A city experienced as commons is a city felt as a network of relations, a re-invigorated social imaginary, a counter-narrative to the passive city experienced primarily through economy based relations and the paralyzing representation of narratives. In using the commons as the guiding concept, passivity is to be replaced by the actively shared and co-created city, a city that ‘belongs’ to and is made by those who inhabit it, be it permanently or in passing.

The rationale of the *Dubrovnik2020* candidacy reaches beyond the obvious perceptions in an attempt to reveal the diverse, genuine, invisible, alienated and vivid substance of a city that is world renowned by its picture-postcard image.

City is not merely a physical space. It takes its form in the minds of its inhabitants and visitors, and comes into being at the interface of our direct and indirect interactions with it. In our concept, *City in the Making* is perceived as City as Commons that exists as a moment of experience, as a memory or an anticipated image, all of them interwoven with and conditioning each other.
The rationale of the Dubrovnik2020 candidacy

City is not merely a physical space. It takes its form in the minds of its inhabitants and visitors, and comes into being at the interface of our direct and indirect interactions with it. In our concept, City in the Making is perceived as City as Commons that exists as a moment of experience, as a memory or an anticipated image, all of them interwoven with and conditioning each other.
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As we approach the final phase of the European Capital of Culture candidacy process and look back at the period of the last year and a half, we realize how aspirational the goals we have put in front of us are. The first phase of this process was marked by the political instability in the city, which, at one moment, even threatened the completion of the first bid book. We entered the second phase of the process with a stronger team and stable budget, which permitted us to develop the programme ambitiously, involve new partners, and establish firm bonds with the citizens and communities, both in the city and the county. This contributed to greater autonomy and resilience of the entire Dubrovnik2020 endeavor, and provided confidence that we – the Dubrovnik2020 team, our partners, our fellow citizens and our communities – can make it.

Every journey aimed at producing change begins with acknowledgment of the problem. For us, the steps towards solving the problem have already been taken through the preproduction of the Dubrovnik2020 artistic programme, conjured up in the activities of The Candidate City: Public Exposure exercise. Under the aegis of Let them in, the traditional invitation the Dubrovnik Summer Festival has been using for more than six decades at its Opening Ceremony in July, in which the city opens up to artists and is handed over to them, Public Exposure invited artists to intervene in the city’s urban and suburban tissue during the desolate winter months and engage with the city through their work.

The outcome of the Candidate City: Public Exposure is presented in series of art pieces featured in this bid book, illustrating the artistic vision that strategically tackles the mundane metabolism that keeps the city, just barely, alive. The vision foresees a city as a continuous open laboratory that generates ever-new perspectives for future artistic communities and the cultural environment, not exclusively restricted to Dubrovnik, but making Dubrovnik a case-city, a paradigmatic example on a European scale. In this vision, artistic production offers opportunities for the social processes that define cities to be diversified and rethought in line with both the possibilities and the limitations that cultural change can bring.

The aspirational goals evoked in the first sentence, refer to our strong commitment to induce and empower cultural change. We are only at the beginning of this process and are still likely to be faced with many adversities contradictory to all our efforts and endeavors. But we have already proven that our recognition of the need, enthusiasm and earnestness can overcome all obstacles as, without sentimentalizing the significance of either culture or our city, we apprehend 2020 as the year in which both will thrive upon a higher plane.
Ivana Franke
Mind Crossing, 2015
Wooden panel, LED lights, control unit,
Diameter 2.8m x 0.5
Inkejt prints, dimensions variable.

Installation is an experimental model for further scientific and artistic research, which adds a level of complexity to questioning the environmental influences on our consciousness through perception and experience, and influence our awareness has on the environment. It further destabilizes distinction between subjective and objective reasoning and questions the threshold between the inner and outer world, the porosity of the reality and the imagined.
why dubrovnik?

The reasons for the candidacy of the city of Dubrovnik for European Capital of Culture 2020 are seemingly obvious – there are very few cities in Croatia that rely on culture and heritage as an identity axis and dominant resource for their economic prosperity as much as Dubrovnik does. Yet the rationale of the Dubrovnik2020 candidacy reaches beyond the obvious perceptions in an attempt to reveal the diverse, genuine, invisible, alienated and vivid substance of a city that is world renowned by its picture-postcard image. This rationale is constructed with concrete arguments that provide the momentum for Dubrovnik2020:

- Culture and people are all Dubrovnik has. There is little or no alternative to culture in Dubrovnik. For us, European Capital of Culture (ECoC) is not yet another opportunity for the city to rebrand itself, or a competition we want to win – when Dubrovnik bids with culture, it invests all of itself. Therefore, ECoC to us is much more than a temporary title. For us, it represents a new principle for developing, valuing and nurturing arts and culture.

- Dubrovnik is a city that is endowed with high cultural visibility and substantial resources for culture. Simultaneously, it is marked by substantial deficits in artistic creation, along with the deficits in dynamics of cultural production, cultural exchange and wider cultural cooperation. Local cultural resources are not managed in sustainable way while the dominant models of cultural consumption based on commercial exploitation of cultural goods diminish the access and right to culture.

- Dubrovnik has, unlike many Croatian cities, considerable funding for culture. The financial opportunities for culture are the consequence of the above-mentioned commercial use of cultural resources, which are not reinstated into activating the cultural potentials, but into maintaining the cultural status quo. The Dubrovnik2020 process seeks to make a shift towards establishing a stimulating and sustainable cycle in which the funding stemming from cultural resources is invested in the co-creation of new art legacies.

- Dubrovnik is a city that is small enough to engage in a genuinely collective process of urban transformation and cultural renewal yet popular enough to make that transformation and renewal paradigmatic on a European and wider international level. The city’s contradicting realities of almost 45,000 inhabitants and 3 million visitors per year provide a unique possibility for the effects of ECoC status to be amplified in the long term.

- Dubrovnik has specific geopolitical position. Situated at the very edge of the EU territory, Dubrovnik stands as a beacon of European culture, providing for the area of exchange and communication with our non-EU neighbourhood, the Mediterranean, and the South of the continent, connecting them with rest of the Europe in sharing and unifying the European cultural space.
everyone’s invited

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

The City of Dubrovnik decided to invite the entire Dubrovnik-Neretva County to join the city in the bidding process for the European Capital of Culture. The City of Dubrovnik, representing 32% of the county population, is the administrative centre of this most southern Croatian region. This is the only region in the Republic of Croatia that is physically detached from the rest of the country and, consequently, the European Union.

The state border with Bosnia and Herzegovina that cuts through the County hinders public participation in cultural programmes. The involvement of the entire region in the European Capital of Culture Programme is essential because:

- Working together on such a complex project will strengthen the links and interdependency of the city and the county.
- It will confirm the value of the county as a cultural unit/area.

In the second phase of our candidacy, cooperation with the key County stakeholders has been developed, through:

1. Involvement of institutions and individuals from other County cities and municipalities in Dubrovnik2020 programme structure;
2. Participation of the County representatives in the Dubrovnik2020 interim governance structure, namely in the Advisory Committee;
3. Collaboration and project co-creation between the Regional Development Agency of the Dubrovnik-Neretva County (DUNEA) and City of Dubrovnik Development Agency (DURA);
4. Creation of a joint county resource mapping platform featuring not only available venues and existing organizational but also cultural capacities within the city and county area that can be used for implementation of Dubrovnik2020 programme.

One of the key criteria in co-creating and further developing Dubrovnik2020 projects was the potential to expand deeper into the County and the surrounding region.

Stemming from its rich and widely spread historical relations during the times of the Republic, Dubrovnik has a broader understanding of what constitute its surrounding area and is committed to establish the following partnerships:

- European countries that are not EU member states surround the Dubrovnik-Neretva County. For Dubrovnik, the development of strong cultural relations with neighbouring countries is essential as it affirms its role as the last urban spot on the south-eastern territory of the European Union. As such, Dubrovnik, bearing in the future the title of European Capital of Culture, will assume the role of beacon, strongly committed to merging the non-EU and the EU in sharing various expressions of European culture(s). Hence, our programme extends to, embraces and welcomes artists and collaborations from Kosovo, Montenegro, Bosnia and Herzegovina, Macedonia, Serbia and Albania.
- The Dubrovnik2020 area aims to spread out to the City of Osijek with which Dubrovnik has established a firm partnership. By sharing 2020 projects and programme activities, the two cities amplify the relevance of their position and the status of EcoC in post 2020 Europe.
- The third element is the connection with the European and non-European partners around the Mediterranean, pointed up by redevelopment of the maritime routes that have traditionally connected this city state with the rest of the Mediterranean and are finding new incentives and ideas in today’s world.
Explain briefly the overall cultural profile of your city.

Dubrovnik is a city of a world-renowned cultural heritage as well as a city with substantial institutional and organisational resources in culture. In the Dubrovnik area there are 403 cultural heritage resources – the majority of cultural institutions and organisations operate in heritage landmarks, and as a result a vast number of institutions take part in the management, protection and restoration of cultural heritage properties.

The historical core of the city was inscribed on the UNESCO List of World Heritage in 1979, while the Festivity of St. Blaise was inscribed on the UNESCO Representative List of World Intangible Cultural Heritage in 2009. With these listings, Dubrovnik became one of the few cities in the world whose tangible and intangible cultural heritage deserved the status of having world universal value.

New governance and management strategies deal with sustainable management of cultural resources and activation of unused cultural infrastructure – e.g. the recently renovated Lazareti Complex and the renovation of summer villas in the Rijeka Dubrovačka area. In terms of participatory governance, the Society of Friends of Dubrovnik Antiquities (DPDS) is a unique example of a civil society organisation (established in 1952) that manages the city walls and invests all the revenues into the renewal of cultural heritage in the city and wider county region.

The cultural sector of Dubrovnik is continually developing relations with the community, which is best exemplified by public cultural institution Dubrovnik Cinemas and by the Lindo Folklore Ensemble that have a wide range of audience and community based programs. The strong institutional core of the local cultural sector is reinforced with cultural NGOs that are active and recognized on the international contemporary arts scene like Art Workshop Lazareti and Kinookus. The local cultural scene is further reinforced and complemented by educational institutions, as well as religious organizations. The Luka Sorkočević School of Arts, the University of Dubrovnik, the Rochester Institute of Technology and Dubrovnik International University play a significant role in the sustainable cultural development of the City.

From the very outset, the Dubrovnik2020 candidacy process involved the local cultural sector, with the intention of developing organisational capacities to meet the demands of large scale European project such as ECoC. It has to be underlined that the existing organisational assets of the local cultural sector have a track record and long standing experience in producing and organising international performing arts events (Dubrovnik Summer Festival), exhibitions (Museum of Modern Art, Dubrovnik Museums, Museum of Natural History) and concerts (Dubrovnik Symphony Orchestra).

Within the national framework, Dubrovnik is the city with:

• the highest cultural expenditure per capita,
• the largest number of cultural institutions and organisations per capita and
• the highest ratio of cultural to other kinds of tourisms.

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<table>
<thead>
<tr>
<th>Cultural Historical Museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Rector’s Palace) is the most visited museum in Croatia.</td>
</tr>
<tr>
<td>The city walls of Dubrovnik have been the most visited cultural monument in Croatia.</td>
</tr>
</tbody>
</table>
Commoning Co-creation

The Dubrovnik2020 candidacy builds on the concept of the *City in the Making*, described in the first bid book, which involves co-creation, experimentation and change through exchange which is here further defined in the notion of the commons.

From City in the Making to City as Commons

The notion of commons emphasizes that city is not merely a physical space. It takes its form in the minds of its inhabitants and visitors, and comes into being at the interface of our direct and indirect interactions with it. In our concept, *City in the Making* is perceived as *City as Commons* that exists as a moment of experience, as a memory or an anticipated image, all of them interwoven with and conditioning each other.

*City in the Making* as commons is simultaneously means and ends for co-creation (city as a set of shared ideas on what is being transformed). It is the very act of co-creation (city as a network of relations, actions and reactions), and the product of co-creation (city as a new social imaginary).

Committed to the process as central setting of the Dubrovnik2020 candidacy, our concept, previously defined through the thematic pillars of Reclaiming the Public Space, Releasing Creative Energy, Redefining Identity and Connecting Europe in Dubrovnik, unfolds into three fluid streams *Future Tense*, *Common Sense* and *Common Histories*. They guide Dubrovnik towards 2020 when it will become a city marked by sharp edge of artistic unrest, a focal point of past and future potencies, a city-world in which global urbanisation is critically mirrored in its promise of equality and collectiveness.

Dubrovnik2020 – a journey towards the City in the Making

The commons in the *City in the Making* offers the notion of heritage as multilayered and evolving cultural legacy, serving as collective grounds for artistic expression and production that shapes the vision of the Dubrovnik2020. This conceptual outline enables the achievement of the candidacy key objectives:

- affirmation of transformative qualities of artistic expression and production
- change of the paradigm of cultural governance and management;
- full interaction and integration in the European cultural space;
- new approaches in cultural accessibility and citizen inclusion.

A city experienced as commons is a city felt as a network of relations, a re-invigorated social imaginary, a counter-narrative to the passive city experienced primarily through economy based relations and the paralyzing representation of fixed narratives. In using the commons as the guiding concept, passivity is to be replaced by the actively shared and co-created city, a city that ‘belongs’ to and is made by those who inhabit it, be it permanently or in passing.
The City Strategy on Cultural Development (2015–2025) refers to the Dubrovnik2020 project as both a specific goal and one of the means for achieving the goals of the Strategy. The processes of preparing the candidacy of Dubrovnik and the implementation of the Strategy are inter-linked and mutually supportive.

The Strategy defines four goals and a number of measures and activities for the period up to 2025, as described in the table (below):

<table>
<thead>
<tr>
<th>Strategic goals</th>
<th>Objectives and measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sustainable management of cultural heritage, preservation of space and development of infrastructure for cultural needs</td>
<td>1. Strengthening the sustainable use of tangible and intangible cultural heritage</td>
</tr>
<tr>
<td>2. Development of cultural creativity and strengthening cultural production</td>
<td>2. Improving the management of space and the use of spatial resources for the development of culture</td>
</tr>
<tr>
<td>3. Development of the audience and participation (citizens and visitors)</td>
<td>3. Improving the existing and building a new cultural infrastructure</td>
</tr>
<tr>
<td>4. Formulation and implementation of the city’s cultural policy</td>
<td>4. Developing cultural entrepreneurship, cultural industries and traditional crafts</td>
</tr>
<tr>
<td>4. Improving the management of city culture</td>
<td>Strengthening mobility and international cooperation for developing cultural creativity</td>
</tr>
<tr>
<td>4. Improving the financing of cultural development</td>
<td>Encouraging public participation in the development of culture</td>
</tr>
<tr>
<td>4. Improving the financing of cultural development</td>
<td>Developing projects that encourage cultural tourism</td>
</tr>
</tbody>
</table>

The first results of the implementation of the Strategy (as presented to the City Council in December 2015) include the following key achievements:

- Beginning of work on the Management Plan for the Old City of Dubrovnik (following the UNESCO methodology for world cultural heritage sites) including the development of a Heritage Impact Assessment Study on the effects of cruise ship tourism on the sustainability of the site.
- The appointment of the coordinator and financing approved for pilot activities in the Lazareti Complex.
- The City is for the first time developing a long-term (10 year) overall plan for the restoration of existing and the building of new infrastructure for cultural purposes based on the analysis contained in the Cultural Strategy. Some key priorities include: concert hall, library, new spaces for the permanent collections, temporary exhibitions and storages for Dubrovnik Museums and Community Cultural Centre in Rijeka Dubrovačka.
- A set of new criteria for financing public needs in culture was included in the Call for financing public needs. These revisions will contribute to mainstreaming key priorities of the Strategy and Dubrovnik2020 programme within broader local cultural sector activities. Specific revisions included: new measures for supporting creativity, innovation, international cultural cooperation, inter-sectoral cooperation, new technologies, mobility and cultural entrepreneurship. New criteria include also additional support (financial) for projects receiving EU funding.
- The city started with the planning and implementation of new measures and programmes aimed towards the audience development, including improvement of the City online tool (cultural calendar of the city) and the launch of a number of targeted programmes and activities during the winter (the off-season) including the Dubrovnik Winter Festival.

After Dubrovnik was short-listed as one of the four Croatian cities in the eCoC2020 competition, the City prepared a revision of the Action Plan for the implementation of the City Strategy for Cultural Development. The Action Plan was adopted by the City Council in December 2015. The idea behind this revision was to ensure that an important part of the Dubrovnik2020 programme can be pursued regardless of the outcome of the Dubrovnik2020 candidacy. In order to achieve such an ambitious goal, the Dubrovnik2020 programme is carefully interwoven into the Action Plan.
<table>
<thead>
<tr>
<th>Links between the City Strategy, Action plan and Dubrovnik2020 programme: priority areas</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Restoration and management of cultural heritage</strong></td>
</tr>
<tr>
<td><strong>Cultural infrastructure</strong></td>
</tr>
<tr>
<td><strong>Creativity output of the cultural sector</strong></td>
</tr>
<tr>
<td><strong>Sustainable cultural development</strong></td>
</tr>
<tr>
<td><strong>Access, Participation and Audience Development</strong></td>
</tr>
<tr>
<td><strong>Mobility of artists, cultural workers and artistic projects</strong></td>
</tr>
<tr>
<td><strong>Promoting creative industries</strong></td>
</tr>
<tr>
<td><strong>Capacity Building</strong></td>
</tr>
</tbody>
</table>
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 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 for a radical departure from the current model of cultural development and planning. By 2020, the city and its surroundings will have achieved recognisability not only for their 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.

These contentions have remained unchanged from the very outset of the Dubrovnik2020 process and are further underlined with the specific objective concerning the Dubrovnik2020 post-2020 legacy. We see this as a future network of strong cultural organisations that will have sufficient experience in participating in and undertaking European and international cultural projects. Our paramount aim is to make Dubrovnik, a place of relevance for people highly revered in culture and creativity, professionals – a place to which young artists and cultural workers will choose to live and create in. It is expected that the achievement of this aim will have an effect on the diversification of work opportunities in Dubrovnik, contributing to a more sustainable local economy. The reversal of the current trends of the local brain-drain poses itself as the most demanding issue to tackle in the scope of the local development, as brain-drain and development are mutually interdependent. To authenticate our sincere commitment to this end, it is worth remarking that 80% of the Dubrovnik2020 team consists of persons below the age of 30. In essence, by 2020, they, and hopefully many others, will be the driving professional force of the local cultural sector.

**monitoring and evaluation**

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

- Who will carry out the evaluation?
- Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?
- What baseline studies or surveys – if any – will you intend to use?
- What sort of information will you track and monitor?
- How will you define ‘success’?
- Over what time frame and how regularly will the evaluation be carried out?

On the basis of relevant criteria, strategic objectives and guidelines experts from the University of Dubrovnik (UNIDU) have designed a monitoring and evaluation plan. A feasible implementation of cultural, social, economic, spatial and environmental mechanisms underlying co-creation, a driving wheel of the City in the Making will be ensured.

A periodical evaluation will assess the success of the Dubrovnik2020 in:
- the shaping of long-term sustainable development;
- inspiring the convergence of old and emerging cultural threads;
- initiating sectoral diversification;
- making possible the revitalisation of hidden city locations;
- encouraging efficient management of tourist flows;
- involvement of the wider local community;
- facilitating the spatial outreach of the eCoC title year.

Specific quantitative and qualitative indicators will be developed through knowledge sharing between the UNIDU team and external Institute for Development and International Relations (IRMO) experts in accordance with the SMART principle. A proper and timely reaction to potential obstacles will be ensured through a permanent dialogue involving the monitoring team, local and regional stakeholders and all relevant actors.

The involvement of the evaluation team in the Dubrovnik2020 programme committee will:
- enable timely identification of potential obstacles;
- facilitate access to relevant information;
- ensure the formulation of optimal recommendations;
- ensure the adherence of stakeholders to the guidance of the evaluation team;
- make possible the establishment of a platform for sustainable decision making;
- enable the implementation of measures targeting long-term development;
- ensure proper functioning of ECoC project management;
- encourage an efficient, effective as well as a participatory governance framework;
- facilitate the reaching of designated milestones;
- provide for reporting procedures for risk assessment and mitigation.

The monitoring and evaluation process will go through five stages:
- inception phase (2016);
- baseline preparatory period (2017–2019);
- interim title year stage (2020);
- immediate ex-post evaluation (2021);

Existing local, regional and national data sources will be complemented with data obtained through surveys and a number of innovative data collection techniques such as GPS devices or biometric sensor solutions. The comparability of the main insights will be ensured through longitudinal surveys and a set of indicators provided in the ECoC guidelines. Such an approach will serve as a learning platform for future title holders as well as for the purpose of enabling comparability among different eCoC cities.

