city in the making

dubrovnik 2020 candidate for european capital of culture
The book before you is the result of genuinely collective imagining and thinking. It is the result of vigorous collaboration within a large group of individuals from Dubrovnik and many partners from other parts of Croatia.

No single mind came up with the ideas that make this book. No single hand wrote the text or created the visuals that are presented in this book.

Many hands and many voices have contributed to the process of writing and designing the book. While we have jointly agreed on a concept that sums up our core ideas, we still want to keep this process an opportunity to discuss a multitude of directions for the city’s cultural development in the next phase.

This was not at all an easy route to take when devising the City of Dubrovnik’s candidacy for European Capital of Culture in 2020. The process was full of obstacles and difficulties. During the preparation of the candidacy, the City of Dubrovnik was exposed to dynamic political controversies raised among the party in power and the opposition, which resulted in early elections in the final months of our work. Ordinarily, such political turmoil would have stopped the project.

However, the motivation of all individuals involved in the process persisted in spite of discouraging circumstances. The need for change expressed within the local community had set down deep roots in the drive and energy crucial for the completion of this project.

In this book one can find the idea of a longitudinal programme design that aims at re-orientating a static city marked primarily by its cultural heritage to a city that promotes communication and seeks for new ways to integrate cultural values and contemporary creativity into its everyday life.

The concept of City in the Making symbolizes the ideas we want to develop. When accepting the challenge of bidding for the title of European Capital of Culture, we embarked on a long journey that might take us in many different directions. On this journey, we will take shortcuts and detours, we will sometimes go around in circles and we are bound to have to overcome numerous obstacles. But we know that once we reach Dubrovnik 2020, it will be a city different from what it is today - one looking ambitiously to its future.

Co-creators of this book / Programme Incubator
Ana Opalić, From a series ‘Self-portraits Danče’, Autumn, 2002

Photograph — Ana Opalić was continuously photographing herself from 1994 to 2007. Emotive and contemplating, taken in an empty ambience, her photographs often carry a sort of anxiety and tension generated by the surrounding reality.

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The Dubrovnik-Neretva County has a unique geo-political position, located in the far south of Croatia, and divided into two sections by the European Union state border. The current population of the County is around 122,000.

The southern part of the Dubrovnik-Neretva County is the only region in the Republic of Croatia that is physically separated from the rest of the country. In order to travel from Dubrovnik, as the seat of the county, to the northwest cities of Metković or Ploče, one needs to cross territory belonging to Bosnia and Herzegovina. Lying off the mainland is Elafiti group of islands that belongs territorially to the City of Dubrovnik. However, Mljet, Korčula and Lastovo are larger and more populated islands with separate cities and municipalities. Such a geographical and geo-political position complicates the mobility of artists and cultural programmes in the county region, as well as public participation in cultural programmes. This relatively small and low-populated region is poorly connected due to spatial and transport conditions.

The City of Dubrovnik invited all the cities and municipalities in the Dubrovnik-Neretva County to participate in the candidacy of Dubrovnik as European Capital of Culture 2020. The Dubrovnik-Neretva County, along with most of its cities and municipalities, signed a Letter of Intent in which they made a commitment to jointly participate with all their available capacities in the preparation of planned and submitted projects, in the event that Dubrovnik takes the title of ‘European Capital of Culture 2020’. The signatories of the Letter of Intent committed to the promotion of the European Capital of Culture initiative throughout the entire period of its preparation and implementation. In particular, they would promote the whole Dubrovnik-Neretva County and Bosnia and Herzegovina to collaborate in the early phases of the bidding process.

In addition, landwards, the Dubrovnik-Neretva County is surrounded by European countries that are not EU member states. The Dubrovnik Republic – as a city-state, located at the crossroads of powerful states and empires, always acted as a node throughout history, and it successfully collaborated, traded, and communicated with both the East and the West. Today, the European Union seeks to affirm the role of culture in foreign affairs, and to promote intercultural communication and international cultural cooperation with neighbours. For Dubrovnik, the development of strong cultural relations with neighbouring countries is essential. For this reason, we have already invited partners from Montenegro and from Bosnia and Herzegovina to collaborate in the early phases of the candidacy.

Finding ways for regions to be more active in cross-border cooperation and to participate actively in the EU neighbourhood and foreign policy is one of the priorities of the Committee of the Regions. Through the ECoC, the whole Dubrovnik-Neretva County will have an opportunity to establish closer cooperation with other European regions, not only those from the EU, but also with regions in the neighbouring countries. The contacts already established by the Programme Incubator with partners in Montenegro and Bosnia and Herzegovina will be further explored and developed through the elaboration of the programme in the second phase of the bidding process.

The joint efforts of working on the candidacy of Dubrovnik for European Capital of Culture creates new forms of cooperation, which should help in better connecting the hitherto ‘unconnectable’ regions of the county economically, socially, scientifically and culturally. It will open up a permanent artistic dialogue in all corners of the county, which will result in better collaboration and new and sustainable cultural projects.

Several cross-border projects involving partners from Croatia, Bosnia and Herzegovina, Montenegro, Serbia and Kosovo can be mentioned:

- **Project HBO.CC.**: Valoration of the cultural heritage of medieval tombs of stone (self) in the Western Balkans, partnership between Dubrovnik-Neretva County, Municipality of Pijetra (Montenegro), Tourist board of Western Herzegovina and Municipality of Prijepolje (Serbia)
- **Dubrovnik and Kotor**: Cities and books (partnership between Croatian and Montenegrin financed from pre-accession funds)
- **Olympic Hopes**: cooperation between Dubrovnik and three Montenegrin cities (Kotor, Budva, Herceg Novi)
- **InTourAct**: Integrated Tourism Action Plans for SEE functional regions (City of Dubrovnik, Province of Rijeka, West-Pannon Regional Development Company, Lake Balaton Development Coordination Agency, Provincia Campobasso, Municipality Ivano, Municipality Kavala, etc., Business support centre Ltd. Kravje, Municipality Bihac, Municipality Gora, Sarajino Economic Region, Development Agency seat)

• **YOU ENTER IN EU 2**: Reversed through Erasmus+ promoting mobility of young entrepreneurs
• **WINE**: cross-border (Croatia and Montenegro) project for improving wine tourism infrastructure
• **HERITAGE**: DRIVER OF DEVELOPMENT – IPA transborder programme Croatia and Montenegro
• **Nature for future**: IPA transborder programme between Croatia and Montenegro building partnership between national parks in Croatia and Montenegro

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The Dubrovnik-Neretva County is rich in cultural-historical monuments, in the material and immaterial heritage. The region has a wealth of exceptionally valuable and diverse natural landscapes, which include a national park, several natural reserves, and a unique Ramsar wetland region in the Neretva River valley. There are numerous cultural events, festivals and summer schools organized throughout the region of the county. In recent years, new museums and exhibits have opened and important investments in the field of culture are being planned.
Dubrovnik is a historic city and a globally renowned tourist destination – more than 3 million visitors come to Dubrovnik annually. Known as the ‘Pearl of the Adriatic’, Dubrovnik is also inscribed on the prestigious UNESCO World Heritage List. Situated at the very edge of geopolitical and cultural intersection, Dubrovnik-Ragusa was known for creating standards that enabled and sustained its prosperous past. Under such a firm brand of historic legacy and attractive cultural heritage, contemporary Dubrovnik has become a city torn by the wide gap of its perception and reality.

Dubrovnik has evolved into a paradox marked by a nostalgic and regressive transfixion on the glorious past on one hand, and mass congestion of daily visitors that are attracted by the picture-perfect historical scenery on the other. The effect of the instant attraction, coupled with impressive historical narrative and high levels of short-term profits from rapid tourist development, has resulted in a permanent stasis of false consciousness in relation to the meaning of the city’s culture and popularity, as well as its position in the wider European and global context. This stasis is common to many historic cities obsessed with their own reflection in the mythical past, or its symbolic value in present day, yet completely oblivious to the idea of future.

Though it is perceived as grand, Dubrovnik is a small coastal town of 40,000 inhabitants. Inevitably, then, Dubrovnik in its own time is not nearly as significant as it is as a representation of national history and culture or as a tourist destination. Those deeply divided and fixed roles must be stirred by creating the possibilities for balancing the past glory and unstable present. Thus a focus on the future of Dubrovnik and its opportunities, but also its uncertainty and incompleteness, are the starting point of our candidacy. We will grasp the vision of Dubrovnik’s future by critically acknowledging its historic layers and legacy as well as by confronting the inevitable fact of its present reality.

Amongst the multiple historical layers that construct Dubrovnik, the possibility of an unfinished city remains unravelled. Dubrovnik’s inner reality is made of tensions and ruptures that illustrate the consequences of the constant pressures on its polished, commercially lucrative and seemingly unchanged surface. By stepping outside the traditional boundaries of the city, we attempt to re-create the inner and outer perceptions and meanings of culture. Transformation becomes an imperative, not in the sense of the re-creation of new set of boundaries or new forms of limitations, but as myriad possibilities for the sustainable development and survival of culture in the planning and making of a city.

The ECoC title will serve as a medium through which we share the process of cultural paradox. Through this process we want to distance ourselves from inadequately implanting, orchestrating and fabricating the cultural dimension of a city. We do not believe that a new cultural space or new cultural activities by themselves can be a simple solution to transformation, as has been repeatedly proven. Rather, through our approach to Dubrovnik 2020, we will boldly make an attempt to solve the puzzle collectively by focusing on issues that are not exclusively our own, but are part of the wider discourse on European values and European concerns.

Our candidacy directly tackles issues of dialogue, identity, engagement, collaboration, sustainable cultural development and artistic expression. We aim to weigh anchor and sail for the title of ECoC, not as yet another emblem and confirmation of the Dubrovnik legacy, but to create a new paradigm and understanding of cultural and artistic practices in the complex terrain of the European socio-cultural context. Entirely conscious of the demanding task ahead of us, we intend to fully engage the value that ECoC status can contribute to the transformation of a city. We are also aware that this value cannot be fulfilled on our own or for ourselves alone. Hence, Dubrovnik 2020 is co-created through collaboration, regardless of the geographical, political, ideological or cultural boundaries. We should not sail alone. We choose not to sail alone!
Our aim was to create a concept that will liberate Dubrovnik from within/itself, from its deeply separated positions and roles, and allow it to be transformed into an urban whole that is culturally creative, vibrant and active. The concept of City in the Making presents an ongoing, unfinished process that stimulates wide engagement in order to challenge our city’s history, accept its present state, and co-create its future. This approach opens the process of programme development, making it as heterogeneous, horizontal and participatory as possible. The concept itself was co-created by a wide pool of mainly local, but also national and European artists, cultural and creative workers, cultural policy analysts, scientists and researchers, institutional and NGO cultural sector representatives. The process of conceptualizing Dubrovnik2020 set the standard for organisational fluidity, thereby ensuring a range of voices that have some resonance in creating the images and ideas of a future city. Placing this process at the core of the Dubrovnik candidacy, we will develop the ECoC title as a dynamic gateway for cultural development the approaches of which will be applicable to many European cities, both renowned or atrophied and decaying. How can the arts and culture (re)define cities locked in the hazardous practice of trading cultural (inheritance) and (natural) resources? How can a city be provoked and motivated perpetually to invent itself, to be vigilant about the pressing issues of reality, visionary about the future prospects, yet respectful and cautious about its legacy? To address these questions and pressing issues of high relevance on both European and wider global levels, we turned to the local community and the cultural community, at both local and national levels. The responses suggested different routes for the thematic orientation of the candidacy process. These thematic cornerstones instinctively press on key concerns and vulnerabilities that are extremely specific for the local context, yet universal and transmissible. Dubrovnik 2020 develops on the thematic pillars of Reclaiming the Public Space, Releasing Creative Energy, Redefining Identity and Connecting Europe in Dubrovnik. In an attempt to create prospects for change, and in line with our established modus operandi, the concept of a City in the Making builds on the principle guidelines of Co-Creation, Artistic Experimentation and Cultural ExChange (Change through ExChange). The concept of City in the Making becomes sustainable through the perpetual inventing of future cultural legacies.
co-creating the city

This programme, as well as the entire bid book, is the product of an extensive and wide-ranging co-creation process. We did not take the road of selecting a program director. Instead we have formed a program incubator consisting of close to 50 individuals representing all spheres of the social, cultural, and creative scenes, both locally and nationally. The program incubator featured ‘programme cells’ encompassing: local cultural institutions, performing arts, creative industries, the independent cultural sector, educational & scientific sector, youth cultural scene, social & civil society sector, individual artists and amateurs, the private and business sector. Extending from the program incubator, further collaboration activities were established in the local community and in institutions such as kindergartens, schools, colleges, universities, the chamber of commerce, county administration, professional associations (more information can be found in the outreach section of this bid book).

