.

The whole strategy of audience development stems from contemporary trends in cultural management where collaboration with audience is not based on merely “packaging” the existing product, but on proactively designing innovative concepts which treat audience as an active participant in culture, not a mere consumer. All the examples listed here have a common thread—establishing audience as a co-creator of an artistic programme or piece. Empowered audience thus becomes a partner on which every production can lean on. It is the right way of creating a cultural economy which Rijeka hopes to embrace. Rijeka and the County do not stop there. Next stop on their cultural journey is collaboration with the international audience, and ECOC is a sign pointing in that direction.

↑
Photograph
from the archives
of the City of Rijeka,
European Mobility Week,
Rijeka, 2014.

REACH
—
5,325
—
VISITORS

16
—
promotional
events

275
—
ARTISTS

International Reach

26
—
sister cities
& partnerships

17
—
presentations
in ECOC cities
or candidate
cities & contacts

4
—
presentations
to international
audience
in Rijeka

16
—
public
discussions

570
—
PEOPLE

5
—
presentations
for educational
institutions

530
—
PEOPLE

3
—
presentations
for cultural
professionals

83
—
PEOPLE

1
—
presentation
for business
sector

50
—
PEOPLE

2,430,000

PEOPLE

—
20 national radio
& TV appearances

519,453

PEOPLE

—
online reach

1,340,000

PEOPLE

—
national print
& online media

2,475

PEOPLE

—
Social Media
Community

200

—
cultural
operators

75

—
administration

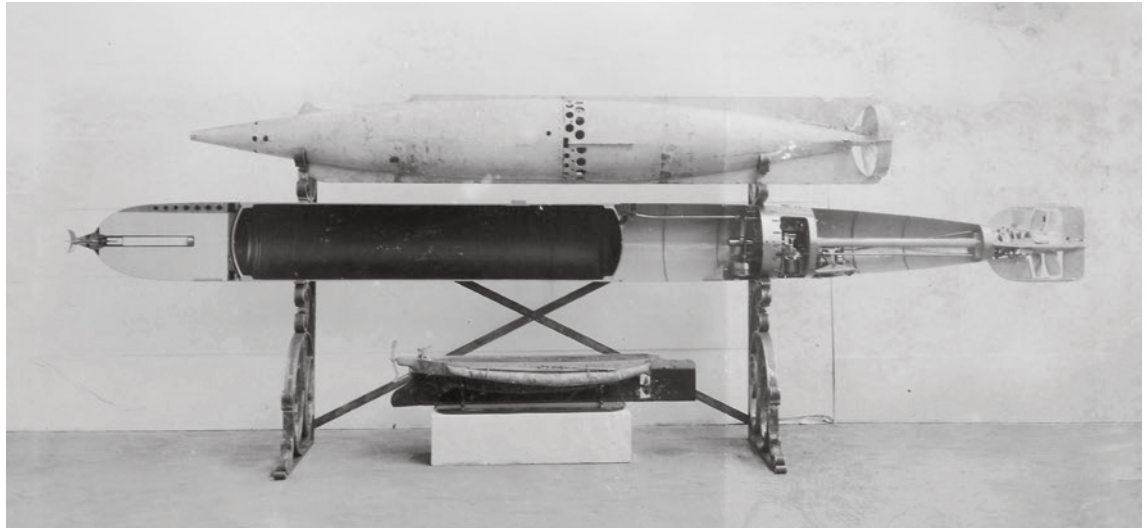
—
**Bid book
preparation**

—
**MASS MEDIA
REACH**



6.— Management

→
Torpedo,
Museum of City
of Rijeka archive



6.a.1. 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)?

a— Finance

CITY BUDGET FOR CULTURE

The city budget for culture has traditionally been the guarantee for the stability and development of the city's cultural system, of the cultural and artistic sector in its entirety and of the sector of creative industries. With 22 employees that are in charge of all aspects demanding cultural, artistic and general administrative expertise, the City Department of Culture is responsible for the execution and supervision of the budget. The budget comprises four parts: —Salaries, material expenses and pro-

gramme funding for 6 cultural institutions employing 445 staff, founded by the City of Rijeka; —Programme funding for the independent sector and institutions not founded by the City of Rijeka; —Capital investment funds; —Funds for the maintenance and renovation of protected cultural heritage.

6.a.1. The budget ranges between 9 and 13 percent of the total municipal budget, depending on the capital priorities of every budget year.

Annual budget for culture in the city			€	in % of the total annual budget for the city
YEAR				
-4	2011		9,941,700.61	9.28
-3	2012		9,244,865.01	9.07
-2	2013		10,452,860.22	10.95
-1	2014		9,564,527.42	10.33
Current	2015		13,417,312.31	12.90

It ought to be stressed that the city budget for culture is not consolidated, i.e. does not encompass other public subventions (regional, national, EU) for municipal cultural institutions or the own profit of these institutions (subscriptions, sales, sponsorships and donations). These other funds amount to an additional 1,9 million euros per year. The budgets for culture of our main partners (the Primorje and Gorski Kotar County, the City of Opatija, the University of Rijeka) amount to an additional 3.3 million euros. Thus the real budget of the cultural partnership system between Rijeka, the region, Opatija and the University climbs to a cumulative amount of 18.6 million euros for the year of 2015.

6.a.2. The present budget plan for 2015, 2016 and 2017 currently provides for the following amounts from the budget for culture for the needs of the Rijeka ECOC 2020 project:

2015	65,433.95 euros
2016	130,867.90 euros
2017	261,735.80 euros

In the case that Rijeka is designated ECOC 2020, additional funds from the municipal budget would be provided to supplement the basic budget for culture for the ECOC project implementation, beginning with 2016 and concluding with 2021. These funds would be managed by the company Rijeka 2020.

6.a.3. Rijeka's budget for culture distinguishes itself with its continuity and is, in terms of percentage, the highest among all Croatian macro-regional centres (cities with a population greater than 50,000, which are obliged to form urban agglomerations). We plan to continue with such a practice, thus it is to be expected (in light of macroeconomic indicators) that the budget for culture for the year of 2021 could amount to 13 million euros, i.e. 11% of the total municipal budget.

6.a.2. 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.

6.a.3. 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)?

6.a.4. The overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure).

6.a.5. What is the breakdown of the income to be received from the public sector to cover operating expenditure?

6.a.6. Have the public finance authorities (City, Region, State) already voted on or made financial commitments to cover operating expenditure?

6.a.7. What is your fundraising strategy to seek financial support from Union programmes/funds to cover operating expenditure?

OPERATING BUDGET

6.a.4. Income to cover operating expenditure

	€	%
From the public sector	23,000,000	88.5
From the private sector	3,000,000	11.5
Total	26,000,000	100

6.a.5. Income from the public sector to cover operating expenditure

	€	%
National government	10,000,000	43.5
City	6,000,000	26.1
Region	3,000,000	13.0
EU (with the exception of the Melina Mercouri prize)	3,000,000	13.0
Other	1,000,000	4.4
Total	23,000,000	100

6.a.6. The public finance authorities have not, as of yet, made any commitments to cover operating expenditure, but shall do so if Rijeka enters the selection phase for the ECOC 2020. The intention of the Ministry of Culture is to participate in financing the operating expenditure of the city that wins the title of European Capital of Culture with 10 million euros. The Primorje and Gorski Kotar County has announced that it will provide 3 million euros to help finance operative expenditure. The plan of

the City of Rijeka has already been described within our response to the second question of this section and pertains to the funds from the municipal budget for culture that have already been allocated for the ECOC project for the years of 2015, 2016 and 2017.

6.a.7. Fundraising, which also includes seeking financial support from EU programmes and funds, is one of the four key functions of Rijeka 2020, the company that will manage the operations of the project. The manager



of the fundraising department and his/her team will be in charge of this task.

However, this does not mean that this will be the only means of fundraising, whether pertaining to EU funds or other potential sources of financial assistance.

The programme Rijeka ECOC 2020 has been born out of comprehensive dialogue with a large number of participants in Rijeka's cultural scene through public call, and will continue to develop through cooperation with all the members of the cultural scene of Rijeka and the region.

In this context, financial assistance will be sought through partnership, in cooperation with the programme directors of institutions or associations and NGOs. Many of them already possess the knowledge and skills necessary to independently attract funds from the EU, and have already executed many successful EU projects as a part of various programmes (*Creative Europe*, *Europe for Citizens*, *FP7*, *IPA Programme*, *Erasmus+* and others).

For example, the Museum of Modern and Contemporary Art of Rijeka (MMSU) was awarded more than half a million euros from EU funds for the last 4 international projects that it participated in.