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2 Specific, Measurable, Achievable, Relevant, Timely
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Objectives and milestones</th>
<th>Indicative indicators</th>
<th>Indicative Data Collection Methodologies</th>
<th>Frequency</th>
<th>Strategic Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural and artistic content</td>
<td>Creative use of cultural heritage</td>
<td>Novel technologies and best contemporary practice used in presentation of cultural heritage; archive centre for intangible heritage established; number of community based programmes in run down summer villas, increased investment in restoration activities</td>
<td>Programme data provided by the Dubrovnik2020; action plans for new methods of presentation and outreach of cultural heritage; popularization of the Dubrovnik Card</td>
<td>Annual</td>
<td>SO1, SO4</td>
</tr>
<tr>
<td></td>
<td>Extension of cultural offer throughout the year</td>
<td>Number of cultural off-season events; number of visits to museums, concerts and exhibitions in off-season months; citizen and visitor satisfaction with the cultural offer</td>
<td>Programme data provided by the Dubrovnik2020; tourist board and local statistics; GPS data on tourist movement; digital collection of attendance data; visitor surveys</td>
<td>Quarterly</td>
<td>SO3</td>
</tr>
<tr>
<td>Long term strategy</td>
<td>Sectoral diversification of local economy</td>
<td>Increased entrepreneurial activity in the cultural and creative sectors; % of new jobs created in the cultural and creative industries; increased financial contribution of cultural and creative industries to the local economy; strategic measures for the removal of barriers, providing support to the development of SMEs in the cultural and creative sector, increased capacity for attracting EU and national funding in the cultural and creative sector</td>
<td>National, regional and local statistics on economic activity and employment; surveys among local entrepreneurs on barriers to doing business; local strategic documents supporting the development of cultural and creative industries</td>
<td>Annual</td>
<td>SO2, SO4</td>
</tr>
<tr>
<td></td>
<td>Reinvention and co-creation of the local tourism structure</td>
<td>Reduced seasonality in tourism; enrichment of tourism offer with culture-based elements; increased offer of culture-based tourist packages, culturally motivated return visits, increased satisfaction with the cultural facilities available in the city</td>
<td>Local tourist board and national statistical data; tourist agencies and hotels; visitor surveys on motivations for visiting and attitudes towards cultural offer</td>
<td>Annual</td>
<td>SO3</td>
</tr>
<tr>
<td></td>
<td>Rediscovery and revival of previously undiscovered areas</td>
<td>Number of cultural events and number of firms and jobs in cultural and creative industries in hidden city areas; tourist visits to areas outside the Old City; diversified tourist packages aimed at cultural offer of the hidden city areas</td>
<td>Local tourist board, Financial Agency (FINA); tourist agencies and hotels; programme data provided by the Dubrovnik2020 management; GPS based tracking of visitors</td>
<td>Quarterly</td>
<td>SO1, SO4</td>
</tr>
<tr>
<td></td>
<td>Increase of intersectoral cooperation in promotion of culture-based sustainable development</td>
<td>Strategic and action plans emphasising the importance of culture, new culture-related educational programmes developed; developed and implemented measures to promote knowledge transfer in the cultural and creative sectors</td>
<td>Published documents of local authority and other relevant bodies; number of new culture-related educational programmes at local universities; student enrolments to new culture-related programmes; number of attendance to knowledge transfer workshops aimed at cultural and creative sectors</td>
<td>Annual</td>
<td>SO4</td>
</tr>
<tr>
<td>Capacity to deliver</td>
<td>Efficient collaboration of local, regional and national stakeholders, the Dubrovnik2020 management board, citizens and other relevant players in the management and governance of the Dubrovnik2020 preparations and the title year</td>
<td>Number and structure of bodies relevant for the Dubrovnik2020, active participation of representatives of relevant institutions and bodies</td>
<td>Programme data provided by the Dubrovnik2020; minutes of meetings of relevant bodies</td>
<td>Quarterly</td>
<td>SO2, SO4</td>
</tr>
<tr>
<td></td>
<td>Improved accessibility and local transport system</td>
<td>Increased connectivity with European destinations; monitoring and forecasting of local transport trends; integration of IT solutions and intermodal transport</td>
<td>Number of new flights to European destinations; monitoring of cooperation among stakeholders in the transport area; identification of potential problems and definition of milestones for their solutions; revision of progress in meeting of milestones; survey of citizens on the quality of life</td>
<td>Quarterly</td>
<td>SO1</td>
</tr>
<tr>
<td></td>
<td>Absorption capacity optimization</td>
<td>Coherence between stakeholders in culture, the Dubrovnik2020 management and representatives of hotels, private accommodation and tourist board; forecasting of tourist arrival numbers and timing</td>
<td>Monitoring of cooperation among stakeholders and relevant parties in the field of absorption capacity; tourist board data on accommodation capacities in different periods; action plan for balanced supply of accommodation over the year; visitor surveys on satisfaction with the city’s absorption capacity</td>
<td>Quarterly (2016 - 2021)</td>
<td>SO2, SO4</td>
</tr>
<tr>
<td></td>
<td>Improved accessibility of cultural content through the use of novel IT solutions</td>
<td>Number of cultural events being promoted through mobile applications; smart info panels and related IT solutions; number of people attending Dubrovnik2020 events and learning about them through IT sources</td>
<td>Programme data provided by the Dubrovnik2020; survey among Dubrovnik visitors on the awareness of the Dubrovnik2020 IT solutions; survey among the Dubrovnik2020 events visitors on the sources of information on events visited</td>
<td>Annual</td>
<td>SO1, SO4</td>
</tr>
<tr>
<td></td>
<td>Increase of co-created and re-invented cultural content</td>
<td>Number of cultural events co-created with artists from the EU and non-EU countries; number of cultural events co-created with domestic artists; number of cultural events in public spaces and parts of the city traditionally not used for cultural activities</td>
<td>Programme data provided by the Dubrovnik2020</td>
<td>Annual</td>
<td>SO2</td>
</tr>
<tr>
<td></td>
<td>The city as an artistic playground</td>
<td>Developed action plans and other documents of relevant bodies that define financing criteria and support measures for the development of modern cultural activities based on principles of creativity and innovativeness; number of experimental cultural activities; monitoring of progress in the reaching of the set milestones</td>
<td>Programme data provided by the Dubrovnik2020; action plans and other strategic documents of local municipality and other relevant bodies</td>
<td>Annual</td>
<td>SO4</td>
</tr>
<tr>
<td>Criteria</td>
<td>Objectives and milestones</td>
<td>Indicative indicators</td>
<td>Indicative Data Collection Methodologies</td>
<td>Frequency</td>
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<td>European dimension</td>
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<tr>
<td>Increased number of youth manifestations with international participation</td>
<td>Percentage of international participants in events organized or supported by local youth organizations, percentage of youth clubs owned by the city organizing cultural events that include international participation</td>
<td>Surveys of local youth institutions, city department for education, sport, welfare and civil society</td>
<td>Annual</td>
<td>SO3</td>
<td></td>
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<tr>
<td>Enhanced co-creation of cultural projects through stronger involvement of local cultural players in international networks</td>
<td>Number of international collaborations/co-productions</td>
<td>Surveys of local and regional cultural institutions, city and county department for culture and heritage</td>
<td>Annual</td>
<td>SO2</td>
<td></td>
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<tr>
<td>City in the Making aware and appreciative of the diversity of European cultures</td>
<td>Awareness of the local population and visitors of European cultures; emotions associated with belonging to the European cultural space</td>
<td>Surveys of residents and visitors; bio-sensor based surveys of human emotions.</td>
<td>Semi–annual</td>
<td>SO2, SO3</td>
<td></td>
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<tr>
<td>Extension of residential programmes of European and Croatian artists throughout the year, embedded in city tissue</td>
<td>Number of national and European artists participating in residential programmes in off-season months; number of local people included in the organization of these events; attendance, attitude towards international residential programmes</td>
<td>Official reports on the number of cultural events and involvement of local population; questionnaire and bio-sensor based surveys of attitudes among local population and visitors</td>
<td>Semi–annual</td>
<td>SO1, SO2, SO3</td>
<td></td>
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<tr>
<td>Greater involvement of children and youth in the process of co-creation</td>
<td>Percentage of children's playgrounds used for the organization of cultural events; percentage of thematic events focused on the cultural expression of children; increased attendance of students and youth at cultural events; increased participation of students and youth in cultural activities</td>
<td>Programme data provided by management of the Dubrovnik2020, youth organizations and local universities; data from Dubrovnik Card and Student Culture Card</td>
<td>Quarterly</td>
<td>SO3</td>
<td></td>
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<tr>
<td>Increased integration of citizens from other parts of the Dubrovnik-Neretva county in the Dubrovnik2020 activities</td>
<td>Number of volunteers and other participants in the organization of the Dubrovnik2020 activities; number of visitors from other parts of the county; county-wide identification with and participation in the Dubrovnik2020 title</td>
<td>Programme data provided by the Dubrovnik2020 management; visitor surveys on the Dubrovnik2020 events; longitudinal surveys on the attitude towards the Dubrovnik2020 across the Dubrovnik-Neretva county</td>
<td>Semi–annual</td>
<td>SO3</td>
<td></td>
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<tr>
<td>Improved perception of city as modern cultural destination</td>
<td>Increased number of culturally motivated tourist arrivals; local perception of changing destination image; international visibility and recognition of the city as a cultural destination; positive media coverage of the Dubrovnik2020</td>
<td>GPS based analysis of tourist movement; surveys among visitors to cultural events; longitudinal surveys on destination image among local population; EU-wide longitudinal surveys of Dubrovnik’s image; media releases; website views</td>
<td>2019 – 2021</td>
<td>SO1, SO3</td>
<td></td>
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<tr>
<td>Improvements in the regional level</td>
<td>Number of first and consecutive visits to and involvement in the organization of cultural events of groups with little previous affinity to culture; number of events aimed at these groups; strategic policy measures for the involvement of target groups in the Dubrovnik2020 activities</td>
<td>Surveys among the local population; visitor surveys; published documents of the Dubrovnik2020 legacy; action plan in Culture</td>
<td>2020</td>
<td>SO3</td>
<td></td>
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<tr>
<td>Outcomes</td>
<td></td>
<td></td>
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<tr>
<td>Effective and efficient governance of the Dubrovnik2020</td>
<td>Participatory governance introduced; efficient schemes for implementing long-term projects; capability to support hybrid governance of cultural activities including fiscal rules; local residents and stakeholders attitudes towards governance of the Dubrovnik2020</td>
<td>Dubrovnik2020 programme data, monitoring of activities of governing bodies; data on inclusion of various groups in the management and governance; survey on attitudes on the Dubrovnik2020 governance of other stakeholders and players in the Dubrovnik2020 activities</td>
<td>Semi–annual</td>
<td>SO1, SO4</td>
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<tr>
<td>Efficient contingency planning</td>
<td>Established mechanisms for risk assessment, mitigation and planning</td>
<td>Regular reports on risk assessment; defined context-appropriate procedures for risk mitigation</td>
<td>Semi–annual</td>
<td>SO1, SO4</td>
<td></td>
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<tr>
<td>Financial feasibility and discipline</td>
<td>Feasible financial plan of the ECoC activities; strengthened cooperation of national, regional and local authorities; increased allocation of financing to cultural activities</td>
<td>Financial plan of the Dubrovnik2020, amount of the city budget allocated to culture in the 2016–2025 period, reports on support of regional and national bodies to the Dubrovnik2020</td>
<td>Annual</td>
<td>SO1, SO4</td>
<td></td>
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<td>Strategic Objectives</td>
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Whenever I think of tourism, Dubrovnik comes to mind. Both work and festivities come to mind. There will be nothing to say about work that does its increasing best to become a substitute for life, among those who have the luck to be employed, for this work is about tourism and celebration. These are the times when others work for us. We are consumers of joy, we are joyful consumers. Elation and celebration have become the standard, the least that we can afford when we are not working. Naturally, if we are not a part of that privileged caste that makes money in elated celebration, Festive Administration hopes it is on the side of this kind of elated work. And on the side of a Dubrovnik that cares only about celebration and profit. Until the end of the festivity.
Starting with the acknowledgment of the fact that Croatia has only recently joined the EU as its 28th member state, we look at the European Capital of Culture project as a unique opportunity to serve as a point of contact between all Croatian cities and citizens with their European partners, interlocutors and audiences.

Inviting non-EU Europe to partner with us

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 and they should never be social and/or cultural. For Dubrovnik, collaboration with our neighbours is not a question of choice. It is a necessity and the only way to re-create the historical cultural ties that have been lost or loosened and build new relations for the future. In questioning the role of geo-political boundaries in the context of the European Capital of Culture title and its wider resonances, we partner with Osijek – a city that has a similar role in the geo-political context, but in a different cultural surrounding. Both cities in their candidacies turned to each other but also to our neighbours – the citizens, artists and cultural operators in non-EU European countries of South-East Europe as our partners in this project. Being at the far east of Croatia (north and south), they went through similar traumas during the recent war as both found themselves on the front line and experienced severe destruction and many casualties.

With our candidacies, we look ahead, asking how to develop true partnerships with our neighbours beyond the EU borders. At the times when the frontiers across the region are being marked by new fences built with the aim of stopping refugees and migrants, our geopolitical position at the eastern borders of the EU becomes even more challenging. In our respective programmes, both cities assert the intention to promote trans-frontier cultural cooperation as a contribution to intercultural dialogue as well as a sustainable future (which does not and should not have any alternative) for the citizens of our cities and Croatia.

Engaging European citizens in re-creating citiness with us

This will also be a process in which the greatest emphasis will be put on engaging European citizens in the Dubrovnik2020 programme in the key topics and pressing issues of European cultural and urban development: alienation of the city from its citizens; inadequate governance models and management of the cultural resources; and insufficient support for existing and emerging arts practices.

In the sense of a citizen-and-culture-led urban development, Dubrovnik2020 revisits the legacy of the city’s ambience, defined by cultural activities and citizen engagement. To explain: although Dubrovnik is world-known for its built heritage, the public space was recognized as the city’s greatest asset, constructed and understood as the extension of personal or private space. Public space was an open arena for active cultural and social exchange, embracing multiculturalism and facilitating intercultural dialogue.

Hence, we take the City in the Making as a starting point for:

a) raising and sharing discourses on citiness as one of the capital foundations of the European identity and citizenship;

b) affirming public space as one of the key values of European cities and as a common place for asserting cultural diversity and developing intercultural dialogue;

c) promoting public space and citiness as prerequisites for cultural development.

The question is asked – can we, in the present historical context, re-create a situation in which Dubrovnik can truly become a meeting place for reflection, for a dialogue in which new approaches and solutions to these topics and issues are found?

Dubrovnik2020 aims at reclaiming the role that this city had in the geography and the exchanges of the past, through an endeavour to rethink the role of a city in relation to the cultural development today and in the coming future thus contributing to the unifying of European cultural space.

Dubrovnik2020 aims to explore the potential of south-south cooperation in Europe by implementing numerous projects with partners from around the Mediterranean building on the representation of the southern cities in the ecoc network (e.g. Valletta 2018 and Matera 2019 in particular.

Elaborate on the scope and quality of the activities: Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens.
As presented in the Chapter 3 of this bid book, the Dubrovnik2020 programme flows in three streams: Common Histories, Common Sense and Future Tense. Each of these programme streams refers to different aspects of contemporary European debates, as well as common European heritage and history.

Common Histories
Common Histories explores the potentials for transformation of the cities, which are locked into their perception of having been ‘created and completed’ in the past. Projects developed through the Common Histories stream involve cooperation with many distinguished European scholars and practitioners from the field of heritage and museology. We are addressing the idea of heritage as a potential vehicle for change; the change deriving from the application of new methodologies and technologies, as well as accessibility and new governance and management models.

The Common Histories stream of the programme is also marked by the reflection about the Mediterranean region as a space of exchange and shared identity, which has had a profound impact on the rich cultural diversity of the European continent. The Mediterranean as territory was historically defined by cities – political, economic, cultural and urban nodes, which had strong anthropological and social identities as ‘places’. Largely as a result of the currently prevailing economy of tourism, many of these historic cities are losing the social and urban character that constituted the core of their vitality and regional as well as and European significance.

Through several projects such as Trip Advisors, Collective/ing Memory and Decoding Leisure Utopias we address the most painful aspects of the impact of mass tourism on the heritage and historic cities which will be used with our partner cities in Europe and beyond. Through the project To Whom the Heritage Belongs, we make a direct link between this programme stream and the Common Sense stream by raising a crucial question concerning heritage, which does not focus on the heritage per se, but its relations to the community, or the concentric circles of communities – from community in the immediate to the European and global surrounding; from experts to general public.

Common Sense
Common Sense programme stream addresses the trauma and social disintegration in the city, which is becoming alienated from its citizens. Through the projects developed in the Common Sense stream we search for models of urban transformation through cultural empowerment and change.

We are introducing and affirming the concept of European cultural citizenship as a necessary asset for opening up to the fresh and dynamic utopias needed in the whole of the European community. European cultural citizenship was raised as a topic in the first phase of the Dubrovnik2020 candidacy and is now further explored through projects and activities in all three programme streams. Common Sense projects carry the idea of the citizen as an active and engaged member of society, rather than of citizen as a consumer. The projects provide a platform for discourse on citizenship in modern-day and future Europe defined by intensive urban and cultural processes.

Citizenship is, in this respect, not understood through formal national, regional or local definitions, but as the learning and acceptance of a status that integrates rather than separates cultural diversities, promotes common experiences and affirms civic empowerment and cultural rights.

Through the Common Sense strand we also address the topic of access and participation. As will be visible in other chapters of this book (description of the programme, outreach and audience development) achieving tangible results and change in the access and participation figures and trends is in the focus of the Dubrovnik2020 programme. The best European experiences in developing innovative formats of audience development and other co-creative projects will be used as models for the activating, inclusive and sustainable society. The project Participatorium uses methods of experimental dialogue; Hidden City explores participatory art practices, while art therapy and cultural healing are used in the VerdurA and Acting Together projects.

Future Tense
Future Tense affirms the importance of creativity and artistic production for sustainable cultural development. In other words, we take the back-to-basics approach, as mentioned in the Dubrovnik2020 concept: no sustainable future for a city that strives to become a capital of culture can be imagined without the creation of an environment in which the most diverse artistic expressions and discourses about artistic practices can emerge and be shared. Future tense projects unravel the topics on the role of the artists and the process of artists’ work and creativity in eliciting cultural change and shaping new urban landscapes. Thematically, projects probe beyond the dominant understandings and paradigms of how art could or should intervene in the making of the city.
LUKA DUBROVNIK
PORT OF DUBROVNIK

Miron Milić
New Horizon
Street Art Mural
Candidate City:
Public Exposure, 2016
Dubrovnik 2020 Bid Office
Recreating the idea of a centre in the city that is by all (geopolitical) criteria at the periphery of the EU Europe cannot be achieved in any other way but through the development of vigorous and dynamic pan-European partnerships.

The development of the network that we call the Consularts is the foundation on which we build our three programme streams and all envisaged projects and activities. At the time in history when the Dubrovnik Republic was politically and economically at its peak, this city-state had an extensive network of consulates in 85 cities and states, not only in Europe and the Mediterranean but overseas, as far as India. The exchanges and communication developed through such intense diplomatic and trading activities were always accompanied by the cultural and creative interactions that left a legacy in Dubrovnik’s rich cultural heritage.

With the involvement of artists and other partners whom we intend to name the consuls of our Consularts network, we will set out on the joint adventure of co-creating City in the Making.

Individual projects partnerships
To illustrate some of the key partnerships developed so far, below are examples linked with individual projects:

**Tales of Other Times:**
- Literature Across Frontiers (Aberystwyth University, Wales), Ismail Kadare (Albania/France), Stanford University (usa), Jacques Ranciere (France)

**Limits of Perceptions:**
- New Delhi based artists and curators Raqs Media Collective (Manifesta 7 - European biennale of contemporary Art, Insert2014, next Shanghai Biennale)
- Hannah Hurtzig (Mobile Academy, Berlin)
- Schering Stiftung (Berlin) will host an exhibition in Berlin co-created in Dubrovnik
- Association of Neuroaesthetics with Venice Biennale (Peggy Guggenheim Collection) will host an exhibition co-created in Dubrovnik

**Nothing Inert in the World:**
- Efva Lilja, Dansehallerne Kopenhagen, SNDK (Amsterdam) – education
- Marten Spangberg, performing artist / Performing Arts Forum initiated and run by artists, theoreticians and practitioners themselves (St. Erme, France)
- Laboratoires d’Aubervilles (Paris) – place for research and creation, for resources and experimentation, developed in intimate cooperation with its setting (from the most local to the international sense) and with its audience

es, and in relationship with the artists

**Not Just a Mirror**
- Rimini Protokoll (Germany/Switzerland) – influential pioneers of a documentary theatre that instead of actors brings ‘experts of the everyday’ on stage
- Nature Theater of Oklahoma (usa) – The international rising stars Kelly Copper and Pavol Liska known for shifting their work away from professional actors towards participants from the cities they work in.

**Partnerships that City of Dubrovnik established before or in parallel with the work on the Dubrovnik2020 candidacy**
The City of Dubrovnik has established partnership agreements with 11 twin-cities that have all been contacted in the candidacy process. They have expressed their interest and ambition to be involved in the Dubrovnik2020 programme. Examples include:

- **Venice** (Italy) – Peggy Guggenheim Foundation related through partnership in the project Limits of Perception
- **Graz** (Austria) – cooperation and consultation on the development of the Management Plan for the Old City of Dubrovnik
- **Bad Homburg** (Germany) – expressed interest for the Decoding Leisure Utopias/Hidden City projects
- **Sarajevo** (Bosnia and Herzegovina) – expressed interest for the Caravan Routes project – re-creating ancient connection between Dubrovnik and Istanbul through the region
- **Rueil-Malmaison** (France) – the 2nd European Tourism & Strategy Festival will be hosted by the City of Dubrovnik in April 2016. Held for the first time in Rueil-Malmaison in 2015. It gathered ten european cities with the ecco title. Dubrovnik2020 programme team will conceptualize the Forum debate on the role of the living heritage.
- **Vukovar** – partnership agreement with the Croatian city of Vukovar. War memories unite those two cities with the radically different economic situation. Dubrovnik will support the development plans of small social and cultural entrepreneurs from Vukovar (i.e. opening a market of products from Vukovar in Dubrovnik).
In the context of the Dubrovnik2020 candidacy, it is important to mention that the University of Dubrovnik has become a member of the University Network of the European Capitals of Culture in 2015. The representatives of Aarhus University have visited Dubrovnik in November 2015. They shared their experiences in evaluation and monitoring with the Dubrovnik2020 team and the representatives of other Croatian short-listed cities whom we have invited to the presentation.

International networks and organizations
The City of Dubrovnik is an active member of numerous international networks and organizations involved with culture:

- **owhC – Organization of World Heritage Cities**
- **Forum of Adriatic and Ionian Cities** – Dubrovnik will hold mini-Adriatic Youth Games in May 2016
- **Heritage Europe** – (formerly European Association of Historic Towns) participating in projects such as URBACT and INHERIT
- **MedCities** – Dubrovnik is the focal point for South East Europe. It hosted the 2015 Annual Conference.
- **European Walled Towns (EWT)** – interested in deepening ties and organising an event in Dubrovnik in 2020.
- **Europa Nostra** is already participating in The Best in Heritage conference in Dubrovnik every year – and has expressed their intention to hold their annual conference in 2020 in Dubrovnik
- **Croatian Association of Historic Cities**, founded in April 2011 by the City of Dubrovnik; 20 member cities.

Other events of European relevance
Other events of European relevance organized in Dubrovnik throughout the second phase of the candidacy process include:

- **September 2015** – 14th edition of The Best in Heritage – the world’s annual survey of prize-winning museums, heritage and conservation projects. During the conference, a direct link with the Dubrovnik2020 program team was established in order to include future awardees of The Best in Heritage as ‘twinning’ partners to local museums and galleries from Dubrovnik-Neretva county
- **November 2015** – The annual MedCities Conference ‘Historic city centres: heritage, innovation and social cohesion’ in Dubrovnik. It was attended mostly by mayors from across the Mediterranean area who confirmed the commitment of their cities to involvement in the Dubrovnik2020 programme
- **February 2016** – An EU-funded IPA Adriatic CBC project called EX.P0 AUS ‘Extension of Potentiality of Unesco Adriatic Sites’ with Dubrovnik as the lead partner. Final event will take place in Lazareti.

The following goals to attract the interest of a wider European public for Dubrovnik2020 were set in the first bid book:

- to gain optimal visibility and, when appropriate, widespread European participation in Dubrovnik2020 cultural programme (both ‘real and ‘virtual’)
- to raise awareness of the important issues of Dubrovnik2020, and in particular the concept of the City in the Making and the processes of co-creation that upgrade the traditional assumptions of culture and heritage in historic cities.

The strategy to obtain these goals was further developed in the second phase, following the deepening of the concept and especially taking into account the further development of the projects. Our key methodology remains based on a combination of developing a broad European digital database of contacts, including using the extensive networks through which our programme develops, and the creation of a substantial number of Dubrovnik2020 consuls.

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

### 1. Partners are Consuls
Since they have already committed to becoming partners with individual projects, many European cultural producers, research institutes, artistic collectives and individual artists and authors have become the best advocates of the projects – both in their own professional circles and in their respective countries. All this significant network of cultural organizations and individuals in Europe and in the rest of the world will spread the message of the relevant topics and information. Their efforts will be supported by on-line content, print material and social media feeds.

Exemplary projects: *Nothing Inert in the World, Limits of Perception, Not a Mirror, Grand Hotel Bernhardt.*

The Dubrovnik Card is the original initiative of the City of Dubrovnik. It started as the first and unique project in Croatia, offering access to Dubrovnik cultural sites, free bus rides and lower prices in restaurants, bars and shops. In a few years it expanded over to the broader county, including partners from Konavle to Ston.

### 2. Tourists are Guests
Three million people from all over the world visit Dubrovnik each year. They will be invited and motivated to engage in several ways:

a) before their visit, they will receive (through the Dubrovnik Card network, the intention of which is to become a smart-app entrance point into Dubrovnik and the county) compact information on program activities;

b) during their visits special tours will be organized, expanding to the county destinations and linking them closely with Dubrovnik2020 activities and local community experiences, and

c) after their departure, they will be invited to share their stories and images and to co-create a growing on-line depository of City in the Making urban history.
By thoroughly studying the rhythms and frequencies of seasonal tourist flows (a special research project, e-CulTour, has been started by the University of Dubrovnik to track, map and analyze those flows), both the temporal and the topographic spread of the program has been conceived. Key partners in bringing visitors to Dubrovnik, the Airport and Port Authority, have expressed their intention of coping with the seasonal oversaturation by discussing new lower-season connections and to work with Dubrovnik2020 program team in differentiating the potential visitors into more focused interest groups. Several operators that are searching for added value by including artistic and cultural experience (combining flights with cruisers) already arrived in 2015. Exemplary projects: Trip Advisor, Hidden City, Collective/ing Memory.

3. Communication is Content

As explained in the answer on Marketing and Communication Strategy, solutions and tools will transfer the collaborative and co-creative approach of the whole program to the field of communication. The essential generator of media interest will remain project activities and initiatives – as was the recent case with the Candidate City: Public Exposure pilot project in January 2016 or the planned visit of Raqs Media Collective in March 2016. Most resources will be allocated to the production of relevant content, rather than to media planning and buying. The high efficiency of the on-line social media paradigm will be transferred to offline communication. Press trips will be organized to bring journalists to the venues – and the resources for international promotion of the Dubrovnik Tourist Board will be used to support this initiative. Exemplary projects: Limits of Perception, Verdura, Moving Image, Moving City.

Croatia is a small country with limited resources (human and financial) – whichever city wins the ECOC2020 title it will have to collaborate with partners from around Croatia including the cities that were bidding for ECO2020 as well as many others. From the outset, Dubrovnik invited in its team many artists and organizations from other cities of Croatia, including Pula, Rijeka, Osijek, Zagreb and Split.

The most concrete examples of the cultural cooperation between Croatian cities, as initiated by the Dubrovnik2020 project, are the signing of the Memorandum of Cooperation between Zagreb Philharmonic Orchestra and Dubrovnik Symphony Orchestra (Orchestra2020 project) in November 2015. The same type of Memorandum was signed between the Museum of Contemporary Arts in Zagreb and the curator of Dubrovnik2020 project Limits of Perception. Project Youth Awakening links several along the coast (Pula, Labin, Umag, Trpanj…) through the collaboration of music producers, labels and venues. Also project Nothing inert in the world gathers choreographers and artists from Pula and Zagreb. Project Decoding leisure utopia is a collaboration between independent researchers and NGO from Dubrovnik and Faculty of Civil Engineering, Architecture and Geodesy Split. Project Acting Together and Orchestra2020 are conceived as a ongoing collaboration between University of Zagreb and local institutions and organisations in the field of performing arts. Moving image, moving city is a cooperation between local institutions and NGOs and filmmakers and associations from Zagreb (25 FPS, Animafest, Kinoklub).
Osijek – Dubrovnik

By connecting Osijek and Dubrovnik, we are establishing new partnerships and cooperation with cities in Bosnia and Herzegovina: Mostar, Sarajevo, Banja Luka and Tuzla. Nowadays, the route from Osijek to Dubrovnik that goes through Bosnia and Herzegovina is predominantly used by seasonal workers who travel from the Eastern part of Croatia and Bosnia and Herzegovina to Dubrovnik, seeking new job opportunities every tourist season (May – September). But no deeper attachment or connection between the seasonal workers and Dubrovnik really exists, as the seasonal workers remain invisible in the everyday rhythm and image of the city. By systemic approach to this complex liaison between the two cities, in the next four years Dubrovnik and Osijek will work intensively at various levels to enable seasonal workers to develop a sense of belonging to both cities. This includes the strengthening of cultural cooperation, with the ambition of securing all cultural, educational and social amenities in Dubrovnik for seasonal workers and improving traffic connections between the cities.

Cultural and artistic cooperation between Osijek and Dubrovnik will be based on enhancement of communication, shared capacity building programmes and exchanges between cultural and educational institutions and organizations in the two cities (Luka Sorkocević School of Art in Dubrovnik/Franjo Kuhar Music School in Osijek; Croatian National Theatre Osijek/Marin Držić Theatre Dubrovnik, Museum of Slavonia/Dubrovnik Museums, NGOs in both cities and counties, food producers etc.), continuous program cooperation 2016–2020 and mutual art residencies.

