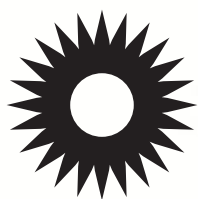


IMPACT AND LEGACY

RIJEKA 2020 – EUROPEAN CAPITAL OF CULTURE



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EVALUATION REPORT





EUROPEAN
CAPITAL OF CULTURE

Impact And Legacy

RIJEKA 2020 - EUROPEAN CAPITAL OF CULTURE

EVALUATION REPORT

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Rijeka, March 2024



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A FOREWORD

In 2020, during one of the most challenging period in the history of the modern world, amid the pandemic that stopped or slowed down the entire world, Rijeka implemented the European Capital of Culture project. Organised under the slogan “Rijeka – Port of Diversity”, and despite limitations and organisational challenges, we succeeded in our intention to strengthen the cultural scene of the city and to include a large number of people, institutions and associations, who jointly created and designed projects and programmes, some of which are still growing and developing even today.

Although in reduced form, this project offered some new events and new experiences and provided new content to the residents and visitors of the city through approximately 500 cultural events held in period of restricted movement, gatherings, and other epidemiological measures.

Numerous events have resulted in the cooperation of a large number of partners; moreover, they left us the legacy of the project, including material heritage such as the Art Neighbourhood near the centre of the town, a rehabilitated industrial complex which is nowadays the home of the most important institutions of Rijeka's culture. The Children's House, the first building of its kind in Croatia, where all cultural institutions in Rijeka actively participate and design programmes; the City Museum of Rijeka located in the impressive Sugar Palace, the former administrative building of the Sugar factory; the new City library located on almost 5,000 square meters; and the Museum of Modern and Contemporary Art make the culture of Rijeka even richer and more recognizable, especially because this was one of the largest infrastructural investments in culture in the history of Croatia.

The Galeb ship, whose renovation is soon to be completed, is an equally recognizable, but also a provocative part of the European Capital of Culture's legacy. Much like the exhibition of the city museum in the Sugar Palace, the Galeb ship presents a history of Rijeka through the Times of Power, one of the Rijeka 2020 project's flagships – perhaps the most daring flagship which shows the history of Rijeka through numerous social turns and transitions, and regimes that had shaped the city over the centuries. A permanent exhibition at the Galeb ship gives insight into the rich history of the ship and of Josip Broz Tito, the president of Yugoslavia, a man who played a key role in making a small country, including Croatia, an important and recognizable factor on the global stage, among other things, as one of the founders of the Non-Aligned Movement.

Visibility on the cultural map of Croatia and Europe during the implementation of the project was also ensured through numerous sculptures created by artists from all over the world, Europe and Croatia. These sculptures now form new cultural and tourist route and tackle contemporary problems relevant to several places in the region of Kvarner. University of Rijeka, our important partner in the implementation of the project, designed new study programmes through the programme of Delta Lab – Centre for Urban Transition, Architecture and Urbanism, which most certainly has significantly impacted the future of culture in



Rijeka. The programmes such as the Green Wave, Civil Initiative, and many more, contributed to the increase of citizen's active participation. In addition to physically tangible results, the European Capital of Culture project offered two important festivals. The Porto Etno Festival is a traditional event that gathers national minorities who present their cultures and customs in one place. It celebrates diversity in all segments, and it was further developed within the ECoC project. The Tobogan Festival for children continuously attracts more and more children and their parents, offering children the possibility to actively spend their free time.

Cultural infrastructure, buildings and facilities in Rijeka, manifestations and events that resulted from the project, remain as permanent values for the residents of Rijeka and visitors of our city, who can enjoy in rich cultural offer and everything Rijeka has to offer. This project and all of its components, of course, provide further impetus and encouragement for the development of tourism, tourist and urban offers of the city and the region, all of which form one of the strategic objectives of transforming Rijeka into an urban tourist destination.

But, the most important segment of Rijeka as the European Capital of Culture 2020 is, of course, its people. All those who designed and implemented flagships and programmes, including the entire team of the RIJEKA 2020 company, all visitors who lived the culture for more than a year despite the circumstances of limitation, and, of course, numerous volunteers who selflessly wove a part of themselves in this project – all those people Rijeka the city it truly is – a Port of Diversity, an open, progressive and solidary city that lives the freedom, culture and art.

For all of that, I would like to say a big Thank You to all of them.

 **Marko Filipović,**
mayor of the
City of Rijeka



KEY FINDINGS

Level of cultural offer

1.560

cultural and artistic events in
the Rijeka 2020 – European
Capital of Culture project

360

cultural events in open public
spaces (squares, streets,
parks, etc.)

383.806

visitors to cultural and artistic
events

Capacity building in the cultural sector

116

educational events intended for
the cultural sector

8.295

participants of educational
programmes in the project
acquired new knowledge and
skills in the cultural sector in
Rijeka, region and Croatia





Investments in the cultural sector

9

renovated facilities
for culture

Scope of participation

193

events in which different social groups (supporters, migrants and asylum seekers, gender, national and other minorities, factory workers) actively participated

481

events for children and youth

43.037

visitors of the Children's House programmes from 2017 to 2021

21

elementary schools in Primorje-Gorski Kotar County, including 17 elementary and 10 high schools from Rijeka, participated in the project





Cultural approach

260

events in remote, rural and
island communities in the
Primorje-Gorski Kotar county

77

online events,

66,031

online visitors



Volunteers and civil engagement

141

applications of citizens' projects in Civil initiative and Green wave tenders

155

applications of citizens to participate in the Citizens' Assembly of Rijeka

462

active volunteers



Image of the city

92 %

of the citizens of Rijeka and 75% of citizens of Primorje-Gorski Kotar County knew that Rijeka had won the European Capital of Culture title in 2019

66 %

of the citizens of Croatia considered Rijeka a cultural destination in 2019

59,853

media reports about Rijeka as the European Capital of Culture in national and International media in the period from 2016 to the first quarter of 2020

9,473

media reports about the opening ceremony of Rijeka 2020 – European Capital of Culture, 88 % of which were positive

235

accredited journalists, 70 of them from abroad, from 14 countries, attended the opening ceremony of Rijeka 2020 – European Capital of Culture, 971 international media reports about the opening ceremony in 31 countries, 85 % of which were positive

24

international conferences organised in Rijeka

7063

national and international conference participants from more than 30 countries and 5 continents

European dimension

229

cooperations and projects with artists and organisations from Europe, or 49 % of all cultural and art projects

30

organisations, 19 public bodies and 284 artists from 25 European countries included in cooperations and projects of Rijeka 2020

21 %

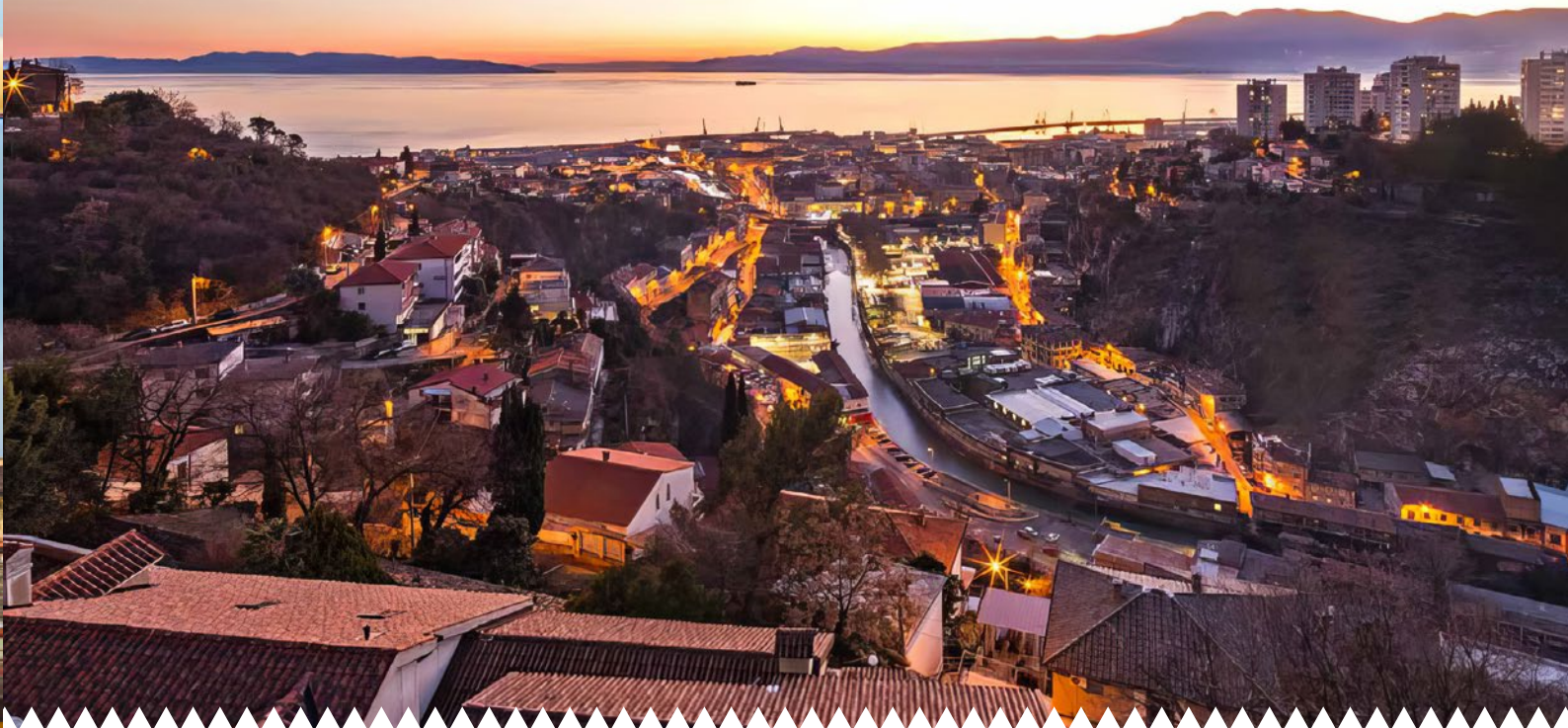
of artists from the EU, 31 % from Rijeka, 5 % from Primorje-Gorski Kotar County, 29 % from the rest of Croatia, 14 % from the rest of the world



1

RIJEKA





1. RIJEKA

Rijeka is the third largest city in the Republic of Croatia and the administrative centre of Primorje-Gorski Kotar County.

Due to its area of only 43.4 km², Rijeka is oriented towards its metropolitan area to a large extent, and neighbouring towns and municipalities also gravitate towards Rijeka. Due to its ideal geographical position and the depth of the sea in the Bay of Kvarner, the city has been developing since the 18th century into one of the largest European ports and a powerful industrial centre. However, at the end of the 20th century, Rijeka ceases to be an industrial city partly due to war, and partly due to the catastrophic privatisation process. During that period almost 25,000 jobs in industry were lost in Rijeka. Consequentially, Rijeka lost its status and identity as an industrial city. Compared to the 2001 census, when Rijeka had 144,043 residents, the population has decreased in the last two censuses (in 2011 and 2021): in 2011 Rijeka had 128,624 residents, while in 2021 it had 107,964 residents.

As an important transit port for the hinterland countries, the port of Rijeka has been the subject of numerous turmoils throughout history. At the same time, the development of the port was an impetus for the economic development of the entire city, and it increased the number of residents. Thus, in terms of identity, Rijeka was marked by the development of the port. During the 19th century, the Hungarian administration initiated further growth and development through transport infrastructure. Along with Trieste, the port of Rijeka was one



Geographic coordinates:	45°20' N, 14°26' E
E Mainland area:	43,4 km ²
Total area with the sea area:	136 km ²
Population:	108,622 (2021 census) Population
Density:	2,469 inhabitants/km ²
Climate:	moderately warm, humid climate
Average temperature:	14.2 °C (January 5.7 °C / July 24 °C)
Annual rainfall:	1500 + mm
Registration:	RI
Postal code:	51000

of the two main rival ports of the Austro-Hungarian Monarchy for almost 50 years. Partly because of the port, different cultures have interwoven in Rijeka throughout history, and the result of all those turmoils is the tradition of tolerance as one of Rijeka's fundamental values.

The 1990s saw a sharp decrease in port traffic; so the economy of Rijeka focused on other sectors, primarily services. The potential of tourism as a driving force was noticed, and the City had high hopes for cultural and creative sectors, as well as for the energy of the ambitious University.

Throughout history, Rijeka has been through numerous turmoils. During the 20th century, 12 states existed in the area of Rijeka. In 1919, when Italian writer Gabrielle D'Annunzio conquered and entered the city with his army and established his state, Rijeka became a part of the first fascist state in the world.

During two world wars, the city was divided similarly to Berlin decades later – the western part was under the Kingdom of Italy, while the eastern part belonged to the Kingdom of Yugoslavia. The influences of monarchism, fascism, socialism, and other historical turmoils gave rise to a multinational, multi-religious and multicultural city.

Visually, Rijeka is also a rare phenomenon. Invaluable industrial heritage dominates the centre of the city together with the Austrian-Hungarian architecture, that connects the Mediterranean coastal city with the continental spirit of Budapest and Vienna making this city visually and experientially unique. For a final impression, incredible natural and biological diversity, favourable climate and excellent transport connection with the rest of Europe should be mentioned.

The cultural and historical heritage of Rijeka and Primorje-Gorski Kotar County includes cultural writing heritage and autochthonous music tradition, as well as numerous immovable and movable cultural properties and intangible cultural treasures. Moreover, the first rock scene in Eastern Europe emerged in Rijeka during the 1950s and 1960s, and in 1976 Paraf trio, the first punk band in Eastern Europe, was founded.

A woman with long brown hair and bangs stands in the center of a large industrial facility, possibly a refinery or chemical plant. She is wearing a blue jumpsuit and brown leather boots. In her right hand, she holds a brown leather helmet. The background is filled with complex industrial structures, including pipes, walkways, and large storage tanks. The ground is paved with concrete slabs.

2 EVALUATION APPROACH

2. EVALUATION APPROACH

The Rijeka 2020 – European Capital of Culture (ECoC) project was significantly affected by the COVID-19 pandemic. Unlike other potential factors that can make it difficult to measure the results and effects of the ECoC project, the impact of the COVID pandemic was so wide-ranging and intense that it cancelled the possibility of clearly identifying and assessing the specific effects of the project in the year of the title.

Not only did the pandemic affect the organisational, management and financial aspects of the project, but it also transformed the very strength of the project into a weakness. In this case, the orientation towards citizens' active participation, public spaces, big events, European audiences and artists, and other similar features that make ECoC projects unique and give them a potential for various positive effects became the weak spots. The basic idea of the initial evaluation framework, the comparison of values at three points in time, lost its foundation. The organisers of the project and programmes were faced with the dilemmas of work in the extraordinary circumstances of volatile health and safety protocols, restrictions of international and local movement of people, work bans in certain activities, emerging social uncertainties and insecurities, withdrawal of private sponsors, complicated public financing, losses of planned own income from ticket sales, and so on.

Researchers gathered for the initial evaluation were faced with the dissolution of the meaning of much of the previous work on methodology design and data collection because the circumstances imposed by the pandemic exceeded the level of the usual intervening variable. Instead of ECoC programmes in the title year, the pandemic imposed itself as the single most important event about which all other relations are then determined.

Thus, since the nature of the project, the circumstances in which the project took place and the very nature of the project had changed, the entire methodological approach had to be changed as well. Bearing in mind these circumstances specific to the ECoC projects in 2020, in this part, we present basic ideas that initially determined the evaluation and methodological framework and we provide an overview of changes so that the limitations of this evaluation can be understood and taken into account.

2.1. EU POLICY CONTEXT

The idea of connecting culture with European cities and celebrating the city through the title of the Capital of Culture to present the culture of different cities, regions and states to the European audience was born in the mid-1980s upon the initiative of the ministers of culture. Development of the activities of the European Union in the area of culture led to the institutionalisation of the European Capital of Culture projects. The project had grown from summer events organised primarily in the field of high culture in the already estab-



lished European cities to a year-round programme of events based on the participation of the community and the entire cultural scene in smaller and less developed areas and post-industrial cities. The European Capital of Culture programme was formally introduced in 1999 by the Decision of the European Parliament and Council, its main objective is “to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual acquaintance between European citizens”¹. The following intentions were emphasized as the most important ones: highlighting artistic movements and styles shared by Europeans, promoting active participation in cultural events of citizens from other Member States, supporting creative work, mobilisation and participation of different sections of the population, developing the opening up to, and understanding of others, etc. Those basic objectives have been refined until the present times. Although the objectives themselves haven’t significantly changed, rules have been changed to improve the project create the basis for quality fulfilment of basic objectives and connect artistic and cultural activities with local development of European cities.

During the development and implementation of the project in different countries, culture has been recognised as the area that can contribute to the development of other areas such as urban regeneration of cities, and put smaller cities on the cultural map of Europe and generate economic, social and cultural development of the entire community. In that regard, the European Capital of Culture project is seen as a tool that has a synergistic effect on overall social development and that can participate in building the local identity, and an open and inclusive community, that can contribute to the improvement of the quality of life in European cities and give culture and art an important role in local development. Today, the European Capital of Culture project is considered the most important and the most visible project of the European Union understood as the key tool to reach these long-term effects in all the mentioned areas. The evaluations of the European Capitals of Culture and public consultations on the manners of implementation of future projects after 2019 indicated that this was “one of the most ambitious cultural initiatives in Europe as well as one of the most appreciated by European citizens”, which was emphasized in the Decision by the European Parliament and the Council on the implementation of the ECoC project in the period from 2020 to 2033.²

The first independent ECoC evaluation was conducted for the cities holding the title in 2007 and 2008; only the Decision of the European Parliament and Council from 2006 provided for the process of evaluation for the cities that held the title after 2010. With that regard, the first ex-post evaluation was conducted in 2009, and it measured the impacts of the ECoC project under the common evaluation criteria. Those evaluations assessed the relevance, effectiveness, efficacy and sustainability of the ECoC project about the defined objectives of the ECoC initiative. The ECoC projects in the period from 1985 to 1994 were analysed by John Myerscough, while the team led by Robert Palmer documented and analysed projects in the period from 1995 to 2004. Certain cities independently conducted their evaluations; some of them particularly stood out because of their methodological quality, new areas and manners of assessments, or the time frame of the monitored results and impacts. That research and

1 Decision No 1419/1999/EC of the European Parliament and of the Council of 25 May 1999 establishing a Community action for the European Capital of Culture event for the years 2005 to 2019.

2 Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC

evaluation had an important impact on later evaluations as well as on the development of a common evaluation framework. In the past decade, the cities that held the title moved from the instrumental approach to culture and emphasis on the economy, tourism and the image of the city to a greater extent, and they placed stronger emphasis on social cohesion and efforts to include intrinsic values of culture, as well as social effects in the fields of the quality of life, health and sustainability of the community in general. Such changes also reflect wider trends. For example, one of the most important changes related to the ECoC initiative has to do with the introduction of the obligation of a participatory approach under the Conclusions of the Council of EU on the participatory governance of cultural heritage from 2014.³

Under the Decision of the European Parliament and Council on the ECoC initiative in 2014, the obligation to evaluate the ECoC project results was introduced to the cities holding the title in the period from 2020 to 2033. The decision established new procedures that include the responsibility of the cities themselves to conduct the evaluation under the common guidelines and indicators based on main programme objectives. Additionally, it was laid down that the European Commission will ensure independent periodical evaluations to evaluate the ECoC activities as a whole. Also, the procedure of external monitoring of the preparation of cities for the title year has been kept: on three meetings with the cities the panel of experts monitors preparations and advises about the development of the cultural programme development and the project implementation strategy.

2.2. National and local context

The Rijeka 2020 –ECoC project has been placed in the context of the City of Rijeka, Primorje-Gorski Kotar County, and the cultural sector that has specific features in the Republic of Croatia. In the Croatian cultural system, there is a large public drive, observed in a large number of public cultural institutions and several employees in the public sector in culture. Furthermore, the number and diversity of cultural programs have been on the rise, as well as the number of actors in the private and civil sectors. On the other hand, public investments in culture have been stagnating, which represents restrictions for the development of the cultural sector; philanthropy and sponsorships are not developed; the art market is not developed; skills and know-how in the field of cultural management are not developed, and education in cultural management is almost non-existent. For a long time cultural policy did not recognise participation in culture and approach to culture as important topics, cultural institutions often aren't sufficiently public-oriented.

Since Croatian independence in 1991, only one strategic document has been created (in 2001), which, however, was never fully implemented. Instead of a long-term strategic document that would define strategic orientations and priorities and serve to monitor the success of implementation based on it, the Ministry of Culture issues a Strategic plan

³ Council conclusions on participatory governance of cultural heritage (2014/C463/01). Available at: [https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52014XG1223\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:52014XG1223(01)&from=EN)

every two years that includes all operational activities of the state administration body in charge of culture. During the implementation of the ECoC project, the Strategic plan for the period from 2018 to 2020 was in force, stating that the European Capital of Culture will be realized in Rijeka in 2020, coinciding with the Croatian Presidency of the Council of the European Union. The Strategic Plan also provides that the Government of the Republic of Croatia will co-finance the implementation of the project in accordance with the obligations it undertook. The ECoC project was presented within the framework of the special goal of supporting artistic productivity, entrepreneurship and participation in culture, and within the framework of performance indicators related to "the creation of new programme models that enable the accessibility and approach of art and culture to the public".⁴

The legislative framework in culture is not coherent and there is no umbrella law for culture which would unify the provisions related to the regulation of the cultural system and cultural activities. Several laws regulate certain cultural activities (e.g. audiovisual activities, theatre activities, museum activities, etc.), management of public cultural institutions, the status of freelance artists and the establishment of artistic organisations, financing of public needs in culture, electronic media, and the like. Thus, the Ministry of Culture each year adopts a normative plan for changes and amendments to laws in culture. Some of those laws underwent significant changes during the preparatory period and implementation of the ECoC project.

The financing system is primarily oriented towards providing support to the public sector in culture, both at the national level and at the regional and local levels. The largest part of the annual budgets for culture at different levels is aimed at the maintenance of public infrastructure in culture, that is different public cultural institutions (museums, theatres, libraries, etc.). A smaller part of the funds of the Ministry of Culture, as well as of the county and local administrations' funds, is intended for the creation, production and distribution of cultural and artistic content; all subjects in the institutional and non-institutional sectors compete every year for those funds. Cities are the founders of the largest number of public institutions in culture, 68 % of them compared to only 10 % of institutions founded by the state.⁵ At the state level, the share of allocations for culture in 2016 was 0.66 % of the total state budget. That share increased to 0.96 % by 2019, and such growth is primarily based on funds from the European Union, which Croatia joined in 2013. On the other hand, in 2016, cities allocated an average of 7.92 % of their budgets, while the counties allocated 1.26 %; these shares did not change significantly over the years.⁶ Observable changes in the system, i.e. steps forward in the area of decision-making and financial architecture were made through the establishment of the *arms-length* public institutions Croatian Audio-Visual Centre (2007), which fully took care of audio-visual activities, and the Kultura nova Foundation (2011) which supports civil society organisations in contemporary culture and art.

Compared to other European countries, cultural participation in Croatia is relatively low (in 2013, 44 % of citizens had a low level of cultural participation, while at the EU level, the average share of citizens with a low level of participation was 34 %).⁷ At the national level, there is no systematic collection of data on cultural habits, consumption, participation and other

4 Ministry of Culture (2017) Strategic plan of the Ministry of Culture 2018 – 2020. Zagreb.

5 Žuvela, Ana (2022) Organizacija i upravljanje. In: Matanovac Vučković, R.; Uzelac, A. and Vidović, D. (Ed.) Overview of cultural development and cultural policies in the Republic of Croatia. Zagreb: Ministry of Culture. Pp. 30 – 39

6 Račić, Krešimir (2022) Oblici financiranja. In: Matanovac Vučković, R.; Uzelac, A. i Vidović, D. (Ed.) Overview of cultural development and cultural policies in the Republic of Croatia. Zagreb: Ministry of Culture. Pp. 50 – 62

7 European Commission (2013) Special Eurobarometer 399: Cultural access and participation.



indicators in different sectors of culture, and evaluations are a relatively undeveloped area in culture.⁸ Issues of access and participation in culture are not directly articulated in cultural policy, so they remain on the margins of the system with certain positive developments visible at the national level, such as the launch of the *Backpack Full of Culture* project aimed at the school system, the tender for audience development that the Ministry of Culture first announced in 2017, and the tenders of the Ministry of Culture that are related to the European Social Fund and are intended for cultural and artistic projects and activities aimed at young and elderly people or the inclusion of marginalized groups in the field of culture.

In Croatia, the field of culture is partially covered horizontally through documents that were prepared as a basis for the implementation of tenders of the European structural and investment funds. The Operational programme "Effective Human Resources 2014-2020" is particularly relevant for the period of preparation and implementation of the ECoC project, and in that programme, culture is mentioned in the context of social inclusion and good governance. The programme includes tenders for culture and the youth, culture and people older than 54, culture and marginalised groups, as well as tenders for the development of public-civil partnership through participatory management. The basis for the implementation of the tender for the restoration of cultural heritage can be found in the Operational Programme Competitiveness and Cohesion 2014 –2020, while the area of culture is also included in the Rural Development Programme 2014 –2020, sub-measure 7.4 "Support for investments in the setting-up, improvement or expansion of local basic services for the rural population including leisure and culture, and the related infrastructure". Besides, the European Territorial Cooperation Programme is also relevant for the context of the implementation of the ECoC Rijeka 2020 project, one of its key goals is the promotion of social cohesion.

Contrary to the national level, cultural policy at the local level has been explicitly defined in the 2013–2020 Strategy of Cultural Development of the City of Rijeka. That is a strategic document that was adopted by the City Council in 2013, which, among other things, was one of the conditions for all the cities that applied for the title of European Capital of Culture. That condition can be recognised as one of the first and most significant positive effects of the ECoC project on local cultural policies in the Republic of Croatia, considering that during the competition for the title, all applicant cities created strategic documents of local cultural development.

Before winning the ECoC title the City of Rijeka allocated about 10% of the total city budget to culture. In 2013, 72 % of those funds for culture were intended to finance the then five public institutions with 424 employees (Croatian National Theatre Ivan pl. Zajc, Rijeka City Library, the Puppet Theatre Rijeka, Museum of Modern and Contemporary Art, and the City of Rijeka Museum), while 5 % of the budget for culture was allocated to the programme activities of all actors in the field of culture.⁹ The Strategy defined 13 goals and several measures, mainly related to cultural activities, which sought to cover all aspects of cultural and artistic activity, i.e. the preservation and support that the City of Rijeka invests in cultural development, from cultural heritage and cultural infrastructure, artistic creation and independent cultural sector, through the development of cultural tourism

⁸ Tomić-Koludrović, Inga; Petrić, Mirko (2022) Istraživanje i vrednovanje u kulturi. In: Matanovac Vučković, R.; Uzelac, A. i Vidović, D. (Ed.) Overview of cultural development and cultural policies in the Republic of Croatia. Zagreb: Ministry of Culture. Pp. 255 – 263

⁹ The City of Rijeka (2013) The 2013–2020 Strategy of Cultural Development of the City of Rijeka Rijeka

and the strengthening of international and intersectoral cooperation, to education in art and culture. The candidacy of the City of Rijeka for the European Capital of Culture 2020 was one of the Strategy's priorities. In 2013 the City of Rijeka adopted Rijeka's 2014–2020 Development Strategy. The Strategy confirms the reasons for separating the area of culture into a separate strategic document and, as a higher-order strategic document, takes over some of its main goals, including the measure '3.1.2. Candidacy for the European Capital of Culture under the priority '3.1. Urban regeneration. Furthermore, the following projects are mentioned in the Strategy: the relocation of the City Library, the Museum of Modern and Contemporary Art and the City Museum of Rijeka to new and renovated premises of the Benčić complex, as well as the development of a new model of cooperation with the independent cultural sector, as well as continued investment in national minority programs to promote values of multiculturalism as an important part of Rijeka's identity. Later on, those became some of the Bidbook's pillars.

Under the Law on Regional Development, in November 2015 the Primorje-Gorski Kotar County adopted the Development Strategy of the Primorje-Gorski Kotar County 2016–2020, which defines 3 goals, 13 priorities and 53 measures. The European Capital of Culture project isn't explicitly mentioned in the Strategy; however, the issues of cultural development are represented in several measures, including: '1.3.3. Encouraging the development of cultural and creative industries; '2.2.6. Sustainable management of tangible and intangible cultural and historical heritage'; '3.5.1. 'Development of culture and sports programs and their infrastructure', and 3.5.2 'Encouraging the networking in the institutional and non-institutional cultural sector'. Unlike the City of Rijeka, a strategic document in culture has not been prepared at the regional, i.e. county, level. The research on the consumption of culture by the population of Rijeka and municipalities in the county in 2014 showed that more than 70 % of the population recognizes the importance of public investment in culture at the county, city and municipal level, but also that there are significant obstacles in access to culture on the islands and in the mountainous area (Gorski Kotar), as well as that the mobility rate of the population is relatively low when it comes to cultural participation.¹⁰

During 2015 the urban agglomeration of Rijeka was established, with the City of Rijeka as the centre of the urban area. It included an additional 9 cities and municipalities. That is the so-called ITI mechanism (Integrated Territorial Investment mechanism) introduced by the European Union in the 2014–2020 budget period to strengthen the role of cities as drivers of economic development, with the possibility of providing targeted financial support for the implementation of integrated activities. As a prerequisite for financing, an umbrella document called the Development Strategy of the Urban Agglomeration of Rijeka for the period 2016–2020 was prepared. At the time of the adoption of that document, the City of Rijeka had already been named the European Capital of Culture, and that strategic document became the implementation tool for financing a part of infrastructure activities from the Bidbook. The Strategy defines two measures relevant to the culture: '2.2.2. Cultural heritage in the function of sustainable development and '3.3.1. Revitalization of former industrial zones. In late 2017 some of the first calls regarding the implementation of the ITU mechanism in the Republic of Croatia, was the call for direct award 'Revitalization of the Benčić complex – the Brick House and T-building', with the total available funds in the amount of EUR 9,052,566, to repurpose these buildings into a Children's House for cultural content aimed at children and new premises of the City Library.

¹⁰ Public opinion surveys on the cultural consumption in Rijeka, Ipsos, 2014



2.3. COVID-19 pandemic

World Health Organisation declared the COVID-19 pandemic on 11 March 2020, shortly after the beginning of the Rijeka ECoC. In European countries, including Croatia, various prohibitions and restrictions were introduced, which had a decisive impact not only on the ECoC project but also on all sectors of work, including the cultural sector.

From 19 March 2020 to 10 May 2020 strict measures banning all public events and gatherings of more than five people were in force in Croatia. Furthermore, the activities in the cultural sector were stopped; libraries, museums, galleries, antique shops and bookstores were exempted from these strict measures after 24 April 2020. During that period of strict bans and restrictions, as much as 44 % of cultural space managers in Croatia completely closed their facilities for performances, production and work, and 11 % of managers had their facilities closed throughout 2020.

In cooperation with the Ministry of Culture, the Kultura nova Foundation conducted research on the consequences of the pandemic in the cultural sector in Croatia. The research was conducted in April 2021, and it included 1050 organisations, art collective and independent artists.¹¹ The research showed that the pandemic had a direct negative impact on many aspects of the work of the cultural sector, that it influenced changes in the manners of participation in culture, the habits and behaviour of the audience, that the crisis showed a disorganised structure of the cultural sector, and that the consequences and impacts of the crisis were not equally distributed among actors in the cultural sector. According to the findings, the greatest impact of the pandemic was noted in the implementation of the cultural and art programme (83 % of participants expressed an extremely high impact), and travel and mobility (78 %), followed by work organisation (73 %) and cooperations (64 %). The pandemic had the least impact on employment (29 %) and EU revenues (39 %) – when it comes to employment, commercial entities were more affected, while public institutions and civil society organisations were less affected.

In 2020, in the cultural sector on a national level, there was a 55 % drop in realized activities compared to 2019, with the largest drop in activities noted in the private sector in culture – as much as 70 % – while in the civil and public sectors, the drop amounted to 50 % and 54 % respectively. The number of cancelled activities was six times bigger than the number of activities postponed for the next (2021) year. That contributed to significantly greater consequences of the crisis during the pandemic on the engagement of external collaborators than on the employment of permanent employees in organisations. In 2020, a 63 % drop in the number of audiences was registered at the national level compared to 2019, and only about 7 % of the research participants noted audience growth thanks to the online distribution of cultural content.