The City of Rijeka itself is also currently implementing several EU projects, out of which we wish to single out the *Creative Startup* project—the development of creative industries in cross-border areas, for which the Department of Culture was awarded EUR 344,812.56 as the leading partner.

The Primorje and Gorski Kotar County is currently implementing two cultural programmes co-financed by the EU: *Artvision*, for which it was awarded EUR 358,126 and *Hera*, for which it was awarded EUR 472,709.29 from EU funds.

Our strategy for collecting financial support from EU funds and programmes is, therefore, based on: — A management model that stresses the importance of the function of fundraising as one of the key management functions; — Continued networking between the central fundraising site and other cultural operators, together with the creation of customised fundraising models for every programme separately.

Obtaining financial support from EU funds and programmes is a demanding and prolonged process. Thus, immediately upon designation, a fundraising action plan will be created in cooperation with programme directors and other stakeholders. The action plan will determine the time frame for drafting application documents and submitting applications for particular programmes, as well as the resources necessary to manage projects. The ECOC 2020 company (i.e. its fundraising department) will coordinate the entire process and provide technical support for the preparation of application documents in cooperation with Regional Development Agency Porin. In addition, the ECOC 2020 company will also be in charge for ensuring matching funds.

INCOME FROM THE PRIVATE SECTOR

6.a.8. The function of collecting support from sponsors is one of the two key functions of the Rijeka 2020 company—i.e. its fundraising and marketing managers and their teams.

A detailed strategy will be devised if Rijeka is to become the European Capital of Culture 2020, although it is already clear that this strategy will have to offer a broad and inclusive model in order to open up space for big regional brands (with which the City of Rijeka and its constituents are already cooperating through sponsorship and partnership agreements) and small local businesses, for the best possible use of the great visibility that such a prestigious international event as the European Capital of Culture certainly affords.

For this purpose, multiple contacts and public presentations with company representatives have already been made, while representatives of the regional office of the Croatian Chamber of Economy and, in particular, of the sector of tourism will be immediately involved in the highest committee (Council of Partners) of the Rijeka ECOC 2020, together with representatives of the City of Rijeka, the Primorje and Gorski Kotar County, the City of Opatija and the University of Rijeka.

6.a.8. What is the fundraising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

OPERATING EXPENDITURE

6.a.9. Breakdown of operating expenditure	€	%
Programme expenditure	18,500,000	71.2
Promotion and marketing	4,000,000	15.4
Wages, overheads and administration	3,000,000	11.5
Other	500,000	1.9
Total of the operating expenditure	26,000,000	100

BUDGET FOR CAPITAL EXPENDITURE

6.a.10. Income from the public sector to cover capital expenditure	€	%
National government	7,500,000	13.3
City	7,500,000	13.3
Region	4,900,000	8.7
EU (with the exception of the Melina Mercouri prize)	32,000,000	56.7
Other	4,500,000	8
Total	56,400,000	100

6.a.11. The City of Rijeka and its partners, the Primorje and Gorski Kotar County and the City of Opatija, have already for some time been preparing the project documentation for key cultural infrastructure projects and their application for EU funding. In their budgets for 2015, the City of Rijeka and the Ministry of Culture have committed to cover a part of the capital expenditure (the Benčić Complex), while the Primorje and Gorski Kotar County has committed to cover one part of the expenses of renovating the Frankopan castles. Both projects are planned to be conducted in phases, beginning with 2015 and concluding with 2021.

6.a.12. The table for capital expenditure above includes key capital priorities pertaining to the culture of the City of Rijeka, the Primorje and Gorski Kotar County and the City of Opatija.

This encompasses the following municipal projects: renovating the Benčić Complex, the project of the Social and Cultural Centre Hartera and the restoration of the

motor boat Galeb as a cultural monument; the Opatija-based projects of refurbishing the Open Air Theatre and building a Culture and Tourism Centre, and the county-level projects of renovating the Frankopan castles and setting up an interpretation centre for regional UNESCO heritage—Ronjgi.

The main city infrastructural project, the Benčić Complex, already possesses complete design documentation (feasibility study, main projects, a part of the construction permits) for application to the first call of the European Regional Development Fund, planned for June 2015.

For the purposes of this project, the City of Rijeka and the Ministry of Culture have signed an agreement on a partnership for securing the necessary matching funds.

The project of the Social and Cultural Centre Hartera is, in addition being co-funded by the National Trust for the Development of Civil Society, also being prepared for application to the EU Social Fund.

6.a.9. Breakdown of operating expenditure

6.a.10. What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

6.a.11. Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure?

6.a.12. What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?



b—Organisational structure

GOVERNANCE & DELIVERY STRUCTURE

6.b.1. The Rijeka 2020 company will be the main governing body for the production and implementation of the European Capital of Culture year. The company will be owned by the City of Rijeka and will be under the fiscal jurisdiction of the City Department of Culture, that has been in charge of the bid preparation from 2012 up to today. Rijeka 2020 will be founded regardless of the results for the ECOC 2020 competition, and the tasks of the company shall be: Managing the Rijeka ECOC 2020 project in the period from 2006 to 2021 (in case of winning the title); Operations management of the Rikard Benčić Complex, which includes all general legislative and economic functions and marketing and communications; Managing and coordinating the main cultural events in the city; Realising the main goals of the city's cultural strategy in partnership with the City Department of Culture; Organising a central fundraising site for cultural activities in Rijeka and the region.

6.b.2. The basic management structure encompasses the **Chief Executive Officer** and his Management Team divided into four main Management Departments:

The Chief Executive Officer is the main person responsible for the execution of the Rijeka ECOC 2020 project, and is also the CEO of the Rijeka 2020 company. The CEO is responsible for all the management functions of the company and for programme-related and financial goals of Rijeka ECOC 2020. The CEO will select his first associates through a public tender, organise the first staff structure and lead all human resources tasks during the duration of the project, beginning with 2016 and concluding with 2021.

The CEO will notify the relevant authorities on the results of his/her work in accordance with the practice of municipal companies (further in the text) while also constantly cooperating with the relevant authorities for the supervision of the implementation of programme policy, i.e. the mission and vision of Rijeka ECOC 2020.

The closest associates of the CEO and department managers are: —Chief Programme Coordinator, —Communication and Sales Manager, —Fundraising Department Manager, —Finance and Administration Manager.

The **Chief Programme Coordinator** is responsible for the execution and coordination of all programme activities that constitute the Rijeka ECOC 2020 project. As the project's programme will be created according to a bottom-up principle in which a group of independent directors are in charge of creating and directing the programme, the job of the Chief Programme Coordinator is to manage all processes and tasks in close cooperation with other Department Managers and the CEO.

The Chief Programme Coordinator is also in charge of the execution of the volunteering programme, as well as for cooperation with the Communication and Sales Department in community management activities.

In his everyday work, the Chief Programme Coordinator closely cooperates with the relevant authorities for the supervision of the implementation of programme policy (the Arts Council for ECOC and the Council of Directors).

The **Fundraising Department Manager** is the key person for the execution and coordination of all processes of raising funds from public budgets, with a particular emphasis on creating strategies for attracting financial support from EU funds and coordinating the same. The Fundraising Department Manager closely cooperates with the Chief Programme Coordinator and all directors of cultural programmes within the project.

The **Finance and Administration Manager** is in charge of the project's budget and the legislative and economic aspects of business, which encompasses all contracts emanating from the programme of Rijeka ECOC 2020. He/she is personally responsible for the creation of key financial reports and conducting all the public procurement processes for ensuring the necessary goods and services.

The **Communication and Sales Manager** is in charge of conducting all the communication and sales-related aspects of the project. His/her work encompasses implementing marketing and media strategies, public relations and executing sponsorship programmes and all other aspects of the project that generate commercial revenue and other revenue beyond public subvention—ticket sales, merchandising, crowdfunding.

He/she and his/her associates are in charge of the implementation of visual identity and, together with the Chief Programme Coordinator, of communication with all programme holders within the project.