Osijek and Dubrovnik cultural programmes for 2020 contain thematic similarities and programme intersections. Through the intersecting differences of these two cities in similar thematic areas – we create new programme layers and new possibilities of co-creation and European partnerships. In this phase of programme development, Osijek and Dubrovnik have decided to work together on projects mostly dedicated to children and youth: Dreamland (Osijek) and Moving Image, Moving City (Dubrovnik); projects in the area of land art and natural art materials: Pannonia Biennale (Osijek) and Verdura (Dubrovnik), agriculture and food culture; Living Fields (Osijek) and Slow Food Culture (Dubrovnik) and the tangible heritage and historic walls: 4–4–4–P (Osijek) and Light up!/HEH/Patchwork of Histories (Dubrovnik).
Linking Dubrovnik with ECOC and candidate cities

We have also made initial contacts with the cities that will hold the ECOC title prior to 2020. The most direct contacts were established either through the visits of the representatives of the Dubrovnik2020 team to the future ECOC cities (e.g. Aarhus, Wroclaw, Valletta) or the visits of the representatives of these cities to Dubrovnik (Leeuwarden, Mons, Aarhus).

The City of San Sebastian has extended an invitation to the City of Dubrovnik to collaborate in its programme in 2016 already as well as to present the future Dubrovnik programme in San Sebastian in the coming months. The representatives of Aarhus University visited Dubrovnik in November 2015. They shared their experiences in evaluation and monitoring with the Dubrovnik2020 team and the representatives of other Croatian short-listed cities whom we have invited to the presentation. In July 2015, a representative of Leeuwarden 2018 visited Dubrovnik and shared their experiences in developing European connections and more specifically the European dimension of the Leeuwarden project.

By holding the ECOC title in 2015, Mons became a ‘natural’ choice for the comparison of the development process of Dubrovnik’s candidacy with one that was currently going on. Collaboration went from exchanging experience and know-how to the development of concrete links with one of the creators of Mons program, Philippe Franck. During his visit and lecture in Dubrovnik in December 2015, Franck shared the experience of revitalizing urban spaces with sound interventions (City Sonic) and insisted on the importance of the tangible, spatial dimension of every digital initiative. These experiences will be used in Dubrovnik’s projects Hidden City and Punta.

We have also established initial contacts with the candidate cities beyond 2021 starting with the Romanian and Greek cities. A Memorandum of Understanding has been signed covering the points of joint interest such as innovative and experimental art, interventions in public spaces, programmes of education and audience development as well as the common interest in developing cross-border communication with non-EU European regions with a particular focus on post-conflict resolutions, migrations and refugees. The pre-selection round in Greece will take place in late February 2016. So far we have signed a Memorandum of Understanding with the city of Samos, particularly focusing on the relation between cultural heritage and sustainable tourism. Initial contacts were also made with Mytilene – Lesbos and Rhodes.

Cooperation with Irish ECOC 2020 candidates

Our approach towards the Irish candidate cities was led by an idea of equality of treatment of all four, now three – the Three Sisters Region, Limerick and Galway. Communication and future development of cooperation is imagined in three ways: mutual help in terms of capacity building of cultural sectors and their deficit parts, programme and project intersections as a point of mutual cooperation and programme development, and mapping of the possibilities of new project developments after the ECOC competition, both in Croatia and Ireland, is over.

Because the Croatian and Irish candidacy processes are unfolding in parallel, our mutual relationships and communications are based on the principle of confidentiality. Instead of mentioning concrete projects, we emphasize areas of mutual interest and cooperation. Our communication and work on programme relations will be continually deepened in the next two months.

We share with the bid of the Three Sisters the common value of cooperation among neighboring counties/cities and the will to bridge historical animosities. In terms of programmes and projects, the two bid teams in their intensive conversations have found several programme areas in common: cinema and youth culture (Moving Image, Moving City), visual arts and sciences (Limits of Perception), food and agriculture (Slow Food Culture) and literature and publishing (Tales of Other Times).

Both Limerick 2020 and Dubrovnik2020 are dedicated to positioning themselves firmly on the pathway of change, development and regeneration as the only way for imagining the futures of the cities. There are several projects in which we see potentials for close cooperation: music (Youth Awakening and Orchestra 2020), contemporary dance (Nothing Inert in the World) and theatre (Not a Mirror).

In discussions and exchanges with Galway 2020 team, a strong commitment to change was identified in the two cities. We are addressing the question of our streets and public spaces as places marked with festivities and cultural programmes. Because of the many similarities between the two of us, as well as our common orientation towards children and youth as one of the main target groups of our bids, we have an interest in collaborating through the Dubrovnik projects Moving Image, Moving City as well as through Rijeka Dubrovacka Community Action. Made in Dubrovnik was also identified as an interesting project for further development and exchange with our Galway partners.
A small sections of each line of the network, based on polygonal shapes, is extracted from it the gaps are introduced. The shape of the network is still readable, as we reify the missing parts in our minds. As the gaps become larger the leftover constellation of dots doesn't reveal the underlying network anymore but tells another story. To introduce a gap means to render invisible the underlying structure. How much information about the structure do we need to be able to recover it in our minds.
What is the artistic vision and strategy for the cultural programme of the year?

The artistic programme intervenes into the relations of city core and outskirts, its rhythms of life and processes of movement. The programme aims to incite citizens and visitors to adopt a new sensitivity in the perception of city and surroundings, understood on a scale from micro-local to global currents; to co-create a new point and purpose for the city out of its shadows; to give it a new place on a map of a cosmopolitan citizenry in the vortex of the geopolitical, economic, societal and climate crises that Europe faces. Dubrovnik, as a petite urban spot at the frontiers of the Mediterranean and the Balkans, through which millions from all parts of the world intersect, small-scale global city, will become a locus for the global transmission of cultural cosmopolitanism, which makes visible what the smooth circulation of goods, services and people keeps otherwise invisible.

With the strength of creativity, the artistic programme of Dubrovnik2020 builds the institutional and social context as ground for a sustainable future, in which artists find a lasting place for undisputed expression, and in which artistic work and culture coexist in a perpetual and mutually interrogatory dialogue with the city and its shifting position in the world. Dubrovnik in 2020 will be the sharp edge of artistic unrest, focal point of past and future potencies, a city-world in which global urbanisation is critically mirrored in its promise of equality and collectiveness.
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. (Date and place / project partners / financing are optional at pre-selection stage)

Consistently with the idea of an unfinished city, the Dubrovnik2020 programme was not co-created and designed according to a fixed programme structure. Rather, this kind of firm structure was replaced with a fluid and dynamic shape that enables continuous accessibility and receptiveness. The intention behind such approach to programme organization is to enable a flow that creates a non-linear topography of the city where time is not perceived in three defined points: past, present and future. Rather, it enables the experience of acting simultaneously in several parallel timelines, and in the gaps in-between.

The Dubrovnik2020 Programme flows into three streams: proceeding from Future Tense to Common Sense and ending with Common Histories.

This three-fold approach is based on the responses of cultural workers, producers and artists to key issues uncovered in the first phase of the candidacy. They are related to the particular context of Dubrovnik but are also relevant to other small (historical) European cities:

**Future Tense** – deals with lack of contemporary artistic production capable of producing a new sensibility and new perceptions of the city

**Common Sense** – tackles shortcomings in communication and co-creation among the various social groups and parts of the city and

**Common Histories** – challenges defined and fixed images of the city’s history and heritage that need to be provoked and retold

Beginning with the Future Tense, Dubrovnik2020 is directed toward imagining and making new cultural and artistic legacies through the process of empowering and liberating the cultural and artistic context (Common Sense) based on the new readings and exchanges of its heritage and history (Common Histories).

The projects in all three streams are mutually responsive and interlinked, guided by the aims of affirmation of the transformative qualities of artistic expression and production, new approaches in cultural accessibility and citizen inclusion, a change of the paradigm of cultural governance and management and, through collaboration with our European artistic and cultural partners, full interaction and integration in the European cultural space.

The projects presented in this candidacy book are written in various artistic and cultural grammars, all in different scopes and phases of the programme’s development. The temporal stream of the programme has thus become not only the thematic core, but also the organisational principle of the design of the programme. The underlying rationale of the programme organisation is devised in such a way as to elicit the dynamic processes of collaboration, participation and co-creation among all those included in the programme at large.

Due to the obligation to publish Bid Book 2 before the presentation, budgetary details are kept confidential at this stage. A slide with detailed annual budgets for every project and activity, including seasonal opening(s), will be presented to the Evaluation Panel.
Sandro Đukić
Possibilities for 2020

Candidate City:
Public Exposure, 2016
Dubrovnik 2020 Bid Office

During consideration of the space and the semantic givens of Dubrovnik, the idea for the work began to be formulated; it was conceived as a series of projections in the public space of the city, heterogeneous in their contents, from abstract animations to video-photographic experiments, and research into the possibilities of modelling new paradigms of perception of public space. The title of the project was borrowed from the exhibition “Possibilities for 1971” by artist/curator Davor Matičević (Gallery of Contemporary Art, Zagreb), one of the early experiments involving the artist getting out of the gallery and going into the public space to create new relationships between the audience and art. The work places its emphasis on the discourse of the artist’s worldview and the artist’s position in society.
Ivana Pegan Baće
Lead me

Sound installation
Candidate City: Public Exposure, 2016.
Dubrovnik2020 Bid Office

In collaboration with the translators who have joined in with me to become co-creators and interpreters, this text is produced in 13 languages and is issued and offered in the form of an audio guide. In this work I use language and speech – the imperative, the most direct form of address to the Other. I use verbs of various meanings in a way like a counting rhyme, with the word me, placing the emphasis on the constant dynamic between action and subject/object. The work is set off by rhythm, melody, voice, and has sprung out of the longing for belonging and appropriation.
1—FUTURE TENSE

Future Tense is not only an anticipation of the future through art, it is also critical envisioning, telling us that both time and the city are variable categories. Art, in this case, unites renowned artists, experts and enthusiasts with the citizens in a process of deliberation of the future of art as the future of the city.

The Future Tense thematic stream brings together projects constituting a pledge for the future, primarily through artistic expression and new discourses about artistic practices, such as the collaboration of art and science (cognitive science, neuroscience, experimental psychology, mathematics and architecture), digitalization, progressive visual arts, political theatre dealing with the cultural complexities of our region, innovative projects in architecture and contemporary dance. These practices, still completely absent in Dubrovnik today, are very present on the global contemporary art field. Through this programme stream Dubrovnik aims to become a relevant actor in the context of contemporary art practices.

Future Tense is a container of contemporary artistic expressions and therefore it is the only stream that is shaped through very specific curatorial practice. The curators are artists that address the idea of the City in the Making through experimental and innovative artistic approaches.
This multidisciplinary and visual arts project investigates the limits of perception through the collaboration between arts and science. This project explores the invisible, at the limit of perception, what is imagined but not made visible, what remains elusive, ambiguous, as a key area for questioning the nature of images, and for imagining anew.

This will enable and build the capacity to see ourselves in the environment of a larger space and time scale than that we habitually focus on. Here, the attempt will be to re-position the human within the larger context of the ecosystem, as being one of the species on a small blue planet in the outer reaches of the Milky Way Galaxy, in a cosmos of a trillion trillion stars. It will attempt to locate a new common understanding of life, biological organisms, the planet, and suggest inventive ways for re-imaging the relations between them.

The project consists of three matrices.

**Matrix: The Lab**

One of the modest, profound and enduring achievements of artistic thinking in Croatia has been its engagement with questions around spatial and visual conundrums. This matrix will draw from the long history that emerged from the confluences of emergent media, developments in technology, optimisms around collective possibilities and imaginations of experimental models in the fifties, and engage with the nature of mental images and spatial concepts that condition our being in the world. This program will investigate how image and space are constructed on a perceptual and cognitive level, in our minds, and which fundamental mechanisms are involved in the moments of conscious experience. It will develop an inquiry from the concept of interface – the place of contact – of the interaction of the human with the environment.

This matrix will be grounded in artistic practice within a multidisciplinary context, drawing from the fields of cognitive and vision science, neuroscience, experimental psychology, mathematics, architecture and other spatial disciplines. In the initial stage, four interlinked axes will be proposed. They are: **Multi-dimensionality**, **Hallucinatory Spaces**, **Invisible Layers of Place (Site)**, and **Limits of Perception**. Each of these themes will be the subject of investigation in a laboratory situation – where experiments and research are conducted in a semi-public exhibition space. The Lab’s experiments and research process will be like an installation in progress, in perpetual making and open to public engagement. This will be supplemented with satellite solo and group exhibitions, and interventions in the public city space, along with intensive workshops and seminars. The Lab will develop rigorous research methodologies, discourse, scientific papers, and will disseminate its outcomes through art works, publications and web presence. Art-historical research into the temporal gap directed towards the re-mapping of relations between present and historical concepts and practices, national and worldwide will be conducted with the aim of tying in various related practices and Art-Science dialogues from eighties onwards. A large-scale international group exhibition will be developed and co-produced or hosted by prominent European institutions.
Matrix: The Meshwork
This matrix aims to build a supportive institutional platform as well as to foster self-organization within the art community in Dubrovnik and Croatia, and propose new production models. It seeks to foster visibility and interconnection at an international level, to produce networks, create resonances between artistic practices and enable interlocking of institutional capacities. It starts with an archaeology of invisible or hardly visible art practices and knowledge produced in the present and over the past 25 years in Dubrovnik and Croatia. The plan will be to detect the intensities of hidden fields of activities, and to actualize the imagination. This will enable a re-writing of art history from multiple perspectives. This matrix will require extensive research on the nature of present art practices and build a database in Dubrovnik. A proposal is to establish The Hub within Lazareti to facilitate software development, video productions, research and community interactions. It would consist of research space, shared working protocols of spaces, mobile and temporary media labs, a library/reading room, an artists’ kitchen and would function as a communal working space. It would set up a fellowship system to bring in various kinds of practitioners, national and international, for development of the projects and discourses to be shared online, in focused workshops on site, and result in vibrant community interactions.

Matrix: The Platform
This matrix will tie in the various processes, developed methodologies, practices and body of work within global cultural, art and scientific contexts, through additional substantial scale international projects. Delphi based artists and curators Raqs Media Collective (Manifesta 7 - European Biennial of Contemporary Art, Insert2014, next Shanghai Biennial) curate an international scale exhibition and discursive platform. Hannah Hurtzig (Mobile Academy, Berlin) will situate one of her knowledge performance events in Dubrovnik and thereby drawing on the various intellectual, artistic, scholarly and literary cultures present locally and in Croatia. Feminist artist and writer Patricia Reed will initiate a contemporary theory symposium, with an ambitious publication program.

Nomad is a mobile structure – a medium, which examines the idea of an active infrastructure and the transformation of ‘nonplaces’ into ‘places’. By transferring the content from one city location to the next, Nomad explores the concept of engaged infrastructure that creates the idea of ‘ownership’ and belonging within the community, activates the territory and the community, and enables a new mental image of the city. Nomad focuses on participation, community engagement, processes and connections. The conceptual design of the structure is co-created with the community. The structure is then constructed in public places, where it hosts an artistic programmes, co-created activities and workshops. The blueprints will be sent to other Croatian and European cities (Osięek, Split, Kotor, Mostar, Valletta, Valencia, Montpellier, Sofia and Bucharest) where the design will be available for hacking by the local community in cooperation with partner organizations. All of the Nomads are similar, based on the original set of plans made in Dubrovnik, but again all different – changed, modified, adjusted and hacked. The activities in the structures happen in network cities, and the results are shared and recorded.

With its experimental approach and co-created activities, Nomad can become the repository of knowledge that is transmitted within Dubrovnik, and between Dubrovnik and other cities.
Project curators

Collective BAICO

Linked to

Motion Bank

Locations

Lazareti Arts Quarantine, Luka Sorkočević School of Art, Summer Villa Bunić Kaboga, Mokošica in the county, various venues in Dubrovnik, various spaces in the county, Summer Villa Bunić Kaboga, Mokošica

Partners

Teatro Nacional D. Maria II, Tiago Rodrigues (Lisbon, P), Asklal Alwan (Beirut, RO), Kabako (Kinshasa, CD), Laboratoires d’Aubervilles (Paris, F), Manuel Pelums (Bucharest, RO), Danshallerna – Efra Lilja (Copenhagen, DK), Para-site – Cosmin Costinas (HX), Motion Bank (Frankfurt, D), SND (Amsterdam, NL) University of Falmouth (UK), PARTS (Brussels, B), Academy of Dramatic Arts (Zagreb, HR), The Danish National School of Performing Arts - Danshus (Copenhagen, DK), Folklore Ensemble Lindo, Inter University Centre, Art Workshop Lazareti, Luka Sorkočević School of Art (Dubrovnik, HR)

This artistic and education project intends to infiltrate the city’s movements, seasonal rhythms and transformations in order to construct a different future for contemporary dance. Intervening artistically in the perceptions of time, in the rhythmic structures of a place, its cyclical processes of change, the project lays a bridge between movement and rhythm as urban condition and movement and rhythm as artistic expression. In this adventure it connects local community, enthusiasts and art makers with internationally prominent artists, researchers, educators and technologists, as well as art schools, theatre houses and contemporary art institutes. Spanning a global geography from Portugal, Germany and France, over the Democratic Republic of Congo, Lebanon and Hong Kong, to Scandinavia, Romania and Croatia, project partners bring a world of perspectives to bear on a city that has, over the last quarter of a century, been uniquely marked by the cycles of radical transformation — war, the boom of tourism, depopulation, civic protest — and its unique position on the world map — physically connected by sea and economically integrated by transit and leisure.

The project aims to develop audience, local artists, venues and institutional context, all of which exist in no more than a germinal form, with the vision of making Dubrovnik a national and international hub of contemporary dance by 2020 and beyond. Fundamental to this aim are the following:

- the involvement of prominent dance and art academies in positioning Dubrovnik as an international center for master-classes in contemporary dance and choreography
- the involvement of local dance enthusiasts — coming from ballet, folklore, hip-hop and rhythmic gymnastics — into education programmes that connect to their practices
- the development of residency, performing and production facilities and show productions during the programme and beyond
- development of local audiences
- a high-profile programme of performances and exhibitions including prominent international and local artists.

Starting from artistic research and development, the project will offer a dance education programme for local professional and non-professional dancers, an international master-course programme for international choreographers, residencies for visiting artists, and a programme of performances and exhibitions. Project will develop into a range of artistic and educational activities that will take in topics as far apart as subaltern choreographic practices, dancer-computer interaction, resistant bodies, over-production of space, processes of institutionalization, temporal structures, the city and war, the city and tourism and the city and spatial justice.

Artistic research and development

Starting from a meeting of invited researchers, artists and co-producing partners in 2016, the artistic research and theory the project activities will include two conferences and national and international interdisciplinary and artistic research activities are closely linked to artistic residencies and co-productions, and done in partnership with academic programmes at the Inter-University Centres. Through these activities artists will engage with the city, while co-producing partners will select works that will be co-produced, developed and presented in the public programme. A prominent segment of the artistic research and development will be organized by William Forsythe’s Motion Bank project, exploring interaction between computers and dancers.

Timeline

2016 initial research meeting with invited artists and co-producing partners
2017 conference with researchers and artists expanding the topics
2018 half-way meeting for invited artists and co-producing partners
2019 BAICO lab
2020 conference
**Dance education programme for local enthusiasts**

In co-operation with the local schools, dance and dance-related initiatives – in folklore, contemporary dance, social dance, hip-hop, rhythmic gymnastics – the project will organize two rounds of workshops each year. Furthermore, students of dance pedagogy from the Academy of Drama Art in Zagreb will conduct their internship in Dubrovnik schools. The education programme is aimed to develop both future makers and professional audience for contemporary dance and theatre in Dubrovnik. Locally, it will be conducted in cooperation with Folklore Ensemble Linđo, Art Workshop Lazareti, the ballet department of the Luka Sorkočević School of Art and with other schools.

**International master-course programme in choreography**

With the international participation of Europe’s most prominent dance and choreography academies — SNDO (Amsterdam), PARTS (Brussels), SSKS (Copenhagen), ADU (Zagreb), University of Falmouth – and local involvement of Inter-University Center and Art Workshop Lazareti, the project will organize a yearly master-course programme, culminating in 2020 with a main performing event. Each master-course programme will involve artists co-producing the programme and will include a showcase presentation by the attending students.

**Residency programme**

Through residencies international artists co-producing the programme will get a chance to get involved with the city, its environs and its people. In Dubrovnik, they will have rehearsal and production facilities at their disposal. Seven artists or artist groups in total will be offered two-month residencies. These residencies will be part of the research and development phase for co-productions that will be presented within the public programme. The resident artists will also participate in the educational and master-course programmes.

**Artistic co-productions and public programme**

Involving dozens of artists and half-a-dozen international co-producers, the programme will co-produce almost 20 stage works and a number of other artworks, with over 40 performances, a number of concerts, 5 student showcases, two international exhibitions and an international event organized by Motion Bank. Artists co-produced within the programme will participate in the residency, education and master-course programme.

**Timeline**

- **2016–2020** workshops every year in the period
- **2017** BADco. workshop
- **2018** BADco. workshop

- **2017** 2 residencies
- **2018** 2 residencies
- **2019** BADco. residencies
- **2020** 2 residencies

- **2018** 3 theater performances (BADco. + two invited artists)
- **2017** public showcase by master-class students
- **2017** 2 theater performances (2017)
- **2017** public showcase by master-class students
- **2018** mini festival with 3 performances (BADco. + two invited artists)
- **2018** public showcase by master-class students (2018)
- **2018** 2 theater performances
- **2019** public showcase by master-class students
- **2020** 4 x 3 co-production showings (BADco. + 11 invited artists)
International documentary or political theatre, beyond the repertory work of the city theatres, has become an independent art form with its own language, topics, forms and, by now as well, traditions. In the first two years, Not Just a Mirror introduces exemplary practitioners of the genre, focusing on recent important influences of the documentary theatre, on participation and new forms of political theatre. In the second phase, invited artists will return with works commissioned by and for the city of Dubrovnik, as well as other innovative and influential theatre makers of this area.

Currently, the curators are engaged in an intensive co-working process with Theatre of Marin Držić, Dubrovnik Summer Festival and Lazareti Art Workshop regarding the further development of the project.

Inside the Artists Laboratory
The laboratory – a term brought to new life in the arts since the 1990s amongst others by Hans Ulrich Olbrist – focuses on the process of the artistic work and includes the audience in its development. In the context of Dubrovnik2020, we push this concept a bit further – as in a Renaissance laboratory, all components of and influences on the process of artistic creation are shown as the ingredients of the artistic opus, far-fetched associations as well as loose ends; objects, ideas, people, events from all sides of the possible spectrum, from arts, science, politics – or personal relations. During the first phase of the project development (2017 – 2019), five chosen artists or artist collectives will be invited to Dubrovnik every year to present their work – their extended studios: the books they read, the people they talk to, the music they listen to. They will show existing performances by themselves as well as works that influenced them: lectures, performances, concerts, dialogues, a library, a cinema or pop-up exhibitions. A self-representation of their own world for the local audience – the invited artists will become hosts and guests at the same time. We will invite artists working with a strong and direct interest in the real (in the form of documentary work, participation or other forms of inclusion) to be the hosts of their own contextualization and open a space for communication, embedding themselves directly into the city. Commissioned works will include local topics, venues and citizens.

Due to the spatial situation in Dubrovnik, this phase focuses on smaller works, aiming at the co-creation of a mosaic of works and ideas rather than few big shows. The invited/hosting artists will also relate to the local context, create small new works, include existing structures and exchange with local artists.

Artistic production
Each of the five artists or artist collectives per year will create a new theatre production either in relation to the city of Dubrovnik or some other important aspect of the region or the country. Artists from different parts of the world will give a far-reaching profound overview of innovative theatre. The works will be presented in different selected venues as well as public space.

The artists that are invited challenge the notion and the possibilities of staging the real in the forms of documentary theatre, politically engaged work and/or participatory art. The focus (although not exclusively) will be on artists from the Mediterranean.
The project aim is to research and unravel the meaning of public space as a multilayered social phenomena, treating it as a medium, theme and place of interdisciplinary collaboration. It tackles the issues related to public space as an inherent human, civil and cultural right, as a basis for any type of urban development.

By 2020, the hidden and invisible city micro locations and communities will be endorsed as essential and living parts of the city through various accessible public formats – guided tours, alternative maps, collections of personal experiences, collective interventions, co-created performances, exhibitions in public and private spaces, the presentation and display of the project documentation showcasing the entire process and stages of project development.

In Hidden City we look for abandoned places, invisible locations, urban pockets and underused spaces and take them as planes that offer potential for artistic, cultural, urban and social transformation. With Hidden City, we tend to activate the potential of public places in marginalised and suburban and other hidden areas of Dubrovnik, and emphasise their role in forming the urban tissue of the city, the morphology of individual neighbourhoods, as well as their social and cultural connections in the community. It deals with different aspects of the hidden and otherwise imperceptible areas of everyday life of Dubrovnik city quarters.

Artists and curators will work together with architects, urbanists, urban studies researchers and co-create different art-work formats (exhibitions, theatre performances, collective maps, installations and interventions in public and/or private spaces, publications ...) together with the sub-local communities of Dubrovnik’s city quarters. Artists, researchers, urbanists and curators will be invited to participate in the project through an international Open call for each location annually in the period of 2016 – 2019.