How is the programme co-created?

Activities will include:
- a series of peer-learning workshops
- creative and educational programs for young people and children
- instigate artistic research projects (emphasis on contemporary art forms and new media technology)
- citizen empowerment through cultural participation
- cultural entrepreneurship programs
- artistic mentorship programs
- programs in cutting-edge urban design

Contrary to standard governance models, the decision making power was delegated to the collective of the program incubator, ensuring the authenticity and uniqueness of the proposed program structure. Although this method resulted in a longer process of incubating project ideas, it gave us an opportunity to examine the focal issues of the city and its future.

In the second phase of the candidacy process, we will foster cultural exchange by creating new social and cultural connections on different scales and in various realities: from the scale of the community of the Dubrovnik region, South-Eastern Europe, to the EU and beyond; in physical, social and virtual space. Throughout the next phase we shall continue to collaborate with internationally renowned Croatian artists and cultural workers, as well as with European organizations and networks.

Describe the structure of the cultural programme, including the range and diversity of the activities / main events that will mark the year. For each one, please supply the following information: date and place / project partners / financing.

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?

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

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

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Today this position is continuing with Dubrovnik as a link between EU and non-EU, diverse cultures and societies, varied histories and value of culture. As a European Capital of Culture and with its historical and contemporary experience, Dubrovnik is to continue this role of reenacting historical and establishing new routes of communication and knowledge exchange. The contemporary context of Dubrovnik’s existence consists of opposing realities, lack of communication and contrasting values within its community. This means that this state of uncertainty and permanent tensions can be utilized as an ideal setting for aspiring towards inclusiveness, heterogeneity, dialogue and continuous cultural exchange.

The programme of the City in the making proposes diverse projections of future Dubrovnik through the idea of an unfinished city. Through a wide range of interdisciplinary project ideas, using the following principles as its guidelines: co-creation, artistic experimentation, and cultural exchange (change through exchange) we will create a platform for resulting experiences.

The focus of the candidacy will ensure the participation from all stakeholders in an effort to institute sustainable long-standing partnerships on all levels. The imperative lies in overcoming the bipolarity of the city itself, in a constant tension between consumption of the preserved heritage on one end, and sustainable management of cultural resources and development of artistic expressions on the other end. Implementing co-creation can offer a solution to this issue. Co-creation takes form as an invitation and community empowerment. In a specific sense it reinvigorates the living culture, it emphasizes contemporaneity not solely in fostering, maintaining and living (in), growing, creating, and re-creating.

A city is co-created as an idea, a collective dream involving individual visions of local community members, city-dwellers and travelers, government institutions and civil society groups; its function being converting ideal into means for achieving cultural goals.

In co-creation, the city appears as a living tissue, not as a static image. Such city is experienced as a play, emphasizing the importance of engagement of all players, while retaining the importance of the play itself; in emphasizing it as an on-going activity with the value in the activity itself (not necessarily one static goal); a play in which the players freely and openly define and redefine its rules and structure and finally a play which only makes sense if collectively played.

Dubrovnik’s historical, geopolitical and geographical reality throughout history existed in-between challenging systems (Venice and Ottoman Empire, East and West, Christianity and Islam, Catholicism and Orthodoxy, Balkans and the rest of Europe). This in-between existence always placed Dubrovnik in an intermediate and isolated position defined uncertainty, with the main tool of its survival being communication.

Using the vision of a City as artistic playground, we want to make a shift away from the fixed position of Dubrovnik as a historic city, turning it from the scenic destination to the experimentation site. Based on the fact that the process behind the city making is the core of our concept, we decided not to focus our programme around specific curatorial logic, rather, we offer the ground for explorative and emerging artistic practices as well as socio-cultural activities. Accordingly, artistic capacity building and audience education, development and community engagement becomes imperative.

It is important to note that the artistic projects are sensitive to local context and as such are likely to be sustainable and attractive to wider international community. With this in mind, we propose an attempt to address and resolve the issue of cultural sustainability in the broad sense, i.e. the impact on historic, cultural, social and natural environment. This is an issue Dubrovnik shares with other historic sites in the ‘old continent’. To voice the issues to be addressed under one concept of sustainability allows for an in-depth dealing with all spheres of life (from urban and cultural planning, cultural integrity and diversity, production, consumption and participation patterns, social and cultural needs, questions of identity, reawakening the cultural awareness and interests of the citizens of the region, reviving and activating abandoned spaces and practices). The next phase will be marked by intensive cultural exchange and collaboration through establishing partnerships for full implementation of the City in the Making concept.

Dubrovnik is a laboratory of new hybrid cultures (immigrants & minority groups), a city for an in-depth dealings with all spheres of life (from urban and cultural planning, cultural integrity and diversity, production, consumption and participation patterns, social and cultural needs, questions of identity, reawakening the cultural awareness and interests of the citizens of the region, reviving and activating abandoned spaces and practices). Our visions of the city in the Making in 2020 are:

- Dubrovnik has a year-round cultural offering
- Dubrovnik is a mutual city of all its citizens, visitors and seasonal labor force (immigrants & minority groups), a city where all stakeholders have an opportunity to take part in creation of their cultural offerings
- Dubrovnik is a platform for artistic fermentation and social innovation
- Dubrovnik is actively engaged in transfer of artistic skills and knowledge to new generations
- Dubrovnik is a city where all development stages are firmly based on the principle of sustainability
- Dubrovnik is a city that took control of its isolated geopolitical location and transformed it into a medium of dialogue, solidarity, cooperation and communication between East and West, North and South
- Dubrovnik is a platform where arts, crafts, and science merge into sustainable local development, transferrable into wider European framework
- Dubrovnik is a city that transposes historic legacy into future heritage
- Dubrovnik is a laboratory of new hybrid governance models of culture

Design of our cultural program structure is presented in City in the Making. While conventional maps usually feature a static formation of the city with designated guidelines, our map is dynamic and made of diverse artistic and socio-cultural projects ideas.

As a firmly conceptualized ground, City in the Making is open for continued interventions, overlapping, new formations, up-scaling/down-scaling, different shapes and sizes of what, a city, European Capital of Culture, can be.

The City in the Making processes the current divisions of a city that has been reduced to the status of a tourist destination. When trying to resolve the bipolarity of the City, one must seek for answers in the ‘space in between’. This unharvested ground is exactly where we saw the opportunity for filling the void between a current status quo and the visions of the future. We show this through the map of the City in the Making. The Map serves as a guideline for the co-creation process, and illustrates the core of our candidacy. It becomes a blueprint that can be transferred to other cities facing similar issues. Dubrovnik thus becomes a paradigm of a City that transforms problems into opportunities.

Dubrovnik is a city that transforms problems into opportunities.
Description & objectives: This project invites international artists working together with anthropologist, sociologist and cultural entrepreneurs to reside in hidden (otherwise unnoticed, ‘under the tourist radar’) neighbourhods/locations where they take time to engage into the existing social context. Within the local community invited artists explore and research this ‘hidden’ location not as a setting, but as a starting point for their artistic work. This engagement results in creation of artwork that remains in the neighbourhood/location to become a part of a new social context.

It enables constant dialogue between community (both permanent and temporary) and international artist scene. The first cycle of the project is intended to run in the period from 2016–2020 when the first of interactive maps of hidden locations is created. This map of 100 site specific locations then takes both temporary (visitors/tourists) and permanent citizens of Dubrovnik on an engaging and exiting tour, and at the same time leaves Dubrovnik with living artistic legacy.

Taking the form of a residency programme and transforming it into an interactive and socially sensitive programme activities envisioned are:

• Alternative tours to unknown parts of Dubrovnik, featuring stories of Dubrovnik citizens. This would encompass individual one-to-one, personally guided visits, audio-guides prepared by citizens, local and international artists, chefs, immigrant workers, etc.
• Opening for the first time places across the region never available to a general public (private gardens, homes, inaccessible public spaces, storage of museums).
• New maps of Dubrovnik, including ‘the smells of Dubrovnik’, ‘the sounds of Dubrovnik’, ‘Dubrovnik just for children’, etc.

Outcomes: fostering social interaction, dispersive art collection, site specific map of contemporary cultural heritage, boosting international visibility
Description & objectives: This project focuses on Dubrovnik as a mediator in creating new social and cultural connections through exchange of know-how in cultural development. This consists of: cultural activism, use of new technologies, cultural rights, new governance models, cultural democracy and intercultural communication. The transfer of knowledge takes a therapeutic form in identifying the best remedies/solutions for problems common to cultural field. This implies cross-border communication and participation that thematically tackles problems (conflicts, position of youth in society, development of independent cultural and creative scene) and their potential solutions. Activities underway include:

- **Awakening Youth Festival** – a platform for young artists to make their first public performances and recordings and at the same time exchange experiences with their young colleagues abroad. The Festival builds on partnership and cooperation with similar initiatives in Europe and is co-produced by a number of associations of young musicians. Individual performances that take place in rural settings feature experimental music, video art and photography, and are accompanied by a series of workshops on copyrights, royalties, creative industries self management, youth empowerment and engagement.

- **KotorArt** – participation of several cultural institutions of City of Dubrovnik in official programme of KotorArt Festival in Montenegro (July 2015). This will be the first attempt to create continual creative exchange between these two towns and countries in the post war period.

- **ON/OFF** – the project focuses on the issue that Dubrovnik, as one of the most prominent tourist destinations in the Mediterranean, and which relies on recruited guest-workers (temporary labour migrants) to fuel its summer season tourist boom. Project partners include civil-society organizations, trade-unions, social research institutions (Migration Policy Institute, Institute for development and international relations), Art-workshop Lazareti, documentary filmmakers. Research takes place from mid 2015 through 2019 and results will be published in a form of a documentary and a publication in 2020 presentation events. The massive influx of both (foreign) tourists and guest-workers, seasonally or temporarily, underlines the need for a comprehensive social and spatial analysis of this phenomenon in greater Dubrovnik through:
  - Investigation of specific forms of tourism and its ‘side-effects’ within the wider context of temporary and permanent population movements.
  - Exploring migration to Dubrovnik through aspects of labour migration, return migration, retirement migration and the special feature of second homes (semi-migration).
  - Hands-on research into the substrata of urban and social form of this changing Mediterranean city, in order to analyse the impact of migration on community development.
  - Proposal of new spatial, infrastructural organizations of co-dependence and co-existence between indigenous residents, tourists and guest-workers.

**outcomes:** enabling conflict reconciliation, transfer of knowledge, artistic co-creation, in depth social and economic research, improvement of communication

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Description & objectives: The project rethinks the historical notion of Dubrovnik Republic diplomatic consulates and their use as outer trade posts. These communicating channels are what once made Dubrovnik powerful. Project includes identifying partners (individual artists, organizations as well as cities) who will join the network of Dubrovnik "artistic consulates" and collaborate on the projects of the Dubrovnik 2020 programme. The project will start with expatriate Dubrovnik artists who will collaborate with their local colleagues in European cities. This collaboration specifically addresses the relationship between the two places, resulting in artistic expression. In attempt to recreate similar setting in the 21st century, we position Dubrovnik to become the metropolis of the highly charged void. Following the old routes, we aim to create new networks by overcoming traditional boundaries through exchange and co-creation.

Up till 2020 Consularts be established across Europe. In 2020, Dubrovnik Elsewhere will be presented in Dubrovnik as well as in all locations examined through the project. The project methodology is transferred to other continents from 2020–2025. Consularts will additionally be developed through announcing European Public call for City in the Making artistic programme in all Dubrovnik's sister cities. Cooperation agreements with sister cities are already underway.