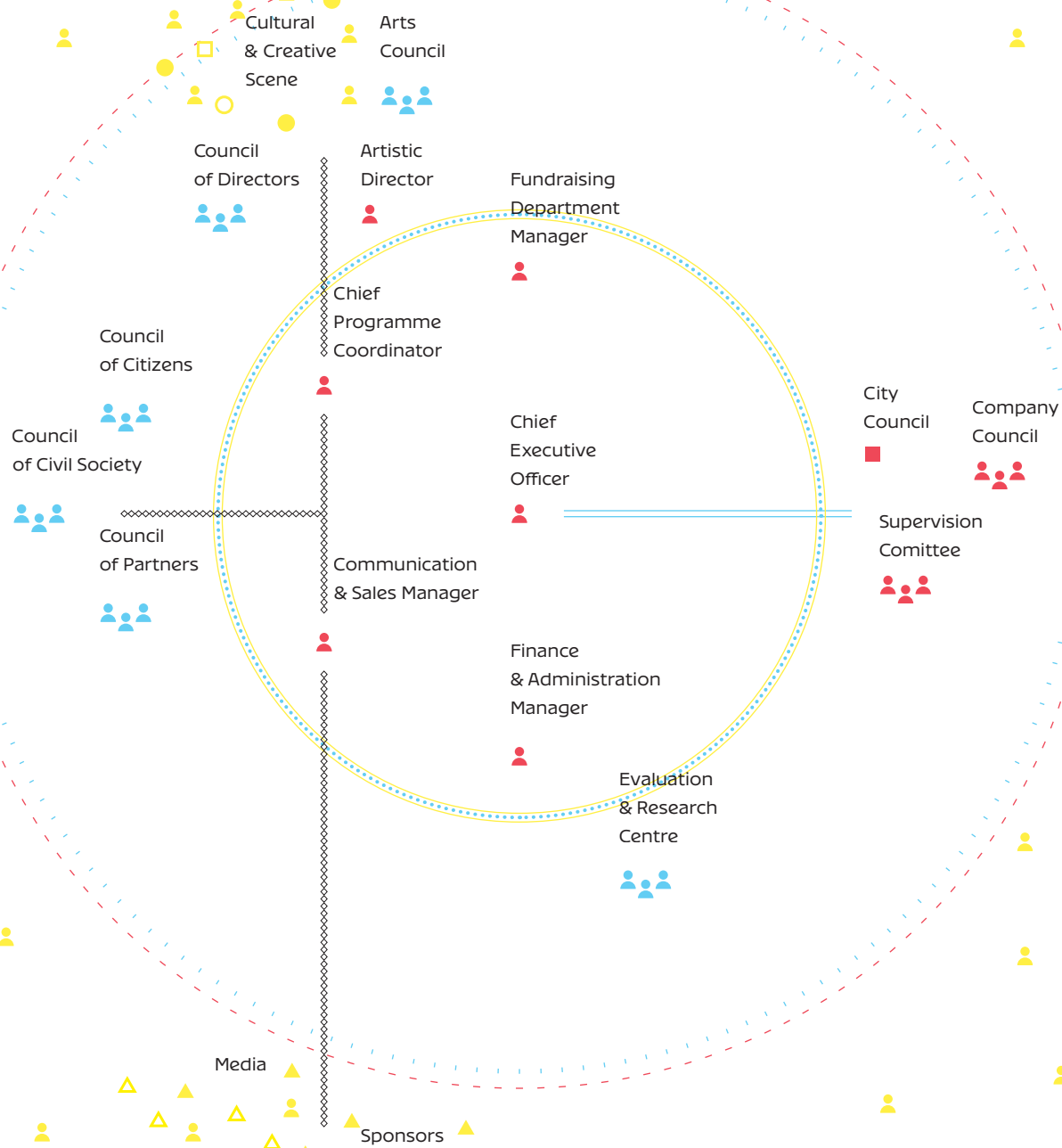
In addition to the key management positions, the Rijeka 2020 company shall form several associations in order to ensure management of the company is transparent to the public: —The Council of Partners, which includes representatives of the County of Primorje and Gorski Kotar, the University of Rijeka, the City of Opatija, the Croatian Chamber of Economy, and the Tourist Boards of Rijeka and Kvarner. —The Council of Citizens, which includes interested individuals from the city network of Local Committees (city neighbourhoods), which ensures interconnectedness and the decentralisation of the programmes within the project ECOC 2020. —The Council of Civil Society, which groups representa-

6.b.1. What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

6.b.2. How will this structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?

Public

Public



Public

ORGANISATIONAL STRUCTURE

tives of the civil sector, regardless of whether they are participating in the execution of programmes that are part of the ECOC 2020 project or not.

6.b.3. All of the key positions will be filled through public tender, with clearly defined rules and the most rigorous selection criteria possible.

6.b.4. The cooperation between the City of Rijeka and Rijeka 2020 will be realised through the following two mechanisms, out of which the first pertains to the supervision of business, and the second to the achievement of conceptual and programme-related continuity:

BUSINESS SUPERVISION

As the 100% owner of Rijeka 2020, the City of Rijeka shall appoint the following authorities in accordance with municipal law and practice: the Company Council and Supervision Committee.

The Company Council is responsible for implementing the fundamental laws of the Company, for determining and implementing the Company's strategies and for controlling the activities of the Supervision Committee. The Council makes or confirms all of the important decisions pertaining to ownership structure, business results, revenue distribution or loss compensation, appoints the Administration and appoints/dismisses the members of the Supervision Committee. The practice of the City of Rijeka is for the Council to appoint one member—the Mayor—which ensures optimum connectedness between the Company and the strategy of the City of Rijeka.

The practice of the City of Rijeka is to appoint the members of the **Supervision Committee** for all companies that are under its (co-)ownership, while the employees choose their own representative in the manner that the total number of committee members has to be odd (to ensure voting results). The Supervision Committee, through constant communication with the Administration and employees, is responsible for supervising all financial business in connection with the execution of the programme.

The practice of the City of Rijeka is for members of the City Council and/or professional persons that enjoy the support of the City Council as pertaining to the realisation of public goals, i.e. the interests of the city of Rijeka to be appointed to the Supervision Committees of municipal companies.

CEO is appointed by the Company Council. The CEO has to be a person able to conduct the Company's business in accordance with its plan of operations, which must also contain a programme-related component. The Company CEO also serves as the CEO of the Rijeka ECOC 2020 project.

PROGRAMME COORDINATION AND SUPERVISION

The City Department of Culture shall form an Arts Council for ECOC and a Council of Cultural Institution Directors as mechanisms of coordination and supervisions that

will ensure the programme-related and conceptual continuity of the project.

The Arts Council for the ECOC will be formed from members of the working group for the creation of the candidacy concept, and the working group for programme evaluation, both obtained through public call. The Arts Council will be the main authority in charge of the continuity of the fundamental candidacy concept throughout the implementation of Rijeka ECOC 2020.

Furthermore, the directors of all the public institutions of the City of Rijeka and its partners (13 cultural institutions in total) that co-created the candidacy concept shall form a **Council of Directors** as an important authority in supervising the execution of the institutional part of the programme and shall, among other things, also be in charge of ensuring the continuity of the implementation of municipal and regional cultural strategies.

The Council of Directors of cultural institutions shall also invite the CEO of the Rijeka 2020 company and his associates to their regular meetings in order to ensure operational networking pertaining to programme-related activities.

In the aforementioned manner, the fields of strategy, programme and financial and legislative matters that constitute the Rijeka ECOC 2020 project shall be completely interconnected.

6.b.5. The criteria for the selection of the artistic director and his/her fields of action are intimately linked issues. In light of the participative method of creating the programme which, in the pre-selection phase, involved more than 150 institutions, associations, NGOs, artists and producers whose programmes constitute Rijeka ECOC 2020, the task of the artistic director won't be a typical one—in the sense of creating a programme with a significant degree of freedom of selection. The Rijeka candidacy has, above all, been conceived as a means for the development and long-term strengthening of the capacity of the cultural and creative scene and is strongly determined by the concept of the programme and candidacy and the pre-selected programmes. The **Artistic Director** will, in reality, play a role more akin to that of an advisor, thus we suggest that the position be named accordingly: as chief artistic advisor, with the freedom of choosing assistants for the job. His or her task will be to harmonise existing projects with the main concept, locating ad-

6.b.3. 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?

6.b.4. How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

6.b.5. 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?

ditional foreign partners while respecting local needs and suggest additions to the programme in those segments for which he/she holds did not yield satisfactory results through public call. In other words, the Artistic Director would supplement and coordinate already existing elements—the concept of the programme and the programmes themselves—in order for the mission and vision of Rijeka ECOC 2020 to be completely fulfilled.

In his/her work, he/she will cooperate with the entire board of directors of Rijeka 2020, particularly with the Chief Programme Director, the Artistic Council (whom he/she, in reality, will supervise) and the Council of Directors. He/she will be autonomous in his/her work, while his/her decisions will be equal to those of the four key managers. The Artistic Director will be selected through an international tender.