**PROJECT CURATORS**
Slaven Tolj, Bobo Jelčić, Srđana Cvijetić, Davor Bušnja, Joanna Warsza

**LINKED TO**
City in the Making School

**PARTNERS**
Transformatori (Sofia, Bulgaria), studiobasar (Bucharest, Romania), Archie Architectural (USA), Šempa (Croatia), Bobo Jelčić, Katërina Duda, Joanna Warsza, Srdana Cvijetić, Placa Collective for Spatial Research, Muzej Kvarta (Zagreb, Croatia), Tačka komunikacije, Mobitarstvo prostora (Belgrade, Serbia), Saša Božić, Ivona Vlāšić, Pavlica Bapić, Ljubica Letinić, Tonči K. Batalić, Barbara Matjević (Zagreb, Split, Dubrovnik, Croatia), Ben Cain (London, UK)

**LOCATIONS**
Lapad, Komolac, Kono, Nuncijata, Gruž, Glavica Babinog kuka, Hladnica, Montovjerna, Goricu, Vlaha, Bosanka, Sv. Jakov, Šipan Island, Mokosica, Peline, Zupa dubrovačka

**ACTIVITIES**
2016–2018 residencies for artists, architects and researchers three months residencies in the Dubrovnik city neighbourhoods; the idea is that artists, researchers and architects work together during residency period 2016–2018 interdisciplinary researches, community-based and co-creative productions, documentation: production of video, audio and/or written publications 2020 final presentation of the Hidden City processes – documentary film, exhibitions, publication, Hidden City tours, performances, etc.
These tape installations are based on a set-design concept for an imaginary dance performance. As if each dancer had left behind a track record of his/her movements through the space, so the final set design of the performance forms a choreographic map. The straight lines of the main trajectories are stretched across a given area and these tendons are then wrapped diagonally with layers of elastic tape, giving shape to a complex organic form through a process similar to the emergence of such structures in nature. At the moment when the audience enters the installation, what started off as a sculpture seamlessly morphs into architecture.
2—COMMON SENSE

Alienation of the city from its citizens is becoming one of the defining elements of European cities. The increasing focus on profit that concentrates in the cities contributes to the loss of the sense of citiness and of belonging to the community. Through the activation of vernacular cultures, by interaction instead of segregation, and encounter instead of consumption, Common Sense offers models of urban transformation through cultural development and empowerment. In the Common Sense stream, the invisible or disregarded urban qualities come into the center from the margin, introducing and affirming the concept of citiness as a necessary asset for opening up to the fresh and dynamic utopias needed in whole of the European community.

Common Sense unites projects addressing reintegration and revitalization of the city's tissue through architectural, design, film, theatre, music, gastronomy and ecological projects that use methods of capacity building, arts and cultural education, co-creative art practices, art therapy & cultural healing, innovative formats of audience development and other co-creative projects as means for activating an inclusive and sustainable society. As forms of activities, the projects in Common Sense offer an abundance of opportunities for education and capacity building – a whole array of dispersed workshops, seminars, open calls for participation, symposiums and conferences create an intricate yet resilient net that has a primary purpose of gaining and providing the continuous knowledge needed for the implementation of the Dubrovnik2020 programme. As such, the Common Sense stream takes the central position in the Dubrovnik2020 programme structure, professing the vital importance of building and exchanging knowledge to such an extent that it does become truly communal and commonsensical.
We imagine Dubrovnik as a testing ground for the examination of contemporary spatial and social transformations of a Mediterranean small city, and by a comparative approach we will be able to apply the findings to a regional level. We examine Dubrovnik together with its politically and culturally defined territory, taking into account the changes that have taken place in the relationship between the territory and the city, the contrast between the historical relationship in which the territory supplied the city, and the reversed contemporary dynamic in which the territory is economically dependent on the city.

The project focuses on problems of Mediterranean small cities overwhelmed by mass tourism within contemporary economic, geopolitical, cultural and urban processes: The economy of mass tourism capitalizes on historical identities and urban qualities of Mediterranean cities, consequently compromising that urbanity and placeness, transforming them into exclusive, carefree, leisure utopias. By taking Dubrovnik as a paradigm, the project uses architecture and urbanism as agencies to study possibilities for the future development of small cities in the Mediterranean.

The goal of the project is to establish the discourse about small cities to the European level; to study their contemporary citiness and enable the democratization of their public domains; to build local capacities required for their future urban development; and by applying theoretical and experimental research within the domains of space and architecture, to further develop the idea of the City in the Making.

**Home**

This activity explores how something like Airbnb alters and mutates the core notion of the Home; it looks into the changes of housing and accommodation typologies; it seeks for patterns in rapid changes of urban hardware and software especially in cities oversaturated with second and rented homes. Besides research projects that unite several Croatian and Mediterranean small cities on historical identities and urban qualities of Mediterranean cities, the economy of mass tourism capitalizes on historical identities and urban qualities of Mediterranean cities, consequently compromising that urbanity and placeness, transforming them into exclusive, carefree, leisure utopias.

**Collage Metropolis**

Historical trade and diplomatic sea routes are nowadays used as itineraries of cruising companies. The Mediterranean, former commerce zone, medium of exchange and communication, has been transformed into a leisure territory. The cruise ship, the ultimate heterotopia, compresses and distorts this territory and connects the cities en route, forming a new megalopolis.

Collage Metropolis refers to Collage City by Collin Rowe and Fred Koetter and includes field trips (cruise ship itineraries) and intensive interdisciplinary workshops that tackle the tourism industry and the Mediterranean as an exchange territory and associated urban challenges of Mediterranean cities. It will take place in collaboration with several international architectural research platforms and networks that will enable presentation of the work in cities on the cruise routes mentioned: Dubrovnik, Corfu, Valletta, Malaga, Izmir, Bari, Mykonos, Cagliari, Ibiza, Palma De Mallorca.
Visible voids
Dubrovnik is recognized as a global paradigm of a City due to its consistently planned and anthropologically articulated historical core – spatially defined and finished, with measurable area as a real-size mold for theoretical and spatial architectural experimentation. The project focuses on existing voids in the Dubrovnik’s historical core that become theoretical terrain vague and a testing ground for cutting edge, experimental and contemporary concepts. Voids are envisaged as missing and potential infrastructure that provokes and questions the notion of the petrified city/community and brings forward new paradigms; anticipates new layers and meanings of citiness and placeness. Workshops and experimental architectural temporary interventions by architects and artists (cross-disciplinary collaborations) are planned to open up possibilities for community response to the interventions.

The cultural image of Dubrovnik is marked by the city’s increasing popularity as set or backdrop in the film industry, with citizens becoming extras in their own city. In opposition to the commercial use of the audiovisual media, Moving Image: Moving City establishes a platform for citizens’ exchange – within the city and among European cities that have the profile of a film location city (like Seville, Prague, Belfast, Porto, Bruges, San Sebastian, Valletta, Dublin, Istanbul).

In the first stage of the project the emphasis is on audience development and access to culture in the field of film and audiovisual media. The design of project activities takes into the account the needs of diverse audience groups: from the youngest children through elementary and high schools pupils to students and adults. Participation and inclusion are developed through encouraging and teaching the audiences to watch films from an analytical and critical perspective, form opinions, express them and take informed cultural choices, thus putting the audience back into an active position. Such an active audience, one that knows how to articulate their own cultural needs, can become a co-creator of the audiovisual content. The project will result in the opening of an interactive multimedia center featuring a collection of the audiovisual heritage of Dubrovnik curated by the citizens, problematizing a city as a set, backdrop and protagonist.

activities
- optical toys workshop (2016)
- film-curating workshops (2016)
- animated music workshop (2016-2020)
- Youth Film Club (2015–2020)
- ‘Quiet on Set!’ – an open call for the citizens to collect audiovisual material on the film history of Dubrovnik (2016)
- travelling workshops for young authors (2017-2018)
- virtual reality workshop with Synes Elischka (2018, 2020)
- film collage workshops using the images of the city (2017-2019)
- film location workshops (2017–2018)
- commission of audio visual works dealing with narratives and physicality of public space, filming (2018–2019), public screening (2020)
- opening of the audiovisual new technologies center in Cinema Sloboda (2020)

Moving Image, Moving City

TIMELINE
January 2017–2019 winter school (local and European architecture and art schools)
February 2017–2019 exhibition and publication launch in Dubrovnik and Zagreb:
February 2020 production of selected temporary installation as an outcome of the workshops

PROJECT CONCEIVED BY
Dive Galov, Sanja Durić, Daria Blažević

LINKED TO
Tales of other times, Slow Food Culture, Rijeka Dubrovačka Community Action

LOCATIONS
Dubrovnik Cinemas (Cinema Visia, Cinema Sloboda), Island of Šipan, Island of Korčula, Opuzen, Pelješac peninsula

PARTNERS
25 FPS, Animafest, Kinoklub Zagreb, NISI MASA (Zagreb, HR), Anouk de Clercq/Auguste Orts production collective (A), KASK Conservatorium/Ghent University College School of Arts (B), Ottoman laboratories (I), Österreichisches Filmmuseum, O.N.L.S.D/Office for Narrative Landscape Design (A), Vessela Dantcheva (Bg), Synes Elischka (A), Vlado Knežević (HR), Andrea Martignoni (I), Gerhard Treml (A), Maya Yonesho (JP), Petra Zlonoga (HR)
CITY IN THE MAKING SCHOOL

PROJECT CONCEIVED BY
Art Workshop Lazareti and Institute for Development and International Relations (IRMO)

PROJECT COORDINATOR
Una Bauer

LINKED TO
Participatorium, Hidden City, Nothing Inert in the World, HEH – Hub for Experimental Humanities

PARTNERS
Croatian Association of Designers, Placa Collective for Spatial Research (HR), Expeditio (Kotor, MNE), Balkan Design Network, Ramia Maze (Aalto University, Helsinki, FIN), Richard Hickman (University of Cambridge, UK), Walking Theory (Belgrade, SRB)

LOCATIONS
Art Workshop Lazareti, Inter University Centre (IUC), University of Dubrovnik (UNIDU)
Urban exercises: Lapad, Župa dubrovačka, Šipan, Lopud, Lastovo, Opuzen, Komin, Karmen

The School is imagined as an ongoing educational open platform which provides theoretical/research background to City in the Making programmes. Co-creation of urban places is not restricted to the policy frame of urban planning and economic development but stems from the feeling of belonging. Within the Dubrovnik2020 programme, many projects tackle the topic of what constitutes the City in the Making and to what extent adequate support can be provided - from new knowledge, engaged artistic and cultural practices and community actions to necessary shifts in the policy arena. In order to integrate all those efforts, this project addresses the crucial necessity for interdisciplinary research, generating and sharing knowledge, policy-making and public debate on community-led cultural and urban development.

Being in the heart of global social and cultural change, cities are reflected in new conceptions of identity, collective memory and socio-economic transformations of everyday life. The scale and complexity of these issues ask for the developments of innovative and interdisciplinary modes of analysis that can address critical challenges and influence debates and actions both within and outside the theoretical framework, extending it to artistic interpretations, creative and community interventions.

The project has the following aims:

• to engage with the most important and innovative ideas on cities and urbanization in contemporary geo-political conditions;
• to develop an interdisciplinary and historically informed understanding of the urban field;
• to understand better the complex relationship between theory and practice and the political and social context for processes of urban change;
• to improve the knowledge and skills necessary for communities of cultural workers and artists to produce community based artworks.

A distinctive feature of this project is its focus on the interface between theory and practice across a diverse range of topics from historic patterns of urban change to current developments in urban design and the visual arts.

Drawing inspiration from the work of cultural activist Roberto Bedoya, the project seeks to promote the idea of placemaking within the concept of The City in the Making.

Idea-camps for artists and cultural participants:

• developing particular ideas from the community with a diverse range of professionals
• developing artists’ ideas with the members of local communities
• initiating dialogues among artists, scholars, public authorities and citizens

Thinkers in residence – research and seminars:

• explore the realm of interaction of all stakeholders
• research behavioral patterns within given social frameworks and explore common grounds and conflicting interests
• revisit the notions of identity and its plural conception in reality

Urban exercises – workshops, mappings, tours, artworks:

• foster creativity as a tool for construction of social change
• develop particular skills and knowledge through exchange of ideas and experiences
• enlighten the issues of sustainability, both social and environmental
• explore possibilities of reconciliation through social interaction
• design social innovation collectively in co-creative process
Due to their specific geographic location and size, Dubrovnik and its region are relatively seldom visited by artists of alternative or youth-oriented musical culture. *Youth Awakening* will try to improve these conditions with strong focus on existing local practitioners and their bottom-up activities, promoting a culture of co-creation not solely driven by commercial interests. Building up a vibrant and sustainable community of artists is *Youth Awakening*’s first ambition, to be achieved by a blend of music, recording the process of work and investment in the social environment. Its second aim is to establish a regular series of events that will have a broader regional impact, making Dubrovnik a location that will attract aficionados and performers/musicians from neighboring countries exploring new sounds and tunes. *Un-festivals* tightly curated by Petar Milat, resonating Dubrovnik’s cultural past and the legacy of its surrounding, will be used as platforms where different and heterogeneous communities meet, enabling otherwise unlikely exchange of experiences and ideas. Within this project’s timeline, Dubrovnik-Neretva County will become a concert location and an incubator that will generate a new ‘legacy’ of popular youth culture.

**Open Access Studio**

The project’s primary outcome will be a high-quality audio-visual recording studio. It will serve as a place, i.e., space of encounter and co-creation among record labels, publishers, artists and authors, such as Thomas Köner and John Chantler and which would also enable young musicians and bands from Dubrovnik and the surrounding region to express their creativity and talent.

**Dubrovnik Out Of Tune**

This activity contains series of weeklong ‘unfestivals’, held twice a year (April and October) at venues throughout Dubrovnik-Neretva county. Musical genres and practices include beyond-the-mainstream categories – improvised music, alternative electronics, sound-art, jazz and world-music open towards the do-it-yourself approach, with a strong sense for experimentation. The format itself will be pluridisciplinary, including concerts, installations, workshops and lectures. The proposed format of the ‘unfestival’ implies a participant-driven platform that disrupts the usual aspects and conventions of festivals, both aesthetically and socially. A more specific segment within this framework will be a concert series of experimental music held in the churches and monasteries of Dubrovnik.
Rijeka Dubrovačka is a suburban area of Dubrovnik and is home to approximately 10,000 people (a quarter of the total city population). The area has great natural beauty and an invaluable cultural heritage (including Renaissance summer villas, although many of them have been either devastated or abandoned). It is the largest suburb of Dubrovnik, but it still has neither cultural nor artistic facilities.

In order to respond to the lack of cultural facilities in the city’s most populated residential area, reconstruction of the Villa Gučetić Lazarević is planned as a community cultural development project. The aim of the project is to strengthen the existing potentials of the area that could, on a long-term scale, contribute to community-led development, through inter-sectoral participatory practices. Through intensive cultural participation and citizen engagement, the Rijeka Dubrovačka project will develop a self-governing model of a community cultural centre.

Project aim is to develop the community cultural center (self) managing model by different long-term activities such as:

• testing collective decision making (on issues such as: program of the Center that responds to the need of community)
• questioning governing models through arts and best practices of community-led cultural centers in Europe
• developing online platform, mobile application for collective decision making
• engaging people in using digital participatory channels
• testing participatory budgeting in culture to question the feasibility of community decision making

Community ‘Takeover’ Training
A series of workshops and training process with the goal of creating future producers and facilitators of artistic and cultural programs in the Center from various social groups of Rijeka Dubrovačka suburb.

Street Art Festival
After the mapping of the cultural needs of Rijeka Dubrovačka, and considering the strong presence of the football supporter subculture, especially in the public space of Mokošica suburb – street art was selected as a form which can most intensively create a long term event and a common place for a shared value. In cooperation with Croatian and European artists and collectives who deal with communal problems through street art, the intention is to create a festival that will include and connect all age, social and cultural groups of Rijeka Dubrovačka area.
As a response to the lack of creative communication between the cultural players of the city Acting Together project aims to reawaken the will for a meaningful dialogue among various cultural institutions and organizations using several complementary conflict resolution, psychotherapeutic, artistic and cultural healing methodologies. With the objective of negotiating cultural memory in the field of the institutional setting and organizational practices, workshops will be held with workers from the public, private and non-governmental sector in order to inspire cohesion among the otherwise divided cultural actors and open up possibilities for cross-organisational dialogue. Workshops in psychodrama and sociodrama, which will also be open to general public, will lead to the production of new theatre performances. The workshops will focus on the topics of institutional memory i.e. how the cultural institutions and organizations continually construct their cultures and identities through memory and history, in order to contribute to discourses on socially contested issues such as power, morality, and reflexivity that are active in organizational practices.

**Workshops**

- Basic psychodrama workshops: February 2017, 2018, 2019
- Transgenerational psychodrama workshops: March 2017, 2018, 2019
- Sociodrama workshops: September 2017, 2018, 2019
- Workshops in conflict facilitation taught by Process Work Institute specialists: October 2017, 2018, 2019
- Devoted and disgruntled events: November 2017, 2018, 2019
- Three co-productions and co-creation with Marin Držić Theatre: February-May 2017, 2018, 2019; March 2020
- National and international guest performances January-February 2020

In regards to the lack of cultural empowerment of local communities in the Dubrovnik-Neretva county, Participatorium will address the urban problems of specific communities (i.e. accessibility and lack of public space) and resolving them by co-creating innovative, effective, and sustainable solutions for social change by using design practices as a public tool. This project includes experimental field workshops mostly located in smaller communities around the County where interdisciplinary teams of students, young professionals and experts (designers, architects, cultural anthropologists, landscape architects) are working within community to research and investigate local practices and social interaction, detect problems within existing social or behavioral patterns and offer design concepts, objects or visualities that might conceive social innovation. ‘Curated or design led’ participation of interested parties (domestic and visiting population, etc.) is main tool of involvement, education and transformation of stakeholders from passive objects to active and creative subjects.

**Workshops**

- Experimental design workshops with NUMEN and winners of Young Balkan Designers competition exploring the places of social bonding within local community, January-March 2018–2020
- Typographical heritage (signs, public inscriptions, manuscripts, insignia) used as a base for new fonts: January-March 2019
- Illustration workshop with Svjetlan Junaković and Charles Kim, February 2020
- Street Art workshop, March 2018, 2019 and 2020
- Print workshops with This Town Needs Posters: March 2017–2019
- ‘Art and Education’ with Richard Hickman, April 2020
- Arduino workshop with Futura, March 2017–2020

**Participatorium**

**Project Conceived by**

Cintija Asperger, Lada Kaštelen

**Linked to**

Not Just a Mirror

**Locations**

Marin Držić Theatre, Marin Držić House, Dubrovnik

**Partners**

Marian Držić House, Dubrovnik-Lopud, Ston, Molunat, Lastovo

**Acting Together**

**Project Conceived by**

Cintija Asperger, Lada Kaštelen

**Linked To**

Not Just a Mirror

**Locations**

Marin Držić Theatre, Marin Držić House, Dubrovnik Networks

**Partners**

Marian Držić House, Dubrovnik-Lopud, Ston, Molunat, Lastovo

**Information**

In terms of cultural institutions, the project is conceived by the following organisations using several complementary conflict resolution, psychotherapeutic, artistic and cultural healing methodologies.

**Partners**

NUMEN (for use, Croatian Designers Association, Zagreb Design School, Svjetlan Junaković – Academy of Fine Arts Zagreb, Booboo Tannenbaum, Hvoje Živčić (Zagreb, HR), Charles Kim – MOMA (New York, USA), Richard Hickman (Cambridge, UK), Academy of Arts of the University of Split (Split, HR), City of Dubrovnik Development Agency, Dubrovnik-Neretva County Development Agency, Futura Dubrovnik (Dubrovnik, HR), Balkan Design Network
American scientists, Milman Parry and Albert Lord, accompanied by a then new and strange device will in 1930’s visit the Balkans and record folk tales of epic singers. With their book The Singer of Tales, in Marshall McLuhan’s account, forms the basis for understanding our electric age, and its oral and literary culture.

Sigmund Freud is haunted by a tiny slip in his memory. A small error, displacement of names and locations, that engenders that powerful 20th-century apparatus – psychoanalysis.

On a trip from Dubrovnik to Herzegovina in 1898, Sigmund Freud is haunted by a tiny slip in his memory.

On a trip from Dubrovnik to Herzegovina in 1898, Sigmund Freud is haunted by a tiny slip in his memory.

A strange device used to record epic singers of the Balkans allowed for a displacement of names and locations, that engenders that powerful 20th-century apparatus – psychoanalysis.

By creating a public living room for storytelling and working closely with Inter University Center Dubrovnik, Tales of Other Times will enquire into this general tension between content (experience) and its transmission (narration), inspired by particular scenes from 20th-century global intellectual history that are closely related to Dubrovnik and its surroundings. Never have there been so many opportunities to tell stories, and never experiences so tense as to defy being told!

With its main thematic focus on the current possibility or impossibility to share stories and experiences, Tales of Other Times, with its deep engagement with Dubrovnik and the region will through singular points of crystallization address general issues like geography (Mediterranean), historical time (modernity) and culture (its materiality).

Two residents, philosophers Jacques Ranciere and Adriana Cavarero will accompany the main program and provide a theoretical background to the main premise of the project.

Ponta – living room in Lazaret

A hybrid of a living room, lab and co-working space situated in Lazareti Arts Quarantine is a permanent meeting point for locals and visitors. Ponta (point, peak or cape in a coastal sense) is a library of selected books and magazines, cozy and lively intellectual and literary vantage point of cultural life where local meets international for conversation over a cup of coffee.

Praesens

Following the IUC-conferences in the 1980s, this segment consists of three mid-scale week long conferences gathering outstanding literary, media and art-theory scholars, both established and emerging. Structures, Systems and Materials will pay homage to the intellectual legacy of theorists like Kittler or Luhmann and also open up new perspectives in the respective fields of theory and cultural analysis.

Digital epic

A strange device used to record epic singers of the Balkans allowed for a new paradigm in understanding culture, but it was also an inspiration to many artists in different field, especially in the genres of electronic music and field-recordings. Series of residencies and concerts, the production of audiovisual works will be part Digital Epic, curated by notable Australian artist Lawrence English (label Room40).

For example, Ensemble Zeitkratzer together with Serbian singer Svetlana Spajić have already explored legacy of Balkan folk-songs by means of experimental music in collaboration with choreographer Marjana Krajač.

A film on Nikola Dobrović’s work

Heinz Emingholz, a German film-maker, has become celebrated for his (experimental) film series on architecture as autobiography of modernity. For Tales of Other Times Emingholz will shoot a film about modernity. For Tales of Other Times Emingholz will shoot a film about modernity. For Tales of Other Times Emingholz will shoot a film about modernity. For Tales of Other Times Emingholz will shoot a film about modernity.

On a trip from Herzegovina to Dubrovnik, Sigmund Freud was accompanied by a strange device that recorded folk tales of other times.

On a trip from Herzegovina to Dubrovnik, Sigmund Freud was accompanied by a strange device that recorded folk tales of other times.
Working on project development for Dubrovnik2020 within a co-creative and bottom-up framework resulted in the continuous development of valuable project ideas during different temporal phases. Different local and international cultural players have had an otherwise unlikely chance to meet, discuss the collective cultural context and form ideas that emerge from the existing projects yet do not have the strength to stand alone due to the phase in which they were brought into discussion, or that are extremely demanding in sense of project organization. The Projects Under Development stream unites those project ideas that are undoubtedly relevant for Dubrovnik2020 and yet need more work in order to be fully integrated in the programme.

Verdura contributes to building public awareness about opportunities for environmental change. The project deals with this issue in two parallel tracks and methods: through art production (site specific eco art installations and residency programme) and various modes of education (lectures, workshops, campaigns, capacity building etc.) Another Verdura goal is to create new knowledge about environment and provide vivid debate and continual discussion on contemporary ecological issues, degrowth ideas, models of alternative coexistence with nature (economy for the common good models, cooperatives and clusters) and sustainable life by and with the sea. Its target groups are small agricultural producers, existing NGOs, youth and the general public.

20 in 2020 is an educational intercultural and intergenerational four-year project targeting sixteen-year-olds. Young persons from this age group will be selected via an open call. The objective is to support them in their development from the age of late teenager to that of young adult, allowing them to learn and grow through engagement with different artistic and cultural practices. During the mentoring process, participants will travel, meet and connect with their peers in various parts of Europe creating new networks and future partnerships. At the end of the project in 2020, the participants will create a body of text, images, sounds, stories, multimedia contents, which will be shown and discussed within their community. This is a sister-project to the one created in Mons, Avoir 20 ans en 2015 (to be 20 in 2015) involving 50 young people linked to the important theatre project of the Greek tragedies of Sophocles directed by Wajdi Mouawad.

Orchestra Dubrovnik2020 redefines the concept of orchestral music with its active approach to contemporary expression. Internationally acclaimed composers (Tan Dun, John Luther Adams, Giovanni Sollima, Michel van der Aa), who push back the boundaries of the traditional approach to orchestral music, will collaborate with young musicians from music academies in Croatia and Europe. Artists who use new technologies in their work will actively work with students and young musicians to combine traditional orchestral sound with atypical sonorities and innovative ways of performance, using electronic sound images, visual arts and a multimedia approach to classical music. Also, multiple mini-operas are an activity involving students and young artists from Europe, made in close collaboration with the Music Biennale Zagreb. Starting from a topic of Dubrovnik history (eg. The legend of the origin of Dubrovnik, The Legend of the St. Blaise, Lokrum shipwreck of King Richard the Lionheart, Lokrum curse...), composers will write their own libretto for chamber operas.
Inviting non-EU Europe to partner with us

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 and they should never be social and/or cultural. For Dubrovnik, collaboration with our neighbours is not a question of choice. It is a necessity and the only way to re-create the historical cultural ties that have been lost or loosened and build new relations for the future. In questioning the role of geo-political boundaries in the context of the European Capital of Culture title and its wider resonances, we partner with Osijek – a city that has a similar role in...