**outcomes:** creating collaborative networks, boosting international visibility, artistic co-production, extending the outreach of Dubrovnik 2020 artistic programme co-creation and presentation.
Description & objectives: This project highlights the importance of the public space within the City Walls through the number of curated pop-up events. The key value of public space defining the old city Dubrovnik (intra muros) was its significance in offering the extension of personal space—a shared living room. This contributed to the theatrics of the city itself, making it a breathing and everchanging organism. Nowadays, the changes in the social and economic environment resulted in radical reduction of open access to these spaces. As all of these changes influence the overall changes in the mental projection of the city, it is necessary to find a way to reimagine the city in the set of new circumstances. The events include:

• Melting Spot—reimagining key open spaces within the city walls through open air lectures, community kitchens, social choreography, performance art, and visual design (green market, public squares, City Walls fortifications)
• Sail in Cinema—movie nights in small ports on the surrounding islands. Sea becomes an open space populated by audience of small communal boats thus exporting the values of public space to a wider rural area.
• Fatamorgana—public advertising spaces and city-lights billboards are used as outdoor gallery spaces for renowned European Art Universities and galleries.

Outcomes: accessibility and multi-purposing of public space for artistic use, raising awareness among local community on contemporary art forms, access to new media art content, integration of surrounding and wider European communities.

Description & objectives: This project explores the links and conventional canons of how, where and by whom the cultural content is created. InterACT addresses physical, social and mental borders of the city by using participatory art forms, artistic interventions and high art production (that engages wider public). By provoking experimental shifts in these relationships, InterACT! seeks to expand the reach of content creation, territorially, socially and artistically. This project idea features activities that address the educational aspect. The focus is on audience inclusion, participation and co-creation during all the phases of the artistic processes. Series of pilot projects throughout 2015 and 2016 include:

• Staging theatre performances in run-down/suburban locations in cooperation with Dubrovnik Summer Festival
• Induction of subculture in mainstream (elitistic) heritage locations in cooperation with renowned Croatian street artists
• Music production in closed atomic shelters in suburban areas in cooperation with Dubrovnik Symphony Orchestra and local environmental NGOs
• Opening rehearsal processes for the wider public
• Little School of Architecture—The main objective of this ongoing project is to educate the pre-school and primary school children on the importance of sustainable urban planning. The project aims to empower younger generations to become active participants in the city development planning processes. The study about interdisciplinary processes of urban and architectural design exercises imagination, creative and critical thinking. The project methodology includes immediate work with children performed by architects and teachers. In the workshops children use drawing, model making and other methods to creatively express themselves in the learning process.

outcomes: engagement of different social groups, activation and revitalization of public space, artistic co-creation, new cultural content, audience development and outreach, citizen empowerment.

eduCART is a creative and educational programme that engages students and young professionals from the field of music, fine arts, theatre and performing arts. Under the mentorship of esteemed Croatian and international artists (and with the active support of the University of Zagreb) these young authors will work together to produce theatre performances that focus participatory and socially engaged theatre.

First two years of project implementation will serve as a platform for continuous capacity building of cultural sector. Additionally, this pilot project introduces new standards for inclusive culture practices, that will then be further expanded in Europe.
Description & objectives: This project seeks to create a platform for co-creation, between artists, designers, scientists, traditional crafts, and students. It fosters a multi-disciplinary approach which will develop ethical and innovative local practices and create a culture of social entrepreneurship and sustainability. The project addresses and engages unemployed, special needs populations, and youth. The activities consist of:

- Convergence of artistic production – The Made in Dubrovnik products will be synonymous with socially conscious, innovative, and ecological sustainable practice which will be the combined input of various sectors. These limited edition products and souvenirs will be the result of creative thought, innovative practices, social awareness and dialogue. Additionally, they create a platform for dialogue and foster new industries in the region where currently almost everything is related to tourism.

- Collaboration through educational dialogue – studio programmes that provide a professional art studio setting and facilitation for drawing, painting, ceramics, mosaics, wood, textiles, printmaking, photography, and art therapy. Most studio programmes will be open to all members of the community with special programming tailored to various groups from special needs to youth.

- Fusion between production and traditions – collaborations will be created between young designers and traditional crafts women, scientists, and traditional materials producers in order to create products that use traditional knowledge whilst evolving it with innovative new materials and practices.

- Social entrepreneurship development – start up tech service platform through cooperation with local universities and students to create business plans, marketing, visual branding and budgets for the merchandise. This further develops into a service center that provides services for small entrepreneurs in the community and region.

- Delivery – through unconventional art fair Artomat evolving into a pop up format throughout the region.

outcomes: enabling the transfer of skill and knowledge, citizen empowerment and participation, promoting social inclusion, SME development.

Description & objectives: This project is designed to raise awareness on the importance of environmental protection, and inspire utilization of waste materials through the arts, science, and food. The project consists of educational activities on the topics of permaculture, land art, up-cycled sculptures, and furniture.

- eARTth Upcycling/Recycling – creative experiences festival and workshops to inspire sustainable and planet friendly practices. Workshops will focus on new art forms using natural and waste materials. The project will be co-created with European partners and positioned on Pelješac peninsula Neretva region.

- Organika – project co-created with small food producers from the region, chefs and community in order to create a culture of organic sustainable produce. Innovative practitioners from around the world will be invited to take part in the co-creation process including: education on local flora and fauna, site-specific organic cosmetics production, and seed exchange.

- Silk Cocoon – alternative understanding of the landscape – project that activates both artists and the space in Konavle region through land-art project, documentary workshops, music, sound, and words workshops, creation of temporary zones for exchange of goods, and ideas (seeds, artworks, stories...)

outcomes: environmental awareness and protection, transfer of knowledge, intersectoral co-creation.

verdura [ve1.du.ru]
Borko Vukosav, Untitled
From a series of photographs City, 2015

"Photographs are taken in Dubrovnik. City where I was born, that I left... A city that I've lost a memory of."
As a consequence of the lengthy transition and EU accession processes, as well as the deep economic and social crisis, Croatian citizens are yet to embrace their newly assigned EU identity. One of the key challenges in preparing the programme will be finding ways to use the platform of the ECoC in order to promote the idea of European citizenship, as well as to serve as a point of contact between all Croatian cities and citizens with their European partners, interlocutors and audiences. The City of Dubrovnik is fully committed to meeting this challenge, and has begun to work on such issues. Additionally, if Dubrovnik takes this prestigious title, as a tourist destination exposed to millions of visitors from all over the world, the potential of the ECoC will be multiplied. Dubrovnik will have to find a way not only to present itself and Croatia to European citizens in the context of ECoC but also to present European culture to the hundreds of thousands of visitors from other continents visiting Dubrovnik every year. This is exactly why each of our programmes has to be co-created and co-curated with European partners, thus ensuring strong European mark.

Programme and projects of Dubrovnik 2020 will address issues of present-day Europe. Contemporary Europe has been built on rapid development with devastating effects on the environment and natural resources (Verdura); Europe and Europeans — citizenship, (ex)change and value of culture

This is the very first time in the history of the ECoC that a Croatian city will carry the prestigious European Capital of Culture title. It is an honour but also a great responsibility for the most recent, 28th, member state joining the European Union in July 2013.
It's different projects, Dubrovnik 2020 will focus mainly on the notion of sustainable cultural co-creation as a prerequisite for European cultural citizenship. In the period leading to the year of the title, we plan to involve various partners in collaborative reflection on the idea of cultural citizenship as a project by Europe, and the role of citizens in city making. Partners will include not only cultural networks in Europe but also bodies working on aspects of citizenship education, citizenship and social dialogue, as well as various European platforms that focus on the importance of culture as a key component of European citizenship.

As the true idea of citizenship can be initiated in the virtual space, but can never be fulfilled without the existence of physical public space, we need to seriously reconsider the relationship between physical and public space. By doing so, and with no intention to undermine the importance of virtual space in connecting human beings, developing social movements and promoting interaction that can be creative and participatory, we intend to affirm the role and importance of physical public space as a space of symbolism in the digital era. The citizen is then viewed not as a consumer, but as an active collaborator in the making of his or her habitat. Hence, our projects aim at questioning the relationship between citizenship and strengthening empowerment in the city making process (Hilden City, ON/OFF, InterACT, Evolving Heritage, Made in Dubrovnik).

Furthermore, our on-going dialogue on the rich legacy and the role Dubrovnik has played through centuries we want to explore the potential of re-creating dialogue in contemporary Europe (Mediator of Dialogue).

Idea of cultural diversity, intercultural dialogue and exchange was woven in the very margin of the econom.

Today’s geopolitical reality has placed Dubrovnik at the very margin of the economic and political map of the European Union. Boundaries that are being drawn around us are political but can never become social and/or cultural. As various European platforms that focus on the importance of culture as a key component of European citizenship.

The Dubrovnik 2020 project is an opportunity to reaffirm the inherited diversity and to reflect on the ways we deal with this issue in today’s world.

The City in the Making programme challenges this position in the context of the On-going discussions on the value of culture in the broad sense. It does so by seeking to achieve sustainability through balance — looking in the space between the intrinsic and instrumental uses and meanings of culture. We do not see this as an either — or debate, but as a dialogue on the co-creation of a cultural value that is not defined by dichotomy, but by convergence and interdependence.

The City of Dubrovnik has established partnership agreements with the city including Raven
crafts Council, London

Dubrovnik 2020 projects, challenges future perspectives and developments in the context of the debate on the value of culture. The dilemma between the intrinsic value of culture on one hand (the right to participate in cultural life, link between participation and quality of life, freedom of expression e) and the instrumental role of culture as a vehicle for economic development (role of creative industries, cultural tourism etc.) on the other, has been omnipresent in the discourse on the value of culture in the past decades. For Dubrovnik this is an issue of the utmost importance, as culture has been almost entirely reduced to an exploitable role of culture dedicated solely to the production of economic benefits.

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start planning joint activities, aiming to have them involved in the proposed programme and activities.

In April 2011 the City of Dubrovnik founded the Croatian Association of Historic Cities, which has 20 member cities inspired by the organization Heritage Europe. The City of Dubrovnik is a member of several international networks and organizations dealing with culture or which occasionally organize and/or participate in cultural projects:

• European Walled Towns – EWT
• Europa Nostra
• MedCities
• OWHC – Organization of World Heritage Cities
• Forum of Adriatic-Ionian cities

The City of Dubrovnik has hosted numerous international professional symposiums, conferences and meetings focussing on different aspects of the city development. In September 2015 Dubrovnik will host the 14th edition of The Best in Heritage – the world’s annual survey of awarded museums, heritage and conservation projects. Partnerships established with the organizations and participating cities will be further developed in the context of the Dubrovnik 2020 project. In the past two years alone, interesting events have included:

• Conference on disaster risk reduction in collaboration with UNISDR (United Nations International Strategy for Disaster Reduction) on ‘My City is Getting Ready’; September 2013
• Annual meeting and conference of the LUCI (Lighting Urban Community International), November 2014
• Conference ‘From the EU policy to local level and urban planning’ as part of the EU project ‘EUPLETT’ (Europe for Citizens Programme – The Networks of Twinned Towns), May 2014
• The 3rd Annual International Workshop on ‘Sustainable Management and Transport Solutions’ organized by the City of Dubrovnik and the Croatian Association of Historic Towns, and co-financed by an EU-funded IPA Adriatic CBC project called EX.PO AUS ‘Extension of Potentiality of Unesco Adriatic Sites’, September 2014

Additionally, University of Dubrovnik has become a member of the University Network of the European Capitals of Culture in 2015. In the next phase of preparing the bid, the focus will be put on building partnerships for specific projects that will be further developed through the Programme Incubator and our many project partners. The City of Dubrovnik has established a list of priorities including:

• promotion of various forms of cooperation in different art disciplines (literature, music, performing arts, film, audio-visual, etc.),
• support for mobility (individuals and organizations)
- enhancing international cultural cooperation, promotion of co-productions and active involvement in transnational projects and partnerships in particular EU projects.
- cooperation in the field of heritage (including protection and restoration of cultural heritage, exchange of experts, use of new technologies etc.).
- support to cooperation among libraries as well as writers and translators
- support to the establishment of contacts among Croatian and international scholars and artists in order to promote Dubrovnik dialogues on various topics.

The goals in attracting the interest of a wide European public for Dubrovnik 2020 are:

1. To gain optimal visibility and, when appropriate, widespread European participation in our cultural programme (both ‘real’ and ‘virtual’).
2. To raise awareness of the important issues of Dubrovnik 2020, and in particular the concept of the City in the Making and the processes of co-creation that intend to upgrade the traditional assumptions of culture in historic cities, by mixing the traditional with experimentation.