C—Contingency planning

STRENGTHS & WEAKNESSES OF THE PROJECT

6.C.1. Since the City of Rijeka and the Primorje and Gorski Kotar County have relatively limited funds for planned infrastructural projects, their realization largely depends on co-financing from the national budget, as well as successful financial support from the EU structural funds. In this respect, it should be stated that already in the pre-accession period the Department of Culture excelled as one of the most active city departments regarding the preparation of projects for EU funding programmes or giving support to beneficiaries in terms of securing matching funds for EU projects. The risk of abandoning the realisation of planned projects because of financial reasons will be reduced through diversification of funding sources, both public (city, county, national and European funds) and private.

Apart from that, the cities and municipalities in the Primorje and Gorski Kotar County in which ECOC 2020 programmes are going to take place will participate in the organisation and management of the programmes with their own material and human resources. They will also co-finance projects and programmes on their territory according to their budgets. The transfer of rights and responsibilities for the execution of the operational task to lower levers will ensure autonomous project management. All programmes that aim at bringing new life to city streets and neighbourhoods as micro cultural centres will be independently managed by municipal self-government committees, which also implies their financial independence, and will consequently promote the development of municipal self-government. For these purposes, 34 municipal self-government units will directly manage ECOC funds aimed at programmes in local communities.

The Filodrammatica building, a protected property in the city centre, was handed over in 2014 to a cluster of NGOs, which has already had positive results such as management professionalization and cooperation between independent and student cultural production through a common platform. Furthermore, the Palach Club has been reconstructed and opened with new programmes aimed at the younger urban population. Both

examples confirm that despite limited financial resources, positive steps forward can be achieved in cooperation with the NGO sector when given the opportunity to independently manage city cultural spaces. In this sense other spaces planned for reconstruction and renovation like Marganovo Centre in the former Hartera industrial complex will be handed over to civil society as equal partners in the design and implementation of Rijeka ECOC 2020 project.

Regarding limited accommodation capacities, apart from 4 existing hotels, by 2018 Rijeka will have a new hotel with 105 rooms that will significantly improve the hotel offer. Besides, it is realistic to expect that by 2020 accommodation capacities in the private sector will be significantly improved and that many private entities will embrace the ECOC project as an opportunity for new entrepreneurial tourism initiatives.

We also expect that all difficulties regarding the transport infrastructure will mostly be overcome by 2020. *The Transport Development Strategy of the Republic of Croatia for the period 2014–2031* singles out the development of Rijeka transport corridor as a national strategic priority. The adoption of the *Strategic evaluation of environmental impacts* has enabled the withdrawal of EU funding for the transport infrastructure for the period 2014–2020. An investment of 66 million EUR has been planned for the construction of the new D-403 road that will vertically link the western part of the Port with the highway. The construction of the second railway track in Rijeka, the reconstruction of the main station and Brajdica station, and the construction of a shorter railway route from Rijeka to Delnice in Gorski Kotar will be financed with 550 million EUR. Furthermore, Rijeka airport is preparing investment projects that will significantly improve connections with Rijeka by 2020.

6.C.1. How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc. What are the main strengths and weaknesses of your project?



←
Nadija Mustapić & Toni Meštrović,
Waiting Room for People & Machines,
2015 (Rijeka railway station waiting)
COURTESY OF:
Nadija Mustapić & Toni Meštrović

d—Marketing & communication

SLOGAN

6.d.1. Could your artistic programme be summed up by a slogan?

6.d.1. Grown out of the city's cultural profile, the artistic programme of the Rijeka ECOC 2020 translates into the slogan *Rijeka 2020: Port of Diversity*. Combined with the project's visual identity, it directly and logically springs from the candidacy's concept and its themes, theses, ideas and reflections. The slogan has a difficult task of demonstrating to Europe and the world the whole breadth and richness of the cultural programme of Rijeka ECOC 2020, as well as of conveying a sense of present and future identity of Rijeka. Like every slogan and visual identity, it strives to function as a motivation/animation tool and a statement we believe in and is created to make others believe in it too. It is also a poignant stand/question inviting us to examine its persuasiveness, honesty and truthfulness, as well as the very essence of the city and its region.

The visual identity was chosen following a call for tender to which 24 professional designers sent their proposals, trying to articulate the theses and problems from the concept of the candidacy. The professional jury chose the proposal we believe most successfully translates the nature of our region, our candidacy and the artistic programme we are planning to offer to Europe and the world in 2020. Instead of a fixed graphic form, the *Port of Diversity* will be presented by an identity system made of graphic elements, changeable and adaptable to the nature of each individual project. The work unobtrusively, yet recognizably, reflects the dynamics and the openness of the city and its cultural scene made of a large number of players (from independent organisations and institutions to the university and individu-

als), combining geometrical shapes—circle, triangle and square, with primary colours—blue, yellow and red. It's a new language to be acquired and applied, a basis for visual communication in culture regardless of the results of our bid. When speaking about its visual identity in general, Rijeka can hardly be reduced to simple graphic solutions. The chosen work is, therefore, not a typical sign or a simple logo, but a system that perfectly reflects the city's pluralism.

The notion of the port is the key to the metaphor built into the slogan. It is also a key identity determinant which has—over the centuries, as well as today—made Rijeka and its region recognisable. Metaphorically speaking, port containers will be replaced by a new export-import cargo made of culture, films, performances, books, ideas etc. The notion of diversity is naturally linked to the cultural profile of the region depicted as liberal, pro-European and multicultural, which are also some of its distinguishing characteristics within Croatia.

One of the most colourful and key characteristics of the slogan is its potential for creative and provocative play, construction and application. Together with port and diversity, the concept notions of work and water enable transformation and new dimensions of meaning, such as *Diversity of Work, Water and Diversity, Port of Work*. Even playing with punctuation can uncover new provocative and inspiring dimensions of the slogan important for addressing the challenges that Rijeka is facing and will cope with within the ECOC project: *Rijeka—Port of Diversity? Port of Work? Port of Water?*

The Rijeka ECOC 2020 has been imagined as a process that wants to question every status quo. The role of the proposed slogan and the visual identity is one of the more important elements on this journey.

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. At the final selection stage, consideration must be given in particular to the partnerships planned or established with the written press and the audiovisual sector with a view to ensuring media coverage of the event and of the plans relating to this strategy).

MARKETING & COMMUNICATION STRATEGY

6.d.2. We expect from our marketing and communication strategy to be a guide through the world flooded with information and trivial consumer-oriented products. In line with our metaphorical reflections in the concept, let's point out that at every port entry there is a beacon showing the way. Our marketing strategy should play the role of a beacon and lead every citizen and visitor through the cluttered information-life space with quality content they will enjoy, creatively participate in, and be transformed by. The creation of such "beacons", paired with the use of modern technologies, is not a complete novelty in the city and the region, and will certainly be accepted by the creators and the users. It will be linked to the existing projects like the application *Rijeka Connect* which enables smartphone and tablet users to read QR codes installed on interesting locations around the city in order to get more information in several languages. Another example is *Bike Rijeka* which serves as a guide through some forty cycling routes running through eight cities and municipalities in the ring around Rijeka.

Rijeka and the Kvarner region have a very long and strong tourism tradition that is today supported by a network of tourism associations, large number of agencies, Faculty for Tourism and Hospitality Management in Opatija and tourism schools, which will all be included in the communication and marketing strategy and activities.

The key guidelines of our marketing strategy that will be applied through various activities are: —Engagement (of citizens, artists, entrepreneurs, guests, tourists), —Flexibility (of the communication campaign, programmes, slogan, visual identity), —Dynamics and sharing (of activities, information, etc.), —Accessibility (of information, content, activities, etc.).

Communication target groups of Rijeka ECOC 2020 are: —Local citizens as partners in the programme, rather than passive audience; —Croatian and regional population (in the same language area), as the main target for the message about rebranding Rijeka through the ECOC 2020 project; —Population of the traditionally accessible emissive urban and cultural tourism markets easily reachable by car (Rijeka is connected through highways with major European metropolitan regions of Milan, Munich, Vienna, Budapest and Belgrade, all situated within the perimeter of 500 km from Rijeka); —European population and global potential audience.

A dynamic campaign will be designed and managed according to three basic criteria:

TIME—From the moment of the designation as ECOC 2020, different activities will be activated according to logical and required dynamics that will be accentuated in the most intensive period between 2018 and 2020. It should be pointed out that communication activities will continue intensely well beyond 2020, especially regarding the results of the project, as will the motivation to preserve the central position of cultural and creative activities in the city.

LOCATION—The geography and the location of the communication recipient will, among other factors, determine the nature of communication. At the present moment, Rijeka is not a place well known around Europe or globally, which will become an imperative for her as ECOC 2020. The design of the campaign according to the location criteria will pay special attention to countries in which Rijeka played an important part and where there are still interesting ties, potential audiences and possibilities for participation in Rijeka's narratives.