Tina Gverović and Siniša Ilić

Sketch of a Welcome

Two day workshop with the pupils of the Luka Sorkočević Arts High School Candidate City: Public Exposure, 2016 Dubrovnik2020 Bid Office

‘Sketch of a Welcome’ is focused on the waterfront as place of welcoming and reception; sailors are welcomed, researchers, travellers, traders or, in recent times and most of all, tourists. The waterfront is an idealised place on which to have dreams of going somewhere else, of a better future, of a change a place on which the future is imagined and devised.

Today the Mediterranean is a place of political conflict, where the concept of freedom and European unity comes up against the concept of Otherness related to the waves of refugees from Asia and Africa. The trajectory of the refugees goes mostly over the Mediterranean, the shortest route to the European continent and the illusion of a safe life.
3—COMMON HISTORIES

Within this thematic stream, heritage and histories are not understood as fixed markers of identity or used for new representations of the city and its past. Rather, the heritage is perceived as a lever for change, and history as a collection of narratives and a starting point for creating new links or recreating the old ones. This stream doesn’t flow in separate, closed and curated projects, but is a collection of small projects, activities and practices marking the idea of history as a mosaic of small narratives, private histories or temporary residencies marked by personal belongings, perceptions, routes, writings, different sensibilities and mental pictures that fade in time and are reactivated in new places. In that sense, this stream’s approach to heritage is marked by small and temporal interventions, using new methods of presentation, affirming neglected layers of heritage and testing new ways of managing and maintaining heritage sites and museums, rather than taking on big infrastructural and reconstruction projects.

By dynamizing the heritage, Dubrovnik2020 is eager to put on the map a new node in European routes of cultural exchange and co-creation with the immediate surroundings, Europe and Mediterranean. Through Common Histories program, Dubrovnik2020 makes an attempt to change the usual perception of its heritage and monumental history, becoming more accessible to all citizens of Europe.

Instead of a history that is a continuous narrative about the grand heritage, Dubrovnik2020 offers the possibility of narrative interruptions and a common heritage.

This stream is conceived by three curators: Ana Marinković, David Kabalin and Lovro Kunčević.
**Patchwork of Histories** is a project dealing with the deficient connections Dubrovnik has with Mostar. Dubrovnik and Mostar, historical urban centres of these parts of Europe, had an intensive relationship on the cultural and the economic level. Nowadays, these two cities are related only through the sharing of daily visitors/tourists, while the citizens of the two cities do not interact and do not share their common histories and collective memories. For this reason, the project focuses on collecting citizens’ cultural memories – a set composed of stories, photographs and individual memorabilia. Assembled documentation will be presented in form of a multimedia exhibition with the aim of creating new alternative connections between these two cities as well as providing diverse narratives about the space in-between, filled with a patchwork of individual destinies or forgotten routes between the two cities (i.e. disconnected railway line between them). The patchwork, the map of individual histories, provides an alternative to popular tourist route between Dubrovnik and Mostar, shifting the perception from the representative heritage to personal memories and experiences. This project has the ambition to spread to other partner cities, taking the patchworks of cultural memories as the cohesive fabric that connects them all, especially memories of visitors from other parts of Croatia, Bosnia and Herzegovina and Europe who visited this area (and Mostar and Dubrovnik as their primary tourist destination) or lived there as temporal citizens (university students, seasonal workers, artists etc.)

**Activities**
- research and pre-production (September 2016 – September 2017)
- concept design and connection with other European cities (October 2017– May 2018)
- workshops and presentations of the project with partners in Mostar, Dubrovnik and European partner-cities (May 2018 – October 2018)
- open call (January – May 2019)
- selection of materials from selected cities and digital mapping (June 2019 – September 2019)
- first rehearsal: alternative tour Mostar-Dubrovnik (July 2019)
- exhibitions: Mostar-Dubrovnik-Tuzla-Osijek-Stockholm (2020)
- implementation of alternative route (June – October 2020)

**Grand Hotel Bernhard** is a residency project for great literati from Mediterranean basin named after the renowned Austrian writer who found his inspiration in Dubrovnik – Thomas Bernhard. The project invites internationally acclaimed writers to reside in Dubrovnik for a month, and write a short piece fiction or an essay inspired by their stay. Artistic residencies, publishing and public events are accompanied by multimedia exhibitions imagining relations between the city and literature.

**Activities**
- project preproduction: September 2016 – January 2017
- open call and invitation of writers: February 2017 – May 2017
- residencies program: May 2017 – January 2020
- book publishing: December 2017, December 2018, December 2019
- exhibition: February 2020
- GHB presents: Krasznahorkai / Safak / Maalouf / Jaeggy / WuMing / Jergović / Diaye – A Series of lectures: April-August 2020
- Ismail Kadare visit: lecture, public readings, book presentation September 2020
Caravan Route(s) is a project involving research into and revival of the ancient caravan route that connected Dubrovnik with its inland. Spreading further through Bosnia and Herzegovina, Montenegro, Serbia, Macedonia, Kosovo, and Bulgaria, historical caravan route reached all the way to Istanbul. Once a vital route for the economic prosperity of Dubrovnik, the remains of this caravan route is nowadays used by hikers and villagers, but its meaning as the origin of the modern road has vanished. The intention is to recreate its symbolic value of intercultural cooperation and exchange. The first step is to gather a group of international experts who will analyse the past relevance and its present potentials of the route with the focus on acquiring related documentation (travel writings, essays, letters, photographs, postcards, films etc.). Research results will be presented and further disseminated through a publication, and a series of interactive thematic exhibitions in the cities along the route. This will be complemented with a documentary film showcasing the cultural importance of the route for the identities of the surrounding communities. One of the aims is to inscribe this caravan route in the Council of Europe Cultural Routes List.

activities
• open call and forming an interdisciplinary research group: September 2016 – November 2016
• research: December 2017 – September 2017
• meeting and connecting with other cities: March and April 2017
• exhibition in Dubrovnik: September 2017 and small thematic exhibitions: Dubrovnik-Neretva County, Mostar, Trebinje
• exhibition in Sarajevo: January 2018
• preparation of material for filming a documentary film: September 2017 – January 2018
• exhibition in Kotor: September 2018
• filming a documentary film: 2018
• exhibition in Pristina: December 2018.
• exhibition in Skopje: June 2019.
• exhibition in Plovdiv: September 2019
• preparation of documentation for application European Cultural Route Title of Council of Europe: 2017 – 2019
• the grand exhibition in Istanbul: August 2020
• Film Premiere: Dubrovnik April 2020

Museum Redesign is conceived as a joint activity with The Best in Heritage programme, which encompasses yearly thematic workshops (maritime museums, memorial houses, etc.) for the local curators led by the award-winning museum professionals, resulting in interventions in the design of local permanent museum exhibitions.

activities
Yearly workshops with the thematic exhibitions of the Dubrovnik2020 programme:
• 2017 (Orebić Maritime Museum).
• 2018 (Korčula Town Museum).
• 2019 (Bukovac House – Museums and Galleries of Konavle)
Heritage for All consists of a set of workshops for children that starts in the earliest phase of the Dubrovnik2020 preparation period (2016–2018) led by the Ireland-based scholar of the Society for the Protection of Ancient Buildings (London), Mary Kerrigan. Dubrovnik tries to be a Child Friendly City, but as tourist destination and heritage site it is very inaccessible to child visitors. On the other hand – the youngest citizens of Dubrovnik perceive heritage as something unreachable and unintelligible. The set of workshops led by this distinguished scholar in the area of community building in heritage sites will make the heritage more understandable, perceptible and accessible to the youngest citizens and visitors of Dubrovnik.

**Activities**
- appraisal of existing cultural heritage asset base within the Old City and the surrounding city neighbourhoods and the current interpretation approach (2016)
- development of prioritised strategic actions designed to up-skill existing cultural providers and increasing their capacity to meet the needs of the 4–11 years age group (children living in Dubrovnik old town, young citizens of wider Dubrovnik, and visiting children) (2016–2017)
- devise direct development of key interactive interpretation programmes emerging from key prioritised actions (2017)
- direct delivery of pilot programmes (2017–2018)
- development and direct training of local cultural providers to build capacity for delivery of programmes during 2019 + 2020
- explore development of a three way international collaboration on cultural heritage provisions for children between Dubrovnik, Mostar and Derry-Londonderry

New light for the city walls is a joint project with Society of Friends of Dubrovnik Antiquities involving a series of workshops led by distinguished heritage scholars dedicated to investigating the presentation of Dubrovnik’s key heritage monument, community involvement in managing the City Walls and suggesting innovative solutions for its light design (everyday, festive, artistic) to be developed by and presented in 2020.

**Activities**
- discussion and preproduction of program: September 2016 – January 2017
- series of workshops and public debates in the community dedicated to the City Walls presentation and management: 2017 and 2018
- open call for new lighting design: January – May 2018
- public discussion on new city lighting design: May–September 2018
- exhibition and presentation of selected design: 2019 and 2020

Frescoes Revisited is a joint project of the Dubrovnik2020 heritage team and the Croatian Conservation Institute, building up the touring exhibition of 3D (hologram) visualisations of reconstructed wall-painting cycles from the churches throughout the county.

**Activities**
- project preparation: 2016
- research and digitalization: 2017 and 2018
- dissemination through the county: 2019 and 2020
Incubating Heritage is a project that refers to interdisciplinary and participatory in-situ workshops, which experiment with reversible, temporary and low-cost architectural interventions in the built heritage (e.g. villas, churches, city palaces, industrial complexes, public spaces). It includes the rethinking of the built heritage and its transformation into a dynamic, accessible and inclusive category. The overall aim is to achieve participative models for heritage management, contributing to the social and cultural life of the community and allowing for the creation of future heritage.

**activities**
- mapping and pre-production work: September 2016 – May 2017
- series of discussion with all stakeholders and presentation of project idea in the communities: January 2017 – June 2017
- program workshops with communities and experts: 2017–2018
- project preparation and roh-bau restoration (City of Dubrovnik Development Agency and Institute for the Restoration of Dubrovnik): January 2017 – December 2018
- public call for architectural interventions and selection: January 2019 – May 2019
- implementation of project-ideas: May 2019 – December 2020

Made in Dubrovnik is a long-term research, design and participatory project that creates a platform for co-creation among artists, designers, experts, traditional craftspersons, the unemployed and the special needs population. The final goal of this project is reactivation of services and crafts through know-how and experience exchange between artisans and craftspersons of the old school and the local population, designers and artists. This exchange and co-creation of different stakeholders should result in the production of a Made in DU brand as alternative to the existing tourist souvenirs. Made in DU stands for the creation of a new material product but also for know-how and working models based on links among traditions, existing cultural context and contemporary design led approach.

Made in Dubrovnik project is divided into several phases:
1) Research and mapping of existing traditional crafts, capacities and resources for making the brand Made in DU, and consequently making a network and Registry of Knowledge Holders (2017)
2) Participatory and collaborative education program called Old School Dubrovnik with the aim of developing sustainable products around Dubrovnik-Neretva County (2018)
3) Final development and distribution of the Made in DU brand. (2019)
4) 2020: Made in DU as a brand presented through Dubrovnik2020 locations (Dubrovnik Museums, Lazareti, Gućetic-Lazarević Centre etc.)

The Made in DU brand will be synonymous with socially conscious, innovative and ecologically sustainable products, combining inputs from various sectors. In the long term this project should foster a multidisciplinary approach, which will develop ethical and innovative local practices and create a culture of sustainable social entrepreneurship.
Co-creation and cultural exchange are the basis for the establishment of the Mediterranean Intangible Cultural Heritage Centre – a digital database, archive, and interactive online resource, which will be a space for the collection, exchange and presentation of the diversity of the intangible cultural heritage. The online resource will develop as a digital extension of Dubrovnik Museums. In addition to permanent concerns about the collecting and storing of documentation on the intangible cultural heritage, the Centre and Museum will carry out other activities in order to preserve, promote and maintain different aspects of intangible cultural heritage as well as to provide relevant education and training.

The Centre aims to become a meeting point of scientists and experts engaged in research into the intangible cultural heritage in Croatia and the Mediterranean countries. Systematic field research, publication of different studies, organisation of educational programmes (workshop, winter schools, expert courses), cultural activities (exhibitions, festivals, films) and launching international research and cultural projects will be some of the important tasks of the Centre. Additionally, the Centre will have a special task group for monitoring the impacts of tourism on intangible cultural heritage, noting and analyzing changes taking place in its performance, or in the emergence of new forms and practices.

Through the process of collecting data, photos, audio-video materials, personal memories, written records and stories, the Centre and the individuals, citizens, local communities, civil society organizations, associations, folk ensembles and heritage organizations will jointly build a network of social memory recorded in digital form.
SLOW FOOD CULTURE

LINKED TO
Moving Image, Moving City; Verdua

PROJECT CONCEIVED BY
Kinookus and DURA

LOCATIONS
Dubrovnik
Ston
Konavle
Pelješac

PARTNERS
Slow Food, City of Venice, University of Gastronomic Sciences (i), Bńo Development Agency, Slow Food Brno (s), City of Krakow, Slow Food Poland (s), Reclinato Municipality, Slow Food Kiskunság Convitium (h)

TIMELINE
2016 Meeting with stakeholders
2017 Mapping the culinary heritage – the country as the nursing-mother of the city
2018 Education of students of the Tourism and Catering School in Slow Food
2018 Culinary heritage thematic dinners in restaurants
2019 Edible exhibitions featuring the traditional cuisine (in Ston and Dubrovnik)
2020 Kinookus Film Festival with Slow Food Culture main events and presentation of results with the local community

Through this project, NGO Kinookus together with the Dubrovnik Development Agency DURA and in collaboration with European partners will attempt to make a base for a long-term strategic valorisation of the heritage of Dubrovnik cuisine, aiming at its revival in the light of contemporary dynamics and the actual requirements of everyday life. When municipal authorities, local and regional institutions, NGOs, cultural and educational institutions, producers and citizens combine their forces, the heritage of Dubrovnik cuisine will not only be able to find a place for itself on the tables, in the shop-windows and the kitchens but also make its way back into the consciousness and speech of the local community.

activities
The intention of this project is to draw attention on the unique traditional cuisine of the whole of the territory of the former Republic of Ragusa as well as to the historic link between its two prominent towns – Dubrovnik and Ston.

This project will involve the combination of three Slow Food instruments: Granaries of Memory, Chef’s Alliance and Food and Taste education. In order to have the broadest possible field of activity as well as a multidisciplinary approach, this project will include: Dubrovnik School of Tourism and Catering, the Society of Friends of Dubrovnik Antiquities, Dubrovnik Museums (Natural History Museum), the Dubrovnik-Neretva County, the restaurants Pantarul and Orsan, authors of studies, producers, etc.

HEH – HUB FOR EXPERIMENTAL HUMANITIES

LINKED TO
City in the Making School

LOCATIONS
Mediterranean

PARTNERS
Institute for Development and International Relations – imo, Mama (Zagreb, h), Department for History of Geatian Academy of Arts and Sciences, Inter University Centre – iuc (Dubrovnik, h), Central European University Budapest (h)

Many of the events and activities of this programme pillar will take place within the research centre that will be launched in 2016. HEH is designated to investigate and promote avant-garde methodologies in the area of the humanities (history, history of art, history of literature, heritage studies). Analogous to the Research and Development (R&D) departments of big technological companies, it is an institution of speculation. Detached from the concerns and the expected results of conventional academic institutions, it seeks to explore the most visionary and speculative methodologies, trying to anticipate developments in the humanities in the next several decades. The HEH will be dedicated towards raising the public awareness of innovative methodologies through the organization of lectures, seminars and educational programs. Besides coordinating many of the activities of this program, other themes which the HEH will investigate include: what if; histories the application of game theory in humanities; experimental history (re-enactments, simulations); alternative forms of writing humanities (e.g. revival of the dialogue form); board-games and role-playing simulations; the perspectives of AI and robotics in the humanities; futurology (methodologies for predicting the future). The organizational form of the HEH should be versatile: it will have one permanently employed coordinator who will administer its activities, cooperating with a board of program directors composed of eminent experts from various related areas. The long term sustainability of the institution will be ensured by applications for research and operational grants, after the initial phase of activities and networking within the Dubrovnik2020 framework.
ALTERNATIVE HISTORIES

Alternative histories are series of scholarly conferences as well as workshops with pupils and students dedicated to: a) the construction of what if virtual histories of Dubrovnik and Europe; b) implementation of new methodologies (such as Social Network Analysis) to historical research. This project started as a part of the preparation phase of the Dubrovnik2020 candidacy with the organization of a school art competition on the topic of alternative histories of great Dubrovnik historical figures (Marin Držić, Vlaho Bukovac, Ruder Bošković).

DUBROVNIK CANON(ISED)

Exhibition Dubrovnik Canon(ised), problematises the dominant stereotypes regarding Dubrovnik history and heritage, trying to deconstruct them through an ironic approach.

TO WHOM THE HERITAGE BELONGS

The agents of and strategies for the (dis)appropriation of the past (2020) is an important event of the stream Common Histories. It is an interdisciplinary conference tackling the issues of the role of heritage in identity construction, as well as the models of heritage management. The conference will gather experts from different fields (cultural studies, conservation, museology, history, art history, sociology, etc.), and will be followed by the publication of the proceedings.

MAPPING THE INDUSTRIAL HERITAGE

Mapping the industrial heritage is a joint activity with the artistic organisation Siva zona from island of Korčula. It expands the Korčula industrial heritage mapping project to the territory of the county, building a database that will serve for both scholarly publications and eventual procedures for inscription of some of the mapped sites on the UNESCO List of World Heritage Sites.
**Collective/ing Memory**

*Collective/ing Memory* project sets off with a public call for a collection of hotel memorabilia – items collected from Dubrovnik hotels from the modernist period – for an exhibition about our collective past within the tourist industry. The collection will be presented in a form of a curated exhibition showing the history, questioning the present and speculating on the future of the cultural impact of tourism as the city’s key economic activity.

**Trip Advisors**

*Trip Advisors* is a residency project that works with the idea of designers as tourists, invited to visit a destination, explore points of interest, and instead of collecting souvenirs, share their impressions and experiences (in a form of design content) as a part of program of Dubrovnik Museums (Mediterranean Intangible Cultural Heritage Centre) and its capacity building and enhancement of museum presentation. A number of world class designers are in line for the first phase of the project implementation:

1. **David Carson** – world famous graphic designer whose work and life interests were involved in the projects for the Californian surf scene will be working on a project involving the design interpretation of our beach culture, water polo tradition and Wild League phenomena. His deconstructive design practice and life experience built on the Pacific waves will offer a different perspective to our Mediterranean culture of living on the shores of Adriatic Sea, affirming the potentials of coastal culture.

2. **Danielle Aubert, Lana Cavar and Natasha Chandani (CLANADA group)** – examine the interaction of people with places through their initiative – Placement. They will do research into the design of accommodation capacities, into how tourism affects the space and lives of local residents and how local residents adapt their daily lives and physical space to the massive influx of population taking place annually between low and high season.

**Motion Bank**

*Motion Bank* began as a four-year research project of the Forsythe Company (2010–2013). The project was established on the basis of precedents set by William Forsythe and his research collaborators bringing together dance and computer-aided design to further understanding of choreographic practice. Motion Bank (MB) intends to maintain a core focus on the development of its open software systems for recording and data management, annotation and on-line publication. Artists, educators and researchers will make these systems available for use and further development worldwide. MB will organise and participate in interdisciplinary projects in Dubrovnik2020 with the aim of fostering productive relations and forms of transfer between dance and other fields and practices with a special focus on the dance heritage of the Lindo Folklore Ensemble. Workshops and seminars for teachers and students of Lindo, research into dance documentation and development of a digital dance archive will create a long term project with an impact on the local community and also lead to the creation and exploitation of rich data resources for interdisciplinary research, which is one of the new insights and developments in both the sciences and humanities.
On May 29, 1913 the audience at the world premiere of ‘Le Sacre du Printemps’ became part of the legend associated with the multifaceted reception story of the work, because of its unusual powerfully emotional reaction. The light was even switched on in the auditorium in order to make visible the chaotic and complex choreography, that never could be reconstructed. The question of what dance and music is, was negotiated in and from the audience. This question is still open: what is dance, for, and with, an audience? With ‘Sacre’ as an iconographic example of modern choreography, deufert & plischke invite the audience to take part in the ‘Ins Tanzen’ event, in order to confront this question once more, together during a performance, in movement. In passing, quickly and powerfully, connections arise, complexity and appropriation. But nothing happens without the public.
The cultural programme included in this bid book is being developed from the proposed concept and artistic vision. The programme also follows the broader European reflections that have guided our candidacy. Although the criteria have been defined within the three programme streams, further development of the overall programme will remain open to the process of co-creation between various stakeholders – those already included in the process and those that will join us in the future. These criteria directly correspond to the European Capital of Culture standards.

Key criteria for selecting the projects are:

• co-creation as a principle of the development of the project
• territorial dispersion of the activities through the city and the county including local partners in rural areas
• involvement of the local cultural sector
• intra- and inter-sectoral collaboration
• development and participative management of existing infrastructure (spatial and organisational capacities)
• sustainability of the project beyond 2020
• innovation, experiment and research as a methodology of the development and implementation of the project
• affirmation of the involvement of the citizens through co-creation and inclusion
• mobility of cultural workers and artists
• relevance of the topic in a broader European context
• establishing connections in the European context (European professional associations, European networks, other partners)
• collaboration with other European Capitals of Culture (past, present, future)

Each individual project does not need to fulfil each one but at least three categories of the criteria.

Following the establishment of the organisation that will manage and implement the Dubrovnik2020 project, the Artistic Director, in collaboration with the Cultural Advisory Board and the Programme Incubator, will be responsible for further development of the programme.

The final programme of Dubrovnik2020 will consist of the projects presented in this book as well as new projects that will be selected through public calls that will be open to local, national and international cultural operators, artists, researchers and so on. In addition, the regular activities of the Dubrovnik organisations and institutions will be developed towards 2020 so as to be fully aligned with the described criteria, thus enriching the 2020 programme.
The entire Dubrovnik2020 programme is dedicated to combining the local cultural heritage resources and traditional arts forms with innovative and experimental cultural and artistic production. The Dubrovnik ECoC 2020 bid is resolutely committed to exploring and activating the creative potentials of the city’s rich cultural legacy through a diverse spectrum of artistic and educational activities. The result of these mergers will be the renewal and upgrading of the city’s cultural profile on a European and wider global level.

To illustrate our approach, one can mention the William Forsythe project Motion Bank and the Lindo Folklore Ensemble, which will be involved in research into traditional dance forms through new technologies. There will be very similar cooperation in the innovative-traditional partnerships embedded in several heritage projects such as that between Mary Kerrigan and Dubrovnik Museums or the development of new products and values based on the intangible heritage, which is the basic idea of the Made in Dubrovnik project.

From the very outset, the cultural programme was conceptualized and co-created within the local and national cultural sector brought together in the Programme Incubator. The Programme Incubator included representatives of civil society organisations, representatives of the local cultural institutions, representatives of cultural industries (designers, architects), independent artists and arts organizations, universities, cultural policy researchers and experts in the field of culture.

In the first phase of the candidacy process, the team consisted primarily of representatives of the local cultural sector and the ‘Dubrovnik diaspora’ – artists, cultural and creative operators from Dubrovnik living in other parts of Croatia and abroad. In the second phase of the candidacy project, the team was strengthened with a number of nationally and internationally acclaimed artists boosting the programme with fresh ideas and invigorating it with international partnerships. However, the key principle in the development of all projects and activities has been the involvement and capacity building of local artists and cultural institutions as partners, local producers and hosts. The process so far has resulted in new partnerships that will only evolve and develop in the next years.

Example of a new partnership ‘in the making’

For example, the project *Limits of Perception* curated by Ivana Franke will develop a new institutional platform as well as foster self-organization within the art community in Dubrovnik and Croatia.

Ivana Franke and her collaborators (vision scientist Bilge Sayim and curator Elena Agudio) will be working with local visual artists (Dubravka Lošić, Marijana Pende, Luko Piplica, Rozana Vojvoda, Ivana Pegan Baće, Ivona Vlašić) and organizations (the Dubrovnik branch of the Croatian Association of Visual Artists, Art Workshop Lazareti and Museums and Galleries of Konavle) thus enabling the visibility of and interconnections among local artists and cultural operators at an international level.
Dalibor Martinis
Eternal Flame of Rage,
2007 – …

Action-installation
Irregular and temporary monument (from the Data Recovery Cycle)
Candidate City:
Public Exposure, 2016
Dubrovnik2020 Bid Office

Eternal Flame of Rage commemorates and generates the acts of rebellion that take place irregularly but frequently at the periphery of big cities and, as a rule, are manifested by the burning of a car. The sight of a car in flames arouses a feeling of unease in the residents, bringing to mind the dissatisfaction of the Others: it is against the values they consider their civilisation’s patrimony. Such an act is in the first place a monument to the society’s inability to survive as a universal value.
To ensure participation in the governance structure during the interim second phase of the candidacy, the City of Dubrovnik, upon the initiative from the Dubrovnik2020 Office, has set up an Advisory Committee. The Advisory Committee counted seven members representing key institutions and civil society organizations that had been identified as key partners in the candidacy process. Each member of the Advisory Committee was nominated by their organization (e.g. City of Dubrovnik, the Dubrovnik-Neretva County, University of Dubrovnik, Chamber of Commerce and so on), while the Committee was co-chaired by the members on a rotating basis. The Advisory Committee had no direct responsibility for the content or organization of Dubrovnik2020, but did have an important role in maintaining the commitment of all key public stakeholders in the development of candidacy activities on a local and a regional scale.