Our key methodology is based on a combination of developing a broad European digital database of contacts, including using the extensive networks through which our programme will develop, and the creation of a substantial number of Dubrovnik 2020 Ambassadors. This method will be developed in the next phase of the competition.

Our strategy to attract the interest of a broad European and international public relies on three pillars:

1. Cultural sector
   - There will be a significant network of cultural organisations and individuals in Europe and the rest of the world that will be engaged in the Dubrovnik 2020.
   - Here are a few examples:
     - Hidden City: will involve international artists in ‘hidden’ locations in the local community to create to ensure international visibility of the programme.
     - Consularts: a project to connect local and ex-pat Dubrovnik artists with their colleagues in local environments all around Europe, also antitaping the European public call for artistic programmes to take place in all Dubrovnik’s sister cities, will begin to identify a wide international target public who might be drawn into Dubrovnik 2020
     - InterACT: will attract European and international artists as mentors for young authors to work together to produce performances based on the principles of participatory and socially engaged theatre. This wide public will be engaged in Dubrovnik 2020.

2. Evolving Heritage
   - will develop a large number of research projects and workshops on heritage of both a European and a wider international scope. This is a critical European issue of interest to many European cities, and we will be involving a very large number of European civil society organisations.

3. Living room City
   - will transform Dubrovnik public space into an outdoor gallery space for European art schools and galleries. Also, Mediator of Dialogue will enable successful collaboration among local and European partners, who will share their contacts to enable us to create widespread public interest in this project.

2. Tourism
   - The three million people from all over the world passing through the city every year will be engaged in the City in the Making in two ways: instantly during their visit, as we will try to make them our partners in that quest, so the creation of the new paradigm will be a result of collaboration, which will gain in importance subsequently as they share their experiences with all the people they know. We will also be developing a specific cultural tourism strategy aimed at attracting visitors in the ‘low season’ period for the tourist industry in Dubrovnik and its county (November through March), and will be working closely with our tourism bodies and also European tour operators to achieve this end. We will be targeting both existing and new markets for cultural tourists through packaging different cultural experiences. The calendar of projects and events for Dubrovnik 2020 will be designed with this objective in mind.

   - We will be exploiting fully the power of digital communications and social media, and we will be working with communications specialists throughout the development period leading to Dubrovnik 2020. Most of the resources of the Dubrovnik Tourist Board will be channelled towards support for a wide international recognition of Dubrovnik as European Capital of Culture in 2020.

3. PR and advertising
   - Attracting the interests of the broad European and international public is one of the goals of the Dubrovnik 2020 communication and marketing strategy. We will be using both conventional and innovative tools comprising:
     - internet advertising and web marketing involving a team of search engine optimisation experts
     - advertising in the broadcast media (reallocation budgets made available for such purposes from the tourist authorities)
     - info points placed in all Croatian Embassies and tourist offices

Preliminary partnerships have been made and a detailed strategy for attracting the interest of a broad European and international public will be developed in the next phase.

The City of Dubrovnik has so far established contacts with several cities that have already held the title of the European Capital of Culture or will be holding the title in the next few years: Riga (Latvia), San Sebastian (Spain), Aarhus (Denmark), Leeuwarden (Netherlands), Plovdiv (Bulgaria), Matera (Italy) and Valetta (Malta). In addition to cities holding the ECoC title, initial contacts were made by the Irish cities that have announced their candidacy for 2020. We made initial contacts and expressed interest for collaboration with Dublin, Galway, Kilkenny and Limerick. With San Sebastian, Leeuwarden, Matera and the Irish cities we have discussed some initial ideas for future cooperation. During last year’s visit to Riga, we discussed several possible projects and also exchanged experiences and learned a lot about establishing cooperation which we all plan to intensify in the next phase of the bidding process.

In order to start building partnerships in Croatia, Dubrovnik invited all Croatian candidate cities for a working meeting in the first week of March. The purpose of the meeting was to discuss various aspects of candidacy including programmes, capacity, delivery issues as well as financial aspects. We started the dialogue among the candidate cities with the aim of exchanging views on the general directions of cultural development in Croatia through the ECOC project. This was just the first meeting and Dubrovnik intends to continue to lead in exchanges and cooperation among all the cities in the next phase of the bidding process.

The participating cities agreed to collaborate regardless of the final decision concerning the city that will hold the title in 2020. The cities will cooperate with the aim of strengthening cultural and other relations and promoting mobility of artists and cultural programmes among themselves.
The City of Dubrovnik has a large number of cultural organisations: ten public cultural institutions established by the City of Dubrovnik (Dubrovnik Museums, Lindo Folklore Ensemble, Dubrovnik Symphony Orchestra, Marin Držić Theatre, Dubrovnik Libraries, Dubrovnik Modern Art Gallery, Dubrovnik Cinemas, Home of Sarajevo, Dubrovnik Natural History Museum, Dubrovnik Summer Festival). Additionally, the public cultural sector consists of institutions founded by the state or the county, such as the Croatian Conservation Institute – Dubrovnik Department of Restoration, Institute for the Restoration of Dubrovnik, Dubrovnik-Neretva County Centre for Urban Planning, Conserved vation Department of the Croatian Ministry of Culture, and the Croatian Academy of Sciences and Arts Institute for Historical Sciences. Around a hundred cultural civil associations are regularly funded from the City budget. There are active regional and local branches of the national professional associations, such as the Croatian Society of Architects and the Croatian Association of Artists Dubrovnik, such as the Croatian Heritage Foundation, Croatian Cultural Association, Dubrovnik Society of Architects and the national professional associations, such as the Dubrovnik Society of Architects and the Croatian Association of Artists Dubrovnik, and branches of national institutions and networks, such as the Croatian Heritage Foundation, Croatian Cultural Society, Croatian Cultural Association Napredak and Matrix Croatica. In the context of maintaining continual international cooperation and affairs, in Dubrovnik important associations include Alliance Française Dubrovnik, founded as an association of Croatian-French friendship, the Dubrovnik Croatian-Austrian Society, the Lipa Slovenian Cultural Society, the Society of Friends of Armenia, the Croatian-Russian Society ‘Art without Borders’, the Dubrovnik-Neretva County Society of Mistralian-French Friendship, and the Bosnian Cultural Society Preporod. The programme of Dubrovnik 2020 is already at this early stage addressing the question of migration and migrant workers as well as a question of engaging through co-creation diverse groups of citizens and visitors as active contributors to the City in the Making process.

Dubrovnik is home to the Society of friends of Dubrovnik Antiquities (1968), a civil society organisation established in 1952, which manages the city walls and which invests all the revenues into the renewal of cultural heritage in the city itself and in the wider region of the county. This is a unique example in Croatian practice, where a civil society organisation manages such a valuable resource, and ensuring that all the revenue gathered will be used for the renewal and development of cultural heritage. Occasionally, other international trust funds join in the restoration of cultural heritage projects.

The educational sector must be included among the important stakeholders of cultural life, particularly the Luka Storčević School of Arts, the University of Dubrovnik, the Rochester Institute of Technology and the Dubrovnik International University. The Inter-University Centre (IUC) and the International Center of Croatian Universities are organisations located in Dubrovnik that organise year round post-graduate courses and conferences from various scientific fields. Religious organisations are important stakeholders in the cultural scene of the city of Dubrovnik and they participate actively in the cultural life and in the promotion of inter-religious tolerance and intercultural dialogue. The Catholic Church possesses significant cultural resources, which include churches, monasteries, libraries, archives and museum collections and treasuries. Alongside the Catholic Church, there is a Jewish synagogue and a museum in the ‘historical core’ of Dubrovnik. The Dubrovnik synagogue is the second oldest synagogue in Europe, as well as the oldest preserved Synagogue in Europe, and which consists of the mašić – prayer space, a library and a youth club.

Alongside the various forms of elite and institutional culture, a non-institutional scene and youth culture developed actively. The Art Workshop Lazareti is one of the most famous organisations in this field. Since the 1980s of the last century up until today, it opens spaces and works intensively on the presentation and development of contemporary artistic practices. The Art Workshop Lazareti operates inside the Lazaret, which functions as a local cultural al- artistic centre with a year round programme that includes contemporary arts exhibitions, performing arts, artistic residencies, performing arts, talks, open discussions and numerous workshops.

Probably the most renowned event that is held in Dubrovnik is the Dubrovnik Summer Festival – a festival which has been a member of the European Association of Festivals since the 1960s of the last century. Due to the exceptional production and organisational capacities of the Dubrovnik Summer Festival, as well as the need for the Festival to take on an even more active role in the production of cultural and artistic programmes outside the summer months, the City of Dubrovnik decided to entrust the Dubrovnik Summer Festival with the coordination and organisation of the Dubrovnik candidacy in this phase of preparing Dubrovnik for its candidacy as a European Capital of Culture. Dubrovnik has a large number of active cultural organisations and institutions in relation to the number of inhabitants, for which it cannot be compared to any other city in Croatia. Even under conditions of the economic crisis, local culture budget has not been decreasing, and in spite of the economic circumstances, the City of Dubrovnik has continued to be the lead city in Croatia in terms of budget resources reserved for investment in the cultural sector. The City of Dubrovnik employs close to 300 permanent staff in the public cultural sector, while the majority of civil society activities and projects is run on a volunteer basis or through temporary employment.

Learning from the experience of other cities that previously carried the title of European Capital of Culture, Dubrovnik decided from the very beginning that the objective of our candidacy was not to form new festivals, manifestations or the establishment of new organisations that would be difficult to upkeep later on. While the city will establish a new organization that will be responsible for the management and coordination of the programme, we find it important that majority of pomes are realised through the infrastructure of existing cultural sector. In the year of preparations, we will first strengthen the human potential, invest in education, encourage inclusion in international programmes, and so ensure the preconditions for the active inclusion of a robust cultural sector in the preparation, planning and realisation of the Capital of Culture project.

Alongside organisational and production resources, the city will put into function and bring to life all the spatial resources at its disposition during the programme phase. This includes museum and exhibition areas, the newly renovated cultural centre Lazaret, which will develop as the main incubator for the project Dubrovnik 2020 in collaboration with organisations that already operate in these regions: theatre, cinema, and also cultural-historical complexes that offer potential for the organisation of various types of programmes. By including the wider region and county area as the Programme incubator will be placed at the disposal of unique areas and complexes – to be used for modern art purposes.
The Dubrovnik Strategy for the Development of Culture 2015–2025 was adopted in December 2014. This was the first time that the City of Dubrovnik had adopted a unique strategic document dealing with the long-term planning of cultural development. The consensus of all the political parties participating in the City Council meeting was reached.

Dubrovnik as an ECoC project is defined in the Strategy on the Development of Culture as both a specific goal and as a means for achieving the goals of the Strategy. The vision and the goals identified in the Strategy are complementary to the programme guidelines identified by the team for the preparation of the Candidacy of Dubrovnik as the starting points for the development of the concept and the programme of the Dubrovnik candidacy. These are issues of reclaiming public space, releasing creative energy, re-connecting Dubrovnik as well as redefining the city’s identity.

The most important project that connects the candidacy for the title of ECoC with the aims of the Strategy is the new socio-cultural centre in Lazareti. This recently restored space has been identified as a key development project; its final function and programme content will be developed through the use of the Dubrovnik candidacy, taking into account the implementation-production needs and potentials as well as the need to provide space for the development of the independent and private cultural sectors.

The strategy defines four strategic aims and a number of measures and activities for the period up to 2025, as described in the table:

<table>
<thead>
<tr>
<th>STRATEGIC AIMS</th>
<th>OBJECTIVES AND MEASURES</th>
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<tr>
<td>1. SUSTAINABLE MANAGEMENT OF CULTURAL HERITAGE, PRESERVATION OF SPACE AND DEVELOPMENT OF INFRASTRUCTURE FOR CULTURAL NEEDS</td>
<td>Strengthening the sustainable use of tangible and intangible cultural heritage</td>
</tr>
<tr>
<td>2. DEVELOPMENT OF CULTURAL CREATIVE AND STRENGTHENING CULTURAL PRODUCTION</td>
<td>Improving the management of space and the use of spatial resources for the development of culture</td>
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<tr>
<td>3. DEVELOPMENT OF THE PUBLIC NEEDS OF CITIZENS AND VISITORS</td>
<td>Developing cultural creativity equally interesting to both residents and tourists</td>
</tr>
<tr>
<td>4. FORMULATION AND IMPLEMENTATION OF THE CITY’S CULTURAL POLICY</td>
<td>Encouraging public participation in the development of culture</td>
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Restoration and management of cultural heritage

The issues of the restoration, protection and use of cultural heritage for economic ends must be considered in a systematic manner. Clear plans that will include a system of measures for the sustainable use of cultural heritage must be adopted. The opportunity to be put into operation derelict and unused cultural space is an important resource in planning projects that will be implemented through the European Capital of Culture project.