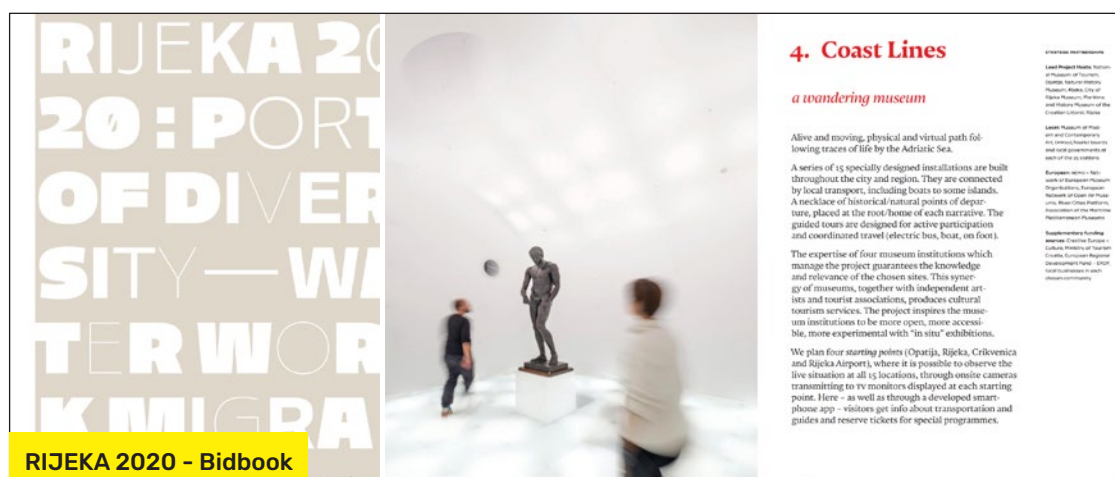
Strict measures banning activities, movement, travel and gatherings had a whole series of additional consequences in the cultural sector. State measures allowed rehearsals, exercises and training in the cultural sector only after 10 May 2020. Strict national prohibition measures were significantly reduced during the summer months, and the regime in Croatia

¹¹ Vidović, Dea (2021) Utjecaj pandemije Covid-19 i potresa na kulturni sektor u Republici Hrvatskoj. Zagreb: Zaklada Kultura nova

was somewhat more liberal compared to many European countries. However, in the fall of 2020, new restrictions were already introduced again. Prohibitions and bans particularly affected certain sectors and actors in culture, especially those who were not permanently employed, who relied on external engagements to a greater extent, revenue from ticket sales, sponsorships or market activities, and those depending on larger indoor and outdoor events venues (for example, musicians and concert organisers).

In addition to various previously mentioned consequences regarding financial income, audience, way of working, cooperation and other consequences, various psychological consequences were also recorded among cultural workers, which overall resulted in a loss of motivation to work in culture, departure from the cultural sector and a generally pessimistic atmosphere and view to the future.¹²

2.4. Initial evaluation framework



The action's objectives have been set in Article 2 of the Decision of the European Parliament and Council from 16 April 2014. The general objectives of the action are: (a) to safeguard and promote the diversity of cultures in Europe and to highlight the common features they share as well as to increase citizens' sense of belonging to a common cultural area; (b) to foster the contribution of culture to the long-term development of cities in accordance with their respective strategies and priorities.

The specific objectives of the action are: (a) to enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation; (b) to widen access to and participation in culture; (c) to strengthen the capacity of the cultural sector and its links with other sectors; (d) to raise the international profile of cities through culture.

The Bidbook follows those objectives; and, based on the Strategy of Cultural Development of the City of Rijeka, special emphasis is placed on strengthening the capacity of and modernising institutions and the independent cultural sector, improving infrastructure and management

¹² All data on the consequences of the pandemic on national level were taken from the publication by Vidović, Dea (2021) Utjecaj pandemije Covid-19 i potresa na kulturni sektor u Republici Hrvatskoj (English: The influence of the COVID-19 pandemic and the earthquake on the cultural sector in the Republic of Croatia) Zagreb: Zaklada Kultura nova.

capacity in culture, increasing the quality and availability of cultural products, cross-sector networking of cultural and educational system, creative industries and urbanism, and establishing the image of Rijeka as a city of culture and creativity.¹³ The areas of culture, economic development, social development and urban development are particularly emphasized in the Bidbook as potential long-term effects of the ECoC project. With regard to the culture, the expected long-term effects include improving the accessibility of the culture, renovation and development of cultural infrastructure, acquisition of new knowledge and skills by cultural workers, and development of audience, especially through inclusion and participation of children and young people. With regard to economic development, the long-term effect of the ECoC project is observed in the contribution to the restructuring of the local economy, in strengthening the creative industries and cooperation with the University of Rijeka, and especially in the development of cultural tourism. With regard to social development, the long-term effects can be observed in the strengthening of the community, active participation of citizens and inclusion of marginalised and vulnerable social groups and, generally, in social cohesion. With regard to urban development, the emphasis in the Bidbook is not placed on large infrastructural projects, except in the part of the renovation of cultural spaces. Instead, the emphasis is on urban public spaces, their use and revitalisation through cultural and artistic interventions.¹⁴

The limited liability company RIJEKA 2020 d.o.o., established for the implementation of the ECoC project, determined the basic evaluation framework that included the implementation of independent monitoring and evaluation of the results. The evaluation framework took into account the objectives of the ECoC initiative on the European level, as well as the local context and the objectives of Rijeka as the title holder, which are complementary to the ECoC initiative. The evaluation included longitudinal research over a four-year period of data collection and data analysis through seven key thematic clusters: cultural vibrancy and sustainability, access to culture and participation, the image of the city, management and delivery process, European dimension, economy and tourism, other areas (social cohesion, urban regeneration, ecological dimension). That is a modified and adapted framework of the European Capitals of Culture Policy Group.¹⁵

The objectives of monitoring and evaluation are defined as follows:

- ✱ To ensure the basis and evidence for decision-making by the RIJEKA 2020 company by providing recommendations for achieving the ECoC objectives;
- ✱ To create a database of results and impacts of the Rijeka ECoC 2020 project generated before the year in which Rijeka takes over the title, and which will be used as a basis for project evaluation in 2020;
- ✱ To develop an integrative research concept in order to assess, measure and analyse the economic, ecological, social and cultural results and impacts of the Rijeka 2020 project in the title year;
- ✱ To create a database of results and impacts of the Rijeka ECoC 2020 project generated in the year following the year in which Rijeka carried the ECoC title;
- ✱ To develop and implement a framework for open and free access to data, reports and studies that will serve as a legacy of the Rijeka 2020 project.¹⁶

13 Rijeka 2020: Port of Diversity. Bidbook. 2016. str. 9.

14 Rijeka 2020: Port of Diversity. Bidbook. 2016. str. 11.

15 International Framework of good practice in research and delivery of the European Capital of Culture Programme; Key recommendations from the European Capitals of Culture Policy Group (2009-10) (s.a.)

16 Public tender documentation, Rijeka 2020 d.o.o., 2018

In February 2018, company RIJEKA 2020 d.o.o. issued a public call to tender and a consortium composed of scientific research organisations and private companies specialized in evaluations and public opinion research was selected. The members of the consortium were: WYG savjetovanje, WYG International B.V., Faculty of Humanities and Social Sciences of the University of Zagreb, IPSOS, MAP Savjetovanja and the Institute for Development and International Relations. The agreement covering a four-year period was signed in January 2019 amounting to a total of EUR 644,738.87, VAT included.

Keeping in mind those starting points, general and specific objectives of the ECoC initiative as well as the objectives of the Rijeka 2020 project and the features of the social, economic and cultural context in which the project was developed and implemented, the evaluation team defined the key purposes of monitoring and evaluation:

- ✱ To provide empirical data to support reflection on how to improve the implementation of the ECoC project to achieve the general and specific objectives of the ECoC initiative;
- ✱ To ensure the empirical basis for the evaluation of the various impacts of the ECoC project;
- ✱ To ensure the empirical basis for the evaluation of the importance of cultural projects;
- ✱ To provide empirical data that would enable demonstrating the value of the ECoC project to different stakeholders;
- ✱ To use analyses and create empirical bases on the wide impacts of cultural projects to increase the opportunities for organisations in the cultural sector to obtain financing from new and additional sources;
- ✱ To provide an incentive, to ensure open data and knowledge for future research in the field of culture

With the objectives and purposes of monitoring and evaluation of the ECoC Rijeka 2020 set in this way, the research took into account a longer time frame and should have included the expectations of various stakeholders: not only the European Commission but also the City of Rijeka, the RIJEKA 2020 d.o.o. company, cultural workers and different groups of citizens and local stakeholders. The research was supposed to provide basic data from the year preceding the title year, the results of the title year and the impacts of the project after the title year in a comparative perspective. Furthermore, the research was supposed to contribute to the future development and monitoring of changes in the cultural sector regardless of the ECoC initiative, i.e. it was supposed to provide the basis for future public policies in culture.

The research team developed an initial list of 103 indicators for monitoring and evaluation. Following a detailed examination of the planned programmes and performance locations and upon co-ordination with the RIJEKA 2020 d.o.o. company the list was refined and adjusted to specific local objectives. In the end, 85 indicators were defined for the evaluation of the results and impacts of the ECoC project. Additional indicators for the monitoring process, which were based on a specific purpose, a different time frame (primarily the year before the year of the title) and a target group (primarily project management) were also defined. It soon became obvious that in the part regarding the monitoring of the preparation and implementation of the ECoC project, there is an overlap with the activities of the expert team engaged by the EC for project monitoring. Furthermore, the evaluation team, together with the evaluation coordinator at the Rijeka 2020 company, mapped, harmonised and standardised the procedures for monitoring and collecting other data during the implementation of the project, which would provide additional insights into the project's results.

The annex to this report presents an evaluation matrix with an overview of indicators, related primary methods, data sources, time frame and objectives of the ECoC initiative and Rijeka 2020.

While designing the methodology, the research team encountered several key challenges and dilemmas; therefore, it was necessary to make certain decisions at an early stage of research preparation. The first important challenge had to do with data quality and reliance on secondary data. During the last two decades, various state bodies have been collecting data on culture to a continuously lesser extent, which is common to many European countries and international statistical frameworks. Unlike the economic area, the situation and processes in the cultural sector, especially in the non-institutional sector, are not covered to a large extent. On the other hand, the process of monitoring and evaluating the impacts has to rely on existing capacities and data collection systems to ensure efficiency and the possibility of monitoring over a longer period, i.e. to make the research relevant to broader public cultural policies within which the ECoC project is considered as only a one-time event and a means to achieve long-term objectives. In this sense, the methodology for assessing the impacts in the field of economy and tourism could be based on the analysis of secondary data to a greater extent, while field research should have been carried out to assess other results. In doing so, an effort was made to ensure quality insights while maintaining relevance with regard to the local context and comparability with the ECoC results of previous title holders. In some cases, that meant keeping certain analyses and indicators that the research team considered relatively weak (e.g. assessment of the tone of media reports, audience size, etc.). The second challenge had to do with trying to secure more detailed insights and cultural impacts that are generally more difficult to measure. The basic framework was based on SMART and quantitative indicators, but qualitative research methods and analyses that can adequately monitor cultural and social changes were also applied in the research. In doing so, the research team did not try to rigidly divide social and cultural impacts. Although over the past decade, there has been a more pronounced effort in conceptualizing specifically cultural effects, the analysis of previous research, measuring instruments and scales for assessing cultural impacts (most often related to individual festivals) has shown that even when researchers do such research, differences in practice bring together cultural and social impacts.

The third challenge is related to the previous dilemmas. It is related to the scope of the project, different expectations and issues of relevance of monitored indicators and results with regard to expectations and stakeholders. The ECoC project includes a whole series of projects and activities that, although contributing to the achievement of general objectives, have specific purposes, are intended for different audiences and take place in different locations and at different times. Furthermore, a feature of Rijeka 2020 – ECoC was a strong emphasis on social cohesion, which meant the participation of a large number of stakeholders in the processes of preparation and implementation of activities and the participation of a large number of social groups and local communities in various programmes. Such an approach was tried to be maintained in the evaluation and research itself in terms of monitoring the expectations and impacts of different groups to the extent that it was possible without disrupting the coherence and manageability of the research activities within the given time frame. At the same time, this meant putting effort to include both objective changes and subjective perceptions of changes, whereby attention was paid to the adequacy of individual assessments (e.g., for the assessment of artistic quality, an expert assessment was planned instead of assessments of the general audience, similar to the assessments of the share of European and local topics).

In the first year of monitoring and evaluation, i.e. in the year before the year of the title, 34 researchers and experts participated in the preparation and implementation of the research, and all planned field research was carried out.



METHODS USED IN BASIC RESEARCH IN 2019

Survey among the citizens of Rijeka and Primorje-Gorski Kotar County

Primary objective: to research the impacts in the area of access to culture, participation in culture and social cohesion, information about and awareness of the ECoC project and the expectations of different groups.

Duration: 15 April – 2 June 2019

Sample: random stratified samples of citizens over 16 years of age from Rijeka (N=410) and Primorje-Gorski Kotar County (N=425). While creating the samples, the parameters of the population from the 2011 census were considered: gender, over 16 years of age, education and settlement size. Sampling error in each sample: +/-4.9 %

Method: computer-aided face-to-face interviewing (CAPI) The questionnaire has 221 items according to thematic modules: access to culture and participation = 95; information about and awareness of the ECoC = 7; European dimension = 11; social cohesion = 50; impacts = 31; socio-demographics = 27.

Key challenge/guideline: broad cultural practices are included in the conceptualization to avoid the normative exclusion of certain social groups from the field of culture; due to the extremely extensive survey and the time pressure, filter questions were applied; standard wording in the questions and a period of 12 months were used to register "informal" cultural activities, avoid the telescoping effect and enable comparison with the results of other researches (e.g. Eurobarometer and previous local research)

National survey

Primary objective: establish the image of the City of Rijeka and changes in that image, information and awareness about the ECoC project and the intention to visit Rijeka among other Croatian citizens.

Duration: 1 June – 17 June 2019

Sample: random stratified sample of 1000 Croatian citizens over 16 years of age. While creating the sample, the parameters of the population from the 2011 census were taken into account: gender, over 16 years of age, education and settlement size (urban/rural) and the region. Sampling error: +/-2.6 %

Method: computer-aided face-to-face interviewing (CAPI) The research was conducted as a part of an omnibus survey by the IPSOS agency. It consisted of six items that covered the intention to visit Rijeka for the ECoC programme, information and awareness that Rijeka has won the ECoC title about the image of Rijeka, and additional socio-demographic items.





A survey among organisations in culture

Primary objective: to determine the impacts on the cultural sector, especially in the area of capacity building and new cooperation

Duration: 21 January – 13 February 2020

Sample: population of organisations active in culture and based in Rijeka; N=91. The questionnaire was filled out by 32 organisations (20 filled out the entire questionnaire, and 12 filled them partially).

Method: Limesurvey online survey. The questionnaire comprised of 40 items covering the impacts and expectations from the ECoC = 8; cooperations = 2; programmes, resources and finances = 14; profile (demography) of organisations) = 16.

Key finding/guideline: to map and create a quality base of local organisations active in culture in the non-institutional sector. The sample was created based on: 1. the analysis of the Register of Associations of the Ministry of Administration of the Republic of Croatia (323 registered CSOs in Rijeka in the field of culture were extracted); 2. the analysis of the Registry of Arts Organisations of the Ministry of Culture of the Republic of Croatia (14 art organisations in Rijeka were extracted); 3. the records of the Department for Sports and Technical Culture of the City of Rijeka (52 technical culture organisations in Rijeka); 4. the records of partner and associates of the Rijeka 2020 (20 organisations); 5. the records of the applicants for financial support tenders from the Ministry of Culture and Kultura nova Foundation in 2016, 2017 and 2018; 6. the records of the Public needs in culture programme of the City of Rijeka for 2017, 2018, 2019 and 2020. The final sample, which is based on national and local registers, included organisations active in tenders for financing programmes and activities at the local or national level from the City, the Ministry or the Kultura nova Foundation (N=91). In terms of legal status, the sample included 10 public institutions (7 at the city level, and 3 at the national and county level), 11 art organisations and 71 citizen associations active in culture and arts.



Survey among students of the University of Rijeka

Primary objective: to provide data on a specific group of young people for comparison with the data from the survey conducted among the citizens of Rijeka with regard to access to culture and participation in culture, expectations and social cohesion.

Duration: 5 February – 20 February 2020

Sample: a convenience sample of 335 students (226 completely filled surveys and 109 partially filled).

Method: Limesurvey online survey

Key challenge/guideline: The invitations were sent to 16 faculties of the University of Rijeka, 41 student clubs and three Facebook pages on student issues.

Analysis of media content

Primary objective: to determine the media presence and media representation of the ECoC project

Duration: Continuous

Sample: national and local printed and electronic media

Method: quantitative and qualitative content analysis

Key challenge/guideline: data provided by media monitoring agencies.

Interviews with target groups

Primary objective: to collect in-depth insights into experiences, practices and attitudes of different social groups and stakeholders, ensure insights in the area of project management and delivery processes

Duration: 21 – 22 February 2019 (key stakeholders, flagships leaders and heads of departments in the RIJEKA 2020 company) 18 November – 19 December 2019 (Sponsors), 24 January – 5 February 2020 (Key stakeholders, representatives or organisations in culture)

Sample: key people in RIJEKA 2020 company (14 heads of departments and flagships leaders), intentional samples of representatives of local communities related to the locations of project implementation (4 representatives of local committees) and sponsors (9 sponsors), intentional samples of representatives of active organisations in culture in Rijeka (9 institutions, 4 art organisations and 9 associations of citizens in culture)

Method: half-structured interview

Ethnography

Primary objective: to provide in-depth insights into changes in urban identification zones, the manner in which residents make sense of the structures of the city and the daily use of urban space

Duration: September and December of 2019

Sample: three primary locations included in the ECoC project activities (Pehlin area, Rječina/Školjić delta, the Benčić complex)

Method: walking ethnography, in-depth and semi-structured interviews (20 interviews were conducted with members of the local community and 9 with community organisations), mental mapping of the city (19 mental maps of Rijeka and selected areas of the city were created)





Analysis of documents and secondary data

Primary objective: to provide data for the creation of databases with the aim of creating samples for field research, to determine changes in the field of capacity building in culture; to provide insights in the area of changes in the economy and tourism; to map ways of collecting data from different stakeholders and to provide additional sources of data

Duration: Continuous

Sample: RIJEKA 2020 company's documents, national and local authorities databases, web analytics and social network analytics, etc.

Method: the secondary data analysis and document analysis

Impact of the pandemic on the carrying out the research

Due to the COVID-19 pandemic, the four-year agreement for the implementation of monitoring and evaluation was put on hold on 30 March 2020, and the implementation of planned research activities in the title year was suspended until the end of extraordinary circumstances. Pandemic circumstances prevented the implementation of planned research of the audience at cultural events, and the implementation of the second and third cycle of previously conducted research that was planned for 2020 and 2021. At the end of 2020, an analysis of the appropriateness of the initial evaluation framework and methodology was carried out with regard to changes in the program, location and performance, measures limiting the gathering of the audience, barriers to participation, international cooperation, etc. It was determined that the initial methodology needs to be significantly changed, both considering the implementation of the ECoC programme during the pandemic and the limitations of conducting field research through personal meetings with research participants. Furthermore, due to the impossibility of implementing the second and third cycle of measurements, some indicators, as well as the results of basic research, have been significantly weakened.

Since the agreement was concluded under the regulations on public procurement and the continuation of work with significant changes to the initial methodology, primarily changes to the second and third cycles of measurement, would constitute a violation of the Public Procurement Act, the agreement on the implementation of monitoring and evaluation was terminated on 4 May 2021.

2.5. Changes to the evaluation framework

Because the RIJEKA 2020 d.o.o. commercial company ceased to operate immediately after the end of the ECoC programme, this evaluation report is the result of an agreement between the City of Rijeka and the Rijeka Development Agency Porin on the preparation of an evaluation study of the implementation of the ECoC project to deliver an evaluation report to the European Commission, as well as informing local stakeholders. The agreement was concluded on 5 January 2024, amounting to a total value of EUR 26,000 and with 27 March 2024 as the implementation deadline. The evaluation report, as well as the new research and data analysis which are the basis for the report, were compiled by a research team consisting of Kruno Kardov (Faculty of Humanities and Social Sciences, University of Zagreb), coordinator of basic research and one of the key researchers who provided the initial evaluation framework and methodology, Daniela Doubek Grbac, head of development and evaluation in RIJEKA 2020 company, Tanja Kalčić, head of participation in RIJEKA 2020 company, and Nenad Antolović, chief coordinator of participative programmes in RIJEKA 2020 company, i.e., at the time of the preparation of the report, director of the Rijeka Development Agency Porin, and the employees of the Rijeka Development Agency Porin. Such composition of the evaluation team made it easier to find the necessary data since the RIJEKA 2020 company was closed a long time ago. At the same time, the composition helped to retain the basic elements of the initial evaluation framework to the extent it was justified given the changes in the implementation of the ECoC project and programmes.

The key changes to the initial evaluation framework that determined the new cycle of research, and thus this evaluation study, are as follows:

- ✱ Previously the focus was primarily placed on the title year; the time frame was changed and expanded in a manner that the data from the moment of obtaining the title in 2016 was analysed to a greater extent. Therefore, this report attempts to monitor changes over a longer period, keeping in mind that the results of some programs and activities were already realized in 2019, as shown in some areas by the results of basic research. For example, special programmes for cultural organisations' capacity building and acquiring new knowledge and skills of cultural workers were completed in 2019. New intersectoral and international collaborations were already established during the work of the local cultural scene on the preparation of cultural projects and programmes. The COVID pandemic prevented the largest proportion of public presentation of many years of work, in many cases it even nullified the value of that work. However, the work of numerous actors had certain impacts that needed to be investigated. Keeping in mind the fact that national measures brought to limit the spread of the virus were relaxed during the summer of 2020, it should be noted that many programmes were held.
- ✱ Due to the longer passage of time since the title year, the research and analysis were able to take into account the issue of legacy to a greater extent, both the material heritage and the various activities that continued after the title year, including collaborations and newly established practices that were continued in the cultural sector.
- ✱ The fundamental idea of methodological transparency and availability of research materials was retained. Research instruments and anonymised data collected within basic research are stored in the digital Social Science Data Archive of the Faculty of Humanities and Social Sciences of the University of Zagreb and are open and available for use by the scientific community and researchers to enable the



multiplication of positive impacts, i.e. to give an impetus to the development of research in culture in Croatia and monitoring changes in the cultural sector.

- ✳ Methodologically, the focus of the research is to a greater extent placed on the analysis of secondary data and the analysis of documents. The new field research was conducted by implementing the interview method to deepen the insights obtained from the analysis of existing data and documents or to clarify ambiguities and obtain the interpretations of different stakeholders and groups. Basic data obtained from research in 2019 were used to the extent that at that point of measurement, they already showed certain project results and changes in chosen areas of assessment. Given the specificity of the previous longitudinal research plan within which these researches were conducted and the emphasis on the expectations of different stakeholders at that first point of measurement and their later achievements, the potential of using many of these data for this study was limited.

During research and data analysis, the evaluation team encountered the specific challenge of collecting documentation of the RIJEKA 2020 company as well as secondary data, which lasted longer than it was initially planned. Even though the evaluation team members are former coordinators and managers of individual programmes, finding certain data and records was not a completely linear process. This is especially true for data regarding the events and audiences; it was necessary to carry out new analyses of the primary data for many programs from 2020 and 2021. TD RIJEKA 2020 company organised and compiled the data from previous years in accordance with the monitoring methodology, forms and guides prepared as part of the previous activities. However, the work of the RIJEKA 2020 company during the pandemic was significantly marked by a reduced number of workers and generally more difficult working conditions both within the company and partner organisations, as well as by more difficult communication between different organisations. The data on the number of events in the annual reports in some cases did not take into account each individual event; instead, festivals that combine a whole series of different events were often counted as a single event. Furthermore, the annual reports for the pandemic years include financial data only for the company, but not the entire ECoC project (e.g. allocations for ECoC programmes that the City made directly to key partner organisations and programme implementers, which were included in previous annual reports). The same applies to the audience in pandemic years. This is, among other things, due to the different purposes of those documents, which were primarily defined by financial reporting and processes in the organisation and key partners, and not by orientation to the audience and impacts, as is the case in ECoC evaluations. Due to all the above reasons, documents were collected and the analysis of primary data about the number of events, audience and other data was carried out. Therefore, in this evaluation, they may differ from the figures that can be found in the 2020 and 2021 annual reports of the RIJEKA 2020 company.

Interviews with key stakeholders were conducted after the initial analysis of documents and secondary data and upon gaining fundamental insight into the selected areas of assessment. In March 2024, 19 interviews were conducted with key stakeholders (City and RIJEKA 2020), partners in the preparation and implementation of the ECoC project (public institutions in culture and citizens' associations active in culture), and citizens' associations in the field of local community development and civil initiatives. Both in the first and the second cycle of the research the participants were offered the possibility to conduct a confidential conversation. The participants were generally interested in the conversation and were willing to openly share their experiences and thoughts with the researchers. We would like to thank them for that.



3

RIJEKA 2020 – EUROPEAN CAPITAL OF CULTURE



3. RIJEKA 2020 - EUROPEAN CAPITAL OF CULTURE

UNTIL 2017

17 April 2013	The City Council of the City of Rijeka adopts a decision to nominate Rijeka for the European Capital of Culture title
17 April 2015	The first round of pre-selection includes Dubrovnik, Đakovo, Osijek, Pula, Rijeka, Split, Varaždin, Zadar and Zagreb
29 May 2015	A commission of independent European experts selects Dubrovnik, Pula, Rijeka and Osijek for the second round of elections
15 September 2015	Slaven Tolj is appointed artistic director of the project
10 February 2016	Rijeka 2020 Bidbook with the Port of Diversity programme prepared and submitted
24 March 2016	Rijeka is awarded the title of European Capital of Culture 2020
24 May 2016	Establishment of the company RIJEKA 2020 d.o.o. for the implementation of the ECOC project
20 September 2016	Call for expression of interest of local communities for the 27 Neighbourhoods flagship – 65 applications received
10 October 2016	Emina Višnić appointed Executive Director of the company RIJEKA 2020
19 – 20 December 2016	First major public event of the ECOC pilot programme <i>Fashion Week – Winter 2016</i> , as part of the Sweet & Salt flagship

2017

1 January	First employees start working in the company RIJEKA 2020
March	First progress report of the EC expert panel for project monitoring
24 March	Announcement of the neighbourhoods chosen to participate in the 27 Neighbourhoods flagship. The cultural programme in the old town of Krk is performed by more than 90 participants.
19 April	The double-headed eagle, the coat-of-arms symbol of the City of Rijeka, returned to the city tower
7 – 8 June	<i>How to communicate about ECOC?</i> , the first seminar of the Classroom flagship
27 June – 8 July	The first edition of the <i>Tobogan</i> Festival in the Benčić complex and at 11 locations in the city, as part of the Children's House flagship. More than 2,000 participants.
9 September	The first edition of <i>Porto Etno</i> , a music and gastronomic festival in the Benčić complex, as part of the Kitchen flagship. 15 national minority associations participated and over 2,000 visitors attended.
7 – 22 September	<i>The World Without Us</i> International Exhibition as part of the Dopolavoro flagship. 1,500 visitors.
22 September	Opening of the new building of the Museum of Modern and Contemporary Art in Rijeka in the Benčić complex with the exhibition <i>Crisis Anticipator – Don't Ask Where We're Going</i> by Tomislav Gotovac, as part of the Seasons of Power flagship. 5,000 visitors.
16 December	First online edition of <i>Brickzine</i> – a magazine for children and parents, as part of the Children's House flagship.



2018

20 April	<i>Volunteering at Culture</i> international conference. 120 organisations from the EU and the ECOC cities.
24 April	Launch of the continuous educational programme on audience development <i>Applause please</i> , as part of the Classroom flagship.
25 May	First celebration of the European Neighbours' Day under the 27 Neighbourhoods flagship. Local communities send over 2,000 postcards to addresses across Europe.
28 May	Establishment of the <i>PartneRI Business Club</i> Association to promote philanthropic investment in culture. 33 founding members.
July	Second progress report of the EC expert panel for project monitoring
17 July	The University of Rijeka establishes <i>DeltaLab – Centre for Urban Transition, Architecture and Urbanism</i>
21 July – 4 August	<i>European Architecture Students Assembly</i> summer school. 600 students and mentors and organisation members stay in Rijeka.
10 October	First <i>Join in</i> campaign. 65,000 calls for participation in the Rijeka 2020– the European Capital of Culture project delivered to citizens' addresses.
7 November	Rijeka 2020 – ECOC presented at the conclusion of Croatia's Presidency of the Committee of Ministers of the Council of Europe in Strasbourg, France

2019

1 February –	Sculpture placed in the city centre to count down one year until the opening of the ECOC.
28 February – 2 March	<i>Branding of Culture</i> international conference. 30 local and foreign experts, 180 participants.
11 March	Public call for additional programmes under the official ECOC cultural and artistic programme. 380 entries, 55 selected programs.
8 April	<i>PartneRI Business Club</i> announces the first call for co-financing projects. 37 applications, 6 projects were selected for co-financing in the amount of EUR 13,140.
25 March	Presentation of the first promotional video for Rijeka as the European Capital of Culture
23 May	Anna Calvi held her first concert in Rijeka, as part of the Kitchen of Diversity's <i>Furioza Cycle</i> . 500 visitors.
12 September	Opening of the <i>D'Annunzio's Martyr – L'olocausta di D'Annunzio exhibition</i> . 7,900 visitors.
4 October	The company RIJEKA 2020 is developing a capacity-building programme in the field of cultural production for the City of Varaždin.
12 October	Promotion of the <i>Authorial Boras Collection</i> , 16 short stories inspired by Kvarner, at the Rijeka Fish Market, as part of the Lungomare Art flagship.
15 October	Rijeka wins the <i>Melina Mercouri Award</i> for its successful implementation of the ECOC project so far. 300 visitors.
23 – 27 October	<i>IETM – International network for contemporary performing arts conference</i> . 350 professional artists from 28 countries around the world.
31 October	Presentation of the Rijeka 2020 – ECOC anthem <i>My City</i> performed by the <i>RI Val</i> band from Rijeka; first presentation of the programme book to partners
14 November	Public call for organising the programme accompanying the official opening of the ECOC. 52 entries, 38 selected programmes.
6 December	Opening of the <i>Violins Above Borders / Stradivari in Rijeka – Kresnik and Cremona</i> exhibition. 5,169 visitors.
16 December	Presentation of the Rijeka 2020 – European Capital of Culture programme



2020

1 January	The Republic of Croatia takes over the six-month presidency of the Council of the European Union for the first time
11 January	The handover of the title of ECOC from Plovdiv 2019, Plovdiv, Bulgaria
31 January	Opening of <i>With the Collection</i> exhibition by David Maljković at the Museum of Modern and Contemporary Art in Rijeka with 4,013 visitors.
1 February 2020	Opening of the European Capital of Culture. Over 70 events, over 30,000 visitors.
9 February	Opening of the <i>Neighbourhood Festival with the Bell-ringer's Symphony</i> in the neighbourhood of Čavle. 500 European and Croatian bell ringers.
23 February	International Carnival Parade. 116 carnival groups, 24 groups from European countries, India, Japan and the United States. Over 30,000 visitors.
February 25	First registered case of coronavirus in Croatia
29 February – 6 March	The <i>Needcompany Festival</i> , as part of the <i>Seasons of Power</i> programme, 1,750 visitors.
11 March	The World Health Organisation declares the COVID-19 pandemic; the Ministry of Health of the Republic of Croatia adopts the decision declaring a pandemic in Croatia
12 March	All public events under the ECOC programme are postponed
13 March	Establishment of the RIJEKA 2020 crisis team
16 March	Project strategy adopted due to COVID-19 pandemic
19 March	A light installation of international artist Babi Badalova <i>Refugees will be</i> placed on the ex-Ivex building, Delta 5, as part of the <i>Kitchen of Diversity</i> flagship. The last ECOC event before the lockdown in the Republic of Croatia
19 March	All public events in the country are banned. The Civil Protection Headquarters of the Republic of Croatia decides on measures to limit social gatherings, operations of shops, service activities and sports and cultural events. Public events and gatherings of more than 5 people are prohibited in one place. The work of all cultural activities, exhibitions, shows and fairs in Croatia is suspended.

19 March	19 March – the City of Rijeka adopts a decision regarding the company RIJEKA 2020 suspending contracting and creation of new obligations over three months
21 March	Introduction of strict national restrictions on retention in the streets and other public places
23 March	National restrictions on movement and prohibition of leaving one's domicile or permanent residence
26 March	The mayor establishes a programme body for the implementation of the ECOC project in extraordinary circumstances
9 April	Adoption of the Proposal for crisis management measures
15 April	The company RIJEKA 2020 temporarily ceases to perform most of its activities. The employment relationship with 59 employees is terminated. 11 employees remain to perform the necessary tasks and work on the modified programme.
24 – 26 April	Online edition of the <i>Spring Forward</i> festival of contemporary dance. 1,416 viewers from 67 countries around the world.
10 May	Restrictions on public gatherings in the country are reduced: a ban on all public events and gatherings of more than 40 people in one place, a ban on holding shows, fairs, rehearsals of artists and cultural workers
16 June	Completion of the final framework of the financial and programming plan for 2020
June	Re-employment of part of the employees of the company RIJEKA 2020 for the realization of the revised ECOC programme
24 June	Première of the <i>Practicing Life – Second Time</i> play at the Croatian National Theatre Ivan pl. Zajc with a limited number of visitors.
26 June	Opening of the first <i>Lungomare Art</i> installation <i>Puli Mālina</i> (By the Mill) by the artist Davor Sanvicenti in Lovranska Draga. 100 participants.
13 July	Reduction of national restrictions on public gatherings: allowed organisation of gatherings with more than 100 participants with mandatory notification to the competent services and keeping records of visitors
16 – 23 July	Children's <i>Tobogan</i> Festival, as part of the Children's House flagship. 80 events, 4,000 visitors.
8 August – 19 September	Interactive robotics installation <i>Hysterical Machine</i> by Bill Vorna, as part of the Dopolavoro flagship. 3,750 visitors.