Most visitors reach Dubrovnik by air. Most flights are operated to and from Dubrovnik by Croatia Airlines, EasyJet, Norwegian Air Shuttle, Thomson Airways, British Airways, Vueling Airlines, Lufthansa and Austrian Airlines. In 2016, at least four new carriers are expected to be flying in and out of Dubrovnik. Overall, an increase of 3.5% of both passengers and operations is expected in 2016.

In 2015, Dubrovnik Airport continued with its 225 million EUR investment (with the EC Operative Transport Programme 2007–2013, the Croatian government, the European Investment Bank and the Croatian Bank for Reconstruction and Development) in the new terminal building and improved safety. Works are planned to be finished for the 2017 tourist season. The new investment will double the possible frequency of arrivals (7 per hour now, 15 in 2017; 8 departures per hour now, 17 in 2017), increasing the capacity to 5 million passengers – but the airport authority points out that enhanced customer satisfaction and safety will be the most important improvements.

All political parties represented in the Dubrovnik City Council have shown their commitment to the candidacy at least three times. After unanimously accepting the candidacy of the City of Dubrovnik for the title of European Capital of Culture 2020 on November 30, 2013. In July 2015 they reacted to Dubrovnik being qualified to enter the second round by revising the City’s 2015 budget. The third step was to adopt in December 2015 the Action Plan 2016-2018 deriving from The City Strategy of Cultural Development (2015–2025).

1.654.553 passengers in 2015
86,69% international passengers in 2015
Dubrovnik – Gruž Port has become the most important destination for cruisers on the Croatian side of the Adriatic, and has been ranked at the very top in the Mediterranean according to the frequency of visits. During the last few years, the Dubrovnik Port Authority has tried to limit the number of cruise passengers according to the provisions of the study ‘Sustainable cruise tourism development in Croatia’ prepared by the Institute of Tourism. New measures were introduced that, considering the huge demand for Dubrovnik as one of the most attractive destinations in the Mediterranean, in most cases limit the number of cruise passengers to 8,000 per day. It should also be emphasized that the Dubrovnik Port Authority has refused about forty cruise call requests in this season alone, in accordance with the desire to limit the number of cruise passengers. With the aim of limiting the number of passengers Dubrovnik Port Authority and Dubrovnik County Port Authority have signed an agreement on joint booking according to the 2+1 principle, which means booking two large cruise ships in the port and one large cruise ship in front of the Old Town. This booking system allows clear monitoring of the most congested days in a year. The number of cruise passengers is limited and the cruise call requests are refused accordingly.

Apart from the cruise lines and in reference to the transport policy of the European Union, greater attention (at the national and local level) will be given to the development of ferry lines along the entire coast.

The D8 Adriatic Highway (Adriatic tourist road) is one of the main Croatian national roads that connect the North and the South Adriatic. 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 (the opening of the bridge, financed with EU-funds, has been announced for 2020). Along these lines, the City of Dubrovnik has adopted the 2020 Transportation and Traffic Development Strategy. The strategy highlights the most important projects including the completion of the highway from Ploče to Dubrovnik, as well as the connection of Dubrovnik to Čilipi Airport with a fast road. Dubrovnik is also connected to the inland region (Bosnia and Herzegovina) and its southern neighbour (Montenegro) by road.

Both Dubrovnik Airport and the Port of Dubrovnik have confirmed their commitment to be partners of the Dubrovnik2020 project, not only in promoting the programs worldwide, but also in participating with several focused programs (such as monitoring of cruiser visitors in order to differentiate their cultural needs and broaden their seasonal and geographical spread).
existing infrastructure

Dubrovnik’s candidacy is not focused on the creation of any new physical infrastructure or the building of new cultural landmarks. Our aim is to complement the existing physical infrastructure with innovative, fresh, progressive and inclusive contents.
In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plans to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work?

new developments

Two infrastructure projects directly related to the ECoC candidacy are at the same time part of City’s long-term infrastructure development, as defined in the Cultural strategy 2015–2025 and the Action Plan 2016–2018. The realization of the two projects will contribute to the objectives of the Dubrovnik2020 project, also serving as catalysts for the desired transformations and changes. These projects are Rijeka Dubrovačka development project and the Lazareti Arts Quarantine.

Rijeka Dubrovačka development project

Rijeka Dubrovačka, the largest suburb of Dubrovnik, is home to approximately 10,000 people, but has very few cultural facilities.

An especially important segment of the Rijeka Dubrovačka development plan involves the renovation of Dubrovnik summer villas, planned to commence by 2020. The City has started the process of establishing a multi-purpose community cultural center in one of the summer villas – the Villa Gučetić-Lazarević. This community-based project has already involved residents in imagining, planning and designing public spaces and their activities.

In November 2015 a call for public consultations on future use of the Villa Gučetić was launched in order to gather and analyze the different interests of people of Rijeka dubrovačka and their views of the future community-cultural center. The call was open for 21 days and provided an opportunity for residents to send suggestions via email or leave them in boxes that were left in schools and libraries. Over 300 suggestions were received in the process and were further analyzed and included in the project development phases.

The project is driven by the recognition of the need to foster:
- education and awareness building
- participatory governance
- co-creation and inclusion
- citizen-led creativity
- environmental protection and sustainability
The former quarantine complex of Lazareti consists of ten interconnected buildings with five inner courtyards (inscribed on the UNESCO’s World Heritage list along with the Old City of Dubrovnik and Fort Lovrijenac). During the last three years, seven out of the ten buildings have been completely reconstructed and renovated so as to produce multifunctional spaces designated for cultural purposes and activities. A total of 4.5 million euros has been invested in the restoration and reconstruction works.

2015
- Folklore ensemble Linđo
- Art workshop Lazareti
- Student theatre Lero
- Delta

2020
- The Lab
- Limits of Perception
- Contemporary Dance
- Nothing Inert in the World
- Ponta (living room space)
- Tales of Other Times
- Open access Studio
- Youth Awakening
- Organic food restaurant
- Gallery of contemporary arts
- Crafts concept store
- Folklore ensemble Linđo
- Art workshop Lazareti
- Student theatre Lero
- Delta
- 64

Gallery of contemporary arts
Crafts concept store
The Lazareti Arts Quarantine

Lazareti is conceived as a cultural platform for Dubrovnik2020. Currently, Lazareti hosts Art Workshop Lazareti, the DEŠA non-governmental organization and the Linđo Folklore Ensemble. These organizations occupy five out of the ten buildings of the complex and host more than 25,000 visitors, producers and collaborators on an annual basis.

In September 2015 the city authority contracted an expert from the Dubrovnik2020 Office to programme and coordinate Lazareti pilot activities. In close collaboration with the existing organizations, the Dubrovnik2020 team has been activating the newly renovated buildings in Lazareti through a series of educational activities (workshops, seminars, lectures...), art exhibitions and performances, creative industries workshops and fairs, including Dubrovnik Days of Creative and Cultural Industries and the celebratory month of the 50th anniversary of the Linđo Folklore Ensemble.

The Management Plan for the Heritage Complex of Lazareti that has recently been completed has set up a vision of Lazareti as catalyst for collaboration among the arts, science, artisan crafts, experts, local community and visitors. It introduces participatory governance at the level of the management of the heritage site as well as at the level of the operational culture and arts centre determined through collaborative decision-making between the existing occupants of the space, representatives of the Dubrovnik2020 Programme Incubator and representatives of the City administration.

By 2020, Lazareti will become the home to the Visual Arts Laboratory in which over thirty experts within the field of cognitive and spatial science and international art practitioners will engage in artistic research on the frontiers of perception in collaboration with local and national experts (scientific and artistic). The Lab will develop rigorous research methodologies, new discourses, scientific papers, and disseminate the works through art works, publications and web presence.

One of the complex buildings will feature living-room space that will be used as working space for community public discourses, literary workshops and readings that programmatically follow the amplitudes of the city’s social flows – hence, during the school year, the programme will be oriented to the needs of 1500 pupils of the high schools in the immediate vicinity of Lazareti, while, during the summer months, the programme will be featured in many European languages, presenting European literature and will focus on the making of connections among the younger generations of residents and visitors.

The cultural substance of Lazareti Arts Quarantine will be complemented with a range of amenities such as a local organic food restaurant, a gallery of contemporary arts and an artisan crafts concept store.
During 2015, 3,301,763 bed nights were sold, which is an increase of 6% in 2014. Between January 1 and December 31 in 2015, Dubrovnik saw 932,621 arrivals (compared to 863,906 arrivals in 2014). Of the total number of tourists staying in Dubrovnik between January 1 and December 31 in 2015, 589,597 guests stayed in hotels, which is an increase of 3% in hotel accommodation from 2014.

The Dubrovnik-Neretva County has a total capacity of 72,000 beds. From January 1st – December 31st, 2015, there were 1,490,973 arrivals in the Dubrovnik-Neretva County, as compared to 1,396,313 in 2014 (up 7%). In 2015, there were 6,681,510 bed nights, as compared to 6,396,200 in 2014 (up 4%). The Dubrovnik region 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.

Accommodation crowd-sourcing
According to data comparison between 2014 and 2015, there has been an increase of 24% in private accommodation stays in Dubrovnik. But still, many premises stay empty out of season. The Dubrovnik2020 team initiated a crowd-sourcing initiative which aims to engage the citizens, owners of private accommodation facilities in providing support and contributing to the Dubrovnik2020 project through:

a) donating accommodation for Dubrovnik2020 programme participants
b) offering special Dubrovnik2020 accommodation rates.

Dubrovnik2020 crowd-sourcing logistics will be led by Dubrovnik Tourist Board, organized through large-scale communications with strong IT support through collaboration with the Dubrovnik-based on-line search & booking service, Spotie.

What do tourists want:
The persistent increase in tourist arrivals during the last decade has raised the obvious concern about the sustainability of local tourism development and the detrimental effect this growing industry can have not only on the cultural but also on the natural micro-environment. For this reason
the City of Dubrovnik has commissioned a detailed Tourism Development Strategy that needs to determine clear guidelines for sustainable tourism development for the coming decade. This is in line with the efforts on sustainable tourism planning as already seen in the business efforts of the Dubrovnik Port Authority. Additionally, the strategy is consistent with the Management Plan of the Old City of Dubrovnik, thus ensuring the sustainable management of cultural heritage resources.

The City of Dubrovnik initiated the e-CulTour project that will enable optimization of visitor flows and the general tourist destination layout and structure. It is implemented by the University of Dubrovnik, Department of Economics and Business.

Throughout the title year the activities of the e–CulTour project will unfold on three parallel tracks labeled e-Mobility, e-Motion and e-Data. The e-Mobility track will reveal how the spatial activities of tourists and visitors generate different spaces throughout the location and how visitors consume the destination itself. E-Motion will tap into the souls of tourists, visitors and local population. Interaction with audiences at various ECoC events or at cultural and heritage sites will be established and they will be equipped with wearable biometric sensors capable of recording the emotions aroused by various aspects of Dubrovnik2020. The same technology will be used to obtain insights into visitors' satisfaction with cultural content accessibility and the perceptions of local population about the ECoC title and belonging to the European cultural space. The information collected will feed into e-Data. The data collected this way will act as timely inputs for ECoC management in rethinking various aspects of the title year. The evaluation and monitoring team will also benefit from e-Data in estimating title year effects. In general, the tourism sector has been addressed with particular attention, not only when looking for possible partnerships (hotels, sponsors, providers of accommodation), but also while communicating the desired shifts and changes in the development paradigms (interiors of boutique and design hotels as playgrounds for artistic and architectural co-creation, sharing free off-season capacities as a specific means of crowd-sourcing).

The understanding of spatio-temporal tourist behaviour paves the way for improvements in transport management, reduced oversaturation of places of interest, extended spatial distribution of visitors and their spending patterns. An insight into tourist behaviour will enable destination management to reduce overcrowding at single places and tourists to enjoy a destination to its full potential.
City experienced as commons is a city felt as network of relations where passivity is replaced by the actively shared and co-created city, a city that belong to and is made by those who inhabit it. The notion of commons emphasizes our direct and indirect interactions with the city, as a moment of experience.
Community involvement

While the focus of the first phase of the candidacy process was to make citizens aware of Dubrovnik’s candidacy for ECoC 2020 and to ask them to reveal their aspirations as to what the city should look like in 2020 and beyond, in the second phase we emphasized the necessity of the active involvement of citizens, reflecting on the programme itself.

More than a hundred working sessions and workshops have been held during the candidacy process:

- In order to promote and to support cultural and creative industries the Dubrovnik2020 office co-organised *Creative and Cultural Industries Days* (November 2015) with activities such as:
  - Public debate on sustainable tourism and culture
  - Workshop *This Town Needs Posters* with students searching for graphic footprints of the city’s surfaces
  - Public debate on alternative models of production, organization and co-working
  - Workshop on alternative ways of music production
  - Public lecture on the economy of the common good
  - *Laz-Art* fair of crafts, design and organic food
- Public consultations on future use of the Summer Villa Gučetić-Lazarević
- Project C.R.T.A. by Melinda Šefčić dealing with child migrants
- Kindergarten newspaper published with a special section dedicated to Dubrovnik2020 under the Rijeka Dubrovačka Community Action
- Open call to children for Alternative biographies of renowned figures of Dubrovnik and European history
- On-line poll designed to reconstruct the citizen’s perception of urban space relevant for various programs of ECoC as part of the common histories programme
- International expert lecture *Culture In the Making: Challenges and Opportunities of Dubrovnik2020* in December 2015 in Lazareti.

Majority of the activities took place in Lazareti thus transforming complex into a lively place in constant interaction with citizens.
Count the county in! – Participation in implementation

**Strategy 1: Organisation of volunteers**
The volunteers have been supporting the project since the very beginning. Some of them have, in the mean time, joined the professional production team of Dubrovnik2020. Volunteers have been active in engaging the community by presenting City in the Making project ideas in targeted presentations and workshops in schools, retirement homes, student facilities and kindergartens. It is planned for these volunteer activities to increase in terms of number and frequency as well as to expand to the whole of the county. Members of Dubrovnik2020 office have gained the necessary training for developing a suitable volunteering programme. Volunteers will be included in the production of the cultural and artistic programme of Dubrovnik2020 with the aim of increasing the level of co-creation, as well as capacity building. While the organisational structure of the future organisation and the running of the whole process are being conceived, a special division of the Human Resources Office will be dedicated to work with volunteers.

**Strategy 2: Involvement of county-wide projects**
The Dubrovnik2020 Outreach Action Plan was developed in collaboration with the Dubrovnik-Neretva County, the principal aim being to reach across the county and build up momentum for the active involvement of citizens up to, and during the implementation of the year. The implementation of the Dubrovnik2020 Outreach Action Plan will also be strengthened through the involvement of all potential partners in the capacity-building programme.

**Partnership with the local media**
The involvement of local population in the candidacy process was strengthened through partnership with the local media, taking an active role in informing the citizens of Dubrovnik and the broader region about the project. Radio Dubrovnik provides information about project through its daily news programs and, on a weekly basis, in the morning programs Radio Kavana and Plavi razgovori, featuring the most interesting events and people involved. Dubrovnik2020 is also regularly presented on student radio UNIDU (Radio Espresso program). Local info-portals combine the sharing of EcOC Office press releases with weekly e-banners concerning on-going public activities. In addition to the official website dubrovnik2020.hr, social networks such as Instagram, Facebook and Twitter are used for daily live interaction with citizens.

**Campaigning 2020**
*The first campaign* back in November 2014 asked Why Dubrovnik? More than 6,000 postcards and hundreds of posters asking Why Dubrovnik? were distributed throughout the entire city.

*The second campaign* in April 2015 focused on citizens’ Belief in Dubrovnik2020. It showcased citizens’ aspirations for the year 2020 through public posters and city-lights.

*The third campaign*, kicking-off celebrations for the year 2020, started on December 31st 2015 with two actions. During the period of the New Year festivities the sign ‘2016’ on the clock tower in the city’s main street, Stradun, was changed to ‘2020’. The intervention was underlined by the general distribution of paper spectacles with a Dubrovnik2020 logo inviting all Dubrovnik citizens to look ahead into the future.

*The fourth campaign* followed the development of the City Candidate: Public Exposure project. This project consisted of a series of artistic interventions in public spaces throughout the city and the county. It featured prominent Croatian artists whose work responded to the concept of the City in the Making. The project gained wide exposure in both local and national media and included co-creation of the artistic work with the local community and students from the Luka Sorkočević School of Art.
How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities?

**Focussing on Inclusion**

We see the Dubrovnik2020 programme as an incentive to address many pressing social challenges, including the unequal opportunities for participation in cultural life, as well as broader concerns such as the drain of young people who do not have employment opportunities in the area, which is over-dependent on the tourist monoculture. Up to 2020, an ambitious capacity-building plan will directly address professional deficiencies of the cultural sector, enabling better employment opportunities and more productive and stimulating work environments in the cultural and creative sector. During the process of candidacy a number of cultural institutions have encouraged their employees to obtain further professional education in the area of cultural management, stage production and lighting design.

**Marginalised and disadvantaged**

Several projects have been inspired by the ambition to use arts as a driving force for a change, not only in the perception of marginalised groups but also of the conditions in which they experience their everyday lives. Such projects are *Patchwork of Narratives* and *Rijeka Dubrovačka Community Action*, while *Verdura* contains concrete practices of art and healing as a community-building factor.

Other projects, such as *Made in Dubrovnik*, develop a more inter-sectoral approach through co-creative design and manufacturing, resulting in concrete, marketable products, while at the same time permitting experience of the profoundly cohesive quality of co-working. This project is where special needs become special talents, where youth integrates with traditional crafts using innovative approaches and technologies to help sustain and promote old artisan practices.

The architectural project *Decoding Leisure Utopias* maps and monitors the process in order to gain knowledge for the future spatial development of the social/cultural infrastructure.

**Strategy 3: Open Ideas Stream**

Dubrovnik2020 programme will be complemented with the *Open Ideas Stream* that reaches beyond and outside the artistic program and accommodates and stimulates initiatives coming from the community, envisioned as a virtual platform combined with a physical space in an old post-office near Lazareti, as well as in the Dubrovnik Students Club in Zagreb. *Open Ideas Stream* will provide an opportunity for the Dubrovnik2020 programme to be co-created with citizens through a continuous online calls and open office days. *Open Ideas Stream* is reflected in the budgetary structure.

**Strategy 4: Opening Up to the Citizens**

In order to facilitate citizen participation, the City’s Department of Education, Sport, Social Welfare and Civil Society has intensified cooperation with educational institutions and civil society organisations. An important partner in the candidacy process is the Civil Society Organizations Council a body whose mission is to promote the contribution of civil society through the sustainable development of society, to encourage the active participation of citizens and to create a favourable environment for the work of civil society.
Many of the Dubrovnik2020 projects are developed for the youth: from storytelling in Ponta to providing venues for young bands, recording facilities and opportunities to perform in Youth Awakening; from asking youngsters how they want to create the content of their own community centre in Mokosica (as part of Rijeka Dubrovačka Community Action) to the development of a young cinema audience with Moving Image, Moving City. A number of Dubrovnik2020 projects were specially designed and curated to meet the needs of children visiting Dubrovnik – through consultation with the Dubrovnik Associations of Tourist Guides, we were made aware that Dubrovnik’s open spaces were very child-unfriendly, due to the large number of obstacles in the space (tables, chairs, advertising devices). Through Dubrovnik2020 Open Ideas Stream in Dubrovnik schools, a series of peer2peer pop-up projects will be devised by local children curating cultural tours and programmes for visiting peers. Dubrovnik2020 projects (Heritage for All, Participatorium, Hidden City), affirm our commitment to making Dubrovnik accessible and fun for the youngest populations.

Dubrovnik2020 Office is developing special partnership schemes with the Rochester Institute of Technology and the University of Dubrovnik dedicated to the development of student inclusion in various aspects of Dubrovnik2020 Office operations – from developing and maintaining digital communication platforms to assistance in the production of the cultural programme.
Citizens with Special Needs
The City of Dubrovnik Strategy for Equalising Opportunities for Persons with Disabilities for the period 2015–2019 will maintain and advance all the measures included up to now, such as: constant adaptation of public areas for special needs citizens; maintenance of existing, and the procurement and installation of new, tools for the easier use of social amenities by persons with special needs, some of which will be included through the Dubrovnik-Smart city project and application of positive legislation. The project Hidden City will have a specific accessibility dimension as will the project Decoding Leisure Utopias. Using the techniques of psycho-drama, the project Acting Together deals with the challenges of mental illnesses, autism and war-trauma, introducing art therapy techniques in the treatment of post traumatic stress disorder.

Wise Citizens
Several Dubrovnik2020 projects rely on the wisdom of the more experienced generations, not in order to ghettoize older generations in a separate audience group but, on the contrary, to actively involve them as the co-creators of the cultural content through extensive cultural memory mappings: Collective/ing Memories and Acting Together deal entirely with this important topic, while some of the concrete exchanges of stories and narratives between generations can be found in Ponta, and through storytelling in Patchwork of Narratives.
Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

**Who are the key partners?**

- the local cultural sector (institutions, independent sector and private sector, individual artists)
- international cultural networks (Audience Europe Network, ADESTE, Arts Audience Digital Experience Producers, Network of Museum Organisations, EENC)
- 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

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**Audience development**

The Dubrovnik2020 Audience Development Strategy builds on the findings of the City of Dubrovnik’s Strategy for the Development of Culture 2015–2025, which highlights the noticeable opportunities to develop new approaches that will engage a large number of citizens who do not participate in/attend cultural programs.

The structure of Dubrovnik2020 Audience Development Strategy combines a set of **visible** and **invisible** activities. **Visible** activities encompass the actual peaks or results of the cultural and artistic production processes. The **invisible** entail the support mechanisms that sustain and make the production possible and feasible – arts education programmes, capacity building projects, introduction of new technologies in the dissemination of artistic and cultural works, development of innovative cultural participation models and the introduction of participative schemes in cultural governance and management. By combining the efforts in outreach, capacity building, and audience development, we will increase efficiencies and multiply the effects of the Dubrovnik post 2020 legacy.

The meaning of audience development and cultural participation in the context of city as commons inheres not only in the measurable outputs of the artistic and cultural projects (i.e. the statistics of the persons involved) but also in the levels to which the audience actively participates in artistic and cultural co-creation.

This is corroborated through several action lines:

- educational programmes of the Dubrovnik2020 programme projects and activities
- participation of the cultural and social communities in the decision making processes concerning the government and management of cultural resources (Rijeka Dubrovačka, Lazareti Arts Quarantine)
- establishment of partnership with **every single** educational institution in the City of Dubrovnik and Dubrovnik-Neretva County through the Agreement of Cooperation in the development and implementation of the Dubrovnik2020 programme

The principal aim of the Dubrovnik2020 Audience Development Strategy is to ensure a sustainable cycle of cultural development in which education stimulates active cultural participation.
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)?

The following table presents:
A) the budget of the City of Dubrovnik’s Department of Culture and Heritage
B) the budget that also includes operating and capital investments in the culture sector within the jurisdiction of other departments of the City administration, in charge of real properties, urbanism, tourism etc.

### A) The annual city budget for culture
(Department for Culture and Heritage)

<table>
<thead>
<tr>
<th>Year</th>
<th>in EUR</th>
<th>in % of the total City budget</th>
</tr>
</thead>
<tbody>
<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>9.306.579</td>
<td>18,29%</td>
</tr>
<tr>
<td>2016</td>
<td>9.960.526</td>
<td>17,17%</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Year</th>
<th>in EUR</th>
<th>in % of the total City budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>6.465.849</td>
<td>17,30%</td>
</tr>
<tr>
<td>2012</td>
<td>7.081.232</td>
<td>16,52%</td>
</tr>
<tr>
<td>2013</td>
<td>8.311.687</td>
<td>16,88%</td>
</tr>
<tr>
<td>2014</td>
<td>12.021.246</td>
<td>22,97%</td>
</tr>
<tr>
<td>2015</td>
<td>10.986.842</td>
<td>21,60%</td>
</tr>
<tr>
<td>2016</td>
<td>10.272.368</td>
<td>17,7%</td>
</tr>
</tbody>
</table>

Dubrovnik’s cultural investment per capita is by far the largest in Croatia and amounts to 233 euros, while national expenditure on culture is 72 euros per capita. While allocations for culture investment in the restoration and preservation of cultural heritage is a permanent obligation for the city government and is highlighted in all strategic documents. The City has been investing significant amounts in the renovation and purchase of valuable structures of the cultural heritage, without diminishing support for cultural programmes at the same time.

Recent examples of such renovations are Lazaretto Quarantine with 4.448.198 EUR over 4 years from the city budgets in other Croatian cities averages 6,18% and the level of the state allocation is approximately 0,71%, Dubrovnik sets aside more than 15% of its overall budget for culture.

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

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 planned the amount of 197.000 euros for this purpose. After Dubrovnik was short-listed, the City Council immediately revised the budget by adding an extra 200.000 EUR, bringing the 2015 budget to a total amount of 397.000 EUR.