Cultural infrastructure

Most of the space intended for culture is located in the historical centre, and little is invested in the development of space for culture in other areas of the city, in suburban areas and on the islands. The project for the revitalisation of the suburban, Riječka Dubrovačka region includes the projects of the ECoC candidate that will be developed through the ECoC candidacy, and will contribute to improving the quality of life in this suburban area.

The most important conclusions of the Strategy on Cultural Development and its connection to the Dubrovnik 2020 project:

- The Strategy outlines the development of cultural cooperation and participation in international cultural programmes and other international resources.
- The Strategy clearly stresses the need for strengthening the educational sector, which, even now quite developed, the establishment of post-graduate studies and the use of resources in order to start new programmes are being considered. Particularly for artistic education, as well as in the field of restoration, where the establishment of a Centre of Excellence is planned. It foresees the participation of the City of Dubrovnik, the Croatian Conservatoire Institute, universities and other partners. The Strategy foresees further development of informal educational programmes in the field of culture, mainly geared towards a younger population.

Promoting creative industries

Individual initiatives in cultural entrepreneurship exist in the form of programmes, but they are not connected with a system capable of bringing out a clear identification of the city with cultural industries or significantly initiating economic renewal on the basis of culture. The city administration will start the project called ‘Factory of Ideas’. Parallel to preparatory work for the Candidacy of Dubrovnik for the title of ECoC, it initiated the ‘Days of Cultural/Creative Industries’ – a project that will continue to develop and through which the creative industries sector will be mapped, and which will adopt a plan of corrective measures for encouraging the growth of the creative industries.

Capacity-building in the cultural sector

Investment in educational programmes for artists, cultural workers and the city administration will be vital for the implementation of the Strategy and for success in the realisation of the Dubrovnik ECoC 2020 project. The Strategy foresees the establishment of national and international partnerships and cooperation on educational projects and capacity-building including courses, bursaries and internships. The city will be providing bursaries for individuals involved in the capacity-building programmes in the context of preparing the ECoC programme.

The most important conclusions of the Strategy on Cultural Development and its connection to the Dubrovnik 2020 project:
The Action Plan for the implementation of the Strategy places the emphasis on intersectoral cooperation, and the direction in the public and private sectors for the implementation of the described goals is precisely defined. If the city successfully implements the planned activities by 2020, the approach to planning and cooperation with other sectors will necessarily have changed significantly. The most important changes are expected to occur in the fields of urban planning, economic and tourist development, and educational activities.

In defining the candidacy concept for Dubrovnik, the ECoC 2020 title was not set as a goal on its own, but rather as the driver of necessary changes, in view of the recognition that current development is absolutely unsustainable. In this respect, Dubrovnik is not seeking new visitors and numerous new cultural contents through being a capital of culture, rather it is searching for a model of radical departure from the current model of cultural development and planning. By 2020, thanks to the Dubrovnik 2020 project, the city and its surroundings will have achieved recognisability for not only its exceptional heritage value, but also as being a place with a progressive, vibrant and creative culture scene that attracts and offers creative potential for Croatian, European and worldwide artists, creators, scientists and researchers.

Precisely for this reason, it is realistic to expect that following the year in which the title is borne, in the period up to 2025, the activities started will be continued and will be further developed without any greater problems, as Dubrovnik has both an audience and visitors. It has the required spatial and financial resources, and the programme that is foreseen for the year of the title puts into exact focus the transformation of the city in all its aspects: socially, economically, culturally.

**Evaluation framework**

The monitoring and evaluation process will be based on primary data, a survey will be carried out in a number of selected European cities regarding the recognisability of Dubrovnik as a European Capital of Culture (including the cities selected for the Consultants project). Furthermore, evaluation will encompass indicators on the outcome of being awarded the title for cross-border transfers of knowledge and skills (cross-border cultural cooperation agreements and artistic co-productions).

In assessing the improvement of cultural engagement, result indicators will be used, such as inclusion indicators of different social groups and stakeholders in the preparation and implementation of the award holder’s cultural programme. Additionally, a comparative analysis with selected European Capital of Culture cities will be applied in order to assess citizen engagement. The financial indicators on strengthening cultural and creative sector capacities will include the ability to attract various forms of the financing of cultural and creative activities, as well as the potential for the sustainable management of these activities.

The current image of the City of Dubrovnik will be determined by an analysis of the correlation between award of the title and the enhancement of the international visibility of the City of Dubrovnik. This will be carried out through a survey of all categories of domestic and foreign visitors. An analysis will be made of the role played by cognitive, affective and connotative determinants of an image that will directly affect the recognisability of the City of Dubrovnik as a cultural destination.

**Research team**

The evaluation and monitoring process will be conducted by a team from the University of Dubrovnik’s Department of Economics and Business Economy. The team consists of academics with extensive research experience in the fields of cultural tourism, sustainable development, marketing, entrepreneurship, finance. Experts from other fields, such as restoration, tourism, development, marketing, entrepreneurship, finance. Experts from other fields, such as restoration, tourism, development, marketing, etc., will be included in the evaluation process on a need basis.

The monitoring process will be carried out by a relevant partner organization, thus ensuring objectivity and scientific neutrality of the process.

**Dubrovnik 2020 evaluation and monitoring**

The Monitoring and Evaluation Plan for Dubrovnik 2020 represents a framework for the continuous monitoring and collection of data related to the realisation of the programme and projects for the Dubrovnik 2020 candidacy.

**Background**

The plan is based on the Action Plan for the Strategy on the Development of the City of Dubrovnik 2015-2025, the General Guidelines and Recommendations for the Evaluation and Award of the title, and the best practices from previous evaluations (‘European Capitals of Culture 2020–2033: Guidelines for the cities’ own evaluations of the results of each ECoC’ published by the European Commission). In the monitoring and evaluation process, the relationship of planned and realised objectives throughout all the phases of implementing the candidacy and nomination of the City of Dubrovnik as European Capital of Culture will be taken into account, in order to identify and eliminate potential weaknesses in good time by using appropriate measures.

The Monitoring and Evaluation Plan evaluates the effectiveness of the measures applied in the realization of the set goals, provides access to data in all phases of the title, ensures quality in the realisation of the programme, monitors the results achieved in all fields and at all stages, evaluates and monitors individual activities and ensures the availability of data for the European Commission, as well as for the producers of the proposed activities/projects, while taking into account the overall aim of the European Capital of Culture project.
Through an informal communication process with the ECoC team, the councillors participating in the City Council were regularly kept informed on the progress of the preparation process, which ensured a wide political consensus concerning the candidacy of Dubrovnik for ECoC. In adopting the Strategy for the Cultural Development of Dubrovnik during the last session prior to the dissolution of the City Council, the political parties demonstrated once again that they placed the ECoC candidacy far above any current political instabilities.

The City of Dubrovnik invited cities and municipalities in the Dubrovnik-Neretva region to become partners in the project ‘Dubrovnik European Capital of Culture 2020.’ In signing the Letter of Intent, the basic principles for long-term cooperation on the preparations for the candidacy and the execution of the project entitled ‘Dubrovnik European Capital of Culture’ were set in motion. The City of Dubrovnik encouraged the Dubrovnik-Neretva County to take an active role as soon as the early phases of preparations for the candidacy by coordinating contacts with cities and municipalities.

In terms of support from the national authorities, the early phase was marked by active communication with the Ministry of Culture, which provided all the information necessary regarding regulations for the candidacy process. A more active collaboration is expected in the next phase.

The Croatian Ministry of Culture issued a Call for Applications for the title of European Capital of Culture 2020 on June 11, 2014. Dubrovnik City Council had unanimously voted to adopt a decision to accept the candidacy of the City of Dubrovnik for the title of European Capital of Culture 2020 on November 30, 2013 (Official Gazette No. 13/2013).

The City of Dubrovnik initiated a joint letter from all Croatian candidate cities to the Ministry of Culture, requiring clear statement of the scope of financial commitment.
Dubrovnik, easy to reach?

Dubrovnik is relatively easy to reach, in spite of its geographical isolation. During the tourist season, there are numerous direct flights to European and non-European cities, as well as ferries connecting Italian cities on the other side of the Adriatic. During the winter months, the city is connected exclusively by road and by air.

The A8 Adriatic Highway (Adriatic tourist road) is one of the main Croatian national roads that connect the North and the South Adriatic. This road connects all the important Croatian coastal city centres from Rijeka, via Zadar, Šibenik, Split, Makarska, Ploče and Dubrovnik, all the way up to the border crossing at Debeli brijeg, between Croatia and Montenegro, ending up in the far south of Montenegro. The western part of the Dubrovnik-Neretva County is linked to the rest of Croatia by a motorway.

However, Dubrovnik itself can be reached by the coastal road. The extension of the motorway toward Dubrovnik and the construction of the Pelješac Bridge are planned for the near future. Dubrovnik is also connected to the inland region (Bosnia and Herzegovina) and its southern neighbour (Montenegro) by the coastal road.

Most tourists, both from Europe and the rest of Croatia, reach Dubrovnik by air. In 2014, Dubrovnik Airport reached a new transport record of 1,584,471 passengers. The European Commission approved the reallocation of grant funds from the Operative Transport Programme 2007–2013 towards the modernisation of Dubrovnik Airport. This is an exceptionally significant project, worth 234 million euros, that should be finalised by the year 2020. Dubrovnik Airport will be one of the strategic partners in the Dubrovnik 2020 project.

The Lazareti Arts Quarantine will serve as a catalyst for collaboration between and among the arts, sciences, artisan crafts and the community. So far, the projected framework for the Lazareti Arts Quarantine intends to foster the following attributes and features:

- artist-led
- expert facilitators
- creativity-driven
- educational
- inclusive
- sustainable
- international
- horizontally integrated
- community oriented
- cutting edge technologies
- new media practices

The Lazareti Arts Quarantine will provide a multi-purpose and multifunctional space. The City started renovating the complex in 2012 and it should be open by June 2015. So far, the City has invested 4.5 million euros in the restoration and reconstruction works. Currently, a section consisting of five of the ten-bay complex already has occupants (Azt Workshop Lazareti, the NGO Deša, the Lero Theatre, the Linđo Folk Arts Ensemble) while the remaining five bays are still open for the new purposes that are being developed as part of the Dubrovnik 2020 project.
The Programme Incubator is working with the City in order to define the long-term programme strategy and management plan for the Lazareti Complex. Currently, the proposal includes the following activities planned as part of different projects presented in the programme part of the bid book:

- **Creative Community + Art Factory + Art Healing Centre** place of inclusion, education and healing, fostering new creative industries and social entrepreneurship dedicated to community empowerment through the arts. Partnerships will be developed between the City of Dubrovnik Department for education, sport, social welfare and civil society and NGOs dealing with community, special needs, the elderly and unemployed as well as artists and designers. The space will have studio programmes, a commercial gallery and Made in Dubrovnik store.

- **Residency ateliers + gallery + Pop up Museums/ Espace de curiosité** this space is dedicated to residencies. It will be very important for the ConsulART project as it will feature collaborative artists studio spaces. Espace de curiosité will be a unique showcase for pop-up museums, touring and private collections. The space will be curated by visiting curators and artists’ initiatives.

- **Innovation Lab** will be a space dedicated to innovative practices, new art forms, multimedia, and research and youth development. The idea is to offer space to young innovators that are experimental and cutting-edge, those that test the status quo and that are creating new art forms and research.

- **Sound Space/Music/Performance/Film/Rehearsal space** will feature concerts, experimental exhibitions relating to sound, studios/rehearsal, film production and recording studios and a performing arts venue. Together with the fifth space, the Dubrovnik Summer Festival centre / multi use meeting point and creative space, it will be collaborative space in the next phase, serving as the incubator for the development of the Dubrovnik 2020 projects.