28 August – 20 December	Multimedia exhibition <i>Fiume Fantastika: Phenomena of the City</i> , as part of the <i>Sweet & Salt</i> flagship. 5604 visitors live, 800 online.
1 – 3 October	<i>Porto Etno</i> festival as part of the <i>Kitchen of Diversity</i> flagship. 600 participants.
4 – 9 October	<i>Festival of the European Short Story</i> and <i>Hay Festival</i> , as part of the <i>Kitchen of Diversity</i> flagship. 250 visitors live, 2,000 online.
13 October	Tightened national restrictions on assembly. The number of participants allowed in indoor and outdoor spaces was decreased to 50. Professional art performances, cinema screenings and exhibitions were excluded from the restrictions, with the obligation of maintaining a physical distance of 2 meters. Amateur cultural activities were not exempt.
13 November	Opening of the <i>City Museum of Rijeka</i> in the newly renovated <i>Sugar Palace</i> in the Benčić complex. The museum had 2,350 visitors in the first week.
24 October 2020 – 28 February 2021	<i>51000 Balthazar Town</i> exhibition, as part of the <i>Children's House</i> flagship. 12,189 visitors.
16 – 19 November	28th NEMO (Network of European Museum Organisations) Annual Conference. 1,500 online participants from 80 countries.
22 November	Tightened national restrictions on assembly. The number of participants allowed in indoor and outdoor spaces was decreased to 25. The obligation to provide a minimum of 4m ² for each visitor at professional art performances and exhibitions was introduced.
23 December	Re-introduction of national restrictions on movement and the ban on leaving one's domicile or residence without a pass
23 December	The European Parliament and the Council of the European Union extend the duration of the ECOC title to 30 April 2021



2021

30 January	Tightened national restrictions on assembly: a ban on amateur cultural performances, programmes and events, and rehearsals of amateur bands, groups and choirs. The ban on public gatherings with more than 25 participants was still valid.
26 March	Opening of the Children's House in the Brick House of the Benčić Art Neighbourhood
April	Tightened restrictions: suspension of professional art performances and programmes, cinema screenings and exhibitions in museums, galleries and other exhibition spaces; cancellation of a significant part of the announced ECOC closing programmes
20 April	Opening of <i>The Unknown Klimt – love, death, ecstasy</i> exhibition, as part of the <i>Seasons of Power</i> flagship. 9,500 visitors.
24 April	Online concert: Grč and a section of the Rijeka Symphony Orchestra
30 April	Closing of the European Capital of Culture, 13,000 online participants
28 May	Termination of the company RIJEKA 2020 d.o.o.





4

PROGRAMME OVERVIEW

4. PROGRAMME OVERVIEW

In the Rijeka – Candidate City for European Capital of Culture Bidbook, the sentence “Europe needs Rijeka and Rijeka needs Europe” is highlighted throughout its introductory passages. In addition to the intention that local culture and art, heritage and rich tradition step onto the international stage and consequently affirm Rijeka’s cultural and creative sector, the approach to creating the cultural and artistic programme Rijeka 2020 – European Capital of Culture was both relevant to Rijeka as well as to Europe.

Thus, the three clusters that define the programme are related to the identity of Rijeka, but remain relevant to the wider European environment as well, while the cultural programme presents Rijeka to Europe, bringing to the fore current European cultural and social issues.

The three main programme themes were chosen as symbols of the intertwining of the identity of Rijeka and contemporary Europe:

WATER – Rijeka is a city marked by water and named after water – a liquid city, both in a literal and figurative sense. Water also refers to biodiversity, but also to broader environmental issues.

WORK – Rijeka has survived the collapse of industrial production and is following new development paths, while the topics of new forms of work in the era of new technologies and industries are important issues for the future of Europe.

MIGRATIONS – the future of Europe, including of Rijeka, are huge changes in the population due to greater mobility and the need to change one’s living environment for various reasons. How ready are we really to accept others and the different?

 **Water, work and migrations were the main themes of the “Port of Diversity” programme concept, which consists of the narrative and value system of Rijeka, and at the same time reflects the foundations of the European Union: respect for diversity, open dialogue and transparent cooperation.**

The main programme of Rijeka 2020 – European Capital of Culture was divided into seven thematic flagships, i.e. units that mutually intertwine. In addition, each flagship contains a core action or a series of actions, defining a specific central thread, and is conceived as a driving force for a fleet of small and medium-scale projects. The concept of seven flagships accompanied by an additional programme was a guiding principle throughout the preparation and implementation of the programme.



During the preparatory activities and programmes in the years leading up to 2020, which were realised by the company RIJEKA 2020 d.o.o. and partner organisations involved in the project, the final cultural programme of the project was crystallized, and in January 2020 the second, expanded edition of the Rijeka 2020 – European Capital of Culture – Port of Diversity programme was published, in which almost 300 cultural programmes were presented, with over 600 individual events planned to be realised in Rijeka during 2020.

27 Neighbourhoods



This flagship addresses the challenge of whether the neighbourhood, as the basic social unit of urban and rural areas and the natural beginning point for each citizen, can establish a network of relationships and cultural encounters with other European neighbourhoods. As local and regional initiatives were put in focus, the 27 Neighbourhoods provides multiple opportunities for practising exchange, stretching across the entire European Union, forming an informal network of inter-neighbourhood cultural actions by matching 27 selected neighbourhoods from Rijeka and Primorje-Gorski Kotar County with 27 other neighbourhoods, each from a different EU member state.

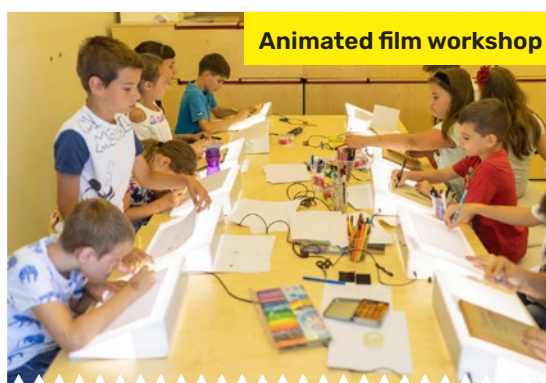
The central goal of this flagship is increased engagement by local communities – neighbourhoods, which are the following: Lovran, Opatija, Matulji, Kastav, Pehlin, Drenova, Škurinje, Turnić and Mlaka, the University Campus neighbourhood, Jelenje, Čavle, Praputnjak, Kostrena, Crikvenica, Novi Vinodolski, the island of Rab, the island of Unije, the city of Cres, the city of Krk, Malinska, Vrbnik, Gomirje, Mrkopalj, Fužine, Delnice, Brod na Kupi and Gornji Kut. At the same time, the flagship is aimed at encouraging visitors to get to know the culture and life of neighbourhoods by visiting their Lounges or one of the many events in 27 neighbourhoods.

Children's House (Brick House in the Bidbook)



The Children's House or the Centre for Young Creativity is a response to a limited cultural offer adapted to children and youth, instilling creativity into the free time of the young and, in the long run, building foundations for a meaningful adulthood. Through the flagship as well as physical space, children are given access to cultural content, information, learning and entertainment, while the long-term goal is to create active and self-aware citizens, develop creative skills, stimulate an exploratory spirit and educate future creators and active participants in Croatian cultural life.

In addition to physically being part of the revitalisation of the former factory Rikard Benčić, the The Children's House flagship is also a platform for creating content that corresponds with the needs of children in 2020, while also playing an educational role. Thus, the Children's House is "built" through the festival of children's creativity, a specially designed interactive exhibition, the Brickzine children's magazine and numerous other programmes such as puppet shows, films, and literary and artistic programmes.

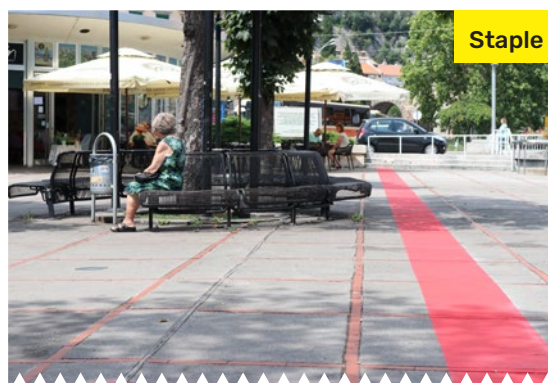


Seasons of Power



Starting from Rijeka's history and its survival through occupations, liberations, monarchies, crumbling empires, de-railed socialist experiments, this flagship delves into the world of totalitarian regimes. The experience of being divided has shaped the identity of not only Rijeka but also of many European cities; therefore Rijeka's history not only mirrors contemporary Europe, as well as inspires a search for sister cities, places where divisions are still visible in the urban landscape, in the surrounding countryside and in the eyes of the people who live there. Thus, the Seasons of Power flagship is inspired by Rijeka as a laboratory of European history and discusses different forms and relations of power, whereby Rijeka and its situation are the starting point, but do not limit the scope and intentions of this flagship.

Rijeka's history is becoming a threatening and cautionary mirror of contemporary Europe, and not only of Europe. Planned programmes discuss power in different aspects, from spoken to hidden personalities and narratives.



Lungomare Art (Lungomare in the Bidbook)

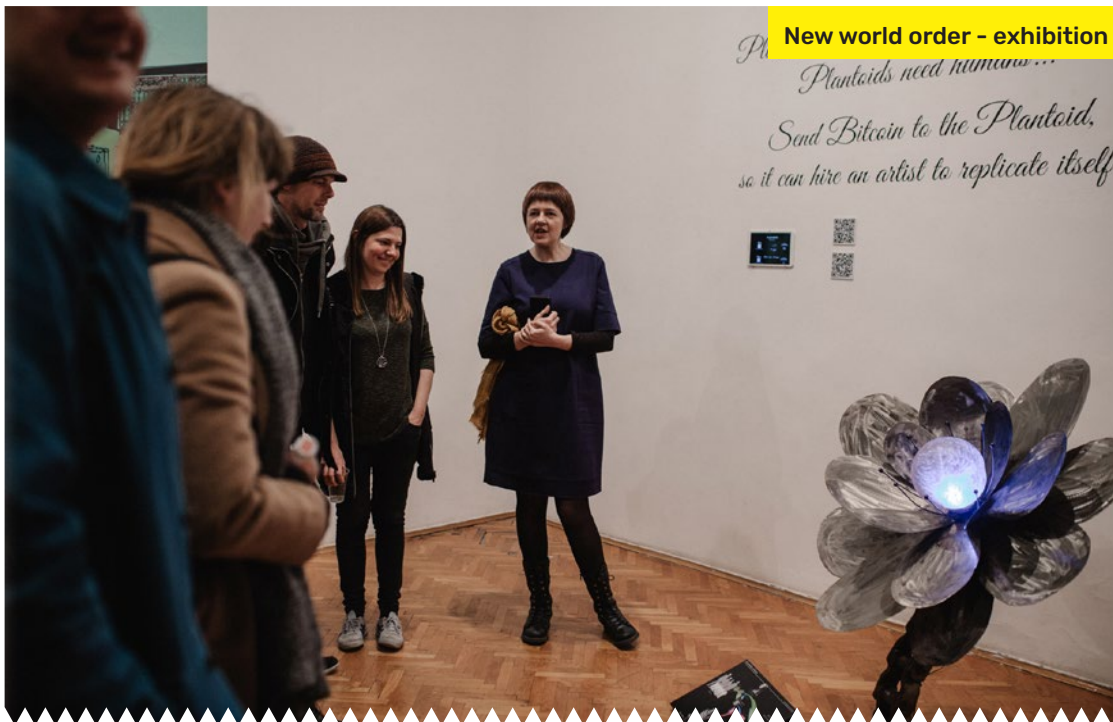


The Lungomare Art flagship includes a series of specially designed installations built throughout the city and region, where the synergy of museums and cooperation with artists and tourist associations enriches cultural tourism services, by reinterpreting natural, human and historical heritage. Each of the stations is a separate installation of contemporary art designed in accordance with the specifics of the chosen sites, in cooperation with local stakeholders.

Through Lungomare Art, contemporary art emerges from the museum and meets local communities. The installations, created by renowned artists, designers and architects from Croatia, Europe and the world, as selected by the Czech curator Michal Koleček, remind us of important traditions and stories important of individual local communities. In addition to their aesthetic value, they also have a functional value – some of them become new resting places, playgrounds, places for conversation and learning.



Dopolavoro

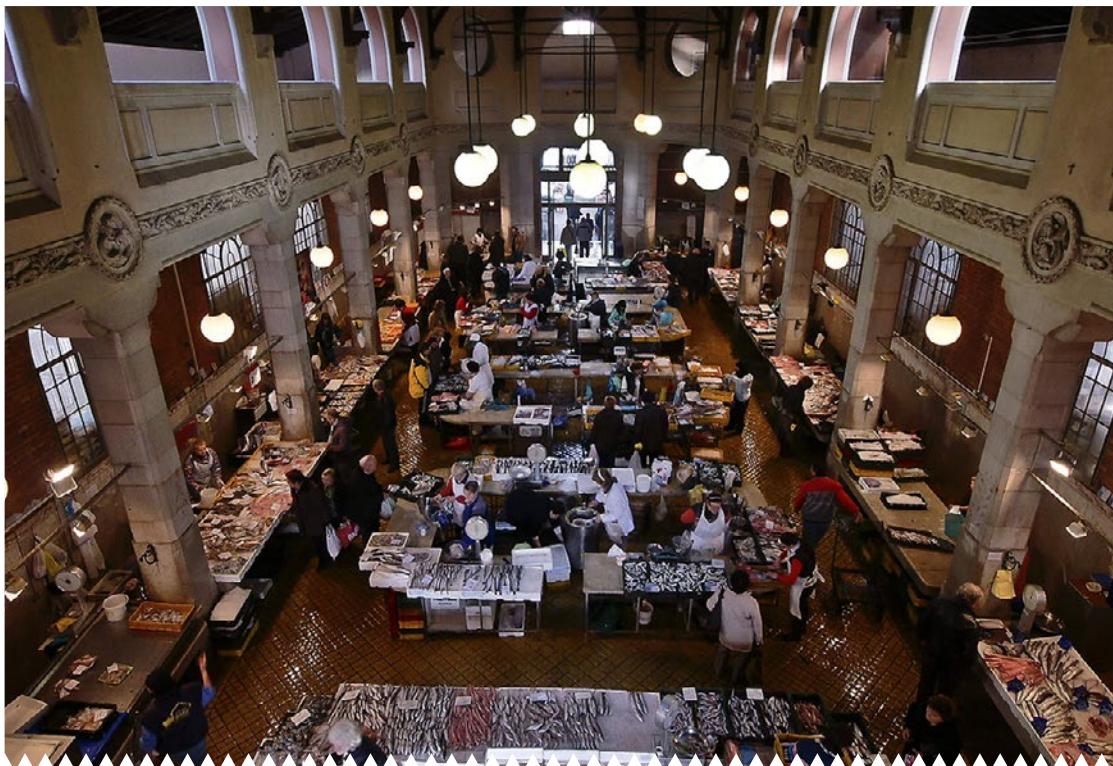


Starting from the fact that work is an inalienable human right, the Dopolavoro flagship wonders what work will look like in Rijeka, but also in Europe. Famous artists and researchers are invited to Rijeka to reflect on the subject of work, with performances, media works, public sessions, and street actions, reminding Rijeka of its complicated relationship to work. This flagship, as part of the Work cluster, is formed as a school of thought about past and present forms and conditions of work, with an emphasis on the relationship between work and technology, rooted in Rijeka's industrial and engineering heritage. Of course, topics related to work also include topics related to the state of non-work, free time and idleness, and are discussed in collaboration with international artists from the fields of visual, performance and new media arts.

The flagship is dominated by the artistic perspective on changes in the organisation of work and the way in which technology shapes our everyday life, primarily in the world of work. The informative dimension of the flagship is also present, especially through a rich publishing programme about work and new technologies.



Kitchen of Diversity (Kitchen in the Bidbook)



Besides being a place of communication among communities in joint preparation of food – a literal kitchen, the Kitchen of Diversity flagship provides opportunities for people to showcase their culture, celebrate their history and share their stories. Through dialogue and negotiations on common urban habits and values, Kitchen of Diversity provides a platform for practising “full-blood” citizenship by focusing on what holds its citizens together. Thus, Kitchen of Diversity becomes an open workshop for the exchange of ideas, habits and prejudices, but also a platform for dealing with the experiences of migration from other parts of Europe.

The programme is dedicated to unusual combinations of music, cooking, art and activism, migrations, minorities and subcultures: national, ethnic, religious, gender, physical or mental disability, age or lifestyle.



Sweet & Salt

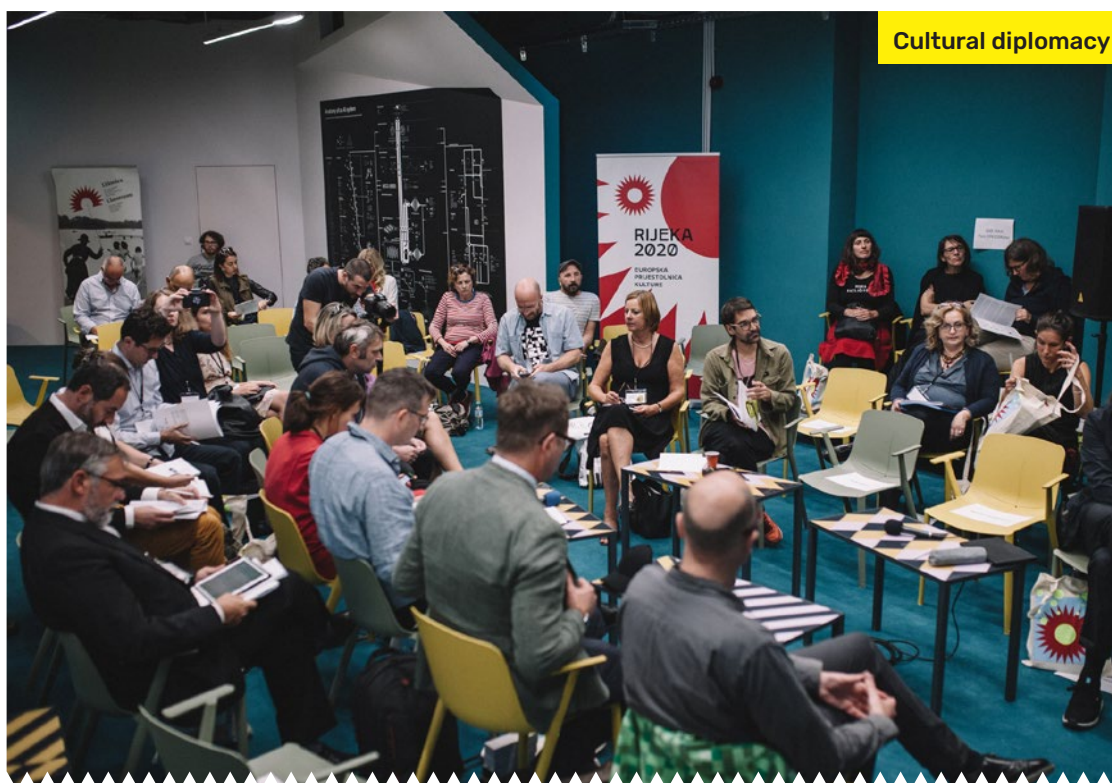


The main goal of the Sweet & Salt flagship is to regenerate dying urban spaces at the very heart of the city, but also to engage citizens in a critical debate about their urban environment, stimulated by artistic interventions. The target area of intervention of this model of urban regeneration and civil activism includes the canyon of the river Rječina (sweet) and the sea, the Rijeka Bay (salt), while the model of citizen engagement includes workshops, seminars and panels led by experts, urbanists, artists, activists, sociologists and other experts from various fields involved in Fleet actions.

The purpose of the planned spatial interventions within the flagship is to integrate the Salt & Sweet locations into the fabric of the city, that is, to create new focal points for the gathering of citizens.



Additional programme



The additional programme of Rijeka 2020 – European Capital of Culture puts an emphasis on strengthening cultural organisations and initiatives of citizens of the wider local community and on international networking.

The integrated learning programme of the Classroom focuses on capacity building in the cultural sector and empowering the local community, while developing transversal skills and specialised knowledge and experiences, all in order to establish the teams necessary to manage the European Capital of Culture throughout the period 2016–2021.

Cultural diplomacy contributes to the international visibility of the city and the county, both through the organisation of international conferences in Rijeka and through presentations abroad.

The programmes Civil Initiatives, Green Wave and Citizens' Council are intended to engage individuals and groups of citizens who wish to be part of the European Capital of Culture project and contribute to the quality of life in the city through social, cultural and environmental projects.

This volunteer programme, unique in Croatia, enables volunteers, but also partner organisations that bring them together, to explore the specifics of volunteering in culture and contribute to the realisation of the European Capital of Culture project that is happening for the first time in Croatia.





5

AREAS OF
ASSESSMENT

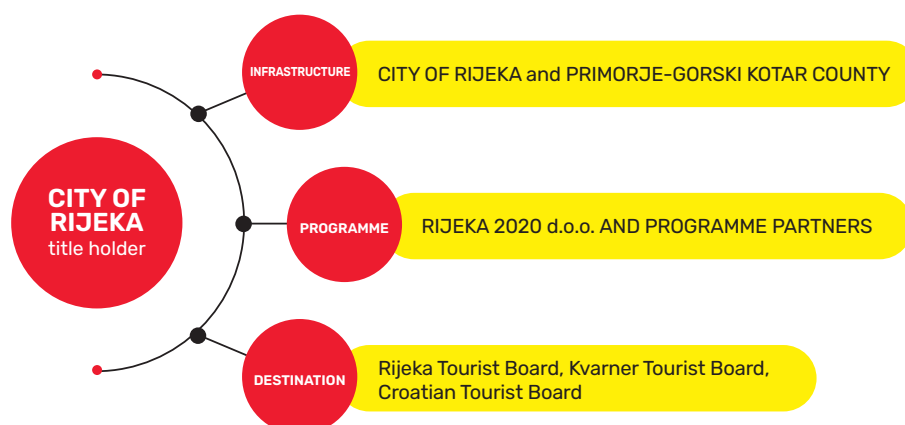
5. AREAS OF ASSESSMENT

5.1. Management and delivery process

5.1.1. Scope of the project and support of key stakeholders

From its very conception, the Rijeka 2020 – European Capital of Culture project had an embedded idea of significant inclusion of the surrounding areas of the city. The Bidbook lists the following key reasons for this orientation: the city's relatively narrow administrative borders (44 m²) compared to the social, cultural, transport and economic interconnection with the surrounding municipalities, the position of Rijeka as the centre of Primorje-Gorski Kotar County and the development strategy that takes into account the importance of the established urban agglomeration of Rijeka, which includes four cities and six municipalities.¹⁷ In order to prepare and implement the cultural and artistic programme, on 24 May 2016 the company RIJEKA 2020 d.o.o. was established by the City of Rijeka (72 % share) and the Primorje-Gorski Kotar County (28 % share). Infrastructure investments are managed by the City of Rijeka and Primorje-Gorski Kotar County, while tourism promotion is managed by the Rijeka Tourist Board, the Kvarner Tourist Board and the Croatian Tourist Board. Key funders of the project are the City of Rijeka, Primorje-Gorski Kotar County and the Government of the Republic of Croatia, and the strategic partners are the University of Rijeka and the Rijeka Tourist Board.

Project structure



In addition to the preparation, coordination and implementation of the cultural programme, the company RIJEKA 2020 manages the communications and marketing strategies and project activities. It also secures funds from sponsorships and additional sources and provides support to partners in the preparation and organisation of the programme. The activities of the company RIJEKA 2020 also included work on encouraging active participation of citizens, organisation of programmes for acquiring new knowledge and skills in the culture sector, and work on the development and promotion of international partnerships in culture and promotion at national and international level in line with the set local objectives of the ECoc project.

¹⁷ Bidbook, pp. 3–4

The main programme partners and organisers of the European Capital of Culture programme were:

- * Croatian National Theatre Ivan pl. Zajc Rijeka,
- * DeltaLab – Centre for Urban Transition, Architecture and Urbanism, University of Rijeka,
- * Drugo more (The Other Sea), Rijeka,
- * Museum of Modern and Contemporary Art, Rijeka,
- * City Museum of Rijeka,
- * Art-Cinema, Rijeka,
- * Rijeka City Puppet Theatre,
- * Rijeka City Library,
- * Maritime and History Museum of the Croatian Littoral, Rijeka
- * Croatian Culture Centre Sušak, Rijeka.

The University of Rijeka, via DeltaLab – Centre for Urban Transition, Architecture and Urbanism, was the host of the Sweet & Salt programme and was involved in the activities of the 27 Neighbourhoods and Classroom programmes. The Croatian National Theatre Ivan pl. Zajc Rijeka, the Maritime and History Museum of the Croatian Littoral and the City Museum of Rijeka were the primary partners in the implementation of the Seasons of Power program. Art-kino, the Rijeka City Puppet Theatre and the Rijeka City Library, with the support of the Benčić Youth Council and other partners, played a key role in the preparation and implementation of the Children's House programme conducted by RIJEKA 2020. As of 2021, after the opening of the Children's House, these city institutions are in charge of managing this new space. The Museum of Modern and Contemporary Art was involved in several programme segments, with a particularly important role in the Seasons of Power and Kitchen of Diversity flagships, conducted by RIJEKA 2020. The Croatian Culture Centre Sušak is implementing the entire volunteering in culture programme of Rijeka 2020 and parts of the Sweet & Salt and Kitchen of Diversity flagships. The Dopolavoro flagship was carried out by the organisation Drugo more, and unlike other programmes conducted by public institutions, this was the only flagship entirely entrusted to Rijeka's non-governmental organisation in culture.

The infrastructural segments of the project, under the responsibility of the Department of Culture of the City of Rijeka, included the restoration and revitalisation of cultural objects, specifically the industrial heritage of the Benčić complex, the protected cultural monument that is the ship Galeb and the RiHub building.

The Cultural-Tourist Route "The Routes of the Frankopans" project of the Primorje-Gorski Kotar County included the reconstruction of the Frankopan castles and sacral sites in the region. In addition, the County had an important role in supporting the project financially, primarily focusing on programmes planned in the wider region, 27 Neighbourhoods and Lungomare Art, in which local self-government units where parts of the programmes were planned to be implemented were included as partners.

Until the declaration of the pandemic, the ECOC project enjoyed public support from city, county and national executive authorities. National parliamentary and local elections were held at a relatively early stage of project preparation (2016 and 2017, respectively). The Bid-book identifies two specific risks for the implementation of the project related to political support, which concern the national authorities' treatment of the project, the Ministry of Culture

as an important stakeholder and funder and other national authorities due to ownership and management rights over large parts of the coastal and port area in the city. The first year in which the title was won was marked by political instability at the national level and discontinuity of national cultural policy. The national government was short lived (January – October 2016) so new parliamentary elections were scheduled for the end of 2016, where a centre-right government was elected and remained in power for the entire period of the preparation and implementation of the project. Key decisions related to the project are made by the new government in 2017 and cooperation and coordination are being developed with the Ministry of Culture regarding financial transfers from the national level, the Ministry of Science and Education for support in working with schools and educational institutions, the Ministry of Tourism for support and provision of additional funding, the Ministry of Sea, Transport and Infrastructure for support in the logistic implementation of the project, the use of maritime assets and industrial zones and the Ministry of Foreign Affairs for support of the international visibility of the project. All national political actors emphasised the importance of aligning the celebration of the title year with the Croatian Presidency of the Council of the European Union.

200 associations, art organisations, civil initiatives and other organisations participated in the implementation of the Rijeka 2020 – European Capital of Culture programme, with 49 organisations not primarily active in the field of culture. Out of the total number, 85 organisations have their headquarters in Rijeka, 42 in the area of Primorje-Gorski Kotar County, 38 elsewhere in Croatia, 30 in the European Union, and 5 in other countries of the world. 115 public authorities were also involved, of which 41 are cultural institutions. Out of the total number, 31 public bodies have their headquarters in Rijeka, 51 in the area of Primorje-Gorski Kotar County, 14 elsewhere in Croatia, and 19 in the territory of the European Union. Over the course of 4 years, 1,365 artists participated in the Rijeka 2020 programme.

At the local level, there was no change in political administration during the preparatory years. The Mayor of the City of Rijeka and the City Department of Culture supported the project, especially in terms of financing, coordination with various city offices and services, and provided political, professional and administrative support. In Primorje-Gorski Kotar County, the co-founder of the company RIJEKA 2020, there was also no political change after the local elections in 2017 (the elections were won by the same left-centre political option as in the City of Rijeka) and the support of the County's executive authorities continued.

5.1.2. Delivery process

The project management and core of the Rijeka 2020 management team remained unchanged since the beginning of the project. Art director Slaven Tolj was appointed during the candidacy phase and two key management positions were filled by the end of 2016. Emina Višnić was appointed chief executive officer of the company six months after winning the title, while Irena Kregar Šegota was appointed director of the Development and Strategic Partnerships sector. In both cases, the selected candidates were long-time professional cultural workers with management experience and previous involvement in preparing Rijeka for the title of European Capital of Culture. This ensured the continuity of work on the



preparation of the project, as well as maintaining the basic idea and coherence of the artistic program. Moreover, the autonomy of work on the artistic programme was preserved and maintained throughout the duration of the project.¹⁸ Certain artistic projects often attracted the attention of the media and the public and led to public debate both in the years before winning the title and as part of the programme. However, this did not result in the political intervention of the holders of local or national authorities or the European Commission¹⁹ in the cultural and artistic programme.

The company RIJEKA 2020 was an entirely new body in the local institutional environment. It was established with the specific objective of implementing an extremely complex project that includes a whole range of stakeholders from different sectors, which means different interests, goals, organisational cultures and horizons which define their expectations and understanding of the project. In this sense, RIJEKA 2020 had the difficult task of building its own staff, business processes and procedures in a relatively short time, while producing a cultural programme and networking, encouraging and coordinating the work of a whole range of different public, civil and private organisations.

The Rijeka 2020 – European Capital of Culture project was implemented in four main stages:

1. preparation (roughly up to mid-2018), which focused on building partnerships and cooperation, developing the RIJEKA 2020 organisation, working on securing funds and implementing the pilot programme;
2. production and communication (mid-2018 – end of 2019), which focused on preparing and producing the programme, involving citizens and continuing activities from the previous phase;
3. title year (2020), in which the programme was implemented; and
4. legacy (since 2021).

Overall, the project did not have a high rate of loss of human resources during the preparatory years. The internal organisational structure, i.e. sectoral division of tasks and job descriptions, changed three times by the title year and followed the dynamics within the framework stages of project implementation. In mid-2018, the leading position of the culture sector remains vacant and these tasks are taken over by the company's chief executive officer, with two deputies appointed in key positions to manage other sectors.

At the end of its first year of operation, RIJEKA 2020 had 21 employees²⁰. Employment growth continued until the declaration of a pandemic in March 2020, when it had 72²¹ employees. Such rapid growth and expansion of the number of employees brought the company challenges in attracting qualified personnel in the segment of middle management.²²

18 Interviews with key stakeholders and interviews with representatives of cultural organisations, March 2024

19 Register Reference: P9_RE(2020)005526, Public Register of Documents, European Parliament

20 Annual activity report of the company RIJEKA 2020 d.o.o. for the period: 1 January – 31 December 2017

21 Report on the activities and operations of the company RIJEKA 2020 d.o.o. for the period 1 January 2020 – 31 December 2020

22 Interviews with key stakeholders, March 2024

Organisational structure, September 2019



These challenges were primarily related to the broader national context which is characterised by poorly developed education in the field of culture management and a poorly developed labour market in culture, which is generally an aggravating factor in attracting staff to temporary jobs and project engagement in projects such as the ECOC project.²³ The key partners were generally satisfied with the cooperation. Basic research showed a high rate of satisfaction among sponsors, but also their primary interest in visibility²⁴, which is the reason why funding from sponsorships was sought at a relatively late stage of high preparation of the cultural programme for the title year. Most stakeholders agree that the only major challenge in the field of management until the pandemic was in the communication and marketing sector where there was a greater change of key people (three directors of this sector), which affected the continuity and efficiency of communication, both within the company and with other stakeholders.²⁵

The number of employees in the company RIJEKA 2020 d.o.o. by year

Sectors in the company RIJEKA 2020	2017.	2018.	2019.	31.3.2020.
Management Board of the company	1	1	2	2
Marketing and Communications	2	10	15	17
Development and Strategic Partnerships	6	13	14	16
Cultural programme, Flagships	8	18	14	23
General, Legal and Economic Affairs	4	10	21	14
TOTAL	21	52	66	72

The dynamics of public expectations recorded in other ECoC cities were also present in Rijeka. In the process of preparation for the candidacy since 2012, public debates, presentations and promotional events were used to mobilise a wide range of different social groups, organisations and citizens. Winning the title was the crowning achievement of this process, so the first two preparatory years, focusing on organisation establishment and partnership development, left the impression among citizens and certain groups that little was happening in the city that was for many already the European Capital of Culture. However, expectations were still high in mid-2019. The highest expectations of the citizens of Rijeka were in the segment of the image or international recognition of Rijeka (85 %), the number of tourists outside the tourist season and the attractiveness of Rijeka and its surrounding area for tourists (above 80%) and the cultural offer (opportunities for citizens to meet new people 80%, entertainment 79%, new cultural experiences 77 %, etc.). The majority of citizens expected that almost nothing would change due to the ECoC in only a few areas: the standard of living (62 % "no change") and the attractiveness of Rijeka for immigration (57 % "no change"), and they had relatively lower expectations in terms of the quality of everyday life (49 % "no change") and environmental care (41 % "no change"). Similar expectations were recorded among citizens of the region, i.e. in the Primorje-Gorski Kotar County²⁶.