Some of the most successful renovations were financed by the Society of Friends of Dubrovnik Antiquities (in the city of Dubrovnik and island of Lokrum, but also around the County, in Ston and Sokol grad in Konavle) or by private foundations (like the Villa Kaboga in Rijeka dubrovačka).

The amount from the annual city budget allocated for the Dubrovnik2020 operative expenditures will then be the following:

### Year | in EUR
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2016</td>
<td>500.000</td>
</tr>
<tr>
<td>2017</td>
<td>1.500.000</td>
</tr>
<tr>
<td>2018</td>
<td>1.700.000</td>
</tr>
<tr>
<td>2019</td>
<td>4.000.000</td>
</tr>
<tr>
<td>2020</td>
<td>8.000.000</td>
</tr>
<tr>
<td>2021</td>
<td>300.000</td>
</tr>
</tbody>
</table>
Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

Expecting to maintain the positive trends in the increase of the City of Dubrovnik’s cultural budget, Dubrovnik City Council intends to increase the cultural budget by up to 10% (averaging between 5% to 7%) in every year after 2020 (2021 – 2025) in order to sustain and further promote the key legacies of the ECOC title.

operating budget for the title year

Income to cover operating expenditure

Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase the year of the title, the evaluation and provisions for the legacy activities.

A) Income from the public sector

The budgetary contribution of the City of Dubrovnik has been secured. The County expressed the commitment to the project but the estimation of the financial contribution has not yet been confirmed by relevant decision-making bodies. The Dubrovnik Development Agency (DURA) organized a meeting of the representatives of all Croatian candidate cities where all parties agreed to demand a financial commitment from the national government in the amount of 10 million euros. The national government was expected to announce the decision by the second round of the competition, but it had not done so before the parliamentary elections in November 2015, and no announcement has yet been made. This figure remains open and it is in the common interest of all four competitors to insist on the projected commitment of national government.

<table>
<thead>
<tr>
<th></th>
<th>in EUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>From the public sector</td>
<td>29.000.000</td>
</tr>
<tr>
<td>From the private sector</td>
<td>4.000.000</td>
</tr>
<tr>
<td>Total income to cover operating expenditure</td>
<td>33.000.000</td>
</tr>
</tbody>
</table>

A) Income from the public sector

- From the public sector
  - City: 16.000.000 48,5%
  - National Government: 10.000.000 30,3%
  - County*: 1.000.000 3%
  - EU-funds (with exception of the Melina Mercouri Prize): 1.000.000 3%
  - Income from the commercial and other activities**: 1.000.000 3%

From the private sector: 4.000.000 12,1%

Total income to cover operating expenditure: 33.000.000

* not confirmed yet
** tickets for the bigger cultural events, TV-rights, crowd-sourcing ...
Recognizing the fact that the Dubrovnik cultural sector has used relatively small amounts from EU funding, the City of Dubrovnik’s Strategy of the Cultural Development for 2015 – 2025 highlighted the importance of the cultural sector’s education in fund raising. As recommended in the Strategy, the City is introducing new criteria for co-financing projects from international sources in order to stimulate and increase levels of international cultural cooperation.

A key partner will be Dubrovnik Development Agency (DURA), which has drafted and started implementing an EU fund-raising plan, including programmes and structural funding.

Because of the importance of cultural heritage in conceiving new solutions for sustainable tourism, DURA is currently involved in the following MED programs:

Since concrete projects for ECoC 2020 programme have been further developed with partners from all over Europe, it is only now that the processes of searching for future funding can really start. By continuous monitoring of the annual programmes of financing from the EU structural and investment funds, we have identified sources for our projects. Here are some of the projects with the most potential:

<table>
<thead>
<tr>
<th>Programme</th>
<th>Sub-programme</th>
<th>What does it support?</th>
<th>Potential projects/activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Europe</td>
<td>Media</td>
<td>This funding enables European films and audiovisual works including feature films, television drama, documentaries and new media to find markets beyond national and European borders; it also funds training and film development schemes.</td>
<td>Moving Image, Moving City</td>
</tr>
<tr>
<td>Creative Europe</td>
<td>Culture</td>
<td>This funding opportunity supports the delivery of cultural and creative transnational cooperation projects across any art form for a maximum duration of four years.</td>
<td>Moving Image, Moving City Nothing Inert in the World Limits of perception Orchestra Dubrovnik2020 Hidden city</td>
</tr>
<tr>
<td>Interreg: MED</td>
<td>Priority axis 2: Environmental protection and promotion of a sustainable territorial development</td>
<td>The Programme promotes transnational partnerships in order to protect, enhance and increase the awareness of the fragile areas and their resources from the integrated territorial development and sustainable tourism point of view.</td>
<td>Collage Metropolis Made in DU</td>
</tr>
<tr>
<td>IPA CBC Croatia – Bosnia and Herzegovina – Montenegro</td>
<td>Priority Axis 3: Contributing to the development of tourism and preserving cultural and natural heritage</td>
<td>The Programme will aim to valorise and preserve cultural and natural heritage potentials of the programme area and integrate them with culture, nature and leisure activities into tourism offer, while taking care of their sustainability.</td>
<td>Patchwork of histories</td>
</tr>
<tr>
<td>ESF funding</td>
<td></td>
<td>ESF fund supports development of social entrepreneurships and their enhancement</td>
<td>Made in DU</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FUND</th>
<th>PROJECT</th>
<th>AMOUNT</th>
<th>STATUS</th>
<th>PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>EFRO</td>
<td>Rijeka dubrovačka/ Gučetić-project documentation</td>
<td>270.000 EUR (TBC)</td>
<td>Application in process</td>
<td>2016 – 2018</td>
</tr>
</tbody>
</table>
In the first two years of the process, the City will cover all the operating expenditure with financing from the City budget as well as the promotion and communications budget of the Dubrovnik Tourist Board. The funds from the EU programmes will be directed to specific projects planned to be included two years before the title. Government funds are also expected only in the two years preceding the title, with the biggest part given in the year of the title.

<table>
<thead>
<tr>
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<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>EUR / % of overall budget</td>
<td>550.000</td>
<td>1.700.000</td>
<td>3.550.000</td>
<td>7.200.000</td>
<td>20.800.000</td>
<td>700.000</td>
</tr>
<tr>
<td>City</td>
<td>500.000</td>
<td>1.500.000</td>
<td>1.700.000</td>
<td>4.000.000</td>
<td>8.000.000</td>
<td>300.000</td>
</tr>
<tr>
<td>Government</td>
<td>1.300.000</td>
<td>2.000.000</td>
<td>2.000.000</td>
<td>6.700.000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>County</td>
<td>100.000</td>
<td>100.000</td>
<td>100.000</td>
<td>300.000</td>
<td>400.000</td>
<td>100.000</td>
</tr>
<tr>
<td>EU funds</td>
<td>200.000</td>
<td>300.000</td>
<td>300.000</td>
<td>400.000</td>
<td>100.000</td>
<td>1.000.000</td>
</tr>
<tr>
<td>Sponsors (including in-kind)</td>
<td>50.000</td>
<td>100.000</td>
<td>250.000</td>
<td>500.000</td>
<td>3.000.000</td>
<td>100.000</td>
</tr>
<tr>
<td>Commercial income</td>
<td>100.000</td>
<td>800.000</td>
<td>100.000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MM prize</td>
<td></td>
<td></td>
<td></td>
<td>1.500.000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The County Chamber of Commerce and the City Tourist Board – both having their representatives in the Dubrovnik2020 Advisory Committee – have already provided written guarantees of their support to the project. In addition, several companies have confirmed their support: Adriatic Luxury Hotels, Agrokor Ltd., Allianz Insurance Ltd., Atlantic Plovidba Ltd., Dubrovnik Airport, Dubrovnik Travel, Grand Hotel Park, INA Ltd, Importanne Resort Hotels, Pemo Dubrovnik, Port Authority of Dubrovnik, Valamar Hotels etc.

Hotels, tourist agencies and transport companies have confirmed in-kind contributions in the form of the accommodation, food services, transport services etc. In the process of ensuring a dialogue and establishing partnerships both Dubrovnik Airport and Port Authority of Dubrovnik have confirmed that they will promote the Dubrovnik2020 title and programme in their future sales and marketing activities. Even in the process of candidacy preparation, the ‘co-branding’ of Dubrovnik with ECoC 2020 has shown large potentials for attracting and engaging international companies operating in Dubrovnik such as airlines, cruise-ship companies, hotel chains, travel agencies, insurance companies, banks and others. Accordingly, tailor-made offers of engagement with Dubrovnik2020 project were produced and presented at every meeting with potential sponsors, mostly based on project profiles and communications potentials developed in this second phase.

Such approach has already resulted in agreements with the Croatian Telecom (a Deutsche Telecom Group Company), which has committed to support the Dubrovnik project with IT equipment, while Hilton Grand Hotel Imperial expressed their interest to host a VIP-residency program for European writers (a suite for a 4 months outside high season, for a 3 years period 2018–2020). In keeping with the Dubrovnik2020 Sponsorship Strategy, efforts to develop more partnerships with potential sponsors are underway, and will intensify upon the selection for the Croatian European Capital of Culture 2020.
Please provide a breakdown of the operating expenditure.

Operating expenditure

The initial breakdown in Dubrovnik2020 first bid book was a result of the analyses of other cities, title-holders of the European Capital of Culture budgets in comparison to the specific context and goals set by the Dubrovnik2020 candidacy. Taking into account that Dubrovnik is not focusing its bid on building new infra-

structure, the greatest importance was given to the development of the programme structure which took more than three quarters of the operating budget. This approach in the budget breakdown has remained consistent in the budget presented below with 76.5% of operating expenditure for program.

<table>
<thead>
<tr>
<th></th>
<th>in EUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programme expenditure</td>
<td>26.400.000 76.5%</td>
</tr>
<tr>
<td>Marketing and Communication</td>
<td>4.000.000 11.6%</td>
</tr>
<tr>
<td>Wages, overheads and administration</td>
<td>3.800.000 11%</td>
</tr>
<tr>
<td>Evaluation and supervision</td>
<td>300.000 0.9%</td>
</tr>
<tr>
<td><strong>Total of the operating expenditure</strong></td>
<td><strong>34.500.000</strong></td>
</tr>
</tbody>
</table>

Budget for promotion and marketing is lower than the average budget splits for Marketing and Communication of former Capitals for two reasons:

a) local tourist organisations such as Dubrovnik Tourist Board will promote Dubrovnik2020 as part of their regular PR and marketing activities worldwide and;

b) almost all our creative communication (as can be seen in the Marketing and Communication chapter) will be below-the-line, using creative solutions in content and social media rather than expensive advertising budgets.

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Annual budget</strong></td>
<td>550.000</td>
<td>1.700.000</td>
<td>3.550.000</td>
<td>7.200.000</td>
<td>20.800.000</td>
<td>700.000</td>
<td><strong>34.500.000</strong></td>
</tr>
<tr>
<td>Programme expenditure</td>
<td>250.000</td>
<td>800.000</td>
<td>2.200.000</td>
<td>5.350.000</td>
<td>17.550.000</td>
<td>250.000</td>
<td><strong>26.400.000</strong></td>
</tr>
<tr>
<td>Promotion and marketing</td>
<td>100.000</td>
<td>250.000</td>
<td>600.000</td>
<td>800.000</td>
<td>2.200.000</td>
<td>50.000</td>
<td><strong>4.000.000</strong></td>
</tr>
<tr>
<td>Wages, overheads and administration</td>
<td>200.000</td>
<td>600.000</td>
<td>700.000</td>
<td>1.000.000</td>
<td>1.000.000</td>
<td>300.000</td>
<td><strong>3.800.000</strong></td>
</tr>
<tr>
<td>Evaluation and supervision</td>
<td>50.000</td>
<td>50.000</td>
<td>50.000</td>
<td>50.000</td>
<td>100.000</td>
<td><strong>300.000</strong></td>
<td></td>
</tr>
</tbody>
</table>
The Dubrovnik candidacy is not about capital projects. We are focusing our bid on programme development within the existing infrastructure.

Taking into account the decision of the City not to focus on capital projects, the table and the following three questions are not applicable.

Hence, it has to be mentioned that the most important infrastructural resource is the Lazareti heritage complex, which has been fully renovated over the last few years with the funds from the City budget. The process of our candidacy for the ECoC title will co-create an innovative governance model for the Lazareti complex, which will require some additional furnishing and technical equipment as well as artistic/curatorial schemes.

Additionally, City of Dubrovnik has recently initiated an in-depth analysis and planning process for the projects of a new Concert and Library Hall and Komolac Culture Factory, as well as revitalisation of the heritage infrastructure of the island of Lokrum. These projects are not in the core focus of Dubrovnik2020 candidacy, but fit in the framework of creating new infrastructural opportunities for, primarily, development of the local cultural sector activities and consequently the implementation of the Dubrovnik2020 programme.

### Planned project: already approved by The City – initial financing secured

<table>
<thead>
<tr>
<th>Planned project</th>
<th>Est. EUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer Villa Gučetić-Lazarević in Mokošica</td>
<td>2.200.000</td>
</tr>
</tbody>
</table>

### Estimated, unconfirmed figure: projects to be developed and possibly co-financed through the EU funds – decision to be taken in 2017

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Est. EUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert Hall and Library (letter of intent of three partners to be signed)</td>
<td>15.000.000</td>
</tr>
<tr>
<td>Komolac Culture Factory</td>
<td>2.700.000</td>
</tr>
<tr>
<td>Lokrum island interventions</td>
<td>2.700.000</td>
</tr>
</tbody>
</table>

The table above presents estimated amounts for the planned projects in the development of local cultural infrastructure.
What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

The choice of the appropriate governance model that would respond to the specific requirements and fit within the Croatian legal system has been discussed at length throughout the first and the second phase of the bidding process. In the first phase the process was marked by bottom-up initiatives including large number of individuals and organizations from Dubrovnik and Croatia at large. The organization and logistics of the candidacy were jointly coordinated by the City Department for Culture and the Dubrovnik2020 Office. The Dubrovnik Summer Festival supported the project providing logistics and production capacities as well as financial and legal services.

After the announcement of the city holding the ECoC 2020 title, the City of Dubrovnik will proceed with setting up an independent organization, a separate legal entity that will be responsible for the preparation, management and running of the Dubrovnik2020 project.

Details about the future legal structure

After the announcement of the city holding the ECoC 2020 title, the City of Dubrovnik will proceed with setting up an independent organization, a separate legal entity that will be responsible for the preparation, management and running of the Dubrovnik2020 project. After considering several options, the City decided that the most appropriate legal structure would be an organisation established following articles 5 and 12 of the Law on Institutions. This organization will be established by the end of 2016 in order to be fully functional by the beginning of 2017. All activities related to the Dubrovnik2020 project in the transitional phase (until the organisation is established) will be organised by the existing Dubrovnik2020 Office and the team that was responsible for the implementation of the project during the candidacy.

Key criteria in selecting the most appropriate legal structure were the following:

- 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 future international partnerships);
- capacity to promote partnerships, build synergies and support collaborative/co-creative working-methods.

According to the Croatian legislation, the legal form of ‘public institution’ limits the ability to design appropriate governance structure. A simple ‘institution’ leaves higher level of flexibility both in terms of having more founders, as well as in the context of introducing participative and innovative governing and programming models. Such an organisation is a non-for-profit legal entity that can be established by any private or public legal person and can be closed down after the completion of the project, if so decided by the founders.

- The principal founder of the Dubrovnik2020 organization will be the City of Dubrovnik. The organization will be independent, sustainable, flexible, collaborative and participative.
- The organization will be responsible for the overall coordination and management of the Dubrovnik2020 project.
- This new organization will place less emphasis on hierarchical or centralised control and more on the development of horizontal cross-functional teams and networked management.
In the case of a simple institution, there is a higher level of flexibility when it comes to the composition of the governing bodies. We are proposing to establish the Supervisory Board (Upravno vijeće) that will have the following 11 members (all formally appointed by the founders for the period of 5 years, based on the criteria to be established).

- 2 experts appointed by the City of Dubrovnik, as recommended by the City Office for Culture and Heritage
- 1 expert nominated by the Dubrovnik-Neretva County
- 1 expert or representative of the national government (Ministry of Culture)
- 2 experts representing the civil society cultural sector, one from the national level, the other from the local level (nomination procedure to be determined)
- 1 expert nominated by a consortium of the Dubrovnik cultural institutions
- 1 expert nominated by the University of Dubrovnik and the Rochester Institute of Technology
- 1 member representing the Dubrovnik Tourist Board
- 1 member representing the County Chamber of Commerce
- 1 representative of the employees of Dubrovnik2020 Institution

According to the Croatian legislation, the Supervisory Board will work closely with the General Director, Artistic Director and Cultural Advisory Council in overseeing the achievement of Dubrovnik2020 objectives. The Supervisory Board will meet at least quarterly – four times a year. At the first meeting of the Supervisory Board, members will elect Chair and Vice chair of the Supervisory Board.
Supervisory Board will appoint the General Director and Artistic Director. General Director appoints Head of Business Development and Head of Communication & Outreach.

They need to have clear management responsibilities:

- **General Director** is ultimately liable for the delivery of the Dubrovnik2020 project and providing sustainable results. According to the law, he or she organizes and manages the organization’s work, represents the organisation and is legally responsible for all its activities. She or he oversees the work of Head of Business Development and Head of Communication and Outreach.

- **Head of Business Development** responsibilities cover managing finances, including fund-raising and sponsorships, legal matters and human resources.

- **Head of Communication and Outreach** is responsible for communication with different targeted audiences encompassing European and international relations as well as outreach and audience development.

- **Artistic Director** has the responsibility for the delivery of the concept and the artistic vision of the whole Dubrovnik2020 programme in collaboration with the General Director.

Dubrovnik2020 organisation will be formed and put in operation with special considerations of:

- Securing autonomy in the process of selecting/hiring staff
- Setting up rigorous selection criteria
- Promoting partnerships with the local cultural sector
- Starting vigorous capacity-building programmes as soon as the organisation is founded (capacity building programme for the ECoC team has already been drafted)

Staff will be recruited on the basis of an open recruitment process. Apart from proven track records in such matters as international cultural cooperation, European cultural projects, cultural policy, planning and management and international cultural communications and outreach, experience in the previous phases of the Dubrovnik2020 candidacy process will be an asset. Positions will be open for international cultural professionals. Special Dubrovnik2020 internship programmes will be launched according to the requirements of the programme development. This will be complemented by the introduction of the special grants given by the City of Dubrovnik for organisational support for local non-institutional sector.

We shall ensure this by maintaining the political independence of the decision-making process of the Dubrovnik2020 organisation and by consensual support of all political parties for the project itself. The track record of relations between the City and the Dubrovnik2020 team in the previous phase has shown that it is possible to have both. Since the Dubrovnik2020 programme complements the key goals of the local cultural strategy, further synergies will be created. Key stakeholders from city, county and country will be represented in the Supervisory Board. Their nomination and/or selection will follow clear criteria, staff will be recruited on the basis of an open recruitment process (on local, national and international levels), and full independence of the artistic team will be guaranteed by clear definition of the roles of Artistic Director and Cultural Advisory Council.

The Cultural Advisory Council will be established comprising local, national and European experts in the cultural field to provide strategic advice and support to the Artistic Director on the setting of priorities and the means of achieving Dubrovnik2020 aims. International and professionally diverse, the Cultural Advisory Council will meet quarterly, alongside meetings of the Supervisory Board. Criteria will be established for the appointment of these experts (up to eleven members) and they will
be appointed by the Supervisory Board on the recommendations of the Dubrovnik2020 Programme Incubator and the Artistic Director. In that sense, the Cultural Advisory Council will be an organisational upgrade of the original Dubrovnik2020 Programme Incubator that will, however, continue to operate in close cooperation with the Artistic Director. Members of the Cultural Advisory Council will be elected on a rotating bi-annual basis whereas membership in the Dubrovnik2020 Programme Incubator remains open to the interested local cultural, artistic and creative operators. A high degree of flexibility and diverse participation is required.

The General and Artistic Director will be chosen through an International Open Call and appointed by the Supervisory Board. The General Director should be a person, experienced with multidisciplinary cultural organisations and complex governance structures in international context. He or she is ultimately responsible for carrying out the Dubrovnik2020 project and providing sustainable results.

Artistic Director (often called “Creative Director”) is responsible for the delivery and maintenance of the artistic vision of the whole programme in all its projects as outlined in the candidacy, taking into account the guidance and suggestions of the Cultural Advisory Council. She or he should have a proven experience and reputation in artistic and/or cultural work on the European and international scale, which is reflected in the capacity to lead complex long-term international cultural projects, substantial knowledge in European and international trends in cultural development and wide network of European and international partners. The organization will promote an equal opportunities policy on all levels.

In order to ensure the continuity with the process established in the first phase, the City Council will appoint a professional jury that will run the interviews and make the proposal to the Supervisory Board for the selection of the General and the Artistic Director. The professional jury will have five members including three artistic advisors (members of the Dubrovnik2020 candidacy team), one representative of IRMO (the key consultant in the candidacy process) and the Head of the City Department of Culture and Heritage.
Vladimir Frelih, 
Sunrise Cinema

Virtual sculpture, 2016 
(Sculpture Proposal) 
Candidate City: 
Public Exposure, 2016 
Dubrovnik2020 Bid Office

Sunrise Cinema is a virtual site-specific object that transfers the idea of a cinema screening to a different media. The projection starts every starry night at sunrise, dawn.
contingency planning

Taking into account the goals, desired interventions and effects of Dubrovnik2020 programme, risk assessment and contingency planning was conducted on the principles and by the use of procedures which tend to be used for development projects.

In appreciation for the emphasis placed on co-creation practices in programme development, project implementation and activities, risk identification during the first stage of programme development included a series of stakeholder workshops and exercises. These 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, further refined and revised. 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.

During the second stage of programme development, stakeholder analysis was expanded, and further elaborated to accommodate, list and assess the impact of the new stakeholder groups added in new project developments. The changes in the context of programme implementation were observed and noted in the SWOT analysis, expanded to reflect outcomes of meetings with programme team, project leaders and other stakeholders. In continuous cooperation with the artistic advisors, the changes in the emphasis placed on specific problems addressed in various newly developed projects, problem tree and (consequently) the objective tree of the programme were redefined and further developed, with constant monitoring of the observable, measurable outcomes definition in projects to identify potential discrepancies or inapplicability in terms of the overall programme goal, or in the context of implementation, or given the stakeholders/beneficiaries traits.

Through observation of the projects developed by different project initiators/leaders, institutions and associations, specific objectives and activities planned, and resources requested, specific risks and inherent assumptions of each project were identified, and then generalized.