Rijeka Dubrovačka development project –
Rijeka Dubrovačka is a suburban area of Dubrovnik and is home to approximately 10,000 people (a quarter of the total population). The area abounds in green spaces, and has great natural beauty and an invaluable cultural heritage (including Renaissance villas, although many of them have been either devastated or abandoned).

Rijeka Dubrovačka is the fastest growing suburb of Dubrovnik, but it still has neither cultural nor artistic facilities. An especially important segment of the Rijeka Dubrovačka project involves the public ownership and renovation of Dubrovnik villas, planned to commence by 2020. These villas, summer and country residences, are architectural and social phenomena that reflect the economy of the former city state of Dubrovnik, and feature the legacy of urban planning in suburban areas.

A strategic development project called ‘Rijeka Dubrovačka’ will be realized within the framework of the ECoC candidacy, conceived through four intertwined processes: Community inclusion, Cultural democracy, Citizen empowerment, and Audience development.

Rijeka Dubrovačka will serve as a catalyst for cultural participation, creating a collaborative community that will proceed to act on its own after 2020, practicing a self-governing model and community empowerment through the arts introduced during the ECoC candidacy process.

Part of the complex will include a commercial gallery, the Made in Dubrovnik store, Pop-up Concept Stores, restaurants, cafes and open air markets. The income derived from commercial activities will be reinvested in the programming of the Lazareti Arts Quarantine and in maintaining the site.
The project is driven by recognition of the need to foster:
- education & awareness building
- self governance
- participation & inclusion
- citizen led creativity
- environmental protection & sustainability

Additionally, the following projects are being considered in the City’s infrastructural development plans as well as capital renovations of heritage buildings and sites:

- Homeland War Museum / Museum of Contemporary History
  The City of Dubrovnik together with the Dubrovnik Museums has organized a set of informative exhibitions in a segment of Fort Imperial, which provides visitors with basic information concerning Dubrovnik during the Homeland War. Over the past years, the City of Dubrovnik supported Dubrovnik Museums in their vigorous efforts to collect written documentation, photos, videos and memories from the period of the Homeland War from the personal archives of veterans, citizens and various institutions throughout the region of Dubrovnik. This has helped create all the necessary preconditions for a systematic, scientific and professional study of the Homeland War and the heroic defence of Dubrovnik, as well as for the establishment of the future Homeland War Museum which is planned for Fort Imperial on Srđ Hill above the city.

Restoration of the Rector’s Palace
The Rector’s Palace is one of the most significant monuments of secular architecture located on the Croatian coast. Today, the Rector’s Palace is occupied by the Cultural History Museum, part of the Dubrovnik Museums, while the atrium of the palace is often considered the most beautiful open-air musical-theatre stage in the world. The Dubrovnik Symphony Orchestra concerts, as well as programmes organized by the Dubrovnik Summer Festival, would be inconceivable without the Rector’s Palace, which is why the rehabilitation of its atrium and other parts of the palace remains one of the city’s priorities.

In terms of numbers of beds, hotels and private accommodation have the largest capacities in Dubrovnik (hotels – 12,616 beds or 34.7%, private accommodation – 13,028 beds or 35.8%). Additional beds are available in charter accommodation (3,136 beds or 8.6%), on boats (2,675 or 7.4%) or in camps (1,429 or 3.9%). The total number of beds available for visitors is 31,714, as compared with the permanent population of 42,615. The occupancy rate is ca 25% annually. Even though efforts at prolonging the season have borne fruit, Dubrovnik is still a highly seasonal destination (from March to November), but with pronounced differences between the pre- and post-season, and the peak season itself (July and August). Under conditions of full occupancy, the number of bed nights in Dubrovnik during the peak season increases by 75%, which further burdens the old historical centre.

Dubrovnik has a total of nine 5-star hotels, which makes it the Croatian tourist destination with the highest capacities in this accommodation category. According to data from 2014, there has been a steep increase in private accommodation capacities. Between January 1 and December 31 in 2014, Dubrovnik saw 863,906 arrivals. During 2014, 3,121,134 bed nights were sold, which is an increase of 9% from 2013. Of the total number of tourists staying in Dubrovnik between January to December 31 in 2014, 569,471 guests stayed in 46 hotels, which is an increase of 7% in hotel accommodation from 2013.

There are various kinds of accommodation in Dubrovnik, from hostels to hotels but the city is mainly oriented towards higher category hotels. Accommodation rates in hotels match those elsewhere in Europe, particularly in peak season, from June to mid-September. As the industry in Dubrovnik is also beginning to focus on providing a destination for business people, or congress tourism, the higher category hotels in Dubrovnik have streamlined their products to ensure visitors have conference halls and other facilities required by corporate clients. In 2014, using demographic segmentation by age, the majority of tourists in Dubrovnik were classified into the 41–60 age group (33.8%); followed by the over 60 group (23.6% tourists). The 31 to 40 age group accounted for 16.1% of the total number of tourists, and the 21 to 30 age group accounted for 16.2%. There are significantly fewer tourists in the 13 to 21 year age group (5.6%) or the 0–12 year group (4.8%). The region of Dubrovnik has the most arrivals/bed nights in the whole county, and accordingly the highest revenues: 58% of tourist traffic and around 70% of the total tourist revenues for the county.
Ben Cain, We are doing absolutely whatever we want to now, Dubrovnik 2014
Installation view

The meetings and workshops were attended by programme incubator members, City administration employees, members of the Institute of International Relations (IRMO), city politicians and councillors, members of the Inter-University Centre Dubrovnik, artists, graphic designers, directors of Dubrovnik cultural institutions, members of Dubrovnik cultural associations, representatives of the Dubrovnik Red Cross, members of Dubrovnik youth clubs, directors of the City of Dubrovnik’s educational institutions, representatives of the City offices, the Mayor of the City of Dubrovnik, the Prefect of the Dubrovnik-Neretva County, heads of municipalities and mayors from the county region, members of the city and county tourist boards and chambers of commerce, representatives of universities in Dubrovnik and other higher education facilities in the City of Dubrovnik region, European experts in the field of cultural policies and other local entities. A large number of thematic workshops were also organised alongside the working sessions during the candidacy process. In September 2014, the first workshop was organised, taking as its theme the presentation of the candidacy of Dubrovnik for the title of European Capital of Culture. This was followed by a number of workshops:

- Dubrovnik – European Capital of Culture’ organised by the Our Children Society
- Redesign of the Historical Identity Towards a New Identity for the 21st Century
- Dubrovnik – European Capital of Culture, organised by Dubrovnik environmental NGOs
- Social Entrepreneurship, Inclusion, Cultural and Artistic Projects as Drivers of New Forms of Cooperation within the Community
- Art and Education /Artistic Education – Needs and Potentials
- Residential Programmes and Incentives for International Cooperation

A meeting was also held with other Croatian candidate cities for ECoC 2020, where the candidacy of Dubrovnik as ECoC was presented and discussions revolved around the potentials of implementing joint activities within the scope of this project. A workshop called ‘Little Workshop of Design’, as part of the EcoC programme, was held during the event ‘Museum Night 2015’. The starting point was the idea about a city of opportunities, in which Dubrovnik children together with the workshop trainers formulated their personal views of the space in their city. The workshop participants used the resulting imaginary content to map out the City of Dubrovnik on a work table, which ultimately resulted in a children’s wish-list poster. The workshop on ‘A Vision of the Dubrovnik Art Scene and Dubrovnik after 2020’ problematized issues on the lack of and needs for contemporary and innovative artistic practices in the context of Dubrovnik’s cultural scene.
Since September 2014, when the first Draft Communication Strategy was put in place, one of our key concerns was to involve as many citizens as possible in our collective reflection on the key question – why should Dubrovnik bid and what would be the expected outcomes and benefits for the community.

The first campaign entitled *Zašto (Why?) Dubrovnik* was launched in November 2014. It included the distribution of more than 6,000 postcards at 30 public places, including schools, kindergartens, local universities, city offices, public institutions, café bars and so on. The campaign included posting banners on all local news portals, portals of cultural institutions, as well as traditional posters, stencils and city light ads around the city. The Dubrovnik Volunteer Centre joined the project by providing assistance for gathering so-called anti-postcards. The local film and video organization filmed videos asking mostly young people (kindergartens, schools and universities) what they thought the ECOC candidacy would bring to the citizens of Dubrovnik. All the material was regularly posted on the Dubrovnik 2020 Facebook page.

An exhibition of the collected anti-postcards, including those with written and painted messages, was held during the Croatian Museum Night on 30th of January 2015 in the Festival Palace. Nearly 500 people saw the exhibition the same night. The exhibition opening night also included the Little Workshop of Design for kids, which was run by two designers who are also the authors of the visual identity of Dubrovnik’s ECOC candidacy.

*I Believe in Dubrovnik* was the slogan of the second campaign which started in March and continued throughout April of 2015. The campaign used the visuals collected from citizens during the first campaign *Zašto (Why?) Dubrovnik*. In addition to posters and city lights, the local radio station featured, on a daily basis, three messages collected on anti-postcards. Assuming that the local community already had the basic knowledge about the nature of the European Capital of Culture initiative, and that Dubrovnik is one of the Croatian candidate cities, the objective of this campaign was to extend the attitude they may have to the project, i.e., to the prospect of Dubrovnik becoming the ECOC of 2020. The goal was to initiate an emotional response, to unite the local community and cultivate an upbeat attitude about the city’s becoming the capital of culture because of all the positive changes it may bring.
During the last twenty-five years, Dubrovnik and the surrounding region have experienced a great change in the social fabric. The lack of any dialogue, the drain of young people, the marginalisation of the elderly, and the failure to integrate the unemployed, people with special needs and veterans have all become a standard. This climate has created a situation in which there is no inter-sectoral collaboration, which can ultimately be felt in the social issues that are constantly on the increase with signs that can no longer be ignored.

The ECoC program is an incredible opportunity to change this trend and to create platforms through programs in which the community engages with their city, the region and with Europe – collectively and individually. Our whole candidacy is geared towards creating new factors that will strengthen the community and most importantly foster empowerment as an essential component for the development of an entrepreneurial spirit and sustainable practices. For example, the Made in Dubrovnik project idea features a number of activities that develop and provide much needed new access and mobility within the city for people with special needs and the elderly with new infrastructural advancements such as ramps providing unhindered access. Another major change that is planned through this process is the creation of new infrastructure connections and increased mobility within the Dubrovnik and the surrounding region. Ultimately through this process we aspire to resolve many of our social issues through newly founded solidarity and co-creation. We see this as our chance to create a new path, inclusive, proactive and empowering.

In the years preceding the year of the title of European Capital of Culture, a large national programme 10 years ago with the idea of creating a dialogue with children and youth through debates at the City Hall. The result was the emergence of a form of children’s participation through the Children’s City Council, Children’s Forum, and Children’s Mayor, which was organised by the NGO, the Dubrovnik Our Children (Doruća), which became a partnership program with the city. This dialogue with children resulted in building children’s playgrounds, building a strategic programme called 'Youth and ECoC Together' and a Youth Forum Festival, which initially occurred once a year, and which is today a year-round program. The Youth Forum today consists of eight monthly events, with two concluding ones that present all the activities seen during the school year. This program has a strong potential in the area of working with children and youth for international participation.

Events started or organized through this initiative include:
• the Dubrovnik film festival for children and youth from the Mediterranean (DUFF) held annually in Dubrovnik for the past three years
• the Dubrovnik Carnival’ gatherings about 3,000 children and youth, parents, teachers, educators, members of art associations (DAR, American Penitentiary Art Workshop Lazareti), who create masks and costumes together in the workshops, and participate in the carnival parades and celebrations.

A similar model will be used to develop and internationalize a pop-rock music festival, dance, theatre, drama, writing festivals, visual arts and crafts all for children up to 18 years old.
According to the data contained in the City of Dubrovnik’s Strategy for the Development of Culture 2015–2025, in spite of the different measures, and although there are no updated statistical data, there are noticeable opportunities to develop new approaches that will engage the large number of citizens who appear to be excluded from cultural life, who do not attend cultural programs or participate practically in culture in any amateur form.

On the basis of a detailed analysis of the situation, the City of Dubrovnik’s Strategy for the Development of Culture highlights the importance of encouraging Public Participation in the Development of Culture as one of the main objectives.