23 Risks of implementation of the European Capital of Culture project, Strategic Plan of the Ministry of Culture 2020–2022, Zagreb, April 2019

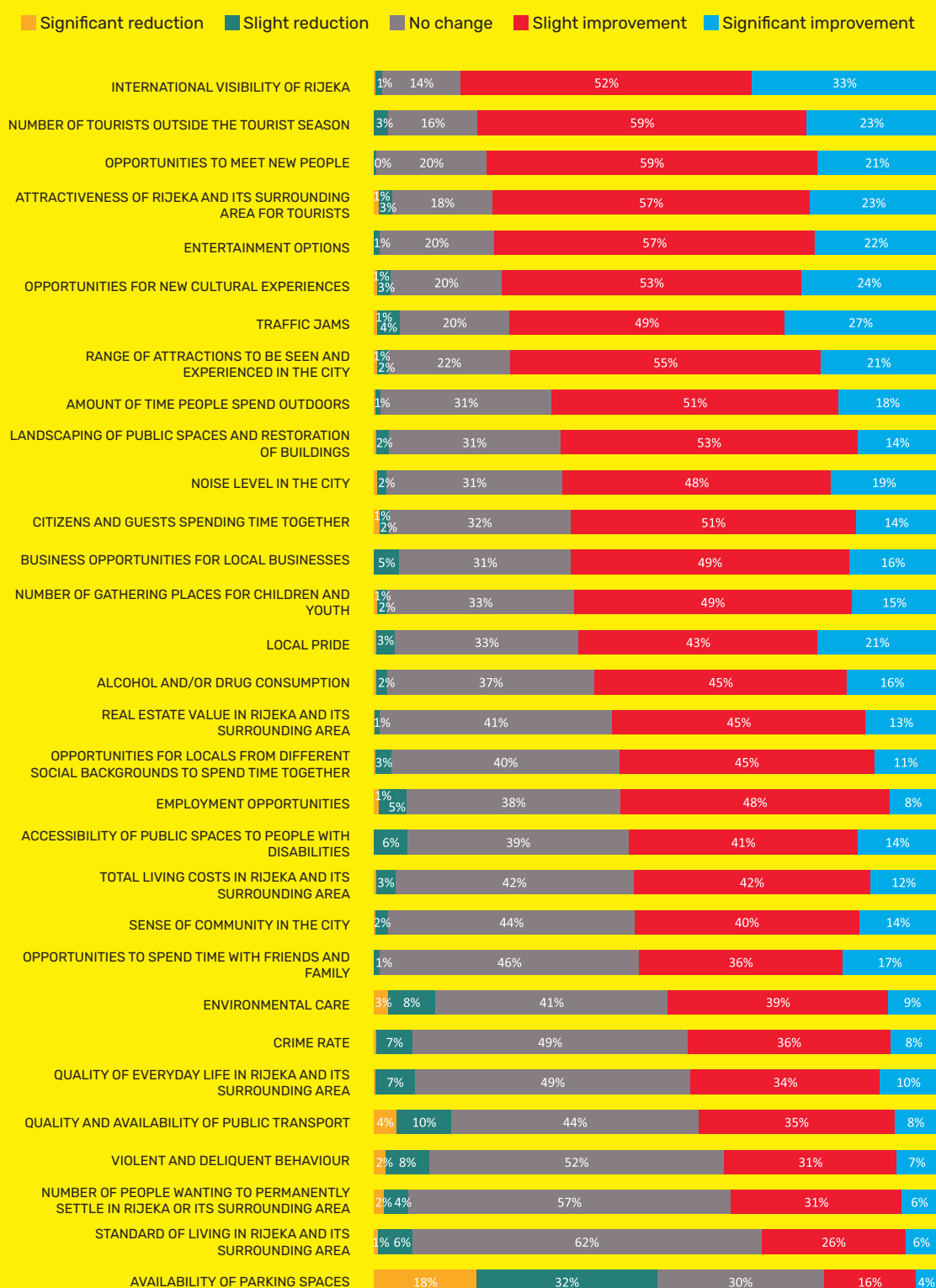
24 Base report "Results of telephone interviews with sponsors" (Lidija Japiec, Sanja Tišma and Iva Tolić), February 2020

25 Interviews with key stakeholders, March 2024, and basic research: interviews with key stakeholders, February 2019, interviews with representatives of cultural organisations, January/February 2020.

26 Report on the results of the base survey of citizens of the City of Rijeka and Primorje-Gorski Kotar County, Analysis of situational awareness, expected effects and the European dimension (Ksenija Klasnić), March 2020

Base survey of citizens of the City of Rijeka and Primorje-Gorski Kotar County, April–June 2019
Question: “The European Capital of Culture programme will be held throughout 2020 in Rijeka and its surrounding area. Do you expect it to reduce, improve or not change the following aspects of life in Rijeka and its surrounding area?”

Expectations of the citizens of Rijeka with regard to the impact of ECOC (N=410)



5.1.3. Budget

Income

Key sources of funding for the project were city and state budgets. During the candidacy process, the Government committed to support the winner of the title and co-finance the project with the amount of EUR 10 million, which did not change during the preparation of the project, that is until the pandemic hit. The city planned to allocate EUR 10.3 million and the county EUR 3 million. Additional income from sponsorships (3 million), EU projects (3 million) and other sources was also planned, including own income from ticket sales (1 million).

Bidbook (EUR)

State budget	10.000.000
City of Rijeka	10.327.000
Primorje-Gorski Kotar County	3.000.000
EU	3.000.000
Sponsorships	3.000.000
Other	1.000.000
TOTAL	30.327.000

Income projection from 2017²⁷ (EUR)

	2016	2017	2018	2019	2020	2021	UKUPNO
State budget	53.700	402.600	2.043.700	2.500.000	4.000.000	1.000.000	10.000.000
City of Rijeka	324.000	715.500	1.826.500	2.500.000	3.250.000	1.711.000	10.327.000
PGK County	85.000	205.200	457.800	900.000	900.000	452.000	3.000.000
EU	0	200.000	400.000	800.000	965.000	635.000	3.000.000
Other	0	70.000	700.000	1.200.000	1.828.000	202.000	4.000.000

Realized project income²⁸ (EUR)

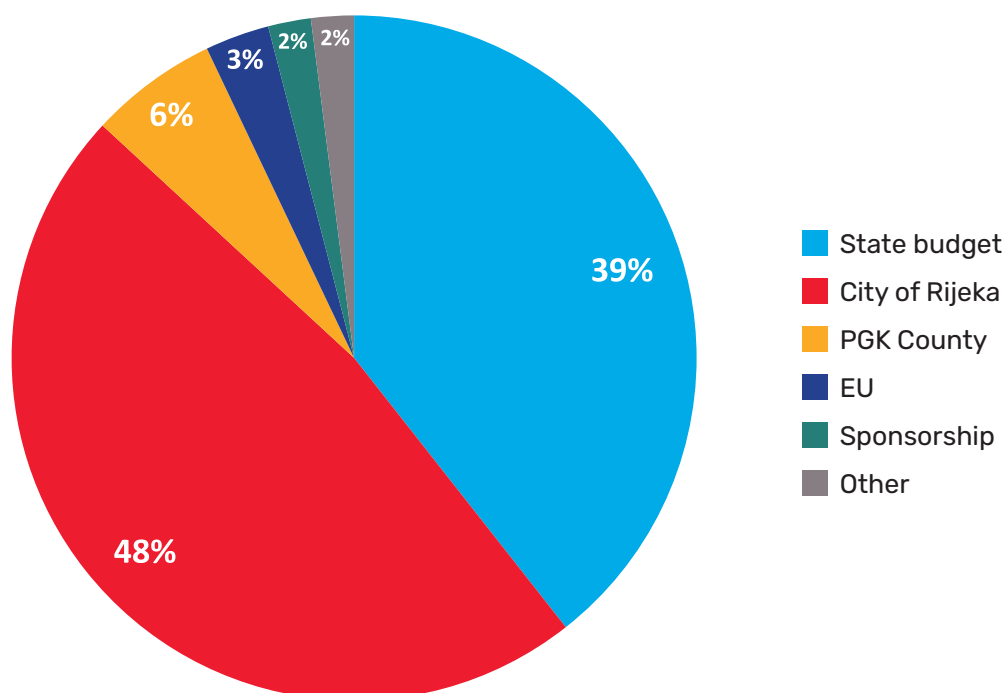
	2016	2017	2018	2019	2020	2021	total realised	realisation vs planning
State budget	21.533	220.447	1.496.689	2.586.369	2.639.777	53.089	7.017.904,32	70%
City of Rijeka		427.606	1.190.823	2.682.776	3.234.007	823.695	8.358.907,50	81%
PGK County	21.233	145.998	159.267	318.535	367.642	26.545	1.039.219,59	35%

Source: Annual reports on activities and operations of the company RIJEKA 2020 for the period 2016–2021 Note: In the annual statements of the company RIJEKA 2020 for 2020 and 2021, the company's income is disclosed, excluding the income of partner organisations for the ECOC programme. The data in the above table includes income of the company RIJEKA 2020 and partner organisations for all years.

27 First project progress report for the Monitoring Panel, RIJEKA 2020, February 2017

28 Total project income is presented, not just the income of the company RIJEKA 2020. No data is presented on income from EU and international projects, sponsorships and other sources (own income, income from municipalities, etc.) because the evaluation team did not have access to such data for project partners for 2020 and 2021.

Share of funding per source of income



Note: Data of partner organisations in the ECOC programme for 2020 and 2021 are not included in the calculation of EU and foreign grants.

During the preparation of the project, difficulties were encountered related to the national regulatory framework, tax burdens on the engagement of artists and partners, including inadequate public procurement regulations with regard to the specifics of the procurement of works of art. Moreover, income from the national level came from 13 different sources of the state budget²⁹, and due to various regulatory restrictions, the project was financed by the city as well, in addition to direct financing by the company RIJEKA 2020, subsidies to partner organisations and direct transfers to institutions of the City of Rijeka. In total, such direct subsidies and transfers to partner organisations accounted for around 65% of the total annual project income from the city. Overall, restrictions on the national regulatory framework, including financial and tax regulations, led to an increase in administrative the burden and an increase in engagement in coordination between different public authorities at the local and national level. The largest amounts of income per year were planned for the late stage of preparation and the title year. In the first two years of the project, realised income from all key funding sources was relatively lower than initially planned and expected, but this did not call into question the overall expectations and projections of income from local and national sources or the degree of support for the project. Key stakeholders agree that only the support from Primorje-Gorski Kotar County in the preparatory years was not at the level expected and planned in terms of finance and logistics. The financial contribution was reduced to ⅓ of what was initially planned at the end of 2018.³⁰ This decrease in income from the County impacted the process of preparation of the Lungomare cultural programme and the 27 Neighbourhoods

²⁹ Risks of implementation of the European Capital of Culture project, Strategic Plan of the Ministry of Culture 2020–2022, Zagreb, April 2019

³⁰ Third monitoring report, 16 September 2019, RIJEKA 2020

flagship, since the County committed in early 2017 to finance these two flagships, while the other five would be financed by the City.³¹ Due to the reduced support of the Primorje-Gorski Kotar County, the managers and coordinators of the Rijeka 2020 programme had to increase their engagement in the organisation of the programme in municipalities outside Rijeka, with relatively lower financial resources. The cooperation with artists and local communities on art installations was retained in the Lungomare flagship, but its interpretative dimension was reduced, consequently reducing the scope of cooperation with county cultural institutions that were initially planned to be the most involved precisely in this segment (the programme's name also changes to Lungomare Art). The overall scope of the regional programme and its European dimension were retained, but the level of complexity of individual cultural projects was reduced.³² Given the continued public support for the project, the decrease in the County's financial contribution did not have a significant impact on citizens' attitudes in the County³³ and the consequences were primarily contained to project management.

The company RIJEKA 2020 and project partners made continuous efforts to seek additional funding for cultural projects of the planned programme through applications to various European and national funding sources. In the early stages of project preparation, the company RIJEKA 2020 provided support and technical assistance to partner organisations in raising additional funds for the implementation of the programme through EU funds and international sources of funding, including international public and private foundations, cultural institutes and foreign diplomatic missions. Training about the application and implementation of EU projects and mentoring for organisations with less project experience were also provided. At the level of the entire ECOC project, 15 EU grants and programmes for projects implemented as an integral part of the ECOC programme were realised in the period from winning the title to the title year, with the participation of six public-sector and four civil-sector organisations from Rijeka. Moreover, out of 33 contracted grants, a total of 13 grants from public and private foundations, cultural institutes and foreign diplomatic missions were realised by 2019, which also points to the connection between grants and the programme in the title year. However, income realised by the title year failed to reach the levels initially planned for the preparatory phase so the total project income funded by the EU by 2019 amounted to EUR 586,477 (20,000 in 2016, 41,500 in 2017, 304,330.90 in 2018, 220,647.02 in 2019)³⁴.

In the sponsorship segment, income dynamics were closely related to the degree of completion of the cultural programme for the title year. In Croatia, the field of philanthropy and sponsorship in culture is generally underdeveloped. The conducted base research on sponsors showed the sponsors' high rate of satisfaction with their cooperation with the company RIJEKA 2020, but also that their primary motive was not philanthropy, but gaining visibility.³⁵ The motive of a quick return on investments generally leads sponsors to tried-and-tested sports sponsorship practices, which are recognisable sponsorship approaches in the context of Croatia. In this regard, the main challenge in attracting sponsors for the ECOC project was the absence of a defined programme with visitor assessments in the early stages of the

31 Report on the activities and operations of the company Rijeka 2020 d.o.o. for 2016, RIJEKA 2020, 31 May 2017

32 Interviews with key stakeholders, March 2024; basic research: interviews with key stakeholders, February 2019, interviews with representatives of cultural organisations, January/February 2020.

33 Report on the results of the base survey of citizens of the City of Rijeka and Primorje-Gorski Kotar County, Analysis of situational awareness, expected effects and the European dimension (Ksenija Klasnić), March 2020

34 Due to the time limit for the performance of evaluation research, it was not possible to provide financial data on the use of EU funds and other sources after the pandemic outbreak.

35 Base report "Results of telephone interviews with sponsors" (Lidija Japiec, Sanja Tišma and Iva Tolić), February 2020



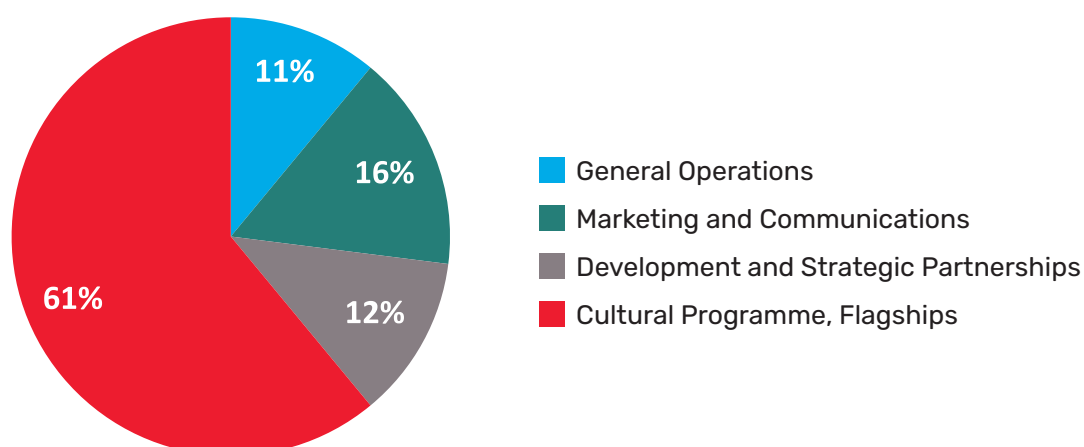
project. From autumn 2019, when the cultural programme was fully developed, the company RIJEKA 2020 recorded an increase in contracted sponsorships, so 4 sponsorships were contracted in 2018, 43 in 2019, and 47 in the first quarter until the declaration of the pandemic. Total realised income of the company RIJEKA 2020 from sponsorships until 2021 amounted to EUR 418,407 (excluding income in 2016; 2,874 in 2017, 54,163 in 2018, 55,653 in 2019, 301,731 in 2020 and 3,986 in 2021).

Expenditure

The project costs were organised into four main categories: General Operations; Marketing and Communications; Development and Strategic Partnerships (partnerships and participation); and Cultural Programme. The General Operations category covers management, finance and administration costs, accounting for 11 % of the total project costs. Marketing and Communications include all costs of promoting the project, from visibility and raising awareness to media partnerships and advertising, accounting for 16 % of the project costs. Development and Strategic Partnerships accounted for 12 % of the project costs and included the costs of the additional programme (Diplomacy, Classroom, Participatory Programmes, RiHub), the volunteer programme and the audience development programme, as well as of fund-raising and project evaluation costs. The Cultural Programme category accounted for 61 % of the costs, covering costs associated with the realisation of the cultural programme, including the opening ceremony, special and new programmes, flagships (27 Neighbourhoods, Lungomare Art, Children's House, Kitchen of Diversity, Dopolavoro, Seasons of Power, Sweet & Salt) and production costs. In each sector category, the costs of employee salaries according to the corresponding programme are calculated.

Project expenditures for Rijeka 2020 – European Capital of Culture (EUR)

	2016	2017	2018	2019	2020	2021	TOTAL
General Operations	16.740,86	219.785,65	451.867,11	567.963,77	443.019,19	136.547,34	1.835.923,92
Marketing and Communications	11.799,96	123.915,99	314.307,74	1.141.119,92	1.180.528,88	56.656,38	2.828.328,85
Development and Strategic Partnerships	5.980,49	101.006,44	613.290,26	832.844,38	424.502,88	-	1.977.624,11
Cultural Programme, Flagships	12.202,26	363.866,35	1.600.003,92	3.266.125,16	4.660.935,31	618.798,92	10.521.931,93
TOTAL	46.723,58	808.574,42	2.979.469,03	5.808.053,22	6.708.985,92	812.002,63	17.163.808,80



5.1.4. COVID-19 pandemic and crisis management

The official opening programme of Rijeka 2020 – European Capital of Culture took place on 1 February 2020. This marked the beginning of programmes and artistic works. Marketing and communication activities were intensified, along with the launch of ticket sales for upcoming events, as well as souvenir sales. Cooperation and communication with partners was deepened, with an increasing number of contracts signed with sponsors. The activity plan was agreed upon and locations for the second cycle of evaluation research were determined.

The first case of contagion in Croatia was registered on 25 February 2020, and citizens were soon instructed to avoid large public gatherings. The World Health organisation declared the pandemic on 11 March, and on the same day the Croatian Ministry of Health did the same. The very next day, the Mayor, following the instructions of the Civil Protection Headquarters, a national crisis management body, informed the public about the postponement of all public events, and the company RIJEKA 2020 did the same for all events under the European Capital of Culture programme. On 19 March, the Civil Protection Headquarters introduced a ban on all public events in Croatia. Due to the uncertainty of city revenues, the City of Rijeka adopted the measure of suspension of contracting and making new commitments of the City of Rijeka for budget beneficiaries of the City, including the company RIJEKA 2020. In the next few days, national restrictions were extended and lockdown and prohibition against leaving the place of residence were introduced in the whole country.

In these extraordinary pandemic circumstances, the project faced the withdrawal of sponsors and the halt of income from key sources of funding, difficulties in logistics and programme implementation due to restrictions in international and local mobility, as well as planning problems due to constant tightening of security restrictions. On 13 March, RIJEKA 2020 crisis team was established, and the strategy for the project under new circumstances was adopted. A new programme body for the implementation of the project was also established, consisting of three key persons, the company director, the partnership and participation director and the head of the Department of Culture of the City of Rijeka and president of the Supervisory Board of the company. The new programme body RIJEKA 2020 carried out an analysis of the programme with respect to its technical, logistic and financial aspects, as well as with respect to the importance for principal objectives of the ECOC project. The programme body, in consultation with the hosts of flagships and city institutions, made a selection of programmes, taking into consideration multiple criteria: feasibility (including online participation), level of preparedness of the programme, potential for contributing to the positive social atmosphere (orientation towards the community), potential for heritage and significance of the programme for the sustainability of local cultural scene, especially for independent artists most affected by the crisis (focus on supporting local cultural sector).³⁶ A large part of the programme was postponed to summer period, assuming it will be possible to perform it then and trying to incorporate time flexibility in it.

In its financial operations, the company RIJEKA 2020 faced the suspension of income from its key sponsors, at the same time recording the payment of invoices from the previous period, which

³⁶ Activity report (no. 1/2020) for the period 1 January 2020 – 31 March 2020, RIJEKA 2020, 12 May 2020

resulted in liquidity problems. All contracts signed with the sponsors were initially put on hold. Likewise, the previously stable support from local and national funding sources was significantly weakened, both in terms of financial allocations and other aspects of cooperation, reflecting the complexity of the situation caused by the pandemic and its impact on project implementation.

 **RIJEKA 2020, as a company tasked with independently implementing the ECOC project and cultural programme, created four scenarios for the future: 1. suspend the project, 2. proceed as planned, 3. hibernate and 4. transform.**

The scenario proposed to key sponsors was the transformation one, which was based on redefinition of the programme, but also on the decision of key sponsors regarding the possibilities of further funding, on the necessity of payment of due debts, including the loan from the commercial bank for ensuring liquidity (EUR 398,168) and on the exemption from the prohibition of new contracts.³⁷ In cooperation with the City of Rijeka, various financial models were developed, and on 15 April 2020 RIJEKA 2020 temporarily suspended the majority of its operations and terminated employment of 59 employees out of the total of 72 employees. By the end of April 2020, the key sponsors, whose budgets were also under the pressure of unforeseen costs, communicated their possibilities of funding the project in 2020. The County agreed to allocate EUR 371,624 (of which it had previously paid EUR 265,446), the City confirmed it could allocate the total of EUR 2,919,908 in 2020, and the Ministry of Culture communicated it could support the programme with EUR 1,327,228 (instead of previously planned EUR 3,318,070). After elaborating the programme, the final framework financial plan for 2020³⁸ was established on 16 June 2020, but RIJEKA 2020 continued to have liquidity problems in the rest of the year. With respect to the income dynamics for the total project period, taking into account that the income from the County was already lower in the plan for the previous period, the largest decrease during the pandemic was recorded for the income from the state budget. Furthermore, national parliamentary elections were held in July 2020 and the public political support of the Government for the project significantly weakened, which in addition to the consequences of pandemic restrictions additionally damaged the image of the project in the public eye.

The City of Rijeka asked for financial support from the European Commission, but this did not materialize. On 18 August 2020, the European Commission suggested to the European Parliament to extend the title until 30 April 2021, and to postpone the title for subsequent holders for one or even two years.³⁹ The European Parliament and the Council of the European Union adopted such Decision (EU) 2020/2229 on 23 December 2020. In the reasoning of the Decision, it was stated that the extension was made to allow the attainment of the objectives of the ECoC action, which “presupposes mobility, tourism, organisation of events and public participation”,⁴⁰ but the impact of a measure allowing for extension of the title for four months in the winter and early spring period, before mass vaccination was performed in

37 Activity report (no. 1/2020) for the period 1 January 2020 – 31 March 2020, RIJEKA 2020, 12 May 2020

38 Activity report (no. 2/2020) for the period 1 January 2020 – 30 June 2020, RIJEKA 2020, 15 October 2020

39 European Commission press release, Coronavirus: Commission proposes to extend 2020 European Capitals of Culture into 2021, Brussels, 18 August 2020

40 Decision (EU) 2020/2229 of the European Parliament and of the Council of 23 December 2020 amending Decision No 445/2014/EU establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 (OJ L 437, 28.12.2020, pp. 116–119)



Croatia, could not have been more than symbolic. The majority of stakeholders assessed that such extension did not have any impact for the Rijeka 2020 project. Some stakeholders took this Decision as a crude joke, and certain stakeholders thought this only enabled the saving of future holders at the expense of holders in 2020.⁴¹

At the end of May 2020, with the weakening of national restrictions on public gatherings and other measures to counter the spread of the virus and with the agreement on the financial framework of the project, the implementation phase of the revised cultural and artistic programme of Rijeka 2020 was resumed. During June, RIJEKA 2020 re-employed part of its former workers in order to implement the programme. The company director moved to the position of operative manager of cultural programme, and the previous director of the Development and Strategic Partnerships Sector became new company director, which ensured the continuity of project and cultural programme management. Thanks to the relatively liberal national anti-pandemic measures and new programme plans, during the summer months of 2020 it was possible to implement a large part of the programme. Since October, increasingly strict national measures to limit public gatherings were re-introduced. At the end of January 2021, bans on amateur cultural programmes were introduced, and at the beginning of April 2021, professional artistic performances were also prohibited. A large part of the already prepared and announced programme of the ECOC finale was cancelled, and the finale programme was held online. The company RIJEKA 2020 ceased its operations in May 2021.

5.1.5. Heritage management

During 2020, the company RIJEKA 2020 prepared guidelines for project heritage management. The main idea is that the company RIJEKA 2020 is best acquainted with the potential of the programmes being carried out, with the results in the field of cooperation and partnerships, and as such should ensure the transfer of knowledge and networks established to maintain the continuity of cultural initiatives and impacts. It was established that the company RIJEKA 2020 was to cease its operations in spring 2021 and that the heritage management was the responsibility of the City, taking into account that local elections were planned for the spring of the same year and that there are risks from losing institutional memory. Considering the scope of the ECOC project, other than the company RIJEKA 2020 and the Department of Culture of the City of Rijeka, most stakeholders did not have complete insight into all projects and initiatives. Therefore, the company RIJEKA 2020 planned to include the recognition of the potential for long-term development into the process of regular monitoring of project implementation. With the aim of preparing guidelines for heritage management, interviews with key stakeholders and document analyses were conducted, and tangible and non-tangible results of the programmes were catalogued by key partner organisations.⁴² As an integral part of this exit strategy for the preservation of institutional memory, it is important to retain some of the key people from the company RIJEKA 2020 and partner organisations who gained significant experience, contacts and knowledge. It is important to continue the development of cultural sector in Rijeka by creating new strategic documents after 2020, which should include the results of the project and maintain the previous fundamental direction of the cultural policy. It is also important to include the County in the care of the heritage of flagships Lungomare Art and 27 Neighbourhoods in different local communities.

⁴¹ Interviews with key stakeholders, March 2024

⁴² Internal documents of the company RIJEKA 2020.



Exportdrvo hall with the surface area of 5,400 m²

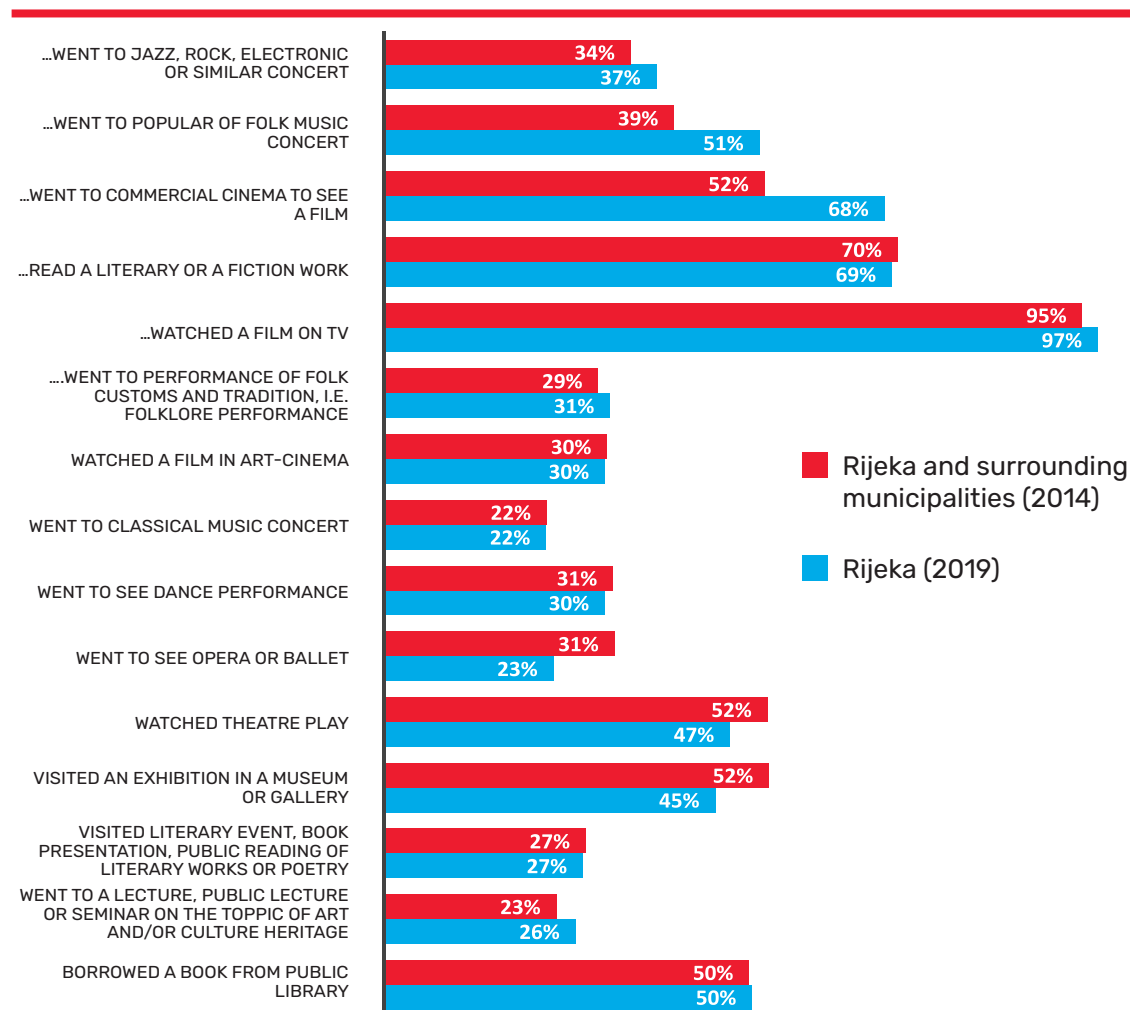
The liquidation of the company RIJEKA 2020 immediately after the finale greatly limited the potential for further systematic work on heritage management. It seems that the pandemic significantly hampered and disrupted communication between key stakeholders and affected the subsequent potential for coordination of a large number of public, civil and private organisations, as well as for continued work on the attainment of long-term local objectives to which the ECoC project contributed. At the same time, the initial plans of the founders regarding the transformation of the company RIJEKA 2020 into an organisation with a new purpose after the ECoC project were not implemented. Furthermore, there was no transfer of knowledge through the involvement of a large number of key people from upper and middle management of the company RIJEKA 2020 into city institutions. A large number of cultural manifestations, festivals and initiatives have continued with their performances until today. However, there are also cases in which financial support for certain cultural programmes was absent in the first years after the completion of the programme, so these programmes were maintained thanks to own income of cultural organisations. Following the local elections in May 2021, the same political option remained in charge, but there were some changes in key people in the executive local government. In the middle of 2023, city administration departments were reorganised and the Department of Culture was merged with another two departments to form a new Administrative Department for Education, Culture, Sports and Youth. The work on a new strategic document regarding cultural development is in progress and it is not possible to unambiguously determine the direction of the city's cultural policy or the effects of reorganisation of city administration. Findings from interviews with representatives of cultural organisations suggest that one of the results of the reorganisation is greater emphasis on administrative aspects of work, with reduced clarity of the city's guidelines for cultural development. The majority of key stakeholders and representatives of cultural organisations assesses the current cultural policy as unclear, and there is disappointment over the attitude towards the results and heritage of the ECoC project. As can be seen from the chapter on heritage, the Rijeka 2020 project left significant tangible heritage, but also a new cultural offer, production capacities, new practices and active citizens in the community, which is an enormous resource for the future development.