INTERESTS/PUBLICS—The notion of different publics is the basis of PR, having in mind that the interests of the recipient and the group to which it belongs are the most important characteristics of determining how we receive and understand messages. Different publics will receive specific, for them significant messages that are focused on particular activities and that motivate them to participate. We believe that every citizen is entitled to messages and contents that are understandable and can influence their lives!

As a prerequisite for measuring and evaluating the marketing strategy, as well as Rijeka ECOC 2020 in general, we have set the key goals of the marketing and communication strategy, divided into 3 main and 17 sub-goals.

Active participation of citizens in cultural-creative projects and programmes —Increased number of visitors to cultural events, —Cultural osmosis, where cultural contents as public goods permeate daily lives of citizens and are accessible to all, —Increased number of programmes that directly involve the community,

6.d.2. What is the city's marketing and communication strategy for the European Capital of Culture year?

—Increased motivation of minority groups and persons with special needs to participate in projects and programmes, —Increased perception of Rijeka as a city open to innovation, creativity and entrepreneurial initiatives, —Increased use of creative and modern digital communication tools aimed at inducing creativity and artistic expression of citizens.

International image of Rijeka as a city of culture — Increased number of tourists from the EU, the region and the world attracted by cultural offer, —Increased number of media announcements, reports and analyses about Rijeka in international media (e.g. TV, daily press, radio, Internet portals, blogs, social networks, etc.), —Increased number of EU and global artists and cultural workers who come to Rijeka to cooperate on projects and programmes, —Increased visibility of the ECOC initiative brand, —Increased export of cultural and creative products made in Rijeka into the countries of EU and the world, —Increased awareness in the community about the importance of cultural and creative activities, programmes and projects for the overall development of the community, —Increased knowledge, awareness and understanding of cultural programmes among different publics (i.e. students, senior citizens, minorities, people with special needs, etc.), —Increased transparency of information, as well as knowledge and understanding among general population, regarding key infrastructural and other capital investments, —Successful fundraising and crowdfunding campaigns, as well as increased private investments into culture, —Increased personal citizens investments into cultural and creative products, —Increased awareness about culture as part of the common EU identity, —Development of personal tastes and tools for distinguishing the quality of artistic productions.

We expect that final evaluation will render positive results, based on the fact that we have established collaboration with relevant national and local audiovisual and press media, and gained their forthright support, from the very beginning of the pre-selection candidacy period. So far, we have had regular broadcasting on Radio Rijeka (most listened-to regional radio), regular appearances on Kanal Ri (most watched regional TV channel), while all events have been regularly followed, with analyses and critical reviews, by the most read local and national daily newspaper Novi List. We have reached agreements with all the media regarding further cooperation and support. It is worth pointing out that our candidacy period activities have also been closely followed by the student radio Sova, whose message about ECOC initiative has reached younger population—our key creative carrier of the project in 2020. We also plan to establish collaboration with important European media dedicated to culture, such as TV channel Arte or the national television 3rd programme.

We have approached the design and elaboration of the marketing and communication strategy of the Rijeka ECOC 2020 aware of the advantages and pitfalls of the modern communication channels and technologies linked with it, which is an intriguing topic per se that will

be articulated by some of our programmes. Modern man is often tired and saturated by marketing, commercials, communication; he needs rest, distance, objective and useful information. Furthermore, in the consumerist societies with sudden transformation of the economy, marketing very often, and with reason, arouses suspicion. We are therefore designing our marketing strategy not only as a mix of classical promotional activities, although some of classical marketing elements will also be part of our strategy, but as a creative programme that will by its form, content and dynamics be rich and motivating.

The Rijeka ECOC 2020 marketing will be a comprehensive communication designed as an answer to human need to connect dialogue, share, learn, criticize, comment, take stands, get to know each other and finally, enjoy good content combined with the beauty of the visual, textual and verbal. These aims will be reached by using traditional and well-known media, new digital tools, creative campaigns and programmes. In the contemporary dynamic and ever-transforming world of technology which largely defines the communication form, we can only put across our ideas and draft our answers. Our strategy is therefore flexible and open to new communication possibilities and trends that will appear and develop until 2021. We are certain that years to come will bring even more networked reality(ies), larger production and possibilities for creative modelling of the content and increased density of information. We particularly believe in the possibilities of certain technologies, such as the Internet of Things, augmented and virtual reality and 3D printing, and will therefore aim our marketing activities at the possibilities their exploitation offer.

GENERAL ACTIVITIES —Development and implementation of digital communication strategy for the period 2016–2021; web page, online ticketing system, tablet and smart phone applications, social networks profiles, newsletter RiECOC, etc.; —Development and implementation of offline communication strategy for the period 2016–2021: press media, outdoor advertising, etc.; —Online and offline motivational programmes for the inclusion of the community: meet the ECOC events, guerrilla actions, viral content, Vine film festival (community competition for the best creation based on a topic from Rijeka), documentary feature about the making of Rijeka ECOC, Instagram competition for best photos and videos featuring regional natural and cultural heritage, YouTube channel featuring talks of the renowned European and world intellectuals on topics linked to Rijeka ECOC 2020, etc.; —Opening of Rijeka ECOC 2020 information centre and shop (physical and online) in cooperation with Rijeka Tourist Board; —Organisation of the physical and symbolical transfer of ECOC title from the Bulgarian and Italian city to the Croatian and Irish city ECOC on 31 December 2019; —Labelling export products made in Rijeka with ECOC visual identity and messages; —Start of the Europa2020TV in collaboration with the local TV in 2019 and internet video/audio streaming of the most important events with translation in several European languages, as well as the sign language; —ECOCgame: development of a video game for a num-



↑
Multimedia installation
What's inside Ideal x?
produced collaboratively
over a longer period
of time by The Moving Crew
art collective, 2010
Photograph from the archives
of the City of Rijeka, 2013

ber of platforms that will promote the past, present and future identity of Rijeka and its creative potentials; — Radioecoc—a program proposed by a local cultural NGO that would be broadcast on internet and would follow all ECOC events, but also serves as a platform for public debate on cultural matters in general; —Permanent destination promotion through the network of tourism associations and their activities; —Cooperation with the Croatian Association of Travel Agencies for the distribution of promotion materials; —Promotion of the destination in collaboration with sport clubs which take part in the European and world sport events (e.g. Final Six water polo championship or European League football championship); —Promotion of other ECOC destinations.

RECORD AND SHARE!

One of the mottos of the marketing campaign will be "Record and share!" All the ECOC activities will be documented as texts, images, videos or sounds. The created content will then be creatively modelled, shared on different platforms and offered for free use as a cultural and artistic experience in itself, or even as an inspiration for new creative adventures.

More precisely, the period until 2021 will be marked by a multifaceted, informative and animated campaign about Rijeka ECOC coming to life under the slogan *Rijeka 2020—Port of Diversity*. The campaign will be based on the creative use of the possibilities of modern technologies that turn almost every citizen into a creator enabling her/him a full use of its creative potential. Global popular platforms will be used seriously and deliberately, while both amateurs and professionals will be guided and motivated to create content about Rijeka that will share experiences, knowledge, ideas or simply the energy of the Rijeka ECOC 2020.

THINGS SPEAK!

- *New technologies for the presentation of heritage & cultural programmes*

As already mentioned, according to current trends of the consumer technology development, several phenomena have special place and deserve our attention in the context of ECOC 2020. They are: Internet of Things, 3D printing and augmented reality.

EXAMPLES OF ACTIVITIES —Augmented reality of Rijeka 2020: development of systems and contents for key buildings and bus stops in Rijeka, as places of most frequent static gathering of citizens. Virtual realities will be used to uncover the history of buildings and places as well as programmes taking place there; —Smart souvenirs Rijeka 2020: development of unique souvenirs connected to RIECOC application with special functions and contents for mobile telephones and tablets; —Scan and Print Rijeka 2020: scanning the citizens and heritage elements using 3D technology and 3D printing of replicas.

EXSPACE

- *Communication & connection of the city with contexts & societies in the countries Rijeka once belonged to*

Throughout the history, the city of Rijeka found itself outside of the political borders of Croatia and was part of larger European political entities. These historical relations sometimes ended tragically, which was most clearly expressed in exoduses that happened before and after the wars: WWI, WWII and the most recent Croatian Homeland War. The year 2020 is another reason to overcome the leftover prejudices, lingering intolerances and to heal broken links. That is the reason why an important part of the communication and the programme will correspond with the mentioned "ex-spaces".