- The City of Dubrovnik encourages citizen participation in culture through various measures (free access or discounts for most of the programmes of cultural institutions for various groups of citizens, such as young people, senior citizens and residents of the historic centre) and most cultural institutions develop educational programmes that encourage participation in culture, mainly by organizing various educational programmes intended for kindergarten children, as well as for primary and secondary school pupils.

- Best European models of good practice that can be applied to cultural strategies across Europe, and especially those countries, in particular in central and eastern Europe, which appear to be lagging behind in the processes of audience development.

How are we going to do it?

- In the next phase, when developing projects which are part of the Dubrovnik 2020 programme, every project team will address the issue of participation and audience development and will include specific tasks that will encompass a measurable set of goals and targets. We have already begun discussions in each team concerning this priority issue.

- The City of Dubrovnik will organize special training sessions including seminars and workshops for the Dubrovnik 2020 team, for project leaders and for the representatives of the city’s cultural sector focusing on access, participation and audience development; this will be followed by the adoption of a well-elaborated plan of activities to run from 2016 until 2020 with the focus of working on audience development.

This training programme will be led by the Institute for Development and International Relations, and will focus on best European and international practices in audience building, especially with a focus on marginalised and ‘hard to reach’ target groups.

- The City will undertake additional mapping exercises as well as designing focus groups involving local citizens in order to build on the findings of the Cultural Strategy. We will be adopting a specific Strategic plan for audience development to be submitted with the final programme of the Dubrovnik 2020 specific target groups: traditionally excluded and marginalized groups, children and youth, inhabitants of suburban areas, islands, hinterland etc.)

Who are the key partners?

- cultural sector (institutions, independent sector and private sector, individual artists etc.)
- educational sector (schools, arts education institutions, universities etc.)
- city and regional administration (partner cities and municipalities)
- local media (traditional and new media)
- civil society
- tourism sector

The Institute for Development and International Relations (IRMO/Culturelink Network), Zagreb will be responsible for organizing the first round of training and capacity building in cooperation with a number of Croatian and European partners. Key training partners that could be involved include Audience Europe Network, ADESTE (Audience Developer Skills and Training), Arts Audience Digital Experience Producers, Network of Museum Organisations, EENC (European Expert Network on Culture), etc. IRMO has just completed a two-years long project on Access and Participation funded by numerous organizations (such as Art Workshop Lazareti, Dubrovnik Association of Architects, Marin Getaldic Photography Club, Dubrovnik Association for Cultural Society Association, Association AVCD) and the Institute for Development and International Relations (IRMO/Culturelink Network, Zagreb).
management: finance

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)?

<table>
<thead>
<tr>
<th>Year</th>
<th>Annual Budget (in EUR)</th>
<th>Percentage of Total City Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>6,120,629</td>
<td>17.10%</td>
</tr>
<tr>
<td>2011</td>
<td>6,246,299</td>
<td>16.70%</td>
</tr>
<tr>
<td>2012</td>
<td>6,593,796</td>
<td>15.40%</td>
</tr>
<tr>
<td>2013</td>
<td>6,706,989</td>
<td>13.60%</td>
</tr>
<tr>
<td>2014</td>
<td>8,243,607</td>
<td>15.75%</td>
</tr>
<tr>
<td>2015*</td>
<td>8,592,105*</td>
<td>15.00%*</td>
</tr>
</tbody>
</table>

The annual city budget for culture - Dept. for Culture and Heritage

The annual city budget for culture including capital investments in culture (from the budgets of other departments)

Despite the economic crisis in Croatia, Dubrovnik City’s budget for culture has increased by 35% during the last 5 years, excluding capital expenditures. The wages in the public cultural institutions and the number of employees have not been diminished, neither has the number of the organizations operating in culture or the number of cultural programs.

Investment in the restoration and preservation of cultural heritage is a permanent obligation of the City government and that is highlighted in all strategic documents. However, the commercial exploitation of the heritage is an important source of income for the City budget. Therefore, the City has invested significant amounts in the renovation and purchase of valuable structures of the cultural heritage, without diminishing support for cultural programmes at the same time.
The preparations for Dubrovnik’s candidacy began in 2014, in which the sum of 121,300 euros was spent for the operative expenditure from the city budget. The draft of the annual city budget for 2015 plans the amount of 197,000 euros for this purpose.

The amount from the annual city budget allocated for the ECoC operative expenditures

<table>
<thead>
<tr>
<th>Year</th>
<th>(in EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2015</td>
<td>197,000</td>
</tr>
<tr>
<td>2016</td>
<td>200,000</td>
</tr>
<tr>
<td>2017</td>
<td>403,000</td>
</tr>
<tr>
<td>2018</td>
<td>800,000</td>
</tr>
<tr>
<td>2019</td>
<td>2,000,000</td>
</tr>
<tr>
<td>2020</td>
<td>10,400,000</td>
</tr>
</tbody>
</table>

The above allocations of funds are largely determined by the fact that at the moment this budget was being planned the City council had not been formed so the official economic decision couldn’t be made by the end of March. The only valid official decision was on the Projection of the Budget for 2015 and 2016 which had been adopted by the former City Council and by the Decision of Temporary Financing for the first quarter of 2015. Therefore planning of the operating expenditures of the project was carried out with a lot of caution and modesty. The amount indicated in the table for 2015 was sufficient for financing the activities of the first phase of the candidacy but it should be revised in the second phase. If Dubrovnik goes to the second round of the competition, the candidacy team will propose to the city government that it should increase the overall budget of the ECoC project for the whole period of six years.

The ECoC title will bring a new creative impulse and innovative cooperation models which will be supported beyond 2020. Therefore the city government will continuously allocate a portion of its budget for the collaborative cultural projects.

The artistic programmes which are planned to be produced in the public venues and the spaces that are going to be reclaimed in this process will be strongly supported. Our hope is to increase the amount allocated to culture by a further 15% every year from 2021 to support the key legacies of the ECoC title. We believe that new financing models will be developed in the process of the ECoC candidacy and title implementation that will, consequently, result in an increase of income.

Recognizing the fact that Dubrovnik cultural sector has used relatively small amounts from EU funding, the Strategy of the Cultural Development for 2015 – 2025 highlighted the importance of cultural sector’s education in fund raising. As recommended in the Strategy, the City is planning to draw up rules on the co-financing of projects from international sources in order to stimulate cultural operators to start working closer with European partners.

By continuous monitoring of the annual programmes of financing from the EU structural and investment funds, we have identified some potential sources for our projects. The factors of dialogue, public space, citi-
In the first two years of the process, the City will cover all the operating expenditure with support from Dubrovnik Summer Festival and the Dubrovnik Tourist Board. The funds from the EU programmes will be directed to specific projects planned to be included three years before the title. Government funds and the involvement of the County are expected only in the year preceding the title and mostly in the year of the title. As specified in the guidelines, we would complete the required table at the next stage of the competition after further discussion with the City and other funding partners.

**B) Income from the private sector**

Economic operators in Dubrovnik and Dubrovnik-Neretva County primarily represent the tourism industry and the transport sector, so it could be expected that they will recognize opportunities for themselves in the ECoC project. Our ECoC Office has already gathered all the relevant business leaders from the region during the pre-election phase, presenting to them the meaning and the importance of the ECoC title and the process itself. They all expressed strong support and understanding for the candidacy. The County Chamber of Commerce and the City Tourist Board have already guaranteed their support to the project in writing, as have some private companies: Allianz insurance company, Atlantska plovidba d.d., Dubrovnik Airport, Adriatic Luxury Hotels, Importanne resort, Grand Hotel Park, Pemo, Dubrovnik Travel.

Hotels, tourist agencies and transport companies have promised in-kind contributions with the accommodation, food services, transport services etc. In the process of ensuring a dialogue and establishing partnerships they have confirmed that they will promote the ECoC title and our cultural programme in all future sales and marketing activities. We are convinced that with the right strategy, we can involve large international companies operating in Dubrovnik such as airlines, cruise-ships companies, hotel chains, travel agencies, insurance companies, banks and others. This will be elaborated in detail in the next phase of the bidding procedure.

The above breakdown is a result of the analyses of other Capitals’ budgets as well as the specific goals we have set. Taking into account that Dubrovnik is not focussing its bid on building new infrastructure, the greatest importance is given to the development of the programme structure which takes more than three quarters of the operating budget. We have planned a smaller portion of the budget for promotion and marketing purposes than most of other Capitals had because our tourist companies have promised to do a large part of this ‘job’ as a part of their regular PR and marketing activities. We have allocated 1.6% of the total operating budget for the permanent evaluation of the project.

Further elaboration of this structure and the timetable for spending operating expenditures through the years will be provided in the next round of the competition.
organisational structure

The City of Dubrovnik decided not to appoint a programme director during the first phase of the bidding process. Organisation and logistics of the candidacy were jointly coordinated by the City Department for Culture and Heritage and the Office of the Dubrovnik Summer Festival while the preparation of the programme was coordinated by a collective body – **Programme Incubator** comprising of more than 50 individuals and organisations from Dubrovnik and Croatia at large.

In the second phase, after the announcement of the shortlisted cities, the number of organisations and individuals working with the Programme Incubator will increase. The ECoC office will hire three or four additional full-time associates with a large number of individuals to be contracted on short-term contracts for the development of specific programme activities. After the announcement of the city holding the 2020 title, the City will proceed with setting up an independent organization, a separate legal entity that will be under contract for the preparation, management and running of the Dubrovnik 2020 project. The City is currently considering several options. During the next year, before submitting the second version of the bid book, the City will carry out an in-depth analysis and separate risk-assessment exercises in order to decide on the most appropriate legal structure. At the moment the City is considering four different options:

- a foundation (to be established according to the Act on Foundations)
- a public institution (to be established according to the Act on Public Institutions)
- an agency (to be established according to the Corporations Act)
- an existing organization or institution (least likely at this point)

Key criteria for determining the choice will include:

- need to ensure political neutrality and full independence in terms of political influence;
- capacity to carry-on long-term projects (taking into account that public institutions operate on one-year budgets only);
- fiscal rules (taking into account that many international partnerships will be envisaged);
- capacity to promote partnerships, build synergies and support collaborative working-methods

Initial consideration has been given to different options for an organisational management structure required to operationally deliver the programme for Dubrovnik 2020. We have studied the structures of previous ECoCs and, in particular, the structures that were proposed at the bidding phase of the competition and then we compared these to the structures that were eventually adopted. There were major differences. For this reason, we have not included an organisational chart during this first phase. We will do so in the next stage of the competition. While it has been confirmed that the organisation will have a full-time director who will be responsible for the overall coordination and management of the programme, the City remains open about appointing a programme director. Following the successful experiment of co-creating and co-curation of the draft Programme for the Dubrovnik 2020, individuals and institutions involved in the process, in the course of the next year, will propose several models to ensure the principle of co-creation to be followed from the beginning until the end of the Dubrovnik 2020 project. The ideal structure will incorporate the functional and technical specialisation directly linked to the needs of Dubrovnik 2020 and also have a strong focus on cooperation and joint problem solving. In particular, we are examining structures that are new to Croatia in cultural management terms. Such new structures place less emphasis on hierarchical or centralised control and more on the development of cross-functional teams and networked management. Also, bearing in mind the problematic experiences of many former ECoCs, we need to consider carefully the precise role of any eventual ‘artistic director’, especially related to a cultural programme which is profoundly inter-disciplinary in character, and which prioritises citizen-led and social initiatives. Clearly, the artistic vision and quality of all projects must be guaranteed, and we are studying interesting and innovative ways of achieving multiple objectives.
problem planning

Risk identification, risk assessment and planning

Risk assessment was envisioned as an ongoing process integral to the programme development. In line with the co-creation strategy applied in programme development, a series of stakeholder workshops and exercises were held in order to assess the capacity of participating institutions and external (context-related) factors which could inhibit or enhance the programme’s prospects, and to further control for factors (inside and outside of the programme’s scope) that might affect the achievement of specific programme objectives (e.g. stakeholder-related risks, programme activities’ assumption-related risks). Risk analysis obtained during initial workshops was, in each of the following phases of programme development, further refined and revised. Problem analysis workshops enabled identification of the major problems to be addressed by the programme and allowed for a common understanding of the context, the causes of problems which needed to be directly addressed through the corresponding programme objectives and activities, and risks and assumptions accompanying specified objectives and activities. This outcome-focused, co-creation-based approach allowed for a detailed qualitative analysis of the risks jointly identified, through which the probability of occurrence and impact of occurrence on achievement of programme objectives was determined. For each major risk, a context-appropriate strategy was selected to address it.
Analysis of the Context/Organization