5.2. Cultural vibrancy and sustainability

Rijeka approached the European Capital of Culture project with a vision of long-term cultural development and enrichment of the cultural offer, not a one-year programme oriented towards short-term results. Therefore, a large part of the programme was developed so as to ensure its sustainability even after 2020. After the outbreak of the pandemic, this direction was maintained in the key criteria for the selection of programmes with respect to their emphasis on long-term effects, sustainability and future development of local cultural scene. The entire project was designed so as to contribute to the attainment of key strategic development objectives, such as raising the quality level of cultural offerings, modernisation of cultural institutions with respect to their management and organisation, strengthening of intersectoral cooperation etc. In the years leading up to the title year 2020, an important Classroom programme was implemented, which was entirely dedicated to the development of organisations and cultural sector and to the acquisition of new knowledge and skills, especially in the field of audience development as a necessary response to a specific situation and trends in the consumption of culture. A large number of programmes were created precisely with the idea of presenting and introducing the public to new artistic practices, including new artistic interpretations of local tradition.

Consumption of culture in Rijeka in the year preceding the title year



Source: Research on the consumption of culture (IPSOS, 2014; representative sample of 800 respondents in Rijeka and surrounding municipalities) and Base survey of citizens of the City of Rijeka and Primorje-Gorski Kotar County (April-June 2019). Question: "In the past 12 months, in Rijeka or somewhere else, have you personally...". The formulation is the same.

5.2.1. Level of cultural offerings

- * 1,560 cultural and artistic events in the Rijeka 2020 – European Capital of Culture project
- * 96 cultural and artistic events in spaces not intended for cultural purposes (stores and shopping malls, public transport, private apartments, retirement homes, hospitals etc.)
- * 360 cultural events in open public spaces (squares, streets, parks, etc.)
- * 383,806 visitors of cultural and artistic events

	2016	2017	2018	2019	2020	2021
Number of cultural and artistic events	4	114	242	429	709	62

	2016	2017	2018	2019	2020	2021
Audience to cultural and artistic events	n/p	20.482	52.895	63.815	207.989 of which virtual: 46902	38.625 of which virtual: 19.129

30 works of art were realized in the public space, and it is estimated that they were seen by more than 300,000 visitors, which is not included in the total number of audience.

From Rijeka 2020 Audience counting guide

For the purpose of audience counting, an event means a cultural or artistic activity that is limited in time and space (physical or virtual) and open to the public (free of charge or with payment), i.e. intended for passive and/or active participation of audience.

An event is a planned activity that is created, produced and implemented with a specific goal and intended for a certain audience. The audience participating in the event gains specific experience. Events can have a specific name and they take place in various formats, such as film screening, theatrical or dance performance, exhibition (including exhibition opening), performance art, concert, party, public discussion, public round table, public lecture, opening of a cultural/artistic object/space, carnival, award ceremony, competition etc. It should be noted that one thematically rounded activity may consist of several events, and it may take place over one or several days. Such events usually belong to the same programme and share a common name forming a single unit, and they usually occur in the form of festivals, manifestations etc.

Example 1 A festival is not regarded as one event, each event limited in time and space that can include different audience within a festival is counted separately. A theatrical festival can include an exhibition, various theatrical performances, public lectures, book fairs, workshops for children etc.

Example 2 Meetings, educations or any other activity intended for employees, organisation members and partners, i.e. not intended for public, is not counted as a separate event for this purpose.



In the preparatory years from 2016 to 2019, a total of 789 cultural and artistic events were held as part of a special pilot programme.⁴³ The official programme of the European Capital of Culture was presented to the general public in December 2019. The programme book (released in January 2020 in its second expanded edition) included almost 300 cultural programmes with over 600 individual events. Almost 350 partner organisations were involved in the organisation of the programme, and partners and artists came from over 55 countries in Europe and the world. Despite the COVID-19 pandemic, the implementation of revised programme began in June 2020, with intense dynamics until the end of the year. During 2020 and until the end of the title in April 2021, the total of 771 events were held.

The programme of the European Capital of Culture was diverse, covering a wide range of events with respect to size and artistic form, international manifestations and smaller local events. The diversity of the programme and the fact it took place at various locations across the city made it accessible to a wider audience. On the one hand, it included renowned cultural events such as the exhibition *The Unknown Klimt – Love, Death, Ecstasy*, and on the other hand, more alternative cultural forms such as street art or festivals taking place within single neighbourhoods as part of a series of programmes in the local community.

The cultural offer expanded beyond the classic framework of museums, theatres and galleries to locations that are unusual for cultural activities and to open public spaces. Festival programmes, such as *Tobogan* and *Porto Etno*, programmes under the 27 Neighbourhoods flagship, and numerous open-air concerts revived the city at the time the cultural offer in other cities and countries was significantly reduced. The programme concept of *Furioza Cycle*, among others, is based precisely on this approach. On the one hand, the programme presents the music of innovative female artists, and on the other, extraordinary outdoor locations in Rijeka, including old industrial locations. In addition, numerous programmes took place in spaces that are atypical for culture. Exhibitions in shopping malls, programmes in Rijeka's markets, schools and kindergartens, in private apartments, shelters and volunteer fire brigades, allowed the audience to encounter culture in unexpected places.

	2016	2017	2018	2019	2020	2021
Number of cultural and artistic events in spaces not intended for cultural purposes (stores and shopping malls, public transport, private apartments, retirement homes, hospitals, etc.)	-	2	8	72	12	2

	2016	2017	2018	2019	2020	2021
Number of cultural events in open public spaces (squares, streets, parks, etc.)	-	30	41	82	202	5

The programme of the European Capital of Culture greatly intensified in the fall of 2019, when the "warm-up" phase began, until its opening in 2020. The highlights of this period include *D'Annunzio's Martyr* and *Violin Beyond Borders / Stradivari in Rijeka – Kresnik and Cremona*, which are also an introduction to a wider and more complex programme in 2020 called *Borders – Between Order and Chaos*, which thematises the problem of modern-day European borders.

⁴³ The report includes only the events that were held. Also, the figures include only the events within the ECoC programme, and not the regular programme of cultural organisations outside the ECoC programme.



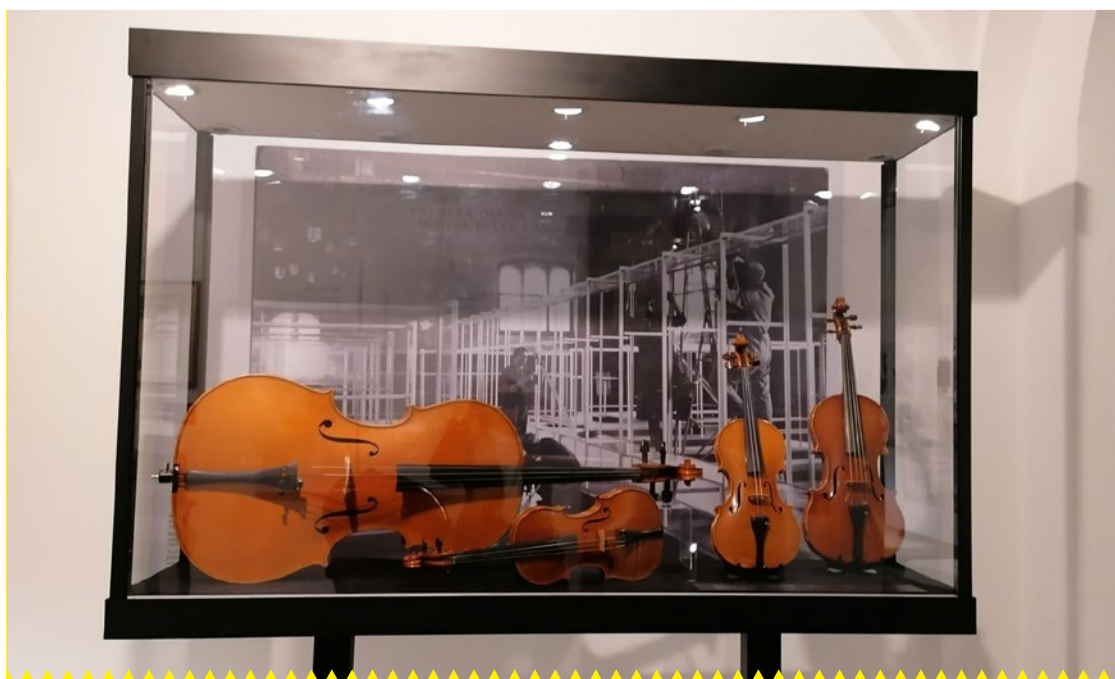
D'Annunzio's Martyr – L'olocausta di D'Annunzio

Duration:	12 September 2019 – 30 June 2021
Location:	Maritime and History Museum of the Croatian Littoral in Rijeka
Organiser:	Maritime and History Museum of the Croatian Littoral in Rijeka
Exhibition authors:	Tea Perinčić and Ana-Maria Milčić
Exhibition design authors:	Sanjin Kunić and Nikolina Radić Štivić

The exhibition marks the one-hundredth anniversary of D'Annunzio's occupation of Rijeka on 12 September 1919 through the prism of the position of women and role of female body at the time of political instability and conflicts. In the works of art of that time, female body was often used as a metaphor for territories and national borders, so Rijeka also had its personification in a woman. The exhibition explored the artistic, propagandist and personal correspondence related to Rijeka during that time, using a feminist and post-colonial approach to research.

The exhibition was visited by 7,900 visitors.





Violin Beyond Borders / Stradivari in Rijeka – Kresnik and Cremona

Duration:	06 December 2019 – 31 January 2021
Location:	Maritime and History Museum of the Croatian Littoral in Rijeka
Organiser:	Maritime and History Museum of the Croatian Littoral in Rijeka
Co-organisers:	Consulate General of the Italian Republic in the Republic of Croatia (Rijeka), Kvarner Festival (Opatija)
Partner:	Museo del Violino (Cremona, IT)

The exhibition marked the 150th anniversary of the birth of Dr. Franjo Kresnik. Kresnik was a European citizen, a man beyond political borders. Born in Vienna, living and working in Rijeka, and Italian at heart, he was one of the greatest connoisseurs of Cremona violin craftsmanship. He could recognise the author and the year of construction only by the sound of an instrument. In addition to Kresnik's violins, the exhibition in Rijeka also included eight instruments borrowed from the exhibition partner Museo del Violino from Cremona. Among them, two violins of exceptional value should be noted, the *Lam* violin of Antonio Stradivari and the *Principe Doria* violin of Giuseppe Guarneri del Gesù, both from 1734, on which the accompanying concert on the occasion of the opening of the exhibition was held. The programme also included a concert on Kresnik's violin and gala concert on Stradivari's violin performed by *Venice Baroque Orchestra* (IT) and Giuliano Carmignola (IT). *Cremona* violins were displayed in Rijeka until 8 March 2020, after which the exhibition was modified and supplemented by material from the museum's holdings.

The exhibition was visited by 5,169 visitors..

The evening before the opening of Rijeka European Capital of Culture, the exhibition “With the Collection” of the visual artist David Maljković was opened in the Museum of Modern and Contemporary Art in Rijeka.



With the Collection

Duration:	31 January – 15 June 2020
Location:	Museum of Modern and Contemporary Art, Rijeka
Organiser:	Museum of Modern and Contemporary Art, Rijeka

“With the Collection” is an open-type exhibition format that, in an atypical manner, presents the collection of the Museum of Modern and Contemporary Art, which did not have its permanent display since the foundation of the Museum in 1948. In the design of the exhibition, Maljković used his recognisable artistic methods, including the collage approach and manipulation of the setting and existing artefacts as the basic material. He experimented with the methods of observation and designed the exhibition as a complete experience. As part of the exhibition, the author collaborated with numerous partners within Rijeka’s artistic scene, who are essential for Maljković’s artistic development in the 90s, as well as with artists of the younger generation such as Dora Budor, Niko Mihaljević and Nora Turato. The exhibition transformed the Museum of Modern and Contemporary Art into a living body, emphasising a multitude of interactions in and around the exhibition space. Besides the expected interactions such as conversational, workshop and performance programmes, Maljković and his collaborators also prepared the unexpected, such as pop-up bars and surprising artistic interventions. An integral part of the exhibition is cooperation with the Dutch postgraduate programme in graphic design and visual communications Werkplaats Typografie – WT, whose students designed the visual identity of the exhibition.

The exhibition was visited by 4,013 visitors.





RIJEKA 2020 Opening – Opera industriale

The programme of the Grand Opening of the European Capital of Culture was conceived as an introduction to everything that citizens and visitors of Rijeka and the region could expect in 2020. The approach to planning the opening programme was partnership-based and inclusive, with the participation of many people, companies, entrepreneurs, associations and artistic organisations from Rijeka and the region, under the leadership of the company RIJEKA 2020.

The programme started in the morning as a series of smaller pop-up events that lightened the atmosphere in the city throughout the day and night. It included choir performances, DJs, concerts of different musical genres, dance performances, performance art, appearances of Rijeka's writers and many other events. The diverse programme included more than 70 events at over 30 different locations in the city centre, with over 500 performers of all generations, from children to senior citizens. All events were completely free. The programme was selected through a public tender for the allocation of public grants, while some programmes were added subsequently, without the financial support of the company RIJEKA 2020, at the initiative of the organisers.

The central programme of the ceremony, *Opera Industriale*, transformed the entire area of the port of Rijeka. This programme was based on the themes of water, work and migrations in the Port of Diversity, pointing to Rijeka's history and identity, the tradition of the surrounding area, Rijeka's workers and artistic avant-garde. The main components of the programme were specially designed installations with visual effects placed at several locations in the port, as well as the musical and theatrical programme that included active participation of part of the audience. The entire area surrounding the port basin was reserved for the audience. At the same time, video screens were installed in the entire area of the port, allowing the audience to see all the details, even those invisible to the naked eye.

Various locations in the port were transformed into artistic installations. The scaffolding, wagons, boats, cranes and balconies became stages and were brought to life through movement and light. The installation called *Migrant Waves*, placed in the continuation of the Rijeka breakwater, pointed to the port as a place of migration, at the same time sending positive messages from the port of diversity.



Opera industriale

By using symbols and sound, *Opera Industriale* highlighted the strength of the working class, the wealth of culture and the unique atmosphere of the city of Rijeka. With the sound and sparks of the grinders, the workers' orchestra of welders performed as a symbol of the strength of the workers who built modern Rijeka. Through unusual and powerful sounds of the city, the verses of Janko Polić Kamov, the greatest poet of Rijeka who announced the arrival of the European avant-garde, could be heard. This was accompanied by a mixed choir, a string and wind orchestra and an ensemble of 20 guitarists and 10 drummers from Rijeka, as a reminder of the rebellious and brave Rijeka. Dancers on pontoon bridges, balconies and wagons accompanied the performance with improvised dance moves.

The audience was actively involved in the performance by ringing bells, cheering, making noise as a living instrument made up of people, the strongest part of the city's identity. In the water area, boats and barges joined the performance, completing the image of strength of the port of Rijeka. The culmination of the programme was marked by fireworks, sparks bursting from high harbour cranes and the performance of the song *Bella Ciao*, in which all the performers and the audience took part. With this song, Rijeka symbolically reminded Europe and Croatia of the freedom in which European citizens have been living for the past 75 years. The programme was rounded off by the most powerful sound that has been driving away winter since ancient times – the bell ringers who, at precisely 8:20 p.m., loudly announced the new era that Rijeka entered on 1 February 2020 as the European Capital of Culture.

The opening programme primarily included local authors, artists and artistic organisations. More than 200 performers and around 400 bell ringers performed, combining the sounds of the city, noise, industry, sparks of the welders, bell ringers' bells, electric guitars, classical instruments and choral singing. The audience was also actively involved in the programme, with 3000 bells specially designed for the occasion, that were distributed to the audience, mostly children, as a permanent reminder of this unique manifestation.





At the opening ceremony in Rijeka, the Irish poet Moya Cannon, from the partner city of Galway 2020 ECOC, performed the “Song of Imbolc” accompanied by Kathleen Loughnane on the harp. Imbolc is a Celtic pagan holiday celebrated from 1 February to the sundown on 2 February, marking the midpoint between the winter solstice and the spring equinox.

An atypical choir participated in the central part of the opening ceremony – Mieskuoro Huutajat from Oulu, Finland, 2026 European Capital of Culture. It is a world-famous, unique and innovative choir of men who do not sing to the notes, but express their emotions, messages and protests through powerful shouting. At the opening ceremony, Huutajat performed special versions of national anthems of the countries under which Rijeka lived through the tumultuous twentieth century: Hungary, Austria, Italy, State of Slovenes, Croats and Serbs, Kingdom of Yugoslavia, Germany, SFR of Yugoslavia, and finally the Croatian national anthem Our Beautiful Homeland and Ode to Joy as the anthem of the European Union.

It is estimated that more than 30,000 people participated in the day-long opening programme⁴⁴. The opening ceremony and the central programme of Opera Industriale were broadcast live by Croatian Radiotelevision. The programme could also be followed through the YouTube channel of Rijeka 2020, which was viewed 38,777 times. The opening programme was covered by domestic and foreign media, as well as on social media.

After the grand opening, the implementation of programmes continued according to the planned dynamics, but at the end of February the discomfort of the audience could be noticed at the events in closed spaces. The first major performance productions, Needcompany Festival and the opera Tristan and Isolde were amongst the first to face new circumstances of the upcoming pandemic. On 12 March 2020, all public events within the ECOC programme were postponed, which was followed by complete ban on public gatherings, and later the restrictions on movement within the country.

The uncertainty of pandemic conditions required a completely different approach to the creation of cultural and artistic programme of the ECOC. Emphasis was placed on encouraging local, regional and national artists and organisations, while maintaining a European dimension through artworks by foreign artists or digital participation. The focus was placed on the domestic audience, restoring confidence in the importance of culture and art, raising social morals and optimism, and revitalizing urban areas. Content that does not directly depend on the participation or physical presence of the audience was planned, as well as online formats, but also a number of live events in public open spaces. An important role was played by the large renovated area of Exportdrvo with the surface area of 5,400 m², in which many programs and exhibitions could take place, while respecting epidemiological restrictions.

44 Annual report of the company RIJEKA 2020 for the year 2020.

The period after the end of the first wave of the pandemic in the area of Rijeka is particularly recognizable for the exhibitions that took place as part of the Dopolavoro and Sweet & Salt flagships. As part of these exhibitions, numerous guided tours were organised, with over 17,900 visitors.



The Unknown Klimt – Love, Death, Ecstasy

Duration:	20 April 2021 – 31 March 2022
Location:	City Museum of Rijeka in the newly renovated Palace of the Sugar Refinery
Organiser:	City Museum of Rijeka
Partners:	Croatian Conservation Institute (Zagreb), Rijeka Department for Conservation
Programme supported by:	City of Rijeka, Ministry of Culture of the Republic of Croatia and Austrian Cultural Forum in Zagreb. Deborah Pustišek Antić
Exhibition author:	Deborah Pustišek Antić
Exhibition design:	Klaudio Cetina
Multimedia and video:	Studio 507, Ljubljana

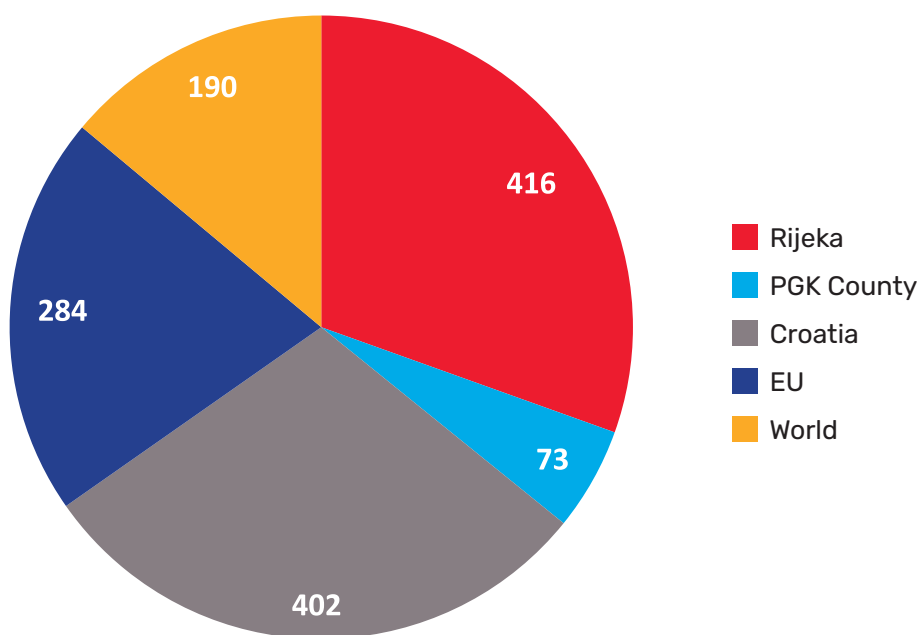
The exhibition allowed the audience to closely observe the paintings made for the vault of Rijeka theatre for the first time in 136 years. Having arrived in Rijeka from Vienna in 1885, three paintings are signed by Gustav Klimt (Saint Cecilia, Anthony and Cleopatra and Orpheus and Eurydice), three by his brother Ernst Klimt (Allegory of Theatrical Art, Genius with a Trumpet and Genius with a Basket of Flowers), and three by his collaborator and friend Frantz Matsch (the Allegory of Love Poetry, the Allegory of Dance and the Allegory of Comic Opera). As part of the preparations for the exhibition, conservation and restoration work was carried out on all the paintings. These are all early works and as such represent the unknown oeuvre of one of the most famous artists of all times, which foreshadows Klimt's professional development and rise. The exhibition was set up in an atmosphere of a theatre setting, with the use of multimedia content, in accordance with the location for which the paintings were intended.

The exhibition was visited by 9,500 visitors.

5.2.2. Innovative productions

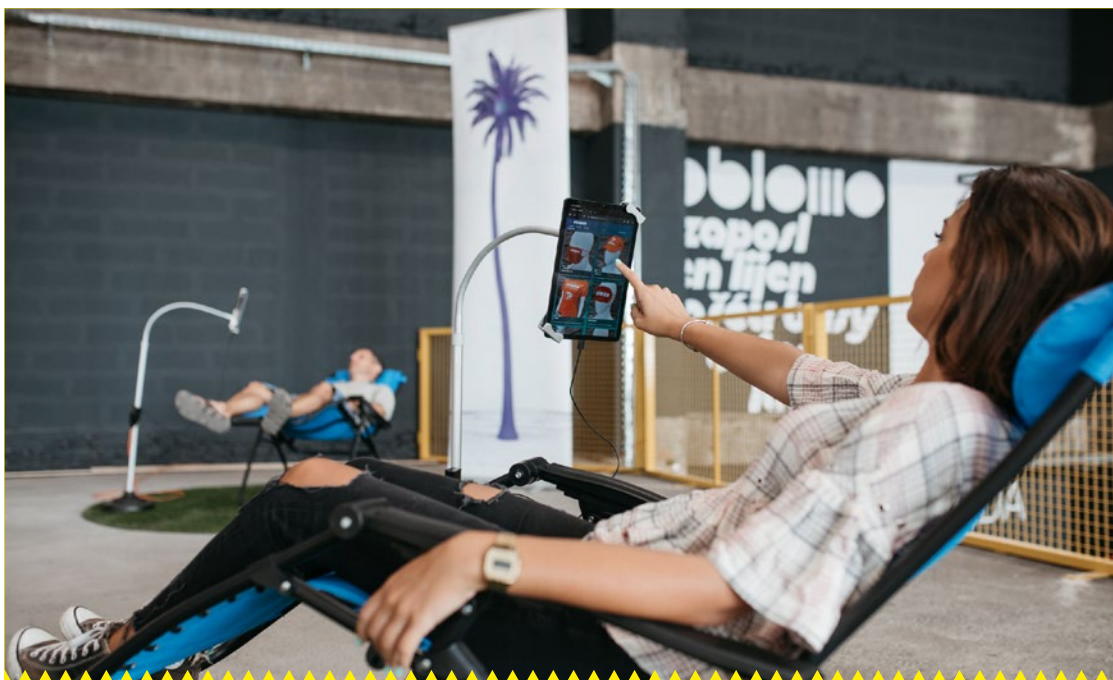
The programme concept of Rijeka 2020 – European Capital of Culture was based on the values of courage, peculiarity, progressiveness and ambition. For local institutions, organisations and artists involved, the European Capital of Culture opened the door for new collaborations, especially at the international level, provided an opportunity to create new works of art and projects, search for answers to current social challenges and study the relations between technology, science and artistic activity.

Artists included in RIJEKA 2020 – ECOC programme



...that moment of placing emphasis on contemporary culture and art (is) extremely important. Because this is not emphasized anywhere in the Croatian cultural policy, and then it seems to me that when such a large project emphasizes it, it is making a huge difference and influence. Potential influence, let's put it that way, on the overall policy and this seems to me super important. (CSO in culture, January – February 2020)

Cross-sector and interdisciplinary collaborations characterized numerous cultural programmes, and especially the Dopolavoro flagship. Dopolavoro speaks from an artistic perspective about new technologies that shape human occupations, about changes in the organisation of work and the future of work, and about social relations, which are reflected in the world of work and technology itself. The artistic, conversational and publishing programme brought together domestic, European and global artists from the field of visual, performing and new media arts, scientists, architects, designers, writers and philosophers who spoke from their perspectives about the impact of technological changes on work and the consequent social changes.

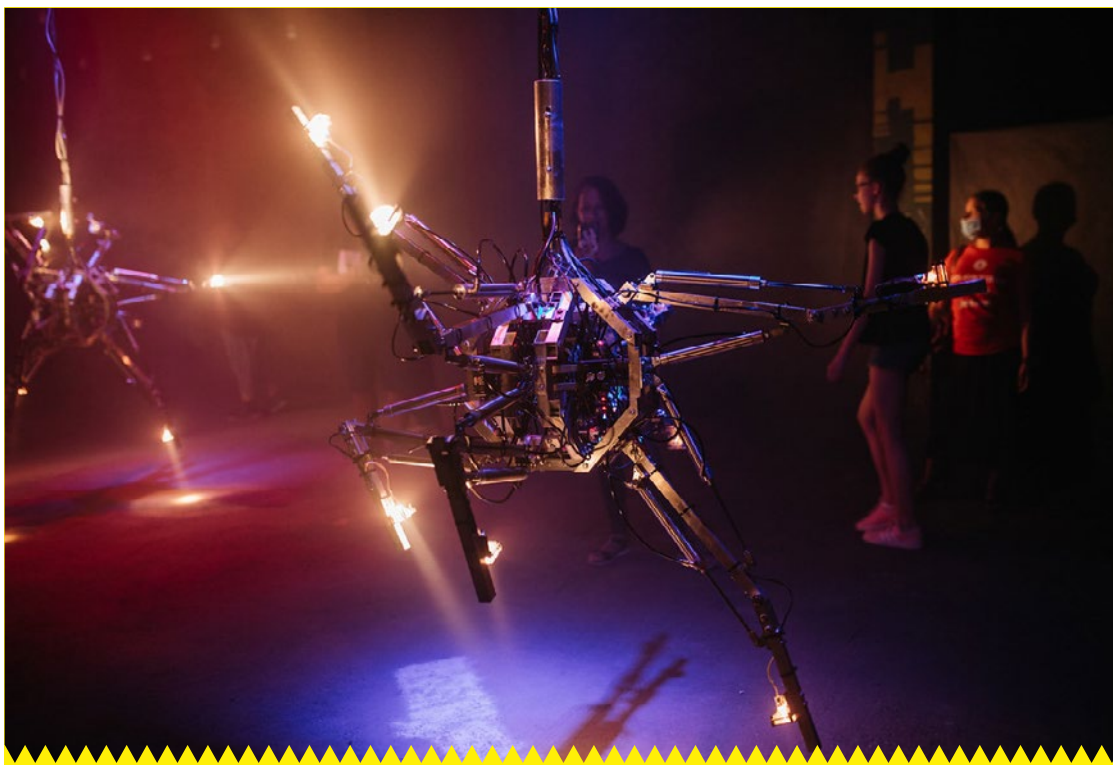


OBLOMO: BUSY BEING LAZY / Sašo Sedlaček (SI)

Duration:	21 August – 30 September 2020
Location:	Exportdrvo, 1st floor, and web
Production:	Drugo more (Rijeka, HR), Aksioma – Zavod za sodobne umetnosti (Ljubljana, SI), Univerza v Ljubljani, Fakulteta za računalništvo in informatiko (SI)

By employing the technologies we usually associate with activity and work, such as biometrics, the *Oblomo* platform turned inactivity, motionlessness and laziness into an economic value. The installation *Oblomo: Busy Being Lazy* by Sašo Sedlaček (SI) democratizes idleness that was once the “activity” of the privileged and changes our perspective on idleness from something despicable into something worthy, thus turning laziness into a productive activity with purchasing power. The installation consisted of loungers, various sensors and a system which used computer vision and machine learning. Based on a blockchain with its own cryptocurrency and machine learning software, the Oblomo platform rewarded users for being inactive. When the application detected the user’s non-activity, it rewarded it by sending Oblomo coins to their electronic wallet. Users could spend these virtual coins on the Oblomo market, a non-work for work exchange platform, where users’ goods and services can be exchanged and sold.

The exhibition was visited by 1,610 visitors.



HYSTERICAL MACHINES / Bill Vorn (CA)

Duration: 13 August – 19 September 2020

Location: Exportdrvo, ground floor

Organisers: Drugo more (Rijeka, HR), Kontejner – bureau for contemporary art praxis (Zagreb, HR)

The exhibition *Hysterical Machines* of the Canadian artist and musician Bill Vorn attracted a great amount of public attention in 2020. It was especially popular among children and young people, and because of the exceptional interest, its duration was extended by two weeks. The installation consisted of six robotic structures equipped with motion sensors that resembled living beings in their behaviour. Although this was only a pile of metal activated by a hydraulic system when sensors reacted to the presence of people in the room, the presented robots provoked reactions among the visitors and affected their movement through the space, causing new reactions of the machines. The installation sought to encourage visitors to question the nature of artificial life and basic philosophical and sociological questions about the relationship between humans and machines, natural and artificial, by creating a sense of empathy towards beings whose behaviour is dysfunctional, absurd and deviant.

The installation was visited by 3,750 visitors.



TERRA EFFLUVIENS / Nikola Bojić (HR)

Duration: 21 August – 30 September 2020

Location: Exportdrvo, 1st floor

Production: Drugo more (Rijeka, HR)

The exhibition project Terra Effluviens by the designer and art historian Nikola Bojić brought together around twenty domestic and foreign artists, theoreticians, hackers, architects, scientists and students for a series of field experiments, artistic and design research, discussions and creation of prototypes for the purpose of producing data and new knowledge that provide an insight into the relationship between space, technology and man in the era of ecological crisis. Connecting a forgotten study from 1971 with contemporary theoretical, artistic and design research, the exhibition provided a new insight into the impact the humanity has on the Earth. The exhibition itself was preceded by the seminar Excavating the Lost Diagrams of the Anthropocene held in 2019, in which researchers from the world's leading universities (Hong Kong, MIT, ETH, Sciences Po) participated, and in addition to the exhibition itself, a conversational programme was also organised. The need for such an extensive conversational accompanying programme arose due to the complexity of the topic and the interdisciplinary approach that was necessary in order to better contextualize the exhibition itself and communicate it more clearly to the public.

The exhibition was visited by 1,760 visitors.

When it comes to the creative thinking about technology that responds to social needs, it is also necessary to mention the project called ČAI – Chakavian Artificial Intelligence. One of the 27 neighbourhoods, Drenova, is oriented towards connecting new technologies with heritage, among other things. As part of the ECoC programme, a complex, multidisciplinary and multi-annual project of artificial intelligence that can communicate with the user in the Chakavian dialect was launched in Drenova.

The Sweet & Salt flagship was also marked by cross-sectoral and interdisciplinary collaborations. For the purpose of implementing the programme, the Centre for Urban Transition, Architecture and Urbanism – DeltaLab was established at the University of Rijeka as a multidisciplinary research, education and production centre. Through numerous programmes under the European Capital of Culture in the domain of space, culture, art, technology and politics, DeltaLab established cooperation between different sectors such as architecture, design, culture and art, entrepreneurship, sociology, philosophy and social engagement.



Fiume Fantastika: Phenomena of the City

Duration:	28 August – 20 December 2020
Location:	Exportdrvo
Organisers:	University of Rijeka (DeltaLab – Centre for Urban Transition, Architecture and Urbanism), Rijeka 2020 d.o.o. and the City of Rijeka
Curators:	Idis Turato (chief curator), Vedran Mimica, Maroje Mrduljaš
Curator team:	Deyan Sudjic, Luka Skansi, Ida Križaj Leko, Morana Matković, Renato Stanković
Curator cooperation:	Tvrtko Jakovina, Federico Carlo Simonelli, Igor Bezinović, Velid Đekić, Jana Horvat
Partners:	Maritime and History Museum of the Croatian Littoral, City Museum of Rijeka, Museum of Modern and Contemporary Art in Rijeka, Faculty of Architecture at the University of Zagreb, State Archives in Rijeka
Production:	DeltaLab (Morana Matković, Renato Stanković)

The central multimedia exhibition *Fiume Fantastika: Phenomena of the City* was the result of research by an interdisciplinary team that included architects, historians, sociologists, researchers and cultural workers, while the partners of the exhibition were Maritime and History Museum of the Croatian Littoral, City Museum of Rijeka, Museum of Modern and Contemporary Art in Rijeka, Faculty of Architecture at the University of Zagreb and State Archives in Rijeka. The exhibition and accompanying publication interpret the history of the modern urban development of Rijeka and its region in the last 150 years. By following the influence of economic, political and social processes on the city's architecture, the untold story about Rijeka's urban lessons was presented. The exhibition was set in ten pavilions, each of which thematised a certain Rijeka phenomenon: Borders, Port and Railway, Networks, Cinema: People are Coming!, City, Palace, Common Ground, Leisure, Monuments, and Fantastic Zones.