EXAMPLES OF ACTIVITIES —Twitter campaign "#RiEx": special twitter communication in the languages of the countries that Rijeka once shared a common state, in order to share memories about Rijeka or to establish contacts with the descendants of the past inhabitants of Rijeka; —Media features about the Rijeka ECOC 2020 in the capital cities with which Rijeka once shared the same political context—Ljubljana, Budapest, Prague, Sarajevo, Bratislava, Vienna, Rome and Belgrade; —Animation and cultural programmes in places with a larger number of immigrants from the Rijeka region; —Animation and cultural programmes with immigrants from the EU and the world in the Rijeka region.

SENIORS / 60+

- *Carefully adapted & specially developed communication strategy for third age citizens*

Our strategy does not celebrate youth and make it an imperative, the way communication based on modern technologies and sales strategies usually unjustly does, but strives to achieve social inclusion, quality information and motivation of all citizens. Rijeka and its region are undergoing processes where senior citizens make up larger portion of the population. Older age is also an age in which newly acquired free time can become quality leisure time. Special attention will therefore be paid to the production of content and forms adequate for 60+ generations. One of the imperatives of our communication strategy will therefore be to make information accessible to this population.

EXAMPLES OF ACTIVITIES —ECOC on the green market—ECOC info point at the central green market in Rijeka, the most popular hangout for our local retired people; —Special strategy for making all web applications linked to the projects accessible to persons with physical and mobility impairments; —ECOCparty at Third Age clubs—animation activities through games, fun and education for retired population.

WE, THE PUBLISHERS!

- *Starting a media school, a centre for content production, application development & magazine Rijekaz020 publishing*

One of the biggest problems of the modern communication and media culture is the lack of quality cultural content, as well as the negligence towards educational programmes that would generate new journalists, authors or critics. Rijeka has not given birth to a nationally relevant printed or online magazine, or an internet portal. One of the reasons for this is lack of education aimed at young content creators. Young people lack opportunities, education, mentoring and jobs. ECOC offers excellent opportunities to content creators in the context of communication.

EXAMPLES OF ACTIVITIES —Media School: as a part of the initiative to form and create new generations of modern media workers, an educational programme will be created, whose participants will propose new creative communication tools and initiatives as part of ECOC 2020; —Application Mag Rijekaz020: a free application and a magazine available in all relevant platform stores will be created for tablets. API application will also be available to all developers; —We love paper: Mag Rijekaz020: a new, special paper edition of the Rijeka ECOC 2020 magazine will be developed through the collaboration between the local daily newspaper Novi List, local publishing and print houses and the "media school". The magazine will be distributed in the city and the region, as well as on all low-cost flights to Rijeka in 2020.

CITIZENS AS COMMUNICATORS

6.d.3. Our marketing and communication strategy clearly reveals our ambition and our wish to globally communicate the designation of the city as ECOC, as well as the messages and the content of our ECOC project. This will not be possible without cooperation, activities, initiatives and the involvement of different stakeholders, and particularly different groups of citizens. Since a large part of the proposed activities are creatively developed and are meant to be motivating, animating and inclusive, we believe that the mobilisation of the citizens will be achieved.

Citizens were the key players already during the pre-selection bid preparation process and their creative potentials were accentuated through different animation and communication activities. The programme Ambasadori promoted local DJs who were asked to create DJ pieces inspired by the slogan Port of Diversity and the key concept notions of port, work, diversity and water, while the citizens chose their favourite mixes and the winners. The youngest population participated in the activities in kindergartens and elementary schools under the umbrella title Meet Rijeka ECOC 2020. These kinds of creative recipes that inspire and motivate the community will continue to be applied in our further work.

EXAMPLE OF ACTIVITIES

RIJEKA 2020: PORT OF DIVERSITY INFORMATION KIT—We believe that every citizen, as well as every guest in Rijeka plays a key role when it comes to spreading the messages of the Port of Diversity, for which it has to have a key set of information and attractive communication material. In cooperation with the creative community we will therefore develop Rijeka ECOC Information Kit. As in every modern campaign, one of the crucial success factors will be the group of ambassadors who will not only spread good word about Rijeka and ECOC 2020, but also motivate, both with their reputation as with their enthusiasm and belief in the project. For their mission, the ambassadors will be given Information Kit, specially designed information packages in collaboration with creative citizens. A large number of creative people will be engaged through an open call in designing our Culture Information Kit and in choosing the content of the kit (e.g. it could be a backpack, a bag, or a cardboard box containing all needed material, gifts, souvenirs that will be used to spread the message). The accent will be on material recycling and upcycling.

The Information Kit will be given to different groups, who will also be motivated to spread its content: —Emigrants—inhabitants of Rijeka on temporary work abroad, —Successful and globally mobile businessmen from Rijeka, —Seamen from the Primorje and Gorski Kotar County, —Local artists in residency programmes

abroad, —Students from Rijeka studying at European and international universities, —Successful companies in Rijeka that will use the kit content as gifts for their clients, —Tourist boards and tourist agencies, —Foreign ship crews stopping in Rijeka, —Travellers from Rijeka to other European destination who will be given the Information Kit on bus and train terminals, as well as the airport, as gifts for their hosts abroad.

DISCOVER YOUR CULTURAL PROFILE!—This key animation and communication activity for citizens will rely on the possibilities of digital technologies. It is well known that in today's networked world the best ways for promotion are via digital tools, social networks and contents with a potential to become viral phenomena. We are living in a truly interesting cultural moment in which almost every citizen can be creative and promote her or his creative work, whether it's sophisticated work we're talking about or simply processing an interesting motif using a filter on Instagram. The citizens and guests in Rijeka and the region will be motivated to engage in digital creative work and share it on globally available platforms.

One of the proposed activities is be the development of a visually attractive and witty online quiz *What's your type of culture?* that will enable the creation of a personal cultural profile (classic, geek, hipster, cooler, ethno type, etc.) and include a textual description of your profile, an original visualisation and recommendation of ECOC programmes to visit. The citizens will be motivated to participate in the quiz and to share it on social networks with symbolic gifts (e.g. ticket discounts, memorabilia, etc.): The quiz will be available in several EU languages and used as an audience boosting tool.

Apart from specially designed programmes for citizens or communicative performances (e.g. sending a message about ECOC in a bottle and tracking it with GPS, or geocaching games), there are going to be regular public discussions and forums linked to ECOC to help us maintain stable and regular responsiveness, involvement and motivation for ECOC activities and messages.

6.d.4. During the preparation of the bid, in every media appearance or a promotional activity, we have always underlined the fact that the ECOC initiative is an action of the EU, and have communicated its importance for Europe and its citizens. The same line of action will be carried on throughout the time period until 2021, within the preparatory activities leading to the year of the title, and especially in 2020. As an example of the promotion of the initiative, there is a project *Geocaching Travel Bug* which will visit all European countries, and which was played on local level as part of our bid preparation activities.

If Rijeka is designated ECOC, an information centre will be opened in 2016, which will offer a number of materials about the ECOC as an EU initiative, candidate and designated cities.

The visibility of the ECOC initiative and the EU will be achieved by the application of the Initiative and the EU logos on all printed and digital material, as well as emphasized in all media appearances. In 2020, we will celebrate 100th birth anniversary of Melina Mercouri, the godmother of the initiative, with a special web page dedicated to Melina

6.d.3. How will you mobilise your own citizens as communicators of the year to the outside world?

6.d.4. How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

na Mercouri, a film programme in the Art Cinema in Rijeka in cooperation with European cultural centres in Croatia, a joint programme with Athens, Melina Mercouri's birth city, and Plzen, the ECOC which has initiated the celebration of Melina Mercouri Day. That same year we will celebrate 35 years of the ECOC initiative.

The representatives of the EC and the EU will be invited for the opening and closing ceremonies in order to send the important message about the Europe of citizens and the European "unity in diversity".

We will raise the awareness of the ECOC as an EU initiative through a number of other new programmes. One of them is a special celebration of the thematic European years, with an aim to include citizens in the process of European integration development. All citizens are invited to become active participants, without any limits or prejudices, while the young will be our prime focus. We want to discuss global cultural issues, encourage further debates and (re)shape policies. In this context, special attention will be paid to the programme Europe for Citizens which enables meetings between citizens, the activation and preservation of European memories and links with sister cities. The European years will therefore be stressed as an important opportunity for EU institutions and the governments of the member countries to "hear" their citizens, to demonstrate dedication to certain issues and to send a strong political signal that their voice will be taken into consideration for future policies development. We will also pay particular attention to programmes aimed at collaboration with the EU candidate countries.