SWOT analysis

Helpful to achieving the objective

Strengths

— engagement of creative actors (stakeholders with various skills and expertise) in program planning and implementation
— horizontal program incubator structure, co-creation methodology chosen, available skill and expertise in development of such an interdisciplinary approach
— available established relationship grid with a variety of (inter)national cultural and educational institutions
— legacy of the city, recognized in the international community
— location of the city (immediate contact with the EU void, from within the EU)

Internal (attributes of the organization)

— location of the city (immediate contact with international community
— legacy of the city, recognized in the institutions
— variety of (inter)national cultural and educational programs and project implementation
— current lack of experience of the actors in performing arts
— current lack of presence of the actors in co-creation processes resulting in diaphonia, insufficient level of dialogue and cooperation

Harmful to achieving the objective

Weaknesses

— engagement of project actors in existing projects/ institutions (human resources strain)
— paucity of expertise and human resources in specific areas of program implementation (e.g. weak academic community base, lack of internal actors in performing arts)
— current lack of experience of the actors in co-creation processes resulting in dissonance, insufficient level of dialogue and cooperation
— paucity of established relationships with institutions/organizations, participants in similar programs and project implementation
— current lack of cultural (inter and intra-cultural) collaboration
— city crowded with unsustainable tourism activities, and burdened by the fixed brand definition

External (attributes of the environment)

Opportunities

— use of abundant cultural infrastructure and highest percentages of public budget expenditure on culture on national level
— use of political legacy (diplomacy)
— use of local cultural sector to participate in the program
— use of historical and cultural sites and natural attractions of the region
— favorable economic status of majority of the public (when compared to other areas)
— use of geographical and geopolitical location
— use of strong economic actors in tourism (finances, marketing)

Threats

— potential financial issues due to the existing structure of culture budget, potential conflicting requirements (program vs. existing programs)
— unforeseen changes in political situation
— centralized, firm hierarchical structure in local cultural sector
— current emphasis on conservation (preference for stasis) within the local community and institutions
— current lack of engagement of local population resulting from a profitable season-to-season life
— instability in geopolitical surroundings, geopolitical ‘isolation’
— orientation toward business related activities in the region conflicting with the social aspect of the program

Risk Analysis and Risk Management

<table>
<thead>
<tr>
<th>Risk (type of risk)</th>
<th>Probability</th>
<th>Impact</th>
<th>Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current lack of engagement of Dubrovnik residents (children &amp; youth, 19+)</td>
<td>High</td>
<td>High</td>
<td>Avoid: Create co-creation framework that will ease the participation</td>
</tr>
<tr>
<td>Social discontent of Dubrovnik residents (children &amp; youth, 19+)</td>
<td>High</td>
<td>Medium</td>
<td>Mitigate through emphasized involvement and empowerment through program activities</td>
</tr>
<tr>
<td>Educational curriculum strain</td>
<td>Medium</td>
<td>High</td>
<td>Mitigate through implementation of program activities in curriculum activities</td>
</tr>
<tr>
<td>Political decision making, centralizing and instrumentalizing program activities (national, local, and regional government)</td>
<td>High</td>
<td>High</td>
<td>Mitigate through agreement with all political players</td>
</tr>
<tr>
<td>Centralized, political hierarchal structure in local cultural sector</td>
<td>High</td>
<td>Low</td>
<td>Mitigate through use of co-creation strategy and involvement of participants from other sectors</td>
</tr>
<tr>
<td>Current lack of intersectoral collaboration (educational institutions)</td>
<td>High</td>
<td>High</td>
<td>Mitigate through program activities that boost intersectoral cooperation</td>
</tr>
<tr>
<td>Paucity of expertise in all program related fields and current lack of engagement (educational institutions)</td>
<td>High</td>
<td>High</td>
<td>Transfer: Outsource</td>
</tr>
<tr>
<td>Lack of experience in similar program implementations (local professional associations)</td>
<td>High</td>
<td>Medium</td>
<td>Transfer: Outsource</td>
</tr>
<tr>
<td>Current lack of interest in engagement (industry and business representatives)</td>
<td>High</td>
<td>High</td>
<td>Avoid: Involve business representatives through workshops and training programs</td>
</tr>
<tr>
<td>Issue of physical infrastructure (lack of), unstable financing (Non-institutional cultural sector)</td>
<td>High</td>
<td>High</td>
<td>Avoid: Through allocation of program funds</td>
</tr>
<tr>
<td>Active political involvement (Non-institutional cultural sector)</td>
<td>High</td>
<td>High</td>
<td>Mitigate through agreement with all political players</td>
</tr>
<tr>
<td>Engagement of project actors, developers and decision makers in existing projects/institutions (human resources strain)</td>
<td>High</td>
<td>High</td>
<td>Transfer: Outsource</td>
</tr>
<tr>
<td>Paucity of expertise and human resources in specific areas of program implementation (e.g. weak academic community base, lack of internal actors in performing arts)</td>
<td>High</td>
<td>High</td>
<td>Transfer: Outsource</td>
</tr>
<tr>
<td>Lack of previous experience of the actors in co-creation processes resulting in irremovable disagreement, insufficient level of dialogue and cooperation</td>
<td>High</td>
<td>High</td>
<td>Avoid: Create co-creation framework that will ease the participation</td>
</tr>
<tr>
<td>Paucity of established relationships with institutions/organizations, participants in similar programs and project implementation, scarce cultural (inter and intra-cultural) collaboration</td>
<td>High</td>
<td>High</td>
<td>Avoid: Create new networks and basis for further inte &amp; intra cultural cooperation</td>
</tr>
<tr>
<td>City crowded with unsustainable tourism activities, and burdened by the fixed brand definition</td>
<td>High</td>
<td>High</td>
<td>Avoid through program activities that boost evolving brand definition</td>
</tr>
<tr>
<td>Potential financial issues due to the existing structure of culture budget, potential conflicting requirements (program vs. existing programs)</td>
<td>High</td>
<td>High</td>
<td>Avoid through careful resource planning with government authorities</td>
</tr>
<tr>
<td>Unforeseen changes in political situation</td>
<td>High</td>
<td>Low</td>
<td>Accept</td>
</tr>
<tr>
<td>Emphasis on conservation (state of stasis preference) within the local community and institutions</td>
<td>High</td>
<td>High</td>
<td>Mitigate through cooperation, workshops, and trainings</td>
</tr>
<tr>
<td>Instability in geopolitical surroundings</td>
<td>Medium</td>
<td>High</td>
<td>Accept</td>
</tr>
<tr>
<td>Orientation toward business related activities in the region conflicting with the social aspect of the program</td>
<td>High</td>
<td>High</td>
<td>Avoid: Involve business representatives through workshops and training programs</td>
</tr>
<tr>
<td>Geopolitical ‘isolation’</td>
<td>High</td>
<td>High</td>
<td>Accept</td>
</tr>
</tbody>
</table>
marketing and communication

Slogan  *City in the making* sums up the concept of Dubrovnik’s candidacy. It indicates the process of a project that is organic, on-going, co-created among all stakeholders, always developing and never actually finished.

At the same time the slogan suggests a wider involvement in co-creating the city’s future. However, in the second phase of the competition, we will arrive at a “market test” to see if the slogan is seen as finalising its use for communication purposes.

Our communications strategy encompasses three main components:

1. **Market Segmentation**: Identifying key target markets for each of our programmes and projects. Specific messages and communication tools will be developed for each of these markets.
2. **Raising General Awareness**: Utilisation of generic primarily web-based campaigns, but also using widespread press and media, partly building on the large number of journalists and media professionals who visit Dubrovnik.
3. **Citizen-led Campaigning**: Mobilising each resident, social group, cultural organisation and business to communicate about Dubrovnik 2020 through campaigns directed to friends and relatives, expatriate communities, cultural and business partnerships and other means. Specialised ‘tools’ will be developed for this purpose.

Digital Communication

We will be developing an approach to digital communication that is participatory, horizontal, bottom-up, open source and collaborative. The basic tools will consist of a bilingual (Croatian and English) Dubrovnik 2020 web site that will operate as an open source multimedia platform with live streaming, blogs as well as v-logs and using all relevant social media (Facebook, Twitter, YouTube, Instagram). We will also be using more advanced communication tools such as interactive digital panels on public squares and major streets and apps based on 3D Augmented and Virtual Reality technology. As digital channels move from the current behind-a-monitor option to more social occasions on the street — gadgets like smart phones in glasses, smart watches and other things will be commonly used, meaning that the message needs to be delivered at street level and instant shared, the rest of the online world being enabled and stimulated. Digital channels will probably be key driving vehicles in communicating the City in the Making message. Dubrovnik can already draw on the 3 million tourists from all over the world visiting the city, who can start sharing the ECoC message from this year on.

Citizen-led Approaches

Our citizen-led communication activities will aim at:

- **inspiring the engagement of citizens, visitors and all other groups**, that is, stimulating their involvement, the goal being co-creating the future.
- **awakening creativity**, by inviting citizens and visitors to reclaim public space, to reveal their creativity and to be involved in artistic experimentation — culture by all and for all.
- **Timing**

The message of Dubrovnik 2020 will start its European journey in the 2015 – 2016 period with the launch of various programmes and messages designed to incorporate local citizens, over 3 million tourists as well as key European and international partners. The messages will be targeted not only to EU Member States, but also to neighbourhood and pre-accession countries, as well as EU global partners, when appropriate.

Our intention is to have discussions with the various EU institutions so that Dubrovnik 2020 can be fully integrated into their communications strategies, and to ensure that their various objectives can be met.
As already mentioned, while preparing its candidacy, the City of Dubrovnik entered a period of political instability due to the rejection of the City budget for 2015 that resulted in the early elections. In a three-month period leading to elections, the interim budget allowed only the most crucial expenses to be financed. This situation resulted in financing only the bare minimum of costs associated with the preparation for Dubrovnik’s ECOC Candidacy.

Normally, financial uncertainty combined with political instability would put the entire candidacy into question. The decision to continue with the process was based on two things. First, we were aware that we were not the first city faced with a short-term political crisis. We accepted the situation as an integral part of the democratic political process and worked hard to ensure the means to successfully continue the project. Secondly, all actors involved in the project were determined to turn this obvious difficulty to our advantage.

The result was a genuinely collaborative bottom-up process headed by creative and cultural workers, artists, scholars, citizens and locals living abroad. We were led by an idea of a city transformation in different aspects of its every day life and socio-cultural relations. Thus, transformation as a perpetual process becomes a vital quality of a city and at the same time provides direction for new developments. With an aim of sharing our ideas and the city transformation experiment, a dialogue with another Croatian candidate city – Osijek, has been initiated. Dubrovnik and Osijek, situated at the two far east borders of Croatia, framing the void of the non-European Union territory are widely separated both by geographical distance and current city profiles. Dubrovnik as a renowned tourist destination at the Adriatic sea and Osijek, an economically deficient “capital” of the inland region, intertwine in an exciting and unlikely partnership.

During the process of candidacy preparation, both Osijek and Dubrovnik have realized their local creative potentials as well as the potential for cultural cooperation that will evolve in the following phase of the candidacy. By co-creating bridges that symbolize cooperation on artistic, social and scientific levels, north and south of the Croatia will build long lasting cultural ties that will be our pledge towards the development of new cultural policies of Europe and the region.

In the end, all the difficulties we were faced with, and all the issues we had to overcome, made us more resilient for those yet to come. With the prospects of creating candidacy partnerships, we look forward to the future. Given the potential of the creative energy emerging from the process of this candidacy, as well as the opportunity to share our co-created experience, we are sure that this future is bright.
a man walks into a town
he makes a few changes
the town dies
the man leaves

a man walks into a town
he makes a few changes
the town lives
the man stays
Ivan Kožarić, Haystack sculpture — Island exhibition, summer 1996
Organized by Art Workshop Lazareti and Institute for Contemporary Art Zagreb (SCCA Zagreb)

"... the soft texture of hay as something ephemeral and corruptive was counterpoised to the hard stone, to the ideas of space, wideness, it loosened the stiff, claustrophobic enclosure in powerful city walls." (Antun Maračić, 1996)