The exhibition was visited by 5,604 visitors live, and 800 visitors online.



You Betrayed the Party Just When You Should Have Helped It

Duration:	permanent since 19 July 2020
Location:	Island of Goli Otok – site of the women's prison
Organiser:	Goli Otok Association Ante Zemljar (Zagreb)

This is an artistic, research and activist project of a multidisciplinary team consisting of the visual artist Andreja Kulunčić, social therapist Dubravka Stijačić and anthropologist Renata Jambrešić Kirin. The project focuses on women's suffering on the islands of Goli Otok and Sveti Grgur, which is still rarely talked about. The team conducted research and toured women's camps, laying the foundations for further activities through the prism of history, anthropology, psychology and art. The intervention includes a spatial artistic intervention on the island of Goli Otok that commemorates women's memories of the traumatic past, an exhibition, a website, a publication and a series of workshops. All activities are aimed at creating a new form of dealing with spaces of dehumanization. In situ performance also took place at the intersection of space, movement, and instrumental and vocal articulation, which explored the possibilities of transferring experience through the media of dance, voice and sound. Female musicians and a dance artist were involved in this segment of the project.



5.2.3. Capacity building in cultural sector

- * 116 educational events intended for cultural sector
- * 8,295 participants of educational programmes in the project acquired new knowledge and skills in cultural sector in Rijeka, region and Croatia
- * 22 educational publications
- * 4 new university courses and 1 interdisciplinary university specialist study at the University of Rijeka
- * 15 organisations in culture in Rijeka created plans for the development of audience, 5 cultural institutions conducted research of their audience
- * Jobs for audience development programme manager in cultural institutions in Rijeka were established for the first time in Croatia
- * Handbook of the Applause, please seminar has become mandatory literature for the applicants to tenders of the Ministry of Culture and Media of the Republic of Croatia for the support to audience development programmes
- * Increased public visibility of the organisations in culture, intersectoral and international cooperation



"We intend to leave human-structures in place, beyond infra-structures, when Rijeka passes the title on to other European Cultural Capitals in 2021."

Bidbook, p. 21

For the implementation of the Rijeka 2020 - European Capital of Culture project, it was crucially important to develop capacities within the cultural sector in order to enable the implementation of a rather comprehensive project, but also to modernize work practices and strengthen institutions and organisations in culture. The objective was to create a long-term legacy in the form of specialized know-how and experiences as well as key transversal skills that would enable the subsequent development of the cultural scene.

As many as 8,295 participants took part in the educational programmes during the entire ECoC project, and 1,750 people participated only in the special programme called Classroom. Since the Classrooms programme was primarily aimed at cultural workers until the title year, the work on capacity building in that target group was remembered as extremely useful, and cultural workers and representatives of organisations in that segment recognized the greatest impacts of the ECoC project on their organisations. Moreover, the project strongly contributed to the national and international visibility of Rijeka's cultural institutions and organisations and reduced barriers in local intersectoral cooperation. It also contributed to creation of stronger connections between the cultural sector and the University of Rijeka, cooperation between workers in culture and scientists, and strengthened the coordinated activities of cultural institutions and educational institutions working with children.

Learning

The Classroom programme was a special programme designed as a response to the needs of the cultural programme Rijeka 2020 –ECOC and the broader needs of the cultural sector. The target groups of the programme included cultural institutions and cultural professionals, employees of RIJEKA 2020 company and partner organisations, as well as civil society organisations, individuals and organisations in the creative industries, entrepreneurs, business sector representatives, and representatives of tourist boards and local government.

The programme's initial intention was to build and strengthen the capacities of professionals in the cultural sector and the wider community, focusing on investing in the personal and professional development of the participants. It covered three main areas: 1) audience development and community engagement, 2) cultural management, and 3) technical production; a total of 85 programme activities were organised and carried out with 1,750 participants.

The programme was intensively implemented from 2017 to 2019 through a series of education that included theoretical lectures, workshops, summer schools, seminars, conferences, gatherings, meetings, mentoring, study visits, work practice. A total of 312 hours of mentoring support was also organised, and the support was provided through six continuous programmes. The continuous programs lasted from six months to two years. Interaction between participants, and the use of problem-solving methods were the key aspects of most programmes that enabled participants to actively learn and develop. A total of 122 experts and educators were engaged through the Classroom programme. A Virtual Library with scripts, manuals and video materials was created in the programme, which enabled the spread of the effects beyond local frameworks.

I participated in quite a few capacity building programmes in the area of audience development, in the field of development, entrepreneurship, production... I attended quite a few of those and I have a feeling that, in terms of knowledge, both me personally and the organisation really learned a lot from all that.

(CSO in culture, January – February 2020)

Audience development education lasted for about a year, a year and a half. That is really important to us. Cultural production and some specific knowledge that you were able to pick up a bit here, a bit there... None of us dealt with it during our education, and here the focus was really focused, it was directed, they were called experts from outside, quite useful.

(CSO in culture, January – February 2020)

The Applause, please programme is one of the six continuous programmes. It started in 2017 with the organisation of the seminar of the same name. The seminar brought together 13 experts and practitioners in the field of audience development, both international and national, who shared examples of good practice, as well as their knowledge and experiences. Participants included 92 representatives of cultural institutions, non-governmental organisations, city administrations and the Ministry of Culture and Media of the Republic of Croatia from Rijeka, Primorje-Gorski Kotar County, but also from the other parts of Croatia and Slovenia. Following the seminar, the Ministry of Culture and Media of the Republic of Croatia opened a call for support for programmes aimed at audience development, recommending the official script of the "Applause, please" seminar as a mandatory literature for applicants.

The continuous programme was realized from April 2018 to September 2019 for 15 participants, and included a series of workshops, action learning sessions and mentoring meetings. Working with eight leading experts gave the participants the opportunity to develop practical skills in the field of audience development, with the goal of creating a group of people that would encourage changes to contribute to the increase in participation in culture.

The result of this programme was the design of the audience development plans in 15 institutions and non-governmental organisations; 5 public cultural institutions in Rijeka conducted the first research of their audience in 2019. Furthermore, the action learning meetings connected the representatives of the cultural sector, enabling them to share experiences and jointly reflect on practices and challenges in their work. The group of people who encourage changes also formed a working group for defining and implementing audience development guidelines. Such an approach enabled a collaborative environment for the exchange of knowledge and experience, and joint support in the creation and implementation of the audience development strategy of Rijeka 2020 – ECoC.

 ***We thought it was really useful because everyone was talking about the audience development, and we actually had no idea what that means in practice***
(CSO in culture, January – February 2020)

New jobs

The Rijeka 2020 – ECoC project encouraged the introduction and creation of new professional roles in public cultural institutions, such as audience development managers. These newly created positions at the Croatian National Theatre "Ivan pl. Zajc" in Rijeka and the Croatian Cultural Centre Sušak represent the first such case in Croatia.

An additional example is the continuous education programme Production in Culture. Among other things, that programme enabled the unemployed people to acquire skills and competencies in order to better position themselves on the labour market. The European Social Fund additionally financed the programme, which included practical learning in the field of cultural event organisation, financial and legal aspects in event organisation, inclusion of people with disabilities in cultural events, management basics, etc., and work practice in the duration of 10 days at local and international foreign events. The programme was organised for 34 selected participants, 15 of whom were previously unemployed.

At the end of the continuous educational programme, 21 participants were engaged to work on the Rijeka 2020 – ECoC project. For previously unemployed participants, this meant applying the acquired knowledge in practice through employment in cultural institutions, in RIJEKA 2020 company, or working independently in the field of culture.

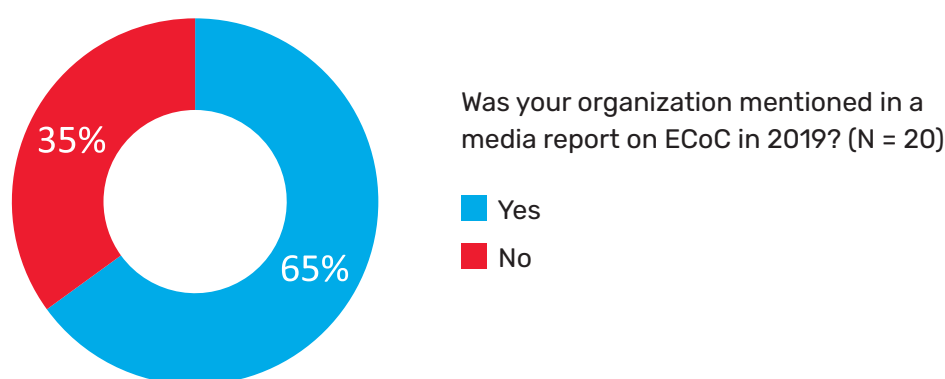
 ***... We got two employees that we wouldn't be able to afford only with our budget***
(CSO in culture, January – February 2020)

 ***...We got new facilities, which was also partly due to the ECoC story. That is perhaps the biggest change. We employed few people. Everything got more intense.***
(organisation in culture, January – February 2020)

A significant number of public cultural institutions and other organisations in culture have expanded their own teams thanks to the additional funding from the ECoC project or new available opportunities. Almost all cultural institutions in the City of Rijeka employed at least one person engaged in the activities of the ECoC project, while the financial support enabled relative stability, faster implementation of new work practices and steps forward in new development directions to certain partner organisations.

Visibility and development of cooperations

The base survey in cultural organisations, January – February 2020



The Rijeka 2020 project contributed to the development of international cooperations, not only through the production of cultural programmes, but also through specialized educational programmes. Generally, the most frequently expressed contribution of the ECoC project among cultural organisations is the increase in the visibility of local cultural organisations at the national and European level.⁴⁵

... Visibility, the perception among people, our presence in the media certainly wouldn't be like it is now if we weren't the part of the programme.

(CSO in culture, January – February 2020)

... We got some inquiries for partnerships because, as they say, "You are the European Capital of Culture". We are here, we live and work here and as a result of that we are getting some offers for partnerships, projects. I think it was the visibility that placed more emphasis on us, that also made us visible. I think that is the biggest, the best benefit.

(CSO in culture January/February 2020)

What happened is that we basically managed to produce several works on the international scene. That is a "consequence" of the ECoC and these few works won't end when the ECoC ends. They will continue to tour around museums, festivals, and so on. That is, sort to say, a contribution of the ECoC to a production. These are, of course, are small inputs by European standards, but some significant input coming from Croatia, which was not the case before.

(CSO in culture, January/February 2020)

⁴⁵ Interviews with representatives of cultural organisations, January/February 2020 and March 2024

The general recognition in public and the importance of the ECoC project facilitated the establishment of new intersectoral cooperations, including cooperations with business entities and actors who previously had no contacts with cultural organisations.

... among all of these productions allowed (us) to get into contact with people with whom we were not otherwise in contact, such as Luka or the IT sector. So, we used to do that type of programme, but now, because of the ECoC, they are also ready for cooperation, talks, they are interested in the size of the programme (...) they are, let's put it that way, more open for cooperation. This is also a positive change.
(CSO in culture, January – February 2020)

The project contributed to the building of professional connections in different art and cultural fields and networks that encourage intercultural exchange, especially through the *Tandem Cultural Capitals*, *Lab for European Project Making* projects, as well as through the other activities such as the pre-conference programme Cultural networking and cultural networks, and events organised in cooperation with international cultural networks such as IETM and TEH. Furthermore, the development of entrepreneurial skills was encouraged, for example, through the pre-conference programme "Business to Culture", which included intensive workshops on the topic.

The cooperation between RIJEKA 2020 company and the University of Rijeka in 2017 resulted in two new courses related to professional practice in culture, which have been taught at the Faculty of Humanities and Social Sciences in Rijeka since 2018. By the academic year 2019/2020, a total of 150 students acquired knowledge and skills through these courses. The courses are available to all students of the University of Rijeka, thus enabling young people from various professional fields to gain experience and insight into the field of culture. This promoted a better understanding of the cultural sector and built the foundations for future intersectoral cooperation. The courses continued to be held continuously even after the ECoC project.

For example, workshops for schools – we always felt that we would like to do them, but we didn't have the capacity. (...) we managed to enter the schools, which was a long-term objective of ours, and it somehow happened faster with this.
(CSO in culture, January – February 2020)

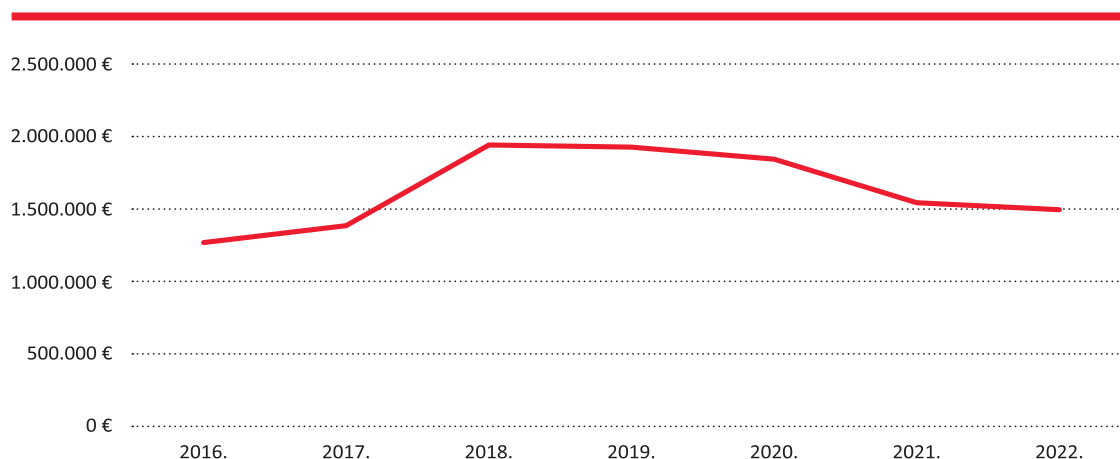
A series of conferences organised through the Diplomacy programme, as well as individual events in other flagships, were aimed at strengthening the capacities of the cultural sector and recognizing the contribution of culture in different areas. These programmes covered a wide range of topics, from considerations of the future of urban development and the role of culture in the context of digitalization, illustrated on the example of the "Relevance of AI" conference, through the importance of intergenerational cooperation, to the principles of participatory management in culture. Through these programs, competencies were developed that go beyond the scope of individual or specific projects, enabling the applicability of knowledge within broader cultural practices. Activities focused on inclusion and diversity in the cultural and creative industries were particularly emphasized in the Diversity Mixer project. Workshops and conference held, as well as two manuals ("Recommendation for Public Funding of Culture and Creative Industries" and "Manual on Diversity and Inclusion in Cultural and Creative Industries"), aimed to contribute to structural changes through policies and practices that promote diversity and inclusion.

EU funds and revenue growth

Through the continuous programme organisation Development, the transfer of knowledge and experiences of project work is ensured, including writing project proposals and managing budgets, as well as the introduction to the sources and techniques of fund-raising. Workshops on the topics of project management and the use of financial resources from EU funds were also held in different, geographically isolated locations, including the island of Krk and Gorski Kotar, with a total of 59 participants. The project had a strong European dimension, not only in the preparation of programmes and through cooperations with artists, collectives and organisations, but also through encouraging employees and organisations in culture to focus outside the local frameworks.

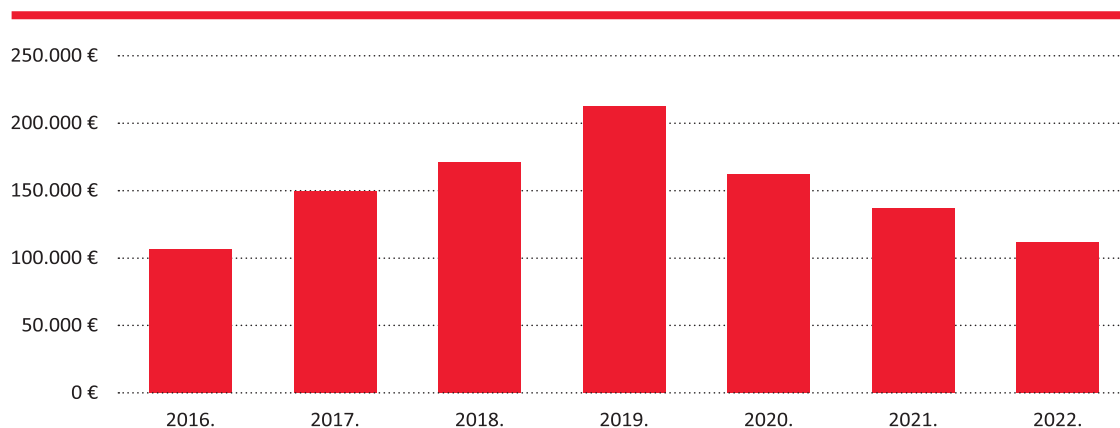
An analysis of the annual income of Rijeka's non-profit organisations in culture (N=38) for the period 2016 – 2022 shows that the total income of cultural organisations had a stable growth until 2019, when an increase was doubled compared to 2016.

Income of non-profit organizations in culture in Rijeka (N = 38)



Source: Financial statements of active non-profit organisations based in Rijeka, the Registry of non-profit organisations of the Ministry of Finances of the Republic of Croatia Note: the sample was created according to the same criteria as for the base survey for cultural organisations

Median income of non-profit organisations in culture (N=38)



Source: Financial statements of active non-profit organisations based in Rijeka, the Registry of non-profit organisations of the Ministry of Finances of the Republic of Croatia Note: the sample was created according to the same criteria as for the base survey for cultural organisations

In 2020, the pandemic had a harsh impact on the entire cultural sector in the country. However, despite extremely difficult circumstances, cultural organisations in Rijeka managed to present cultural programme, work on production and organise meetings with the audience. The ECoC cultural programme was redefined, and the focus on the sustainability of the cultural sector was an important element in the process. Therefore, the decline in income in the pandemic years in the sector of Rijeka's non-profit organisations in culture, which did not go below the 2016 levels, should be seen as a relative success compared to the situation in other Croatian cities where this, the most vulnerable part of the cultural sector lost the majority of local income.⁴⁶

It should be kept in mind that the increase in income until 2020 cannot be unambiguously assigned to the European Capital of Culture, because the dynamics of EU financing through structural funds significantly influences that growth. During 2017 and 2018, funds were contracted through ESF calls. Among other things, the funds were intended for civil society organisations in culture (Art and culture for young people, Art and culture 54+, Culture in the centre – the support for the development of public and civil partnership in culture). Many Rijeka's non-profit organisations in culture participated in projects financed through all three calls mentioned above as project hosts or partners. However, on the other hand, the project had a certain impact on the growth of income. This is also suggested by the results of a survey conducted among cultural organisations (January – February 2020), which show that organisations with revenue growth in 2019 compared to the previous year most often cited EU projects and the ECoC project as reasons for the growth.

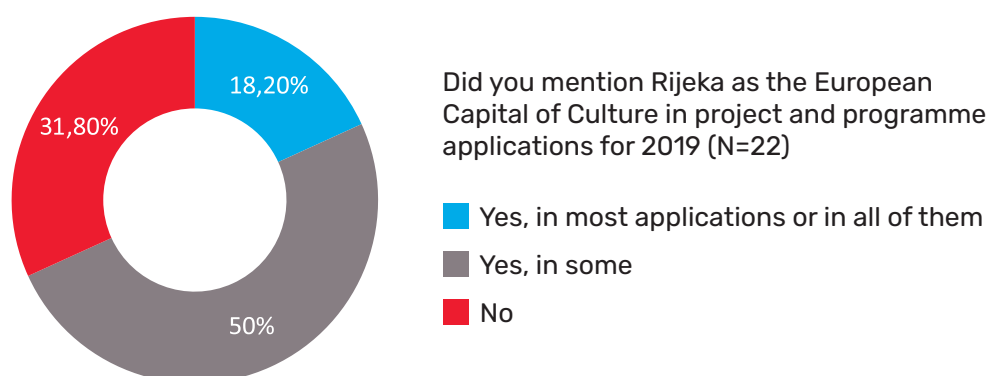
Furthermore, through educational programmes, professional and logistical support RIJEKA 2020 contributed to the increased activity of organisations in project applications and participation in larger projects, including EU projects at the national and international level, while the ECoC title itself increased the visibility and attractiveness of organisations for partnerships.

... it also contributes to the recognition of the organisation, i.e. visibility in a wider circle. (...) that adds to it, the increase is certainly significant; and, secondly, the thing that allowed us to realize certain programme that we certainly could not have realized if it weren't for the ECoC (...) simply, in these regular tenders and also when Creative Europe funds are included, we don't have that money. You don't have such financial resources.
(CSO in culture, January – February 2020)

Data from a survey conducted on a sample of project-oriented cultural non-profit organisations in Rijeka (January – February 2020) show that in the years before the title year most organisations used the value of the ECoC brand in project applications from various sources of funding of their regular activities.

⁴⁶ Vidović, Dea (2021) Utjecaj pandemije Covid-19 i potresa na kulturni sektor u Republici Hrvatskoj. Zagreb: Zaklada Kultura nova.

The base survey in cultural organisations, January – February 2020



Many local artists, art associations and cultural organisations took the opportunity to join the ECoC programme through a public call for additional programmes within the official Rijeka 2020 – European Capital of Culture cultural and artistic programme. This was especially important in view of the crisis caused by the pandemic.

5.2.4. Investments in cultural sector

★ 9 renovated facilities for culture

The European Capital of Culture project was accompanied by one of the largest investments in cultural infrastructure in Croatia. The opinion that the European Capital of Culture project accelerated the process of infrastructural investments prevails among the key stakeholders and workers in culture.

The City's approach to designing new spaces included the renovation of existing infrastructure and the conversion of factory buildings into new cultural facilities while respecting industrial history and cultural heritage through the use of contemporary architecture that includes the existing community identity. New spaces enable long-term impacts not only with regard to the cooperation between local organisations, reflection of new management models, but also with regard to the work with the public and more quality conditions for the own production of cultural institutions.

Institutions, more or less, we all operate in buildings from the 19th century, so to speak. Finally, we have stepped into the 21st century, the real time in which we live. It makes me very happy that at least these new young generations and children, young generations, will have the chance to experience their city through culture and art in buildings, in infrastructure that belongs to this time.

(organisation in culture, January – February 2020)

...We have been in RiHub since it opened; not having our own office was always a major problem for us (...) It is very valuable that here you basically have your space. This space has its shortcomings, but, in principle, it is very good. I mean – you have everything. You have Internet, you have a desk, you have this and that...

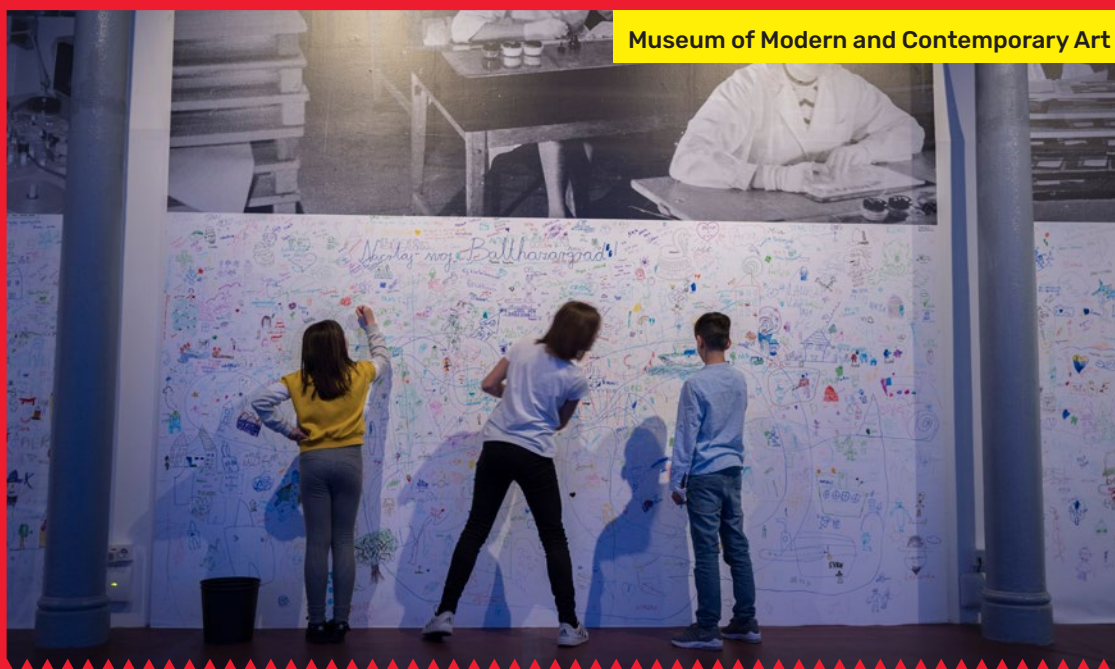
(CSO in culture, January – February 2020)

Benčić Art Neighbourhood

The design of the art neighbourhood, i.e. the renovation of the industrial heritage buildings of the former Benčić complex, improved the quality of life of the residents, and marked the beginning of the process of expanding the city centre identification zone. Architectural solutions and interventions in the renovation of previously neglected industrial buildings slowly open up new spaces of imagination and offer new ways of their use. This urban transformation, whose planned material part was completed, is still going on in the mental maps of the inhabitants, which the pandemic significantly slowed down. Integral parts of the repurposing and revitalization of the Rikard Benčić complex are landscaping of open public areas, designing infrastructural layout and related facilities. The central space between the buildings has been designed as an open space functioning as a public square with several urban interventions in the form of a green area, a thematic park, pedestrian paths, urban equipment. The costs of the works on the layout of the public area inside the former Rikard Benčić factory complex amount to EUR 5.35 million without VAT, or EUR 6.69 million including VAT.

The renovated facilities in the Benčić complex provided better working conditions to the cultural institutions (the Museum of Modern and Contemporary Art, Rijeka City Library and the City of Rijeka Museum) and cultural workers, but also equalised the dissonance that existed between contemporary artistic and cultural practices and the material conditions in which they were conducted. The new physical spatial proximity of cultural institutions and the cooperations achieved in different programmes brought added value to the production capacities of these institutions.

Museum of Modern and Contemporary Art (MMSU) was the first cultural institution to move to the emerging Benčić art neighbourhood. The museum moved in building H of the former Rikard Benčić factory. It opened its new doors on 22 September 2017 with the Tomislav Gotovac exhibition *Crisis Anticipator - Don't Ask Where We Are Going*. The space was designed according to the



Museum of Modern and Contemporary Art

project of architect Dinko Peračić, and it was financed from the budget of the City of Rijeka. In 2020 the Museum hosted numerous exhibitions, among which *the 51000 Balthazargrad* exhibition specially stands out as a part of the Children's House – European Capital of Culture flagship.

The Sugar Palace and the Galeb motor ship, which will together form the City Museum of Rijeka, are part of the integrated project "Tourist Valorisation of the Representative Monuments of Rijeka's Industrial Heritage", which was granted EUR 9,143,487.45 through a public call by the Ministry of Regional Development and European Union Funds through a public call of the European Fund for Regional Development, as part of the "Competitiveness and Cohesion 2014-2020" operational programme, which amounts to 85 % of co-financing from the EU support, while the total value of the project amounts to EUR 10,795,599. For its own EU project financing component, the City of Rijeka was granted funds from the Fund for co-financing the implementation of EU projects at the local and regional level. The funds of the Fund in the amount of EUR 185,636 were granted to Rijeka in September 2018 by the Contract on the allocation of funds based on a public call from the Ministry of Regional Development and European Union Funds.

On 13 November 2020 the renovated **Sugar Palace** became the headquarters of the City Museum of Rijeka, with a permanent exhibit on Rijeka's history. Work on the renovation of the Sugar Palace began in the spring of 2018, and was carried out on an area of a total of 4,272 m² of space. The renovation project kept the dimensions of the Palace, its construction and the basic character of the space. Works and lighting on the palace amounted to EUR 7.58 million including VAT in total, and the furnishing amounted to EUR 715,125 including VAT. After its opening, the Sugar Palace became a representative museum space, whose permanent exhibition celebrates and presents the turbulent history of Rijeka during the 18th, 19th and 20th centuries, as well as the interesting history of the Benčić complex, which over the centuries functioned as a sugar factory, a tobacco factory and, in its final years, Motor equipment factory and foundry Rikard Benčić. In 2021, the City Museum of Rijeka received the Annual Award of the Croatian Museum Association in the permanent museum exhibition category.





The Children's House

The second part of the integrated programme "Tourist valorisation of representative monuments of Rijeka's industrial heritage" included the **restoration of the Galeb motor ship** and its conversion into a museum whose exhibition coincides with the Times of Power flagship. This part of the programme created controversy at the local, regional, and national level. That project received the most different reactions, both because of the history and the delay in the restoration works, as well as because of the increase in costs due to the complex restoration works that have been completed to date. The important museum materials needed for the realization of the exhibition were acquired; upon the completion of the restoration, planned for the end of 2024, the ship will become a cultural and tourist attraction that will tell the story of the regime and the time that it still entirely symbolizes today. The project envisages that the ship will remain moored in the port of Rijeka and that its contents will fit into the cultural and artistic offer of the City of Rijeka. The cost of the restoration work on the interior design of the ship was EUR 712,000 (without VAT), or EUR 890,083 including VAT. The work was completed on 31 May 2023. The costs for the reconstruction and overhaul of the Galeb motor ship into a museum ship to date amount to over EUR 6.9 mil. (without VAT), or EUR 8.6 mil (with VAT).⁴⁷

Renovation offered a new cultural focal point created for all citizens of the urban agglomeration of Rijeka, with an emphasis on the younger population so that the consumption of culture would reflect on the general involvement of citizens for the purpose of sustainable regional development and a better quality of life in the project area. The works on the construction of the **Children's House** (Brick House) and the **new library** (T-building) in the Benčić complex were financed with the funds of the Rijeka Urban Agglomeration – through a public call from the Ministry of Regional Development and European Union Rijeka received EUR 9,1 million of EU grants from the European Fund for Regional Development, while the total value of the entire project amounted to EUR 21.52 million. Additionally, under the grant agreement from the Fund to co-finance the implementation of EU projects at regional and local level from 2018, the Ministry of Regional Development and EU Funds granted EUR 1,327,228 to the City of Rijeka for the "Revitalization of the Benčić Complex" project, i.e. for its own component regarding the construction works.



The **Children's House** was opened on 26 March 2021 as an institution that offers cultural content to children in a manner adapted to them. The Children's House is a unique cultural centre for children, created with children in the renovated former tobacco factory drying room. The cultural centre for children and new generations in Rijeka focuses on art and culture in a broader sense, especially in terms of new and innovative practices in reading, cinema, theatre and contemporary art. The total funds invested in the construction of the Children's House, a unique centre with such purpose in this part of Europe, amounted to EUR 6.03 million, of which EUR 3.88 million was financed through the EU grants. The amount of EUR 1.22 million was invested in furnishing the House, and these funds were entirely provided for in the Rijeka's budget. Four city cultural institutions jointly create, organise and implement all programmes, workshops and activities carried out in the Children's House. These are: Art-cinema, Rijeka City Library, Rijeka City Puppet Theatre and the Museum of Modern and Contemporary Art. This approach in working with children and for children, in which the cooperation of different institutions offers completely new creative possibilities, is a unique example in Croatia. The joint programme engagement of these institutions is visible through the joint organisation of the Tobogan Children's Festival.

The Rijeka City Library moved into modern and functional facilities on 21 December 2023, which marked the end of successful reconstruction of the so-called T-building. Thanks to its large area, functional design and newly renovated space in the renovated building of the former Tobacco factory, the Rijeka City Library has further strengthened its position as a cultural public service for all citizens. The new space provides a platform for the development of complex festival programme concepts for children, young people and the adults, which, after moving in, were presented through the following programmes: The Week of Good Children's Books, The Croatian Book Month, Tobogan and the Benčić Winter Tale. The ECoC project and new spaces allowed accelerated transformation of library from a narrow service institution to an institution offering a significant production programme that corresponds to the new spatial capacities and possibilities. The completion of this construction project also marked the successful completion of the "Revitalization of the Benčić complex – Brick House and T-object" infrastructure project. In total, the costs of the reconstruction works amounted to EUR 13,413,030.11, of which EUR 5.1 million was financed from the EU grants. The costs for the furnishing works in the amount of EUR 2,033,947.22 were entirely financed from the city budget.

Other spaces and facilities

In addition to the new Benčić Art Neighbourhood, during the preparatory years, a new purpose was also found for other objects and facilities. Among them, **RiHub** stands out. The City of Rijeka financed its refurbishment in the amount of EUR 583,980, and it was opened in September 2018 to serve as a central hub for informing the public about the European Capital of Culture project. Also, RiHub has become the central spot for gathering Rijeka 2020 – European Capital of Culture participatory programmes which included citizens. It was a location where a number of public events, education courses, workshops, lectures and conferences were held, as a press centre of the ECoC project, and co-working premises. During 2020, the centre stopped working due to the epidemiological situation. In February 2021, the manner of functioning of RiHub premises was redefined, as well as programmes to be implemented in it, by assigning RiHub premises to the (then) Department of Entrepreneurship of the City of Rijeka. Thus, RiHub has been given the function of developing creative industries, small and medium-sized enterprises through the operation of the Rijeka Startup Incubator. Furthermore, RiHub offers spacious open-space coworking premises.