↓
Dragana Sapanjoš, *Riot*, solo
exhibition, Mali salon, Rijeka, 2013
PHOTO BY: Poligon

In the years leading to the year of the title we will create partnerships with a number of other European cultural initiatives and programmes important for Rijeka, such as the *European Route of Industrial Heritage* or *European Route of Secession Cities*.

In collaboration with the University of Rijeka we will take advantage of the European university games that will take place in Rijeka in 2016 for the promotion of the ECOC as an EU Initiative, together with the designated Irish city. In collaboration with the Erasmus Student Network organization in Rijeka, participating students will be motivated to be the ambassadors of the initiative. The Initiative will also be promoted by the participants of the international volunteer camp taking place in Rijeka in 2020 and a European conference on the role of culture in the construction of a European intercultural city will be proposed, in collaboration with the Council of Europe's project *The Intercultural City*.

There is a number of programmes linked to the concepts of the *Port of Diversity* and the celebration of the European themes that will be developed in order to highlight the ECOC as an EU cultural initiative, linked to other European celebrations: —*European Day of Languages* (Bilingualism Matters), —*European Job Days* (special programme for the promotion of jobs in the area of creative and cultural industries), —*European Mobility Week*, —*European Day of Parks*, —*European Youth Information Day*, —*European Museum Night*, —*Europe Day*.



7. — Additional information

7.1. We believe the basic features that distinguish our application are the following:

❶ **The dedication of the City of Rijeka and the Primorje and Gorski Kotar County to European goals and values.** The European mind-set is deeply ingrained in the life and work of the citizens of this region. This dedication is manifested in the unconditional support to the candidacy provided not only by municipal and regional authorities, but also by all cultural institutions, as well as many organisations, artists and citizens themselves. Evidence of our dedication to this project is the fact that we started the preparations as early as in 2012 by working on the draft cultural strategy of Rijeka, which defined the project European Capital of Culture 2020 as a strategic priority from the very beginning. Due to the early beginning of preparations, we have had enough time to conduct an array of activities that demand a serious and professional approach.

❷ **The completeness of our approach, emanating from the fact that the project is part of the long-term development vision for the city and County.** All parts of the application, from the conceptual and programme-related level to the lowest operative level, were designed as an interconnected whole. In this context, we gave particular attention to those programme, organisational, infrastructural and other aspects that will continue promoting development even after 2020. The project was designed in order to achieve long-term positive effects both in the creative and cultural sector, and in other areas, such as: the protection and promotion of the natural environment, the spatial planning of the city, transport and tourist infrastructure, social welfare etc.

❸ **The authenticity of our application, which reflects the distinguishing features of our region with its concept and programme.** Although our application is founded on specific cultural, natural and social features of the City of Rijeka and the Primorje and Gorski Kotar County, we are certain that the implementation of the project would serve as a good example to many European cities and regions that are facing similar developmental issues. In addition to our readiness to face real problems, adding to the authenticity is also the fact that our application was not created by a closed circle of experts, but was formed as a result of knowledge, thoughts and energy of a large number of people from

different professions who live in Rijeka and other parts of the Primorje and Gorski Kotar County.

❹ **The participation of our citizens who expressed readiness to become actively involved in the preparation and implementation of the project.** The programme has been shaped in accordance with the principles of openness and inclusion due to the fact that all legal or natural persons were able to send their proposals for the programme, regardless of whether they worked in the field of culture or not, and regardless of whether they lived in Rijeka, the Primorje and Gorski Kotar County, Croatia, or abroad.

❺ **The feasibility of the project:** both with their scope and seriousness of approach and with their engagement of the cultural scene and the wider public, all preparatory activities and actions conducted so far confirm that the City of Rijeka is, without any doubt, capable of successfully implementing the European Capital of Culture 2020 project and is thus able to proudly present the City, County and all of Croatia to both Europe and the world.

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

THE CITIZENS' VOICE

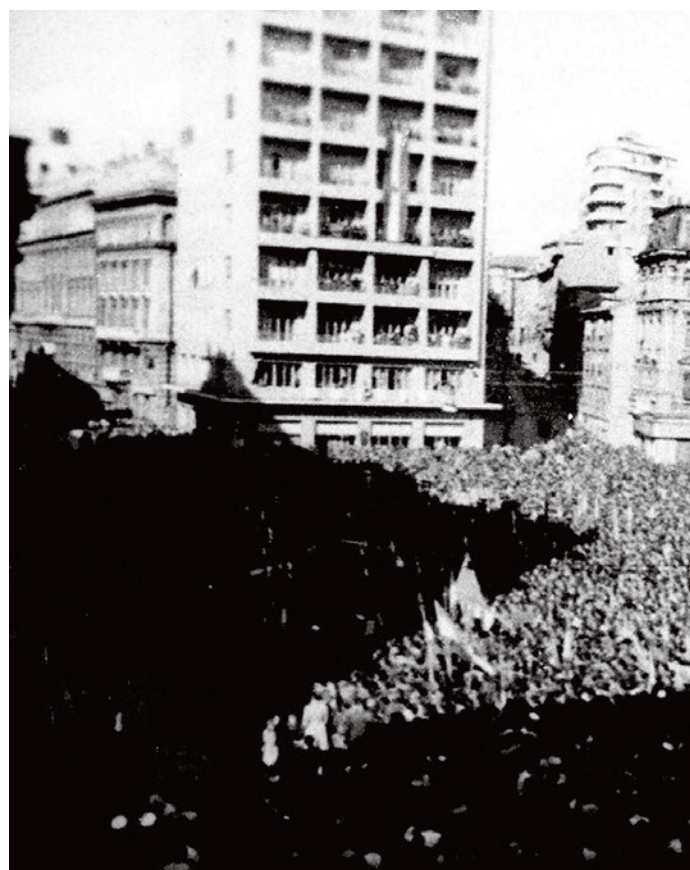
RIJEKA-A PORT OF DIVERSITY

Rijeka, allegedly the most important Croatian industrial port, is constantly being tagged with endless lists of pitiful labels meant to illustrate the city's supposedly undeniable cultural image. Yet, if we stop right there for a second and ask ourselves what is it that makes Rijeka so superior to other, less culturally aware Croatian cities, we often find ourselves reaching desperately for pretentious acronyms of cultural institutions in order to justify the status of Rijeka as a titular *port of diversity*.

Rijeka's cultural importance does not lie in its concrete or brand, but in its mentality. This mentality is evident in our relationship to the city, but also in the way we position ourselves as individuals within the city. It is an urban and progressive viewpoint, unmistakably European and somewhat arrogant in its unspoken superiority. The easiest way to understand Rijeka is by understanding its citizens. Seemingly distant and resigned sceptics, people of Rijeka have the innate ability of tolerance and the unbearable lightness of accepting one's individuality as something omnipresent. This mentality is far beyond that banal level of obvious pointing out one's uniqueness or inimitability. Rijeka is slightly tired and bitter and utterly cynical, but as the same time wide open to all kinds of creative enthusiasm. Its naivety and irony intertwine, creating something that could, objectively

speaking and utterly stripped of the merest hint of local pride, be called a city that deserves to hold the cultural capital title, hands down. For it is not the brochures working hard to create city's appeal by listing its cultural institutions that make the culture, but the spirit of its citizens. People of Rijeka do not need biased and absurd texts oozing with childish ecstasy to paint them a picture of Rijeka as a two-dimensional and mind-numbing *petit bourgeois* cultural utopia. We are well aware of its significance and hence unwilling to listen to idle talk on how revolutionary Rijeka's rock scene is or how universal its industrial and modernist architectural feats are. There is a glimmer of brilliant auto-irony in Rijeka's mentality, apathic misery and sheer rampant pretentiousness which makes it a city with an unmistakable identity. This mentality is equally praised and disputed, as are the attempts to build an illusion of an extremely varied cultural scene. Rijeka is relentless in trying and adamant in its refusal to see itself as a charmingly dishonest cultural centre. This ambivalence caused by both aspiration and reproach is what makes up its identity.