For all risks identified qualification was used to determine the probability of each risk (high – 70%; medium – 50%; low – 30%), and impact of occurrence on project/programme objectives (high – high impact on project objectives; medium – medium impact on project objectives; low – low impact on project objectives). For the purpose of clarity and succinctness identified risks with determined low probability of occurrence and low impact on project objectives were not included in the tables below. A strategy was devised to address all risks with medium or high impact or high/medium probability of occurrence. For identified critical assumptions of programme implementation strategies for programme-adjustments were devised.
SWOT analysis of the context/organization

<table>
<thead>
<tr>
<th>Helpful to achieving the objective</th>
<th>Harmful to achieving the objective</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Strengths</strong></td>
<td><strong>Weaknesses</strong></td>
</tr>
<tr>
<td>• project activities which are designed specifically for the purpose of addressing deficiencies and problems the city faces</td>
<td>• engagement of project actors in existing projects/institutions (human resources strained)</td>
</tr>
<tr>
<td>• engagement of creative actors (stakeholders with various skills and expertise) in programme planning and implementation, attractive environment for creative people</td>
<td>• lack of local expertise and human resources in specific areas of programme implementation (e.g. weak academic community base, lack of internal actors in different art disciplines)</td>
</tr>
<tr>
<td>• horizontal programme management structure, co-creation methodology chosen, available skills and expertise in development of such an interdisciplinary approach</td>
<td>• lack of experience of the actors in co-creation processes resulting in cacophony and diaphonia (chaotic disagreement), insufficient level of dialogue and cooperation, absence of leadership initiative</td>
</tr>
<tr>
<td>• engagement of stakeholders in programme/project development</td>
<td>• availability of public spaces</td>
</tr>
<tr>
<td>• available established relationship grid with a variety of (inter)national cultural and educational institutions</td>
<td>• majority of available spaces not recognized with broad audiences</td>
</tr>
<tr>
<td>• creation of new relationships with various institutions (EU-based and regional) during the project development phase</td>
<td>• issues regarding property structure and management of available spaces</td>
</tr>
<tr>
<td>• successfully engaged external expertise and human resources in specific areas of programme implementation</td>
<td>• lack of local experience in large project planning and consequential congestion of activities (management and coordination of activities)</td>
</tr>
<tr>
<td>• established co-operation with other ECOC candidates</td>
<td>• lack of continuous effort to include/incorporate the existing activities (programmes/projects/festivals within the context) in the programme</td>
</tr>
<tr>
<td>• ensured accessibility of performance space (infrastructure available)</td>
<td>• limited spaces for residential use, both permanent and temporary</td>
</tr>
<tr>
<td>• completely new programme/activities offered in the programme</td>
<td></td>
</tr>
<tr>
<td>• immediate visibility of activities on the global scale due to regular numbers of visitors in Dubrovnik</td>
<td></td>
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<tr>
<td>• economic value of envisioned cultural production</td>
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</table>

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>• use of abundant cultural infrastructure and highest percentages of public budget expenditure on culture on national level</td>
<td>• potential financial issues due to 1 year local and national budget planning cycle</td>
</tr>
<tr>
<td>• use of political legacy (diplomacy)</td>
<td>• potential conflicting requirements (ECOC programme vs. existing programs)</td>
</tr>
<tr>
<td>• use of local cultural sector to participate in the program</td>
<td>• unforeseen changes in political situation</td>
</tr>
<tr>
<td>• use of historical and cultural sites and natural attractions of the region</td>
<td>• centralized, firm hierarchical structure in local cultural sector</td>
</tr>
<tr>
<td>• favourable economic status of majority of the public (when compared to other areas)</td>
<td>• obsession with conservation (state of stasis preference) within the local community and institutions</td>
</tr>
<tr>
<td>• use of geographical and geopolitical location</td>
<td>• inertia in local population resulting from a profitable season-to-season life</td>
</tr>
<tr>
<td>• use of strong economic actors in tourism (finances, marketing)</td>
<td>• sensibility to the symbols of cultural identity (local community not open to change)</td>
</tr>
<tr>
<td>• legacy of the city, recognized in the international community</td>
<td>• instability in geopolitical surroundings (migration crisis, and interrelated issues), geopolitical 'isolation'</td>
</tr>
<tr>
<td>• location of the city (immediate contact with the EU void, from within the EU)</td>
<td>• orientation toward business related activities in the region conflicting with the social aspect of the programme</td>
</tr>
<tr>
<td>• visitors from all around the world (tourists)</td>
<td>• touristic monoculture, city congested with unsustainable tourism activities, and burdened by the fixed brand definition</td>
</tr>
</tbody>
</table>
**OBJECTIVES ANALYSIS**

**PROBLEM ANALYSIS / SITUATION ANALYSIS**

**effect**: fixed city narrative

**cause**: imposed static narrative and obsession with historical legacy

- city as a commodity, a static brand (and unsustainable planning of tourism development)
- residing in the glorious past
- loss of public spaces
- exclusivity of the historical core in relation to sleeping areas
- separation of heritage tissue from citizens
- lack of focus on contemporary context, and development in dealings with heritage

**objective**: unweaving heritage narrative

- reinvigorating the idea of city ‘lived’, emphasizing the value of constant evolution of city envisioned as a brand, project results in new (tangible) value creation
- democratizing and opening to question, re-conceptualizing the past, project activities of critical engagement with ‘the given’
- reclaiming public spaces
- extension of activities from historical core to sleeping areas of the city
- reclaiming the inaccessible parts of heritage tissue in project activities
- focusing on contemporary cultural practices, introducing new approaches in dealing with heritage

**effect**: CITY REBORN

new city narratives as object of co-creation

**cause**: passivity, indifference, disintegration and lack of community

- seasonality and emphasis on economic gain
- feeling of self-sufficiency and disempowerment of local community
- identity definition through exclusion, non-engaged social groups, lack of opportunities for youth
- absence of communication • between different actors • between different social groups in Dubrovnik • between the private sector and arts and crafts • inter-cultural communication gap
- unsustainability and environmental degradation

**effect**: hibernating city

**objective**: building capacities for participatory cultural policy development

**focal problem**: alienated city
cause: passivity, indifference, disintegration and lack of community

cause: passive reception of ideas, comfort of the customary, contempt or fear of change

lack and undervisibility - of critically engaged art practices

lack of interest in deeper understanding of artistic expression and engagement in/with arts

staticity and absence of deeper engagement with new ideas, new platforms and media

closedness in the customary ways of perceiving and dealing with culture and arts

putting to question the customary ways of perceiving and dealing with culture and arts

tackling the boundaries of contemporary artistic practices, utilization of new media platforms and media, co-creating new ideas

inviting a deeper understanding of artistic expression, activities envisioned to demystify it

inviting a deeper understanding of artistic expression, activities envisioned to demystify it

implementing critically engaged art practices, challenging common ideas of local cultural development on European level

implementing critically engaged art practices, challenging common ideas of local cultural development on European level

activities involving local community members in co-creation, boosting feeling of community, audience development and display of visual results of public engagement

activities involving local community members in co-creation, boosting feeling of community, audience development and display of visual results of public engagement

introducing inclusive practices in identity definition, project activities in inclusion and engagement of non-engaged social groups, and projects inviting the involvement, active participation and opportunities for youth

introducing inclusive practices in identity definition, project activities in inclusion and engagement of non-engaged social groups, and projects inviting the involvement, active participation and opportunities for youth

co-creating sustainable practices in urban cultural development and environmental art practices

co-creating sustainable practices in urban cultural development and environmental art practices

establishing dialogue, co-creation and knowledge exchange
• between different actors
• between different social groups in Dubrovnik
• between the private sector and arts and crafts
• between the ‘local’ stakeholders and their EU-based and regional counterparts

establishing dialogue, co-creation and knowledge exchange
• between different actors
• between different social groups in Dubrovnik
• between the private sector and arts and crafts
• between the ‘local’ stakeholders and their EU-based and regional counterparts

focal problem: alienated city

objective: fostering citizen engagement and enabling cultural accessibility

objective: fostering citizen engagement and enabling cultural accessibility

objective: applying the transformational quality of artistic expression

objective: applying the transformational quality of artistic expression

COMMONING THE CITY (city in the making, unfinished city)

effect: LIVING CITY city as co-creation

effect: LIVING CITY city as co-creation

effect: inert city

effect: inert city

effect: ANTICIPATED CITY city as product of continuous (co)creation

effect: ANTICIPATED CITY city as product of continuous (co)creation
<table>
<thead>
<tr>
<th>Risk (type of risk)</th>
<th>Probability</th>
<th>Impact</th>
<th>Approach</th>
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</thead>
<tbody>
<tr>
<td>Inertia of Dubrovnik residents (and children &amp; youth, 19+)</td>
<td>High</td>
<td>High</td>
<td>Avoid: Create co-creation framework that will ease the participation:</td>
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<tr>
<td></td>
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<td>• activities should allow and encourage collaboration between diverse</td>
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<td></td>
<td>stakeholders (artists, experts, business owners or managers, employees,</td>
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<td>children, students, unemployed, retired),</td>
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<td></td>
<td>• encourage co-creation practices as part of regular daily activities</td>
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<td>(work/school/family/leisure),</td>
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<td>• tools to be used in project implementation should be such to encourage</td>
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<td>collaboration between various stakeholders (take target-</td>
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<td>groups’ preferences and accustomedness to a tool into consideration),</td>
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<td></td>
<td>• all stakeholders to be included in further problem definition (see</td>
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<td>problem tree – i.e. stakeholders will feel more engaged in the</td>
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<td>programme if they are not only to be perceived as part of problem</td>
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<td>solving activity),</td>
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<td>• create communication channels and platforms which would enable</td>
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<td>continuous dialogue between all stakeholders in a given project (take</td>
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<td>into consideration specific target group preferences),</td>
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<td>• projects outputs to place an emphasis on experience (overall) not</td>
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<td>solely on the tangible output.</td>
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<tr>
<td>Social discontent of Dubrovnik residents (children &amp; youth, 19+, temporary</td>
<td>High</td>
<td>Medium</td>
<td>Mitigate through emphasized involvement and empowerment through</td>
</tr>
<tr>
<td>residents)</td>
<td></td>
<td></td>
<td>program activities. Clearly articulate the benefit of participation/</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>programme implementation for specific target groups.</td>
</tr>
<tr>
<td>Educational curriculum overload</td>
<td>Medium</td>
<td>High</td>
<td>Mitigate through implementation of program activities in regular</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>curriculum activities.</td>
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<tr>
<td>Unwillingness of seasonal workers (temporary residents) to participate in the</td>
<td>High</td>
<td>Medium</td>
<td>Mitigate through use of co-creation strategy and involvement of</td>
</tr>
<tr>
<td>programme</td>
<td></td>
<td></td>
<td>participants from other sectors. Create and maintain communication/</td>
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<td></td>
<td>collaboration channels throughout the programme implementation</td>
</tr>
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<td>cycle.</td>
</tr>
<tr>
<td>Centralized, political hierarchical structure in local cultural sector</td>
<td>High</td>
<td>Medium</td>
<td>Mitigate through program activities that boost intersectoral</td>
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<td></td>
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<td></td>
<td>cooperation (joint inclusion in appropriate activities, engagement of</td>
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<td></td>
<td>institutions, not just individuals/representatives of specific</td>
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<td></td>
<td></td>
<td></td>
<td>institutions).</td>
</tr>
<tr>
<td>Lack of expertise in all program related fields and inertia (educational</td>
<td>High</td>
<td>High</td>
<td>Transfer: Outsource</td>
</tr>
<tr>
<td>institutions)</td>
<td></td>
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<tr>
<td>Lack of experience in similar program implementations (local professional</td>
<td>High</td>
<td>Medium</td>
<td>Transfer: Outsource</td>
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<tr>
<td>associations)</td>
<td></td>
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</tr>
<tr>
<td>Unwillingness to participate (Industry and business representatives)</td>
<td>High</td>
<td>High</td>
<td>Avoid: Involve business representatives through workshops and</td>
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<td></td>
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<td></td>
<td>training programs. Include clear presentation of potential gain from the</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>programme activities.</td>
</tr>
<tr>
<td>Issue of physical infrastructure (lack of), unstable financing</td>
<td>High</td>
<td>High</td>
<td>Avoid: through allocation of program funds.</td>
</tr>
<tr>
<td>Political involvement (Non-institutional cultural sector)</td>
<td>Medium</td>
<td>Medium</td>
<td>Mitigate through agreement with all political players (agreement should</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>reflect the independence of programme success/implementation from</td>
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<td></td>
<td>specific political options and politics-related engagement).</td>
</tr>
<tr>
<td>Potential lack of continuous engagement/</td>
<td>Medium</td>
<td>High</td>
<td>Avoid: Establish clearly defined terms of cooperation, including the</td>
</tr>
<tr>
<td>willingness to participate in the programme (independent artists/professionals,</td>
<td></td>
<td></td>
<td>specific terms regarding the timeline of programme activities.</td>
</tr>
<tr>
<td>institutions and association, regional, EU-based or WW) engaged in programme</td>
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<td></td>
<td></td>
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<tr>
<td>development</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unwillingness or lack of interest to participate (tourists, visitors)</td>
<td>Medium</td>
<td>Medium</td>
<td>Avoid through cooperation with tourist agencies, and targeted marketing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>strategy.</td>
</tr>
<tr>
<td>Risk (type of risk)</td>
<td>Probability</td>
<td>Impact</td>
<td>Approach</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------------</td>
<td>-------------</td>
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<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>RISKS INTERNAL TO PROGRAMME ORGANIZATION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Engagement of project actors in existing projects/institutions (human resources</td>
<td>High</td>
<td>High</td>
<td>Transfer: Outsource and capacity building</td>
</tr>
<tr>
<td>strained)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of expertise and human resources in specific areas of program implementation</td>
<td>High</td>
<td>High</td>
<td>Transfer: Outsource and capacity building</td>
</tr>
<tr>
<td>(e.g. weak academic community base, lack of internal actors in performing arts)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of experience of the actors in co-creation processes resulting in cacophony</td>
<td>High</td>
<td>High</td>
<td>Avoid: Create co-creation framework that will ease the participation,</td>
</tr>
<tr>
<td>(chaotic disagreement), insufficient level of dialogue and cooperation, absence</td>
<td></td>
<td></td>
<td>clear support structure in project management, and assemble a team</td>
</tr>
<tr>
<td>of leadership initiative</td>
<td></td>
<td></td>
<td>with capabilities to manage and oversee all programme activities.</td>
</tr>
<tr>
<td>Availability of public spaces</td>
<td>High</td>
<td>High</td>
<td>Mitigate through development of programs with local authorities and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>coherent change in local policies, devise a communication strategy for</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>local stakeholders.</td>
</tr>
<tr>
<td>Majority of available spaces not recognized with broad audiences</td>
<td>High</td>
<td>High</td>
<td>Avoid through program activities that boost evolving brand definition,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>devise a communication strategy to redefine and change stereotypes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>associated with available spaces.</td>
</tr>
<tr>
<td>Issues regarding property structure and management of available spaces</td>
<td>High</td>
<td>High</td>
<td>Mitigate through clear definition of terms of use and property structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>of the available spaces.</td>
</tr>
<tr>
<td>Lack of local experience in large project planning and consequential congestion</td>
<td>High</td>
<td>High</td>
<td>Transfer: Outsource and capacity building</td>
</tr>
<tr>
<td>of activities (management and coordination of activities)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lack of continuous effort to include/in incorporate the existing activities</td>
<td>High</td>
<td>High</td>
<td>Mitigate through careful planning and co-creation with the existing</td>
</tr>
<tr>
<td>(programmes/projects/festivals within the context) in the programme</td>
<td></td>
<td></td>
<td>sector. Ensure engagement of associations/organizations involved in</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>existing projects/programmes through agreements, and not solely</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>collaboration with specific individuals involved.</td>
</tr>
<tr>
<td>Limited spaces for residential use, both permanent and temporary</td>
<td>High</td>
<td>High</td>
<td>Avoid through cooperation with local and regional government and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>tourism sector in off season (hotels, hostels, private accommodation),</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>and carefully devised plan of project/programme activities.</td>
</tr>
<tr>
<td>Potential financial issues due to the existing structure of culture budget,</td>
<td>High</td>
<td>High</td>
<td>Avoid through careful resource planning with government authorities.</td>
</tr>
<tr>
<td>potential conflicting requirements (program vs. existing programs)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unforeseen changes in political situation</td>
<td>High</td>
<td>Low</td>
<td>Accept</td>
</tr>
<tr>
<td>Centralized, firm hierarchical structure in local cultural sector</td>
<td>Medium</td>
<td>Low</td>
<td>Accept</td>
</tr>
<tr>
<td>Obsession with conservation (state of stasis preference) within the local</td>
<td>High</td>
<td>High</td>
<td>Mitigate through cooperation, workshops, and trainings (see above on</td>
</tr>
<tr>
<td>community and institutions, sensibility to the symbols of cultural identity</td>
<td></td>
<td></td>
<td>co-creation framework creation)</td>
</tr>
<tr>
<td>(local community not open to change)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instability in geopolitical surroundings, and interrelated issues, geopolitical</td>
<td>Medium</td>
<td>High</td>
<td>Accept</td>
</tr>
<tr>
<td>isolation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orientation toward business related activities in the region conflicting with the</td>
<td>High</td>
<td>High</td>
<td>Avoid: Involve business representatives through workshops and training</td>
</tr>
<tr>
<td>social aspect of the program</td>
<td></td>
<td></td>
<td>programs. Ensure agreements well before specific project</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>implementation.</td>
</tr>
<tr>
<td>Touristic monoculture, city congested with unsustainable tourism activities, and</td>
<td>High</td>
<td>Medium</td>
<td>Mitigate through careful programme planning and inclusion in programs.</td>
</tr>
<tr>
<td>burdened by the fixed brand definition</td>
<td></td>
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</tr>
<tr>
<td><strong>RISKS EXTERNAL TO PROGRAMME ORGANIZATION</strong></td>
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<td>Potential financial issues due to the existing structure of culture budget,</td>
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<tr>
<td>potential conflicting requirements (program vs. existing programs)</td>
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<tr>
<td>Centralized, firm hierarchical structure in local cultural sector</td>
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<tr>
<td>Obsession with conservation (state of stasis preference) within the local</td>
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<tr>
<td>community and institutions, sensibility to the symbols of cultural identity</td>
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<tr>
<td>(local community not open to change)</td>
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<tr>
<td>Instability in geopolitical surroundings, and interrelated issues, geopolitical</td>
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<td>isolation</td>
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<td>Orientation toward business related activities in the region conflicting with the</td>
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<tr>
<td>social aspect of the program</td>
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<td>Touristic monoculture, city congested with unsustainable tourism activities, and</td>
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<td>burdened by the fixed brand definition</td>
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<tr>
<td><strong>RISKS TO PROGRAMME ORGANIZATION</strong></td>
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<tr>
<td>Potential financial issues due to the existing structure of culture budget,</td>
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<tr>
<td>potential conflicting requirements (program vs. existing programs)</td>
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<tr>
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<td>(local community not open to change)</td>
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<tr>
<td>social aspect of the program</td>
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<tr>
<td>Touristic monoculture, city congested with unsustainable tourism activities, and</td>
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<tr>
<td>burdened by the fixed brand definition</td>
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marketing and communication

The slogan City in the Making perfectly summed up the key concept of Dubrovnik’s candidacy, indicating an on-going process of co-creation, artistic experiment and cultural exchange to explore the possibilities and prospects of city as commons – a network of relations, a re-invigorated social imaginary.

This conceptual framework is inherently wide and, as such, very challenging to sum up under a single slogan, especially in the sense of clarity and comprehensiveness. Hence, a number of slogan proposals have been developed and are currently being tested. The latest one in use is Past Sense – Future Tense, which communicates the main outlines of the Dubrovnik2020 programme.

Predominant interest of the Dubrovnik2020 marketing and communication strategy is to create messages and ensure communication channels that will promote a new image of the city, which is not restricted to the picture-postcard tourist destination profile Dubrovnik is currently renowned for.

In this sense, a communication strategy is vital in making the necessary shift in the perception of Dubrovnik from a heritage site to a living city with vibrant cultural and artistic production.

City’s communications strategy in the first phase encompassed three main components:

- **Market Segmentation**: Identifying key target markets for each of the Dubrovnik2020 programmes and projects, in order to develop specific messages and communication tools for each.
- **Raising General Awareness**: Utilisation of generic primarily web-based campaigns, but also arranging for a large number of journalists and media professionals to visit Dubrovnik and become introduced to the Dubrovnik2020 process and initiatives.
- **Citizen-led Campaigning**: Mobilising each citizen, social group, cultural organisation and business to communicate the Dubrovnik2020 project through campaigns directed towards their friends and relatives, expatriate communities, cultural and business partnerships

This basic structure of the strategy was maintained and further developed in line with the following strategic decisions, with the aim of enticing the co-creation process, sharing and citizens’ participation in Dubrovnik2020:

**Mission**
Create a communication strategy able to transfer the collaborative and co-creative approach of the whole program to the field of communication. Communication content is programme-based and all related activities will be the essential generator of media reach, due to which most resources will be allocated to the production of relevant and appealing content rather than to media planning and buying.

**Vision**
The high efficiency of the on-line social media paradigm will be transferred to offline communication. Likeable and shareable user-generated content will not be just a tool for online & offline communication, but will be utilised as a way to include communities into the project and its communication activities.

**Key messages**
- Dubrovnik2020 encourages relationships between the city and its citizens
- Dubrovnik2020 creates new ways of understanding and living with cultural heritage
- Dubrovnik2020 fosters perpetual social reinvention through artistic experimentation
- Dubrovnik2020 creates an interactive and inclusive European-relevant cultural space
Target Audiences

- local population
- cultural tourists
- expert audience
- media

To better grasp the social and generational demands of each group, the communication channels and timeline address particular segments within each of these targets:

**Baby-boomers**
- mostly local
- by below-the-line and local media;
- most intense at the beginning of the 2016–2020 period, due to gain outreach, mobilisation of local population

**Generation X**
- local and international
- online ads, social media, mobile
- intensity decreases locally while increases internationally during 2016–2020 period

**Generation Y**
- local and international
- social media, mobile apps and online media
- intensity of communication grows exponentially from 2016 to 2020;
- with exception of local youth targeted by below-the-line activities and workshops at the beginning of that period

**Generation Z / Millennials**
- local and regional
- primarily by social, mobile, embracing the new communication forms that will come into being in the following few years
- from 2018 to 2020

**Children**
- local and regional
- primarily by suitable workshops in cooperation with local schools
- from 2016 to 2020
**Expert audience**
Includes European cultural institutions professionals, NGOs, art organisations, networks and individuals working in culture and creative sector. The communication activities regarding this group will be focused on sharing the programme and offering incentives (participation, targeted activities, exclusive guided-tours, previews and opening-night performances.).

The expert audience will be approached through:
- professional networks and associations
- specialized publications and events
- online collaboration (forums, blogs, apps)

**Digital Communication**
Digital communications are an essential part of this strategy in order to:
- achieve the highest possible level of inclusion and participation
- reaching / involving young people – possible almost exclusively through digital media

The epicentre of our communication strategy is the web page, continuously updated with new content, from all the activities, programs, business and media partners, different mobile apps.

**Media**
Partnerships with the local media (city, county) have already been established by involving them in the co-creation of the candidacy process. Relations with national media will be strengthened after future title holder is announced. A press trip for national media will be organized before summer 2016 to present in situ the 5-year plans for cultural sector development all across the county. Early in 2021, a similar trip will be take place.

The involvement of broader European media organisations will have two streams:
- Throughout 2017 and 2018 key European media opinion makers in the arts and culture will be invited to participate and co-create a series of conferences/workshops. The process will start with the regional kick-off event hosted by leading Croatian portals for art and culture Pogledaj.to & Kulturpunkt.hr at the beginning of 2017. They will gather international experts and practitioners in the field of independent electronic media. Main reason for such choice lies in the fact that independent electronic media are the most crucial actors in production of critical discourse on contemporary art and culture practices. The geographical focus of the event will be Mediterranean, encompassing EU and non-EU territories. Partnership with the national broadcaster HRT will open EBU-exchange and established links with other ECoC cities will multiply the sharing of information and content.
- In spring 2019 a series of press trips will be organised for the arts editors of leading European media (press, broadcasters, on-line) in order to start announcing the concrete program, projects and key events of 2020.

Throughout 2017 and 2018 key European media opinion makers in the arts and culture will be invited to participate and co-create a series of conferences/workshops.
Citizen-led Approaches

Understanding members of the local community as co-creators of the program made them the best advocates of the projects to other audiences already in the first phase of candidacy. In the second phase the Communication Action Plan was developed for outreach beyond Dubrovnik towards the county and concrete linkages with program streams and individual projects have provided new modes for the citizens of the county to be actively included. Insight into concrete projects shows that such project-based involvement of citizens will be possible during the preparatory years also in the surrounding region beyond the EU borders (since projects like Caravan Route, Patchwork of Histories and Youth Awakening connect to Montenegro, Bosnia and Herzegovina, Kosovo and others).

Dubrovnik2020 Communication strategy will be first presented and coordinated with the offices of the European Commission for Education and Culture (EAC) as well as with the European External Action Service (EEAS) i.e. High Representative for Foreign Affairs and Security Policy, since cultural diplomacy figures high among their priorities.

As many Dubrovnik2020 program activities touch on transversal topics beyond the traditional understanding of culture, other relevant General Directorates – Employment, Social Affairs and Inclusion (EMPL), Environment (ENV), Regional and Urban Policy (REGIO), Research and Innovation (RTD), among others – will be contacted.

Consultation with the communication departments of the EU President, European Commission and European Parliament will try to integrate Dubrovnik2020 into their communications strategies, especially with regards to the role of arts and culture as agents of social change and in post-conflict resolutions. Dubrovnik2020 will ask them for specific messages that would be highlighted in the press packages, on-line messaging, program catalogues and at the official opening(s) ceremonies.

Upon the designation of the title, the first series of meetings in Brussels and Strasbourg will happen as early as autumn 2016. The traditional ‘preview’ of the Dubrovnik2020 program is planned for spring 2019 in order to show the importance of the year 2019 in the development of the Dubrovnik2020 program. The year 2019 will be the 70th anniversary of Dubrovnik Summer Festival, one of the oldest members of the European Festival Association.

The logic of inclusion and participation, through different digital platforms – collaborative for experts, and creative for broader audience – will be applied also to communication with a pan-European audience. Digital channels, as well as offline-like-online communications aim to mobilize many of Dubrovnik’s 3 million visitors a year to share the news with their fellow European citizens. Challenging and motivating: mobile apps, gaming, forums, blogging and whatever will be next in ICT; more in owned than in paid media. Share of paid media (primarily on Social and Google) will rise in 2019 & 2020, but until then the community principle in communication will be our priority, in line with our overall project strategy.
The first phase of the candidacy, as presented in the first Dubrovnik2020 bid book, signified the starting point of the City in the Making process – the very first step of a long journey. It summoned all of our hopes, needs, concerns and aspirations, which might have seemed naive and unrealistic, even doubtful, or too ambitious and audacious.

We embarked, however, on the Dubrovnik2020 journey with sincere intentions to co-create new paradigms in the present modes of local cultural development that are, in the case of Dubrovnik, alarmingly unsustainable. In that sense, we are fully invested in the process and are prepared to dedicate all the necessary means and efforts in order to provide a better, more sustainable and promising future for Dubrovnik and its citizens, as well as to offer a welcoming and motivating safe haven for cultural and artistic creators from all parts of the country and Europe.

We firmly believe that culture has the unique power to bring about change without causing resentment. Transformation through culture comes from within – by provoking itself, culture reshapes the ways individuals and communities define themselves and interact with other communities and societies. Such transformation can raise the level of individual and community resilience and empowerment, creating a feeling of collective betterment and solidarity. This is the only meaning of transformation that present-day Dubrovnik needs and is, as such, infused in our candidacy and our understanding of the status of European Capital of Culture.

We offer Europe a different model of European Capital of Culture. Learning from the positive and negative experiences of previous ECoC cities, especially in the context of unsustainable capital investments in cultural infrastructure, the Dubrovnik2020 project builds capacities, perspectives for new social context and engaging/inviting space for cultural and artistic creation of a City in the Making.

We aspire to make City in the Making a new model of arts-based cultural development with strong community relevance and resonance in which everybody’s voice matters and to which everyone is invited.
from the series Small Changes
Marko Ercegović, Dubrovnik 2007