The headquarters of the City Museum of Rijeka, the so-called **cube**, was renovated during 2019 and 2020, before moving to the Sugar Palace in the Benčić Art Neighbourhood. The works included the restoration of electrical installations, lighting, air conditioning and the security system, thus ensuring that the premises meet today's museum standards. The works were carried out as part of the energy renovation project, in which buildings owned by the City of Rijeka were renovated, partly thanks to EU grants. The project of the renovation of the museum building amounted to EUR 410,379, of which EU funds covered EUR 104,984.

In 2020, the Government of the Republic of Croatia granted the City of Rijeka a five-year concession for the newly renovated Exportdrvo warehouse premises, primarily for the implementation of various public programs. Thus, the **Exportdrvo** hall, with an area of 5,400.0 m², became the new cultural centre of Rijeka intended for exhibitions, musical and stage performances. For example, Exportdrvo hosted two most important exhibitions of the ECoC project: *Fiume Fantastika: Phenomena of the City* and the international exhibition *The Sea is Glowing*, as well as a number of accompanying exhibitions. Pursuant to the Decision on granting a concession for the special use of maritime property for the purpose of the Rijeka 2020 – European Capital of Culture programme, the concession is granted for a period of 5 years, and the annual concession fee is EUR 0.13 per square meter of the occupied maritime property area, i.e. EUR 724 per year as the owner of the hall and one of the partners of the European Capital of Culture project, the Rijeka Port Authority was in charge for the refurbishment of the Exportdrvo premises.

The building of the former **Ivex** industrial complex, known as Delta 5, has been gathering artists, architects, rock musicians, alpinists for many years... The office premises of the RIJEKA 2020 company were temporarily located there during the implementation of the ECoC project. In 2017, a new centre, DeltaLab – Urban Reinvention Laboratory, was established at the same location, within the framework of the Sweet and Salt flagship. DeltaLab still uses the premises for educational purposes, meetings, lectures, and exhibitions. In 2018, the newly renovated "Zajc Lab" premises of the Croatian National Theatre Ivan pl. Zajc were opened in the same building; performances, workshops and discursive programmes are held there. The long-term perspectives of these locations and premises are not clear, but independent artists, non-profit cultural organisations and other actors and civil initiatives have great needs.



The development of philanthropy

- ✳ In 2018, entrepreneurial platform PartneRi Business Club for philanthropic investments in culture was founded
- ✳ By 2021, PartneRi Business Club invested EUR 73,000 in culture in the area of the Primorje-Gorski Kotar County
- ✳ By 2021, PartneRi Business Club announced 5 public calls for grants in culture, art and creative industries

The European Capital of Culture was not only a programme of exceptional one-off cultural events and experiences for citizens and visitors, but also a significant development project that actively involved the entire community. Rijeka 2020 - ECoC encouraged a series of cooperations, among others, the cooperation of the cultural and creative and business sectors. The idea of developing a platform that would gather entrepreneurs emerged from such cooperation and is aimed at the development of philanthropy and investment in culture, a segment that is among the least developed areas in Croatia. The goal was to enable the direct participation of entrepreneurs in the European Capital of Culture project through financing of selected programs, but also to contribute to the development of culture in the county by financing local cultural and art projects.

The impetus for this pioneering venture in Croatia came from RIJEKA 2020 company during 2017, and the idea continued to develop in cooperation with the representatives of the business community of Primorje-Gorski Kotar County. As a result, the PartneRi Business Club association was established in May 2018, and its 33 founding members were from the business sector. The association gathers entrepreneurs, tradesmen and craftsmen, commercial companies and self-employed workers active in all business sectors, primarily from the area of Primorje-Gorski Kotar County. It functions as a platform for the development of partnerships between the business and cultural sectors with the long-term objective of encouraging philanthropic investment in cultural projects.

In 2024, the association has 86 members⁴⁸, collects funds through membership fees, and finances projects through open calls published on the association's website.

ECoC programmes supported by the PartneRi Business Club

Balthazar's Uragan Boat is an artistic installation of a children's playground at the Rijeka breakwater, placed next to the Uragan boat, Rijeka's industrial and maritime heritage.

Svjetlana Despot's interactive spatial installations at the Rijeka breakwater invite passers-by to think about the intimate themes of Solitude, Confession, Freedom and Embrace.

To date, the association has announced five public tenders (a sixth will be announced in 2024), and through them it has co-financed 27 projects in culture, art and creative industries in the Primorje-Gorski Kotar County aimed at raising the quality of life in the total amount of EUR 73,000. The implementers have been commercial companies, tradesmen and craftsmen, or citizens' associations based in the Primorje-Gorski Kotar County. In addition to financing cultural projects through tenders, the association provided humanitarian aid after the earthquake in Petrinja in December 2020. The total amount of support awarded through tenders and humanitarian actions is over EUR 88,000. The pandemics had strong consequences for the economic sector; however, after a two-year pause, a new, sixth public call for tenders was announced at the beginning of 2024. Financial support in the amount of EUR 20,000 will be awarded.

⁴⁸ PartneRi Business club



5.3. Cultural approach and participation

The Rijeka 2020 project included and engaged a wide spectre of social groups and different types of audience. Art and culture entered in unconventional spaces, left from institutions and entered into public spaces; they moved from the city centre to urban peripheries, rural areas and island communities, encouraging citizens to get involved as co-creators, volunteers or ambassadors. By using diverse media, coordinating partners from different sectors and developing interdisciplinary cooperation, the project contributed to the joint engagement of cultural workers, but also activated citizens and communities in thinking about and solving local problems. This approach not only promoted an inclusive cultural experience that promotes everyone's active participation in the cultural life of the community, but also allowed sharing ownership of the project. In addition to expanding access to culture, the project acted as a catalyst for the continuous development of resilient and connected communities, where culture and art become central part of everyday life.



I have a feeling that Rijeka being the capital is a kind of peak, a momentum for a lot of people, let's say some from my generation. As a generation, we feel a kind of pride and achievement that Rijeka is the capital. I have a feeling that people in general have a different approach to culture, that culture has become a topic to talk about, that it is not intended only for the chosen ones, that a lot of things started to happen at school, a lot more in schools, in some marginalised groups.
(CSO in culture, January – February 2020)

5.3.1. Scope of participation

- ✱ 193 events in which different social groups (supporters, migrants and asylum seekers, gender, national and other minorities, factory workers) actively participated
- ✱ 48 events for children and youth, 43,037 visitors of the Children's House programmes from 2017 to 2021
- ✱ 51 events in which the people of the third age actively participated, 2,237 active participants of the third age
- ✱ 21 elementary school in Primorje-Gorski Kotar County, including 17 elementary and 10 high schools from Rijeka, participated in the project



"One of the priorities for RI:2020 is extending cultural participation to invisible groups."
(Bidbook, p. 83)



Minority groups in the Rijeka 2020 programme

Focusing on the "invisible groups" within the ECoC project underlines the aspiration of Rijeka 2020 to promote social inclusion and accessibility. This objective recognizes the existence of social groups that have traditionally been marginalized or excluded from cultural life because of various barriers in cultural participation. The project has therefore developed guidelines whose aim is to attract, engage and meet the needs of these groups, encouraging wider cultural participation and ensuring that culture is accessible and relevant to all.

The Bidbook⁴⁹ emphasized the importance of including various groups in cultural life, such as new generations (children and the youth), elderly people, people with disabilities, ethnic minorities, new immigrants, sexual and gender minorities, and remote communities.

The entire programme of the Kitchen of Diversity flagship focused on the promotion of social inclusion and cultural diversity. The *The Kitchen of Diversity*⁵⁰ publication states that the meaning of the Kitchen is that in it everyone has their own authentic voice, that different social groups and identities, especially those that are non-dominant and traditionally marginalized, get their safe place and their voice, not only in terms of representation, but also in terms of full participation in cultural production. *The Kitchen of Diversity* flagship focused on the key themes of minorities and migration, exploring how these themes shape the multicultural identity of Rijeka. From 2017 to 2020, *The Kitchen of Diversity* cooperated with diverse social groups, including members of the Association of pensioners, the LGBTIQ+ community, national minorities, children and youth with developmental difficulties, "all those who, due to their age, gender, ethnicity, (socially constructed) disability, class, or social status, consider themselves to be other and different"⁵¹ in order to create new areas of solidarity through art and activism. Various events of the Kitchen of Diversity flagship attracted a total of 57,884 visitors during all the years of the project. The activities of the Kitchen of Diversity flagship ended in 2020, when the *Diversity Charter* (26 signatories) was signed at the ceremony, marking the completion of the *Diversity Mixer project - policies and practices in cultural and creative industries* programme.

Two festivals established through the ECoC project and in cooperation with minority communities are still active today. The first of them is Porto Etno, one of the most prominent manifestations of the ECoC project aimed at promoting intercultural dialogue and cooperation. Originally focused on the presentation of the cultures of national minorities through language, customs and culture, Porto Etno developed from 2017 to 2020 into an international festival of world music and gastronomy. In 2020, despite the pandemic, Porto Etno managed to gather 19 minority groups, while in four years it attracted over 9,000 visitors.

Another example is the SMOQUA festival, the first regional festival of queer and feminist culture in Rijeka. The festival is an example of how art, education and activism can be used to deconstruct stereotypes, prejudices and discrimination against LGBTIQ+ people. It be-

49 Bidbook, pp. 81 and 82

50 The Kitchen of Diversity, Rijeka 2020 - ECoC, September 2020 (available at: <https://rijeka2020.eu/wp-content/uploads/2019/05/Kuhinja-razlicitosti.pdf>)

51 The Kitchen of Diversity, Rijeka 2020 - ECoC, September 2020



came a platform for expression, education and community, offering a rich programme that included panels, workshops, performances, exhibitions and discussions aimed at raising awareness of the rights of the LGBTIQ+ community and challenges it faces. RIJEKA 2020 financially supported the community, and it completely trusted the community, enabling the cooperating organisation Lori to independently develop cooperation between artists, activists and the local community. The festival achieved international visibility, expanding cooperation beyond activist activities, with institutional support, including the support from the mayor of Rijeka at the time. During four years, the festival gathered participants from the countries of the former Yugoslavia and beyond. From 2017 to 2020 a total of 64 events were organised, involving 73 artists and collaborators, and attracting more than 3,000 visitors. The Festival activities continued even after the project ended.

From the early stages of our conversations with the representatives of the Kitchen, we understood that the purpose of a programme such as Smokva within the ECoC is to help us in the first few years of the ECoC, that is, from 2017 to 2020. In case there was a programme that we really wanted to organise and that was compatible with the ECoC idea, they wanted to help us to really organise that programme. Furthermore, they wanted to empower us to look for other sources of financing, so that all of that would not come to a halt after 2020. So, in that context, I think we have achieved our goal.
(CSO in culture, January- February 2020)

In the context of events aimed at promoting cultural diversity, gender equality and the inclusion of different social groups, the *Furioza concert cycle* contributed to the visibility of female musical talents, exploring the role of women in the music industry and their influence in the wider socio-political context. Through a series of concerts, the project provided a platform for prominent female performers, whose works challenged conventional social norms and encouraged reflection on the perception of women in artistic and social circles. The *Furioza* concert cycle did not only promote the musical expression of women, but it also initiated dialogues on gender equality within the musical and broader cultural community. A total of 14 musicians participated in the project.

The RoUm project served as an example of how art and social entrepreneurship can be used to promote inclusion and sustainability through the creative reuse of discarded materials. It was a platform for artistic expression, education and entrepreneurial development. Through various activities such as upcycling, design, and sewing workshops, round tables on inclusive design and IT educational workshops for children, RoUm strengthened the Roma community and promoted environmental awareness. Through production workshops, artists and workshop participants created works of art from discarded items. Their works were presented on a virtual exhibition which included over 60 works of art and their stories, while the physical exhibitions presented up to 30 works of art. The programme had 214 participants live and 1,330 online.



Porto Etno

In 1996, the City of Rijeka launched the ETHNO Summit – Days of National Minorities. The aim was to enable national minority associations to present their language, culture and customs. Twenty years later, in 2016, after Rijeka won the European Capital of Culture title, the Manufaktura Interdisciplinary Collective organised the first gastronomic programme in cooperation with associations of national minorities as an accompanying programme of the ETHNO Summit. The musical edition was artistically defined by Zoran Majstorović, and the programme attracted over 1,000 visitors and received considerable media attention. It was decided that the ETHNO Summit concept will be redesigned into a new festival of music and gastronomy called Porto Etno as part of the Rijeka 2020 programme. The festival was envisaged as an international event that translates the concept of the Port of Diversity into a unique experience, with a focus on ethnic music and gastronomy of countries whose minorities are active in Rijeka and the Primorje-Gorski Kotar County, as well as on global music and gastronomy, which has become part of our everyday life through globalization trends and the migrant crisis.

In 2017, the festival already hosted 13 events, included 14 minority communities, 2 foreign solo performers, 2 foreign musical ensembles and one national musical ensemble. That year, the Festival attracted almost 2,000 visitors. A year later, in 2018, the number of performers grew to 40, and the number of national minorities folklore ensembles to 7, while 17 national minorities of Rijeka and immigrants to Rijeka presented their cuisine through 2,500 portions of food. The number of visitors grew to 4,000. In 2019, in its third year, the duration of the festival was expanded to three days and the festival was organised at three different venues. The dedication to Rijeka's national minority communities, immigrants, as well as musical nomads from all over the world remains the backbone of the festival. With more than 100 performers and the presentation of 20 world cuisines the Festival attracts 3,500 people. Jazz musician Zoran Majstorović is still in charge of the music programme.

The fourth edition of the Porto Etno Festival took place in 2020 despite the global pandemic. The Croatian Cultural Centre Sušak took over the management of the festival, which was held in 3 locations and included 22 different communities: Expats Rijeka: Jordan, Trinidad and Tobago, Madagascar, India, the Philippines and the United States of America, Association of young Roma "Roma future" Rijeka, the Serbian Cultural Society Prosvjeta – Subcommittee Rijeka, National Community of Montenegrins of Rijeka, Democratic Union of Hungarians in Primorje-Gorski Kotar County, Cultural Society of Rusyns and Ukrainians "Rušnjak" of Primorje-Gorski Kotar County, Russian Home – the Russian National Minority Association in Primorje-Gorski Kotar County, Association of Slovaks in Rijeka, Albanian Association of Primorje-Gorski Kotar County, Albanian Association of the island of Krk, Macedonian Cultural Society "Ilinden", Rijeka Italian Community, "Češka Beseda" Rijeka, Slovenian House – "Bazovica", Association of the Peoples' Communities of Bosnia and Herzegovina, Bosniak National Community, "SEVDAH" Culture and Arts Society, Association of Rusyns and Ukrainians Kaljina Rijeka. Due to restrictions related to the pandemic, the festival gathered approximately 600 visitors that year.

The festival has been continuously organised since the title year.

Much like *The Kitchen of Diversity* flagship, the *27 neighbourhoods* flagship focused on promoting diversity and intercultural dialogue, creating a space for meeting, learning and celebrating shared values among diverse communities. The approach to each neighbourhood was shaped according to its specific needs, while nurturing and promoting diversity. Despite the wide range of activities, special emphasis on the inclusion of minority communities was placed in three neighbourhoods: Pehlin, Gomirje and Kastav, where activities were aimed at encouraging intercultural exchange and cooperation, and at empowering local minority communities. The Kastav neighbourhood focused on addressing the challenges of endangered languages and the linguistic rights of minorities with the aim of protecting and promoting the preservation of minority languages. An initiative to preserve all Croatian language dialects was presented on the web platform of the Kastav neighbourhood, and the neighbourhood advocated the inclusion of certain dialects on the list of optional subjects in primary and secondary schools. *Gomirje Harmonika Mundijal 2020*, an international accordion festival highlighting the cultural heritage of Gomirje and integrating it into the European and world music scene, was organised in the settlement of Gomirje, known for its westernmost Orthodox monastery. The festival has continued to develop to this day. Pehlin, known for its multiculturalism and active role in the Rijeka Carnival, is a home to different cultural communities. The neighbourhood carried out a number of activities that involved different communities, from Czech and Roma communities to the promotion of local Chakavian culture. Throughout its activities the neighbourhood promoted understanding and integration.

Children and the youth in the Rijeka 2020 programme

*The Children's House stimulates the imagination and daydreaming, invites play and laughter. It was created for the exchange of the most creative ideas and fun, which always gives us the opportunity to learn something new.*⁵²

The Rijeka 2020 project included a diverse programme for children and young people, with particular emphasis on the Children's House flagship, which attracted a total of 43,037 visitors from 2017 to 2021. This flagship, initially imagined as a physical meeting place for children, has developed numerous programmes with children and for children. *The Children's House* flagship was a response to the limited cultural offer for children, aiming to integrate creativity in their free time by encouraging research, reading, informal education and active participation. The flagship's programmes were adapted to the needs of children, parents, cultural and educational workers, and they aimed at empowering local organisers, developing and sensitizing the audience, activating new performance and cultural locations, and creating a new generation of active audience.

Since 2017, the *Tobogan* festival has offered a number of workshops, performances, plays and concerts every year. They have been realized in cooperation with local cultural institutions, art organisations and associations, connecting international and local artists. The organisation of the *Tobogan* festival offered Rijeka the possibility to experience for a first time a series of activities specifically aimed at children, designed to be comprehensive and continuous. *Brickzine*, the children's magazine issued by the Rijeka City Library was launched in 2018. It was developed in cooperation of young people and adults, translated into audio format by the "Young Editorial Board", promoting the active involvement of children in culture and art, but also enabling access to children with developmental difficulties. Since 2018, as a part of the Rijeka 2020 programme, *the Week of Good Children's Books* has enriched the cultural offer for primary

⁵² Bidbook, extended edition, p. 27

school children from the Primorje-Gorski Kotar County with diverse activities such as exhibitions, storytelling workshops and workshops, enabling children to actively participate, explore and learn through play and interaction, promoting love towards art, literature and knowledge from an early age. In 2019, 68 events were organised at 27 different locations in the county. In cooperation with four elementary schools in Rijeka, the *Travelling Film Workshop* project was implemented encouraging creative expression and active participation of children and young people in filmmaking. A total of 72 children participated in the workshops. *The Story of Benčić*, an interactive workshop designed for elementary school students, was held in the Benčić complex, providing students the opportunity to explore both the history and the future of this place through independent exploration, thus promoting the future location of the Children's House and the entire Benčić Art Neighbourhood complex. The workshops were suitable to be held as a part of the curriculum of different compulsory and/or elective school subjects. They were implemented in cooperation with 42 classes of school children.

...For example, this "Afterparty". I mean, I don't know who would give us money to organise a daily party with DJs for families. I don't even know where we could have sent the application: to the County, the City, the Ministry... I have no idea as this is not a typical kind of programme that is always around, an exhibition, a workshop, all the usual stuff. So... Yes, such projects have been recognized, it is a step further, we have been thinking a bit outside of the box.
 (CSO in culture, January – February 2020)

During the Rijeka 2020 project, the cooperation was established with 21 elementary schools from the Primorje-Gorski Kotar County, including 17 elementary and 10 secondary schools from Rijeka.

51000 Balthazargrad, the biggest exhibition of the Children's House flagship, attracted more than 12,000 visitors of all ages. Inspired by Rijeka and its ambience, which served as the setting for the series about the beloved animated Professor Balthazar, the exhibition allowed visitors to become a part of the colourful animated world through interactive elements and documentary exhibits that explore the creation of the series and the animation technique. Grčevo beach in Rijeka was declared the Balthazartown beach as a result of the cooperation of the Lungomare Art and Children's House flagships. The project included an art installation created by female students of the Academy of Applied Arts, including a large sculpture and interactive signs inspired by Professor Balthazar, further connecting the character from the cartoon with the city of Rijeka as his inspiration. This occasion was also the reason to hold courses Spatial Practice 1 and 2 at the Academy of Applied Arts in Rijeka, as part of the ECoC project.

In addition to the Children's House programme, other programmes contributing to the active participation of children were also implemented. Through *Civil Initiatives* and the *Green Wave*, civil initiatives and associations implemented projects such as *St. Barbara Square for the children*, which enriched the public space with new content, including benches for reading and bookcases, thus promoting reading and encouraging socializing and creativity outdoors. The *Let's Read Together Under the Treetops* project also promoted reading. A series of events promoting reading and education were organised; elementary school students read stories to kindergarten children. The project gathered a total of 300 participants. The *Ginko theme park*, as a part of the Green Wave flagship, focused on improving biodiversity by installing birdhouses, adapted to the needs of different bird species. The project actively





The Tobogan Festival

engaged students in the preparation and setting up of the houses, giving them the responsibility to monitor the houses. This project also gathered 300 participants.

The *27 Neighbourhoods* programme included events in different neighbourhoods focused on children, promoting education and creativity. In Fužine, the programme included cooperation with the University of Applied Arts Vienna on the development of alternative educational programmes. The central part of the Fužine neighbourhood programme included the presentation of the picture books created by the students' and their teachers. Cooperation with the University of Vienna also resulted in a workshop where students from all over the world together with the residents of Fužine, Vrata and Lič developed concepts for the school of the future.

The Festival of the European short story *The city is telling a story* was held in 2019, and it stood out for being focused on young people through the launch of a competition for young writers up to 19 years of age: 143 short stories by 108 authors under the age of 19 were submitted to the competition. Furthermore, creative workshops for young people were organised as a part of the Small Literature Festival. Adapting to the challenges of COVID-19, the Festival of the European Short Story and Hay Festival 2020 moved partially to an online format, with the promotion of the *Europe 28* anthology, and to a combination of live and online events, while the Festival of the European short story FEKP19 competition continued its tradition of supporting young talents.

In March 2021, the physical premises of the Children's House, a cultural centre for children and new generations in Rijeka, were opened. A number of programmes organised in cooperation with partners, who were already involved in the implementation of events under the Children's House flagship, continued to be implemented at the new venue. The Children's House as a physical location and the flagship was central in shaping the cultural offer of the city for children. It also continued to work on the accessibility and promotion of culture and art among the youngest citizens.



Tobogan

The Tobogan Festival is a creative response to the need for cultural education and entertainment of children during the summer holidays. Since its early days, the festival has stood out as a key project of the Children's House. In 2017, the festival started with 32 events and 2,000 visitors, and the very next year it expanded significantly to include 47 events. In 2018, the Festival opening act was a parade of giant mechanical insects (Sarruga, Barcelona). The festival offered a rich film program, with some film screenings being adapted for children with sensory difficulties, as well as Animacikl, screenings of films on city façades powered by the pedals of tricycles and quadricycles. Diverse participatory programmes, such as "Fresh from the marketplace" culinary programme and the children's choir concert with Damir Urban, programmes suitable for babies and small children, and programmes such as "Children conquering institutions", are a reflection of the wide range of the festival events, which also included a series of workshops. In cooperation with the 27 neighbourhoods flagship, events were also organised on locations outside the city of Rijeka, on the island of Cres and in Gorski Kotar.

The festival continued to grow in 2019, offering more than 50 workshops attended by 900 children; 40 volunteers of the European Capital of Culture also were engaged and led some of the workshops. Besides the workshop part, the programme included 32 events that attracted a record 8,000 visitors and included film screenings, puppet and drama performances, concerts, exhibitions, walks and disco nights. The festival's opening ceremony offered the street spectacle, the British Worldbeaters organisation with "Spark!" drummers. The Dutch Close - Act Theatre added to the spirit of the event with its large luminous birds "Birdmen" and curious creatures "i-Puppets", further enriching the evening ceremony. The festival also emphasized the importance of diversity and inclusiveness through "Minifest", where children emphasized the value of understanding and accepting diversity. "Superhero" workshop by ArtMašina, Stephany Stefan's performance with fire, and video mapping of Shape 3 on the façade of the elementary school are just some of the many creative events that made this festival special.

The Tobogan festival held during the challenging 2020 year was successfully adapted to the new circumstances caused by the pandemic. It offered 47 events for 4,000 visitors. The organisers created a safe and creative environment that enabled children to actively participate and learn in a changed world, with a limited number of visitors due to epidemiological restrictions. The festival opened with a children's performance by the Fierce Drummers of Tobogan, and the opening was further enriched by the reading of the children's manifesto and the street show "Kaleidoscope: Fireworks" by Triko Circus Theatre. The musical part of the opening ceremony also included the performance by Kišni razdraganci. Traveling Tower Circus Toboganus, in cooperation with Tower Center Rijeka, extended the reach of the festival beyond the city centre, taking circus entertainment to different neighbourhoods. The festival also included a rich programme of plays, film screenings, family programmes and various workshops.

The festival has been continuously organised since the title year.

Participation of the third age people

With a special focus on the inclusion of people of the third age in the community, among the projects that the citizens of the third age themselves applied for and implemented, the following stand out: *Make your dream come true, cook it yourself!*, *Rispekt – strengthening and reintegration of marginalized people of the third age* and *Rijeka dance evenings for pensioners and the elderly*. These projects were aimed not only at promoting social inclusion, solidarity and togetherness among the elderly population, but they were also a means for their active engagement within the wider context of the European Capital of Culture. The *Make the Dream Real, Prepare Your Own Meal!* project offered the retired people, especially those who live alone and did not have the chance to develop culinary skills, opportunity to learn how to prepare simple, nutritionally rich and economically affordable meals in a relaxed and supportive atmosphere. Thanks to this project, the elderly have acquired skills that contribute to their independence and improve the quality of their life. The *Rispekt* project gathered 200 participants on workshops that included fall prevention, counselling about healthy lifestyle habits and psychological support, emphasizing the importance of reintegration of marginalized elderly groups and promoting inclusion and respect within the community. *Rijeka dance evenings for pensioners and the elderly* provided an opportunity for the elderly to socialize, have fun and actively participate in the cultural life of the city. Through dance and music, 19 events in this project offered the pensioners the possibility to express themselves and strengthen ties with their community. Altogether, the project included 1,375 third age people.⁵³

Participation in the age of COVID-19

Within the framework of the Rijeka 2020 project, dealing with the COVID-19 pandemic imposed the necessity of adapting cultural programmes to the new circumstances. *The Festival of the European Short Story* organised its programme partially online, tackling the questions asked by the world affected by the pandemic. Under the Port of Diversity theme the festival gathered writers and artists who question various aspects of social, cultural and artistic differences in their works. The focus was on racial, class, religious, gender differences, as well as on artistic practices that go beyond the expected formats. Special attention was paid to the stories of marginalized groups, such as refugees and migrants, and to the presentation of new, "different" narratives. The festival took place both live and online; 200 people formed the live audience in Rijeka, while 2,000 people watched the festival online.

Although ECoC programmes were adapted for online environment, thus becoming more accessible to a larger audience than would otherwise have been possible in that period, the focus on smaller programmes intended for a more limited audience was crucial in times of dislocation, where people sought contact and encounters. Giving the programme the local focus confirmed the idea that cultural events do not necessarily have to be large or massive in size in order to produce a deep impact on the community and the individuals within it. Small but meaningful events offered an opportunity to create stronger bonds within communities, while online formats allowed continuous implementation of cultural experiences. This adaptation of the Rijeka 2020 – ECoC programmes showed that the cultural sector can adapt to changing circumstances, while not losing sight of the importance of cultural participation.

⁵³ <https://rijeka2020.eu/program/civilne-inicijative/>



5.3.2. Cultural approach

- * 260 events in remote, rural and island communities in the Primorje-Gorski Kotar county
- * 65 applications to 27 Neighbourhoods tender
- * 296 events organised at locations accessible to people with reduced mobility
- * 77 online events
- * 66,031 members of online audience

The Rijeka 2020 project tried to expand access to culture through the organisation of events outside the very city centre, by inclusion of diversified city neighbourhoods in Rijeka, and expansion of its activities to other cities, municipalities and settlements in the Primorje-Gorski Kotar County. Within *27 neighbourhoods* and *Lungomare Art* flagships activities were implemented in different locations of the county, from islands to rural areas of Gorski Kotar, in areas where records showed low cultural participation of citizens and areas faced with significant barriers to access.

Under other flagships, programmes were also realized in different locations, including the *Times of Power* flagship and its programmes on Goli otok and events in Lipa organised by the Maritime and History Museum of the Croatian Littoral. Additionally, programmes such as *Civil Initiatives* and the *Green Wave* focused on the revitalization and activation of public spaces through cultural activities in different neighbourhoods of Rijeka.

In a way, the *27 neighbourhoods* flagship served as a paradigmatic model for engaging communities in rural and peripheral areas of the Primorje-Gorski Kotar County. The application of contemporary art and cultural practices led to a creation of a platform that decentralizes cultural and art content, promoting the culture of everyday life outside conventional tourist routes. The *27 neighbourhoods* flagship aimed at encouraging cooperation between different communities within the county, with an open call in 2016 for the participation of both legal and natural persons that covered the three key areas: islands, mountains and coast. The aim was to communicate the needs of communities, strengthen capacities and expand the knowledge of local teams.⁵⁴

The call resulted in the selection of 27 neighbourhoods (five from the area of Rijeka: Pehlin, Drenova, Škurinje, Turnić and Mlaka, University campus neighbourhood; 22 from various parts of the county: Lovran, Opatija, Matulji, Kastav, Jelenje, Čavle, Praputnjak, Kostrena, Crikvenica, Novi Vinodolski, the island of Rab, the island of Unije, the city of Cres, the city of Krk, Malinska, Vrbnik, Gomirje, Mrkopalj, Fužine, Delnice, Brod na Kupa and Gornji Kuti) out of 65 applications received.

⁵⁴ Available at: <https://www.rijeka2020.eu/wp-content/uploads/2016/09/Poziv.pdf>



The 27 neighbourhoods

The 27 neighbourhoods flagship brought together neighbourhoods from different parts of the Primorje-Gorski Kotar County and connected each of them with a neighbourhood from one of the twenty-seven member states of the European Union.

Lovran	Kinvara (Ireland)
Opatija	Beč (Austria)
Matulji	Prag (Czech Republic)
Kastav	Pečuh (Hungary)
Pehlin	Roma Education Fund (Romania)
Drenova	Mons (Belgium)
Škurinje	Kaunas (Lithuania)
Turnić i Mlaka	Camp (France)
Kampus na Trsatu	Trieste (Italy)
Jelenje	Global Water Partnership Mediterranean (Greece)
Čavle	Immenstad (Germany)
Praputnjak	Stichting Bewegend Beeld (Netherlands)
Kostrena	Selnica ob Dravi (Slovenia)
Crikvenica	Center for Ecological Learning (Luxembourg)
Novi Vinodolski	Lydenskab (Denmark)
otok Rab	National Museum of Archaeology (Malta)
otok Unije	Oulu (Finland)
grad Cres	Disorder (Sweden)
grad Krk	Riga (Latvia)
Malinska	Bilbao (Spain)
Vrbnik	Gornja Bela Rečka (Bulgaria)
Gomirje	GreenWise People (Great Britain)
Mrkopalj	Urban Gorillas (Cyprus)
Fužine	4iS (Portugal)
Delnice	Ružomberok (Slovakia)
Brod na Kupi	the Estonian Museum of Natural History (Estonia)
Gornji Kuti	Pomerania (Poland)

During 2017, 5 initial events were organised under the flagship, gathering 340 participants. The focus of that first period was on the development of programme concepts that would correspond to the specific needs and features of each neighbourhood and on strengthening capacities and connecting different communities. Through cooperation with the flagship manager and neighbourhood representatives, each neighbourhood developed a unique cultural and art programme that reflected their local culture, identity and needs. Additionally, each neighbourhood has been connected to a partner from Europe, thus strengthening European bonds and promoting cultural exchange. In 2018, the scope of the flagship expanded to include a total of 40 events that attracted 2,000 participants. The *Nice to Be Here (Bolje vas našli)* platform served as a means to create mutual cohesion and getting to know other neighbourhoods during the preparatory years. It gathered a different number of participants and achieved a significant response. This systematic work with a long-term horizon enabled the *27 neighbourhoods* flagship to lay the foundations for the engagement of various communities and to encourage their continuous activity in the cultural sector and mutual cooperation that continued even after the end of the title ECOC year⁵⁵. During 2019, a total of 33 events were organised that had 2,035 participants. Despite the challenges brought by the pandemic, numerous activities were successfully implemented, although of a more limited scope than planned – a total of 151 events were organised for 18,047 participants. This period was particularly significant due to the strengthening of the online presence and the creative use of digital platforms to organise cultural events, which allowed a wider audience to get involved in various activities despite the pandemic challenges.

The *27 neighbourhoods* flagship implemented a wide range of cultural and artistic events in smaller communities throughout the Primorje-Gorski Kotar County, bringing art and culture into the everyday lives of the residents of dislocated areas. Through various activities, from the *Network of Cinema in Exotic Locations* in 11 neighbourhoods to the concept of the *Living Room* in all 27 neighbourhoods as a meeting place, including artist residencies called *Vitamin D* and *Neighbourhood Festivals*, the flagship promoted socializing and cultural exchange. It connected urban and rural parts of the Primorje-Gorski Kotar County, carefully keeping in mind their unique needs and challenges, implementing programmes in all 27 neighbourhoods. Here, we will present two such programmes.