Rijeka's history—founded on nation-building territorial disputes, economic ups and downs, the rise and fall of industries—is unlike any other stereotype of a cultural oasis, a quaint city with harmonious architec-



ture, fringed by museums and dotted by marble music halls. What's the antonym of glamour again? Every single fragment of Rijeka's history is made up of foreigners keenly reshaping this city's mentality and culture—up to a point where they stopped being foreigners. The influences of ecstatic Austro-Hungarian emissaries, port and factory labourers, academics, tourists, and immigrants are not quite the stuff that a homogenous society is made of. Still, Rijeka's mentality bears witness to its progressiveness. It is this cumulative effect of various cultures, social classes and viewpoints that has created an eclectic society distinctive in its outlook. For every citizen is familiar with this wordless smugness that emanates from the awareness that we live in a city that is open to its core, tolerant to the bone, enticing to the hilt and liberal to the fullest. An individual in Rijeka is completely free to express their views and ideals, thus creating a society made up of strong individuals aware that the City knows who they are, guards them and protects them. Rijeka is a product of the identities and struggles of every single person who has ever crossed its streets and as such takes responsibility for its multi-ethnic citizenship. In doing so it carves a name for itself, ever so effortlessly, as a city of indisputably European and cosmopolitan traits. Yet, one virtue that too often goes un-

noticed is that Rijeka has the will and the ability to recycle itself, without fail. Taking its foundations, be it Roman forts or abandoned paper mills, and turning them upside down and inside out.

Seeing how much of Rijeka's fluidity runs deep in the city's essence and how much of its mentality is based on flow, fluctuation and flexibility, the phrase from the title—a *port of diversity*—suddenly gets a whole new context. It refers to Rijeka as a departure and arrival point, a haven offering freedom to an individual, a chance to go, leave, stay, and come back. Objectively speaking, can you imagine anything more European than that?

Hana Samaržija

3rd YEAR, GRAMMAR SCHOOL, RIJEKA



←
During the Trieste crisis 1953,
people organized protests
requesting annexation of Trieste
to Yugoslavia, Rijeka, 1953.
An unusual play of light and
shadows created for that period
of time an impeccable photo.
PHOTO BY: Petar Grabovac

← ←
Parade of
D'Annunzio's fascists, 1920
Photo from the archives
of the Museum of the
City of Rijeka

FOR A RIJEKA CAPITAL OF CULTURAL PLENITUDE—LET THE MAGIC OF INTELLECTUAL ABUNDANCE LIVE ONCE AGAIN

Eclipsed emotions. Rijeka is a very particular spot on the socio-geographic map of Europe, indeed a unique one. The great historian Michael Ledeen once pompously declared that “Rijeka is a microcosmos of the modern world”. It is the only place where the four biggest European linguistic and cultural families significantly intertwined. It is the one place where the millennial Latin culture, the industrious Germanic culture, the rebellious Slavonic culture and the colourful Finno-Ugric culture met. They met once in the history of mankind and it produced some of the most fascinating outcomes. In a very small town overlooking an improbable Nordic inlet of the Mediterranean sea.

Yes, there are other very respectable cultural melting pots in Europe. Europe has its Strasbourgs, its Bruxelles, its Bernes, and it has had its Pragues, its Danzigs, its Pressburgs and its Triests. But no city is and has ever been so sincerely coveted by so many so different Europeans. No place has ever been so deeply of each own of her many cultures and so ineludibly of none of them. All battling futilely for this “last point of European civilization”, as in the words of Marie-Henri Beyle Stendhal.

Albeit nowadays the avid visitor that reaches this inlet, this marine bay of alpine beauty, is made completely unaware of that spectacular fact. For the soul of Rijeka has been concealed from the eyes of the casual spectator. But to the curious observer she gladly performs a magic trick: in an *Augenblick* she can transform from *Rijeka* to *Fiume*, from *Fiume* to *Pflaum*, from *Pflaum* to *Rika*, and from *Rika* to *Reka*. So many are its faces... only the contemporary ones.

That is how Rijeka discloses the truth of her plenitude: she suddenly explodes it as one starts to timidly read about her truth. The reader unexpectedly becomes involved with the abundance of emotions and events and struggles that come in this small (-town) format. Because Rijeka is a city of the most intensely lived passions, it never fails to thrill her avid explorer. US adventurer Alexander Powell summarized it well while writing that “Rijeka is the most excitable and irritable city” that he knows.

But as it's often the case with the things of passion, they tend to call for disaster. That is the case with this most passionate spot of Europe. It became (not once!) victim of the passions that it contributed to generate. “Rijeka is the moon” said Georges Benjamin Clemenceau, and like sometimes happens with Earth's satellite, in the past decades Rijeka has been eclipsed by a body that could not propagate light itself and that therefore tried to stand in front of Rijeka's light, covering it. Unaware that Rijeka's glare, as the one that kisses our Earth from the moon, is merely a reflection! A reflection of the illuminating passion for life of its many inhabitants. And the emotions no body can shadow.

Second time as a European Capital of Culture. Little known is in Rijeka that the town has already been a cap-

ital. No, we are not here talking about being the capital of its little cosy and free statehood... But about being a capital of Culture. Of continental Culture, the culture with a capital C. The Culture an entire world and world intellectuals whisper about for long time, from New York to Paris, from Moscow to Tokyo.

Too few in Rijeka today know that for one year or a little bit more, this inlet of the Mediterranean sea has been the centre of European culture standing up there on the podium, perhaps only with *La Ville Lumière*. Yes, as the Rijeka's commune developed, many of the most disrupting intellectual minds of the first post-war period made of Rijeka their home. Although for only a very long and extremely full year. The finest and most futuristic arts and music flourished, only to vanish like that flower that blossoms once in an 80 years period, only to disappear in one night. But in that spark of life women took the lead and gays felt for the first time how it is to be loved, Vegetarianism and Animalism winked to the benefits of Yoga, while the West of the world was for the first time really embracing the East of the world. Back then Rijeka didn't need any office to assign her the title of capital, so undisputed were her talents. And she wouldn't even today, with those artists and thinkers from Russia to Slovenia that use this experience to build new art and new culture.

But a forgotten capital it is in her present home, because as the previous ones also these facts have been eclipsed by the shadow of the not-enlightened mind.

A chance for honesty and richness. As in the past year Rijeka entered the family of European peoples again, here comes a new opportunity to release her chained soul. To recognize all that she has been for the many lovers she has had.

The parliament of the European peoples, of all the European peoples, grants through its initiative for the modern version of a Cultural Capital, that Rijeka may be a shining spot on the continent map once again.

It is all up to this commission, it is all up to the city government. Will they use this beautiful opportunity to realize a cultural and cultured *Pax Fiumana*? Will they be wise and catch the chance to use the very European and very high cultural past and all historic and artistic experiences the city has lived? Will they decide

→
Nadija Mustapić & Toni Meštrović,
Moment of Silence, 2013
(workers in 3 May Shipyard)
COURTESY OF:
Nadija Mustapić & Toni Meštrović

to guide the city of richness, that celebrates with the highest passion all the cultures and everybody's heroes, or will they pick the holocaust city of culturecide that selectively erases chunks of its past to serve the lowest emotions of the present?

I believe they should only inquire their souls for what is humanly correct. They should remember though, what the great Osbert Sitwell said many years ago: "Rijeka might develop into an ideal land and offer an escape from the normal European misery and vulgarity". I would say that if there is honesty and love towards its past, towards its Austrian, Hungarian, Italian cultures, Rijeka might develop into an ideal land and offer an escape from the normal Rijeka's misery and vulgarity. And most surely, win the European Capital of Culture nomination.

Marin Turod



↑
Petra Mrša, from the photography
series *Rehearsing Family*, 2014
COURTESY OF: Petra Mrša





↑
Marcus Doyle,
Rijeka View, 2010
MMSU-6378

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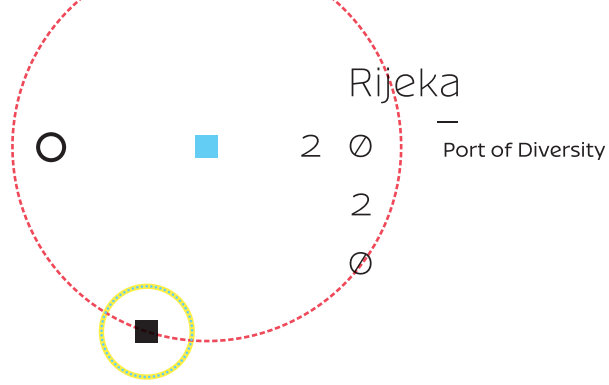
TRANSLATION

Dragana Čubrić, Tajana Paškvan-Čepić,
Jelena Kalčić, Irena Kregar Šegota, LINGUA-SOFT d.o.o.

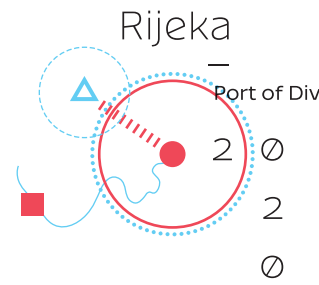
PRINTING

Zambelli d.o.o

RIJEKA 2015



f Diversity



WWW . RIJEKA EPK . EU