Drenova, as one of the peripheral urban neighbourhoods, dislocated from the city centre, with its 8,350 inhabitants stood out for its engagement through a wide range of activities that encouraged socializing, exchange of experiences and learning from practice, including the *Nice to Be Here (Bolje vas našli)* platform and commemoration of the European Neighbour Day. They also participated in educational programmes and European projects, network projects such as KineDok, a platform for alternative distribution of documentary films. Furthermore, Drenova organised the Border District – Drenova Neighbourhood Days as part of the Neighbourhood Festival. Drenova also cooperated with organisations from Mons, Belgium, including work with the Mundaneum Archives.

The premises of the Local Heritage Museum became a key place for the implementation of the programme as it offered a new dimension of accessibility of cultural content for the local

⁵⁵ Interviews with initiatives in community, March 2024



community. Participation in the project provided the neighbourhood with new insights, encouraged greater activity with regard to tender applications, and strengthened through the educational programme broadening horizons through international contacts and insights into the practices of other small communities, which contributed to a better positioning and understanding of one's own role on the international scene.⁵⁶ The Nice to Be Here (Bolje vas našli) programme enabled Drenova to present itself as a host and as an active participant in other neighbourhoods, promoting mutual cooperation and the exchange of experiences.⁵⁷ Projects such as *Zajc under the Stars*, *Museum Night* with the artificial intelligence topic, *Tobogan* Festival and many others proved that Drenova established a fruitful cooperation with numerous organisations and that the neighbourhood successfully dislocated parts of the programme further away from the city centre.⁵⁸ Activities in the Local Heritage Museum, together with the intensive participation of the team in educational and partnership programmes, contributed to the development of local capacities and served as a foundation for the future development of the community centre that is active today.

The *Praputnjak* neighbourhood, located near Rijeka, is only one out of 22 neighbourhoods in the Primorje-Gorski Kotar County that shows how cultural content can become more accessible and inclusive for the local population of remote areas. The association was founded with the aim of inclusion in the 27 neighbourhoods flagship has become a platform for the active participation of local residents and stakeholders in social life, gradually developing its own capacities, creating a network of regional and European partners. In an area with only 500 inhabitants, Praputnjak neighbourhood programme included various activities, such as lectures, art programs, interpretative walks, and aimed at revitalizing and rethinking the community through values, heritage and nature as key elements of local identity and potential. Although it limited some planned activities, the pandemics did not diminish the enthusiasm of the team, which continued its activities until present day, implementing international projects.



⁵⁶ Interviews with initiatives in community, March 2024

⁵⁷ Interviews with initiatives in community, March 2024

⁵⁸ The 27 Neighbourhoods flagship implementation report, Drenova Neighbourhood

In 2018, the Lungomare Art flagship enriched Kvarner through the synergy of literature and contemporary art practices; in 15 coastal locations local heritage and identities were explored and presented in innovative ways. For each selected location, a renowned writer was hired with the task of getting to know the local community through residencies that lasted from three to four weeks. This creative process resulted in the creation of short stories inspired by the specific features of each location, which were later published in the collection of short stories *Authorial Boras*. Literary evenings organised in locations such as Baška, Crikvenica, Volosko, Mali Lošinj, Kostrena, Cres, Brseč, Zagreb and in various locations in Rijeka, provided an opportunity for direct interaction between authors and audience, while art installations at 7 coastal locations became a permanent part of the cultural offer of Kvarner.

Moreover, programmes for children were implemented throughout the county, providing wider access to cultural content in various locations. *The Week of Good Children's Books* is an event organised in Rijeka and the towns and municipalities of Bakar, Crikvenica, Delnice, Kostrena, Mali Lošinj, Čavle, Omišalj, Novi Vinodolski, Moravice, Severin na Kupi, Viškovo, and Vrbovsko. During 2019, a total of 68 programmes were implemented, of which 28 were implemented in the Rijeka area, and the remaining 40 in the before mentioned locations. A total of 1,000 children participated in different educational and entertainment contents offered by these programmes.

In addition to the programmes aimed at providing cultural content in Primorje-Gorski Kotar County, the activities of the ECoC project included different neighbourhoods in Rijeka. For example, in Zamet and Škurinje neighbourhoods, *Workshops in your neighbourhood* were organised. They included a number of activities, from creating objects with a 3D pen, repairing personal devices, to "do-it-yourself" projects and instruments using electronic materials, and recycling materials, such as plastic bottles, into toys as a part of the Dopolavoro flagship. A total of 8 workshops for 60 participants were organised.

Individual projects of civil initiatives and citizen associations, implemented through the participatory programmes of *Civil Initiatives* and the *Green Wave* in different neighbourhoods of Rijeka, transformed 13 locations in Rijeka, emphasizing the bond and joint work in the creation of a cleaner, greener and aesthetically more appealing urban space. Numerous interventions in public spaces and on squares, including equipment installation and landscaping, have revitalized these locations, turning them into vital points of meeting and union. *The Pop-Up Park Delta* has turned into a multifunctional space where citizens gather, while the *A Seaside Park in the Heart of the City* project has revitalized the under-utilised green areas of the old part of the city, providing location for socializing. Let's Revive the Playground! project in Belveder neighbourhood refreshed the concrete playground, and turned it into a place full of life, play and relaxation. Although public spaces have been redesigned and improved thanks to the above projects, there are concerns about sustainability. Challenges with regard to the maintaining and re-establishing functionality after vandalism acts highlight the need for continuous support and financial resources for the restoration of locations.⁵⁹ In addition to greening, the key element of these initiatives was the process of joint work and creating bonds among the citizens. Work on joint initiatives created and still continues to maintain a sense of belonging and unity among the participants, proving that with joint efforts they can achieve significant changes in their environment.⁶⁰

59 Interviews with initiatives in community, March

60 Interviews with initiatives in community, March



At the beginning of the preparation of the Rijeka 2020 project, it was noticed that many locations were inaccessible to people with reduced mobility. Although the ECoC was not envisaged as a project that could solve infrastructural problems, small but significant advances were made through minimal interventions. The interventions aimed at improving accessibility were undertaken, including the mapping of key cultural locations and the development of guidelines covering both spatial and programmatic aspects of accessibility for events planned for 2020 with the support of an accessibility work group that brought together a wide range of stakeholders – RIJEKA 2020 employees, representatives of associations of people with disabilities, accessibility experts – representatives of the Faculty of Civil Engineering, the Office for Students with Disabilities of the University of Rijeka and the RE-Use Centre. The goal was to ensure minimal accessibility of locations and programmes that will be used for the Rijeka 2020 programmes. With the outbreak of the COVID-19 pandemic, the work group encountered significant challenges. Despite the initial enthusiasm and agreements reached, the work group meetings were cancelled and many of the suggested proposals were not fully implemented.

Keeping the mind what kind of institution we are, the palace is enormously valuable, and people with reduced mobility were rather limited around the premises, (...) ECoC provided us with an opportunity to install a new ramp that looks a bit nicer and has a somewhat better inclination. That also has a some kind of a benefit
(organisation in culture, January – February 2020)

Despite these challenges, some spatial interventions aimed at improving the accessibility of cultural spaces were successfully implemented in 2019:

- * 24 locations were mapped and recommendations were drawn up for all cultural organisations managing spaces on how to increase accessibility;
- * in 3 locations access ramps were constructed and installed for people who use mobility aids or have difficulty moving; in 6 cultural institutions in Rijeka, minimal technical solutions were introduced for people with impaired vision, hearing or reduced mobility;
- * educations were organised for the employees of cultural institutions in Rijeka and partner organisations to raise awareness of the challenges faced by people with disabilities, and a *How to ensure access to cultural events for people with disabilities* seminar was held for producers and the public;
- * 20 cartoons (Professor Balthazar) were adapted through subtitles and sign language;
- * an Accessibility Protocol has been designed for all cultural institutions in Rijeka and partner organisations.

With regard to the EPK, I think that this very programme of audience development, in which we gave a lot of thought to our own organisations, contributed a lot to, let's say, that reflection, perhaps to the creation of some new programmes such as inclusive cinema where we adapt films to people with impaired vision or hearing. When we came up with that idea, it just dawned on us: 'Wait a minute, people with impaired vision can watch movies!', and then we got down to it and it turned out to be a complete success. (...) The idea of an inclusive cinema was also born thanks to the ECoC
(CSO in culture, January – February 2020)

The work group suggestions were implemented in the programmes in 2019, such as the *Porto Etno* Festival. The festival introduced free entrance for people with disabilities, provided special zones for people in wheelchairs, created a map of the festival with marked accessible locations and made additional accommodations. The cooperation with the Association of the Deaf and Hard of Hearing Rijeka made it possible to translate the programme into Croatian sign language, and certain infrastructural approaches to the location were improved, including adapted sidewalks. In addition to the programme being adapted to people with disabilities, users of the Rehabilitation Centre Rijeka and the Addiction Aid Association Vida actively participated in the organisation of the festival. In order to prepare for their roles, workshops were organised to train managers and users of the Centre, and the users participated in workshops on the technical production of cultural events.

Special attention was paid to the adaptation of the location for the Rijeka 2020 - European Capital of Culture opening ceremony. Adapted transportation was organised, while the representatives of persons with disabilities inspected and tested the location of the event in advance. Suggestions received during the preparatory stages for production, which were feasible within the constraints of open space and existing infrastructure, were successfully incorporated into the final layout.

Content-wise, some programmes were initially specially designed keeping in mind the accessibility for persons with disabilities and children with developmental disabilities. Despite the challenges brought by the COVID-19 pandemic, which limited the possibility of implementing all planned activities in their full scope, certain adjustments and activities were implemented during 2019 as a preparation for the main events. One of the projects in this context was the *Sensory Theatre* of the Rijeka City Puppet Theatre (GKL) which, as a preparatory activity, organised sensory theatre workshops on experiential and interactive performance storytelling for children with the autism spectrum difficulties after the Rijeka City Puppet Theatre team underwent education in Galway. In addition, an adapted version of the audio magazine Brickzine exists, intended for blind and visually impaired children and children with reading difficulties.

Aimed at promoting diversity and inclusion, the Fifth Ensemble programme was implemented in partnership with the City of Rijeka, Croatian National Theatre Ivan pl. Zajc, Education Centre Rijeka, and the Down Syndrome Association - Rijeka 21. The aim of the programme was to include young people with developmental difficulties and disabilities in the labour market through cultural and art activities that would enable them to acquire the skills, work habits and knowledge necessary to work in the theatre. A one-year programme was implemented that enabled the production of a performing arts workshop thanks to which the young people with special abilities became part of a new artistic ensemble comprising of around thirty young authors. The final result was the artistic show *Potomci, divovi, bogovi* (Descendants, Giants, Gods) performed in 2019 on the stage of the Croatian National Theatre Ivan pl. Zajc in front of 550 visitors. In 2020, the pandemic prevented the performance of the first professional show of the Fifth Ensemble.

Moving activities to an online format resulted in wider availability of cultural content, and allowed more people to access culture, despite physical limitations. As the cultural performances and activities were limited, 70 events were moved to online platforms, enabling audience participation regardless of physical distance. In total, 66,031 viewers watched the online content. An example of such adaptation was *Spring Forward*, a dance festival that offered 900 minutes of online programme, and attracted 1,416 viewers from 74 countries. This experience steered the work of the institution towards development in a digital direction, enabling innovative digital approaches to be used within the festival today.



5.3.3. Volunteers and civil engagement

- * 181 event encouraging active participation in cultural and art programmes
- * 65,000 letters of invitation sent to citizens, inviting them to actively participate in the Rijeka 2020 project
- * The Citizens' Assembly – the first such model of civil engagement in Croatia
- * 141 applications of citizens' projects in Civil initiative and Green wave tenders
- * 155 applications of citizens to participate in the Citizens' Assembly of Rijeka
- * 462 active volunteers

"With regard to social development, our starting point is a vision of the city as a space of communion, reduced social inequality and social cohesion. Ri:2020 will contribute to an increased and active participation of our citizens in cultural activities."
(Bidbook)

The development of active participation of residents in the community was one of the key elements of the Rijeka 2020 – European Capital of Culture programme. In that context, the the programmes under the 27 Neighbourhoods flagship and participatory programmes (Civil Initiatives, Green Wave, and Citizens' Assembly) represent the key component of the Rijeka 2020 programme since they aim at engaging citizens, just like the Volunteering in Culture program.

Year	Number of activities that included volunteers	No. of active volunteers	Total number of hours of volunteering
2018	6	29	92,0
2019	38	178	3.129,0
2020	130	363	5.061,5
2021	27	83	1.061,5

In Rijeka, the culture of volunteering in the culture sector was recognized as an area that requires strengthening. The response to this challenge included activities to attract volunteers and raise awareness of the importance of volunteer engagement in the cultural sector. A detailed approach and volunteering system was designed in cooperation with the local SMART Volunteer Centre and The Croatian Cultural Centre Sušak, responsible for the implementation of the volunteering program. At the same time, activities aimed at sensitization of cultural organisations and the integration of new volunteers were implemented, as well as development programmes for the already active volunteers. During 2018 and 2019, 11 awareness-raising trainings were organised, intended for 84 participants, including representatives of cultural organisations from Rijeka and TD RIJEKA 2020 employees.

The volunteering programme of the Rijeka 2020 - ECoC project included a total of 462 volunteers. The majority of volunteers were women 82 % compared to only 18 % of men. Young people, aged 19 to 30, were more motivated to volunteer at the ECoC project, accounting for 51 % of volunteers. Furthermore, 36 % of the volunteers were from 31–60 age group, and 13 % from 61–83 age group. The programme included different occupations of volunteers and a wide range of professions. The approach was aimed at enabling volunteers to decide about the manner in which they want to contribute and what they want to gain from volunteering, which resulted in different volunteering positions.

Volunteers played a key role in all segments of the European Capital of Culture project, going beyond the traditional perception of volunteering as secondary assistance. Their involvement extended beyond the usual volunteering tasks, including the roles of workshop facilitators, co-creators of individual programmes, which positioned them as important participants. The *Mechanism* project is an example of a participative art work in which volunteers were actively involved in all stages of its realization, from initial ideas and design selection to the creation of parts of mosaic and its installation on the Rijeka Breakwater. This approach recognizes volunteers not only as extra pair of hands needed to carry out tasks, but also as the key project coordinators and ambassadors, whose passion, knowledge and engagement contribute to cultural activities.

A total of 317 volunteers were included in the opening ceremony of the Rijeka 2020 - ECoC. They were assigned to various volunteer positions and locations, and contributed with 1,963 volunteer hours. Despite the challenges brought by the COVID-19 pandemic, volunteers worked 5,061.5 volunteer hours in 2020, and participated in 130 cultural events within the European Capital of Culture framework. During the four-year period, volunteers worked a total of 9,344 volunteer hours.

The importance of the progress made by the ECoC project in the field of the development of volunteering was also confirmed by the State Award for Volunteering for 2020, which, in the "Volunteering Coordinator" category, was awarded to the head of the volunteer programme Rijeka 2020 - ECoC. The volunteer programme continued to be managed by the Croatian Cultural Centre Sušak and remained a unique programme in Croatia. Currently, the volunteer base includes 462 volunteers, of which 100 are actively engaged in the field of culture in Rijeka. The Rijeka 2020 project impacted the mobilization of citizens in the implementation of 32 projects of local importance. The *Civil Initiatives*, *Green Wave* and *Citizens' Council* programmes were aimed at encouraging civil initiatives that participated in shaping the cultural and social landscape of the city, becoming active participants in the European Capital of Culture programme.

Particularly significant was the establishment of the Citizens' Council, which played a role in managing programs for financing citizens' project ideas, including Civil Initiatives and Green Wave. This model of civil participation, which was a novelty in Croatia, was tested and implemented for the first time in the context of the Rijeka 2020 programme.

The 2018 and 2019 *Get Involved* campaign encouraged the citizens of Rijeka to get actively involved in the Rijeka 2020 project, propose ideas at the Civil Initiatives and Green Wave contests, become members of the Citizens' Council or volunteers. Campaign activities included neighbourhood tours and the promotion of civil participation, enabling direct



interaction and informing about engagement opportunities. Additionally, as a part of the campaign, an information leaflet was distributed to 65,000 addresses in the city of Rijeka together with monthly utility bills. In 2018 80 project proposals were submitted to tenders, while 94 applications were submitted for participation in the Citizens' Council. As a result, 22 projects were approved for 2019. In the second tender, for 2020, 61 applications for the Citizens' Council and 61 project proposals were received, of which 12 were selected.

The structure of the Citizens' Council mirrored the demographic structure of the population of Rijeka according to age and gender. Members of the Citizens' Council, 60 of them, were chosen by lottery; they later evaluated the submitted projects of Civil Initiatives and Green Wave. Before project evaluations, all members received training on methodology, project values and the role of participatory decision-making, as well as on the importance of strengthening the local community.

I approached my role as the Citizens' councillor very seriously. I was very nerdy about it – I remember reading projects over the New Year holidays (there were about 80 of them), evaluating them in line with the given criteria, going back, correcting myself... I wanted to give a chance to every single project because all ideas were phenomenal. Of course, only a certain number of projects was financed, but I think that in the end it was not so important, because participating in all that, being a part of that creation – I think that was the most important thing for all the participants of the RiHub programme.
(Initiative in community, March 2024)

The Civil Initiatives programme aimed at strengthening social cohesion and democratic capacities through involvement in the creation of cultural and social programmes, while the Green Wave aimed at making public spaces greener, creating urban oases, and encouraging environmental awareness, supporting horticultural, educational and social activities. Both programs contributed to the refinement of the city space and encouraged citizens to act productively. The very structure of the programme was a key moment for the transformation and strengthening of the role of civil initiatives in the cultural and social life of the city. Informal groups of citizens were given the opportunity to apply for tenders for financial support, which until then were mainly focused on formally registered associations.

ECoC not only recognized us and gave us the possibility of funding like other associations, but also provided us with education, giving us tools and strategies to strengthen our own capacities and capacities of the local community. We had the support and leadership of dedicated young people who managed the programmes without which all of this would not have been possible to implement.
(Initiative in community, March 2024)

That learning brought us all closer together, and most of us who met there for the first time stayed in touch; we exchange ideas and even work together.
(Initiative in community, March 2024)

The projects implemented through the Civil Initiatives and Green Wave tenders had an important contribution to the cultural and social development of the community by creating spaces for education, entertainment and creativity and encouraging citizens to actively participate in shaping their living environment, directly influencing the quality and dynamics of everyday life in certain neighbourhoods. A total of 5,440 citizens were included through 118 events.

The contribution of the civil initiatives from Kozala especially stood out. Under the *LODIS Cinema* project 8 events such as film screenings, concerts and educational workshops were organised, significantly contributing to cultural accessibility for the residents of Kozala. A total of 218 participants were included. The organisers wished to connect neighbours of Kozala primarily through the film programme, and their aim was to inform and activate the local community to independently create cultural content. The project activities thus became central to the cultural events on Kozala. At the same time, *the Rhythm of the Underground* project revitalized Rijeka's underground scene, turning a renovated shelter into a space for creative expression and alternative music research, contributing to the dynamics of the urban community. The *Greening the neighbourhood with the symbol of the city* project further enriched the public space through artistic painting of the public space and planting trees, thus creating an attractive gathering place for all generations, but also including 100 residents in the implementation of the activity. Initiatives and projects that took place on Kozala before the ECoC were often the result of a spontaneous gathering and improvisations, limited by the available resources and the personal investment of the participants. However, the period of the ECoC preparations saw the change to professionalism in the organisation, media support and financial resources that made the implementation of imagined ideas significantly easier. Although the pandemic imposed certain restrictions, the ECoC project encouraged the community to participate more actively in the cultural life of the neighbourhood, which is still active today.

We planted cherries, painted walls... As soon as people saw that something is happening, they started joining themselves. We did everything together, we did not have to motivate them. The community becomes active and united when people notice a change they can contribute to themselves. Thanks to the Rijeka 2020 project, the change was initiated Among those who wanted to be engaged, but lacked the platform to implement their ideas until now.

(Initiative in community, March 2024)

The *Rijeka the Edible City* project promoted cooperation, education and strengthening of the community through the planting of edible plants and fruit trees and the construction of a wooden gazebo. With such engagement, Podmurvice neighbourhood has also become an example of a neighbourhood where local projects can stimulate change, highlighting the importance of self-sustainability and active citizenship. Through the joint activities of planting and maintaining edible plants, the project managed to bring together people of different age groups, who had not been in contact before, creating new connections and friendships. In addition to improving interpersonal relations within the neighbourhood, the project has proved



to be sustainable after the end of the ECoC project and without further financial support, thanks to a strong local community that continues to perform the activities.⁶¹

In Rijeka, The European Capital of Culture title has left a significant mark on the local community, encouraging a sense of pride among those who participated in the realization of the project, encouraging civil initiatives and individual contributions to the community. This approach not only reflected faith in the individual's potential to generate positive changes, but also emphasized the importance of mutual trust and support between citizens and the city government.⁶² Such a reciprocal relationship enabled the implementation of projects that enrich the cultural and social life of communities, offering a vision of better future based on active citizenship. Despite this positive impact, there is a sense of disappointment among participants due to the lack of systematic support for further development and recognition of the efforts and results achieved during and after the ECoC project.⁶³

The projects that are still being implemented today are also considered a direct continuation of the ECoC programme, they continue to gather citizens and encourage their engagement, proving that ECoC had a lasting impact on the community.

ECoC meant much more than we can even imagine. I am very proud that I had the opportunity to participate in it. The Civil Initiatives and Green Wave support was provided to citizens, regular natural people, giving them the chance to work for the benefit of the community. That is very advanced in today's world, to put trust in an ordinary person and provide them with the support to do something good for the community. That gives hope that the future will be better. That is possible only if there is a relationship of trust, if the government supports and recognizes this, because then the one in power gets the content of the activity, and so do the ordinary people who see that they can change the world for the better through their own participation.
(Initiative in community, March 2024)

It can be said that the ECoC idea remained viable to a certain level because as individual citizens we are persistent and continue to locally create small sustainable communities and projects, although I must emphasize that the City's support decreased significantly when the ECoC ended. It seems like they haven't learned a thing, they've lost the interest... But, not all of them.
(Initiative in community, March 2024)

Our project (...), which I consider as a direct continuation of the ECoC Civil Initiatives, has come to life for a second year in a row. It gathers citizens, and through cultural and educational content, we refine neglected public spaces, gather citizens to participate in the joint design of projects in the neighbourhood, and in this way encourage civil engagement and positive changes in society.
(Initiative in community, March 2024)

61 Interviews with initiatives in community, March 2024

62 Interviews with initiatives in community, March 2024

63 Interviews with initiatives in community, March 2024

Projects organised by the Civil initiatives and the Green wave

1. **The Festival of Sustainability** – The Transition Initiative of Rijeka
2. **Film for Everyone** – Istra film Association
3. **The Circular Mosaic** – Female citizens' initiative
4. **Kozala – Lodis Cinema** – The PUŽ (place for comfortable living) citizens' initiative
5. **Promenade Concerts on Tito's Bridge** – Sušak Local's Club Association
6. **Pop-up park** – Female citizens' initiative
7. **Sensors** – The Sensory Garden of the Krnjevo Kindergarten – Citizens' initiative
8. **Rijeka the Edible City, 2nd part** – Transition Initiative Rijeka
9. **The Green Gallery and Pašac Library** – Citizens' initiative
10. **Laurel Park** – The PD Kamenjak Association
11. **Let's Revive the Playground!** – The Youth Section – DAR (Association of Architects of Rijeka)
12. **Let's Read Together Under the Treetops** – Mlaka Citizens' Group
13. **Green Film Revue** – The Transition Initiative of Rijeka
14. **Let's Revive Rijeka** – KPR 30:2
15. **St. Barbara Square for the children** – "Portić" Association
16. **Make the Dream Real, Prepare Your Own Meal!** – Pensioners Association of the City of Rijeka
17. **Promenade Concert on Tito's Bridge** – Sušak Local's Club Association Rijeka
18. **Rhythm of the Underground** – Rhythm of the Underground
19. **Ri urban inclusive walking 2020! Inclusive and Sustainable Rijeka** – Society for Research and Support
20. **Concrete Memories** – Kuraž Urban Regeneration Association
21. **Dance Evenings in Rijeka for Pensioners and the Elderly 2019** – eponymous Civil Initiative
22. **Rispekt** – workshop for the strengthening and reintegration of marginalised senior citizens
23. **Green Sušak** – Hommage to Josip Kulfanek I – Sušak citizens' group action
24. **Green Sušak** – Hommage to Josip Kulfanek II – Sušak citizens' group action
25. **A Seaside Park in the Heart of the City** – Urbani Separe Association
26. **Ginko Theme Park** – The Quarter for 5 citizens' initiative
27. **Rijeka the Edible City** – Transition Initiative Rijeka
28. **The Edible City** – Landscaping of the Plateau in front of the former Gornja Vežica Department Store – The citizens' initiative
29. **Green City Islands** – Association of the Society of Friends of Waldorf pedagogy
30. **Sensory Micro-composition** – Škurinje citizens' initiative Kuraž Urban Regeneration Association
31. **Making the Neighbourhood Greener with the Symbol of the City** – The citizens' initiative
32. **Green Stream** – Drenova parents citizens' group



5.4. Image of the city

- ✱ In 2019 92 % of the citizens of Rijeka and 75 % of citizens of Primorje-Gorski Kotar County knew that Rijeka had won the European Capital of Culture title
- ✱ In 2019, 66 % of the citizens of Croatia considered Rijeka a cultural destination
- ✱ In 2019, about 450,000 citizens of Croatia (14 %) stated their intention to visit Rijeka for its cultural events
- ✱ 59,853 media reports about Rijeka as European Capital of Culture in national and international media in period from 2016 to the first quarter of 2020
- ✱ 85 % of Croatian media reports on the Rijeka 2020 – ECoC in the period 2019–2021 had positive tone
- ✱ 9,473 media reports about the opening of Rijeka 2020 – European Capital of Culture, 88 % of which were positive
- ✱ 235 accredited journalists, 70 from abroad, from 14 countries were present at the Rijeka 2020 – ECoC opening ceremony, 971 international reports about the opening ceremony in 31 countries, 85 % of which were positive
- ✱ 47 presentations of Rijeka 2020 programme and the project abroad
- ✱ 24 international conferences organised in Rijeka
- ✱ 7063 national and international conference participants from more than 30 countries and from 5 continents

The Rijeka 2020 – European Capital of Culture project is one of the most important cultural events in the history of the city of Rijeka and the region. The data indicate the significant interest and support of the local, national and international public for the project further support that statement. A high percentage of citizens of Rijeka and Primorje-Gorski Kotar County who heard about the Rijeka 2020 – ECoC project as early as in 2019 suggests that the project was extremely present in the local community, which indicates both the wide recognition of the project, and the public interest. A significant number of positive media reports about the project at the local, national and international levels indicates that the media have well received the project and reported positively about the project, which contributed to the creation of a positive image of the city of Rijeka as a cultural destination. A large number of accredited journalists from abroad attended the ECoC opening and significant media coverage in 31 countries suggest that the Rijeka 2020 – ECoC project attracted significant international attention, which can have a long-term positive impact on the tourist appeal of Rijeka in the post-COVID era. Data on the increase in the number of visits to the website of the Rijeka 2020 project and a significant number of Croatian citizens who consider Rijeka as a cultural centre suggest that the project contributed in creating the image of Rijeka as a city with an interesting cultural offer.

5.4.1. Perception of the citizens, visibility and public interest

Various activities organised during the preparatory years contributed to the visibility of the Rijeka 2020 – European Capital of Culture project in the city of Rijeka and Primorje-Gorski Kotar County. Thus, in 2019, the year preceding the title year, 92 % of Rijeka citizens and 75 % of



Primorje-Gorski Kotar County citizens knew that Rijeka holds the ECoC title.⁶⁴ Despite this high percentage of basic level of information, only 12 % of Rijeka residents and 9 % of the rest of Primorje-Gorski Kotar County residents thought that they are sufficiently well-informed, which also indicates the great interest of citizens in the cultural programme during the preparatory phases. The vast majority of citizens had a positive opinion about the ECoC project (81 % in Primorje-Gorski Kotar County; 78 % in Rijeka) and a significant number felt proud that Rijeka had become the European Capital of Culture (Primorje-Gorski Kotar County 58 %; Rijeka 47 %). In the rest of Croatia, during the preparatory phase of the project, level of information about Rijeka as the title holder varied among regions, with a high level of information among citizens of the neighbouring Istria County (76 %), while the least informed were residents of remote regions of Northern Croatia (53 %), Slavonia (53 %) and Dalmatia (49 %).⁶⁵

At the level of Croatia in 2019, the majority of respondents perceived Rijeka as a city with a rich cultural offer (66 %) and as a destination that the majority of respondents would like to visit (69 %). 14 % of Croatian citizens (about 450,000 citizens in Croatia) expressed the intention to visit Rijeka primarily in order to participate in cultural events in the title year.⁶⁶ Citizens' interest grew as the title year approached, which is indicated by the increase in visits to the rijeka2020.eu website by as much as 90 % in 2019, compared to 2018.

5.4.2. Media coverage

Data on the number of reports, the reach of media reports and impressions show that the Rijeka EcoC 2020 project was reported about and covered in the most viewed, most read and most listened to editions of the Croatian media and selected foreign media. From 2016 to the pandemic in 2020, a total of 59,853 media reports were published about Rijeka 2020 European Capital of Culture with a total advertising value (AVE) of EUR 36,977,467.⁶⁷

Number of media reports and AVE value – from the moment of winning the ECoC title in 2016 to the Q1 of 2020

Year	No. of reports	Share of reports	Value (EUR)	Share of value
2016	3006	5%	4.842.508	13%
2017	2907	5%	4.870.157	13%
2018	3397	6%	5.045.802	14%
2019	18801	31%	12.504.820	36%
2020 1.Q	31772	53%	9.714.180	26%
TOTAL	59853	100%	36.977.467	100%

Source: Presscut and Medianet, April 2020 Data covers national and local media (TV, radio, printed media, web) and selected international web portals.

⁶⁴ Base survey of citizens of the City of Rijeka and Primorje-Gorski Kotar County (April-June 2019).

⁶⁵ Base survey of citizens of Croatia, June 2019

⁶⁶ Base survey of citizens of Croatia, June 2019 The question was: "How likely it is that you will personally visit Rijeka in the following 2020 year primarily to visit some of the cultural events that will be organised under the European Capital of Culture programme? Certainly, Very likely, Less likely, Not really likely, I don't know / I am unable to estimate

⁶⁷ Data collecting and media coverage analyses were carried out by the Presscut and Medianet media agency, April 2020



Number of social media followers

	2017	2018	2019	2020
 Facebook	11.335	17.228	39.000	39.000
 Twitter	800	1.033	2.300	2464
 Instagram	1.200	2.716	9.500	9661
 Youtube	-	97	609	672

In the year before the title year, RIJEKA 2020's marketing activities were strengthened, resulting in high media coverage with 18,801 media reports with a total AVE value of EUR 12.5 million. The number of reports in the first quarter of 2020 was already almost twice as high as the number of reports in 2019.⁶⁸ ECoC publicity in the first quarter of 2020 included 31,8772 media reports with a total AVE value of EUR 9.7 million. They make up 53 % of the total number of all monitored reports until the pandemic and 26 % of the AVE value of all media reports in the previous four preparatory years and two months of the ECoC project implementation. The increase in the number of reports in the first quarter of 2020 was primarily influenced by the intensive reporting about the ECoC opening.

In the key period from the announcement of the cultural programme in the fall of 2019 to the declaration of the pandemic in 2020, an average of 3/4 of the media reports had positive tone, 14 % neutral and 11 % negative (mostly on social networks and right-wing web portals). During 2019, reports were generally positive, 97 % of them had positive tone, 2.5 % neutral and less than 1 % had negative tone. On social networks, posts/comments about the Rijeka ECoC project in 2019 were mostly positive/neutral (90 %). Only 10 % of posts/comments were negatively intoned, and most of them were on Facebook. The ratios of positive, neutral and negative media reports about the project changed so that by February 2020, the share of positive announcements was greater than 70 %. In February, there was a greater number of media reports about COVID and the introduction of the first epidemiological measures, so the share of positive reports dropped to 68 %.

The opening ceremony attracted the most media attention. There were 9,473 media reports about the ECoC opening (from 15 December 2019 to 23 February 2020). On the ECoC opening day, Croatian Radiotelevision covered the opening events on all radio and television programs, the central event was broadcasted live, while all national televisions covered the ECoC opening in the central news (1–3 February 2020). Based on all of that, it can be estimated that the majority of Croatian citizens were exposed and received the message about the ECoC opening. Overall, reports tone was 88 % positive (7,333), 10 % neutral (971) and 12 % negative (1,196).

There were 971 reports on the opening in foreign media in 31 EU countries and the world, including Germany, Austria, Great Britain, Russia and China. Reports in foreign media make 10 % of the total number of reports, and, compared to the rest of the EU and the world, neighbouring countries are equally represented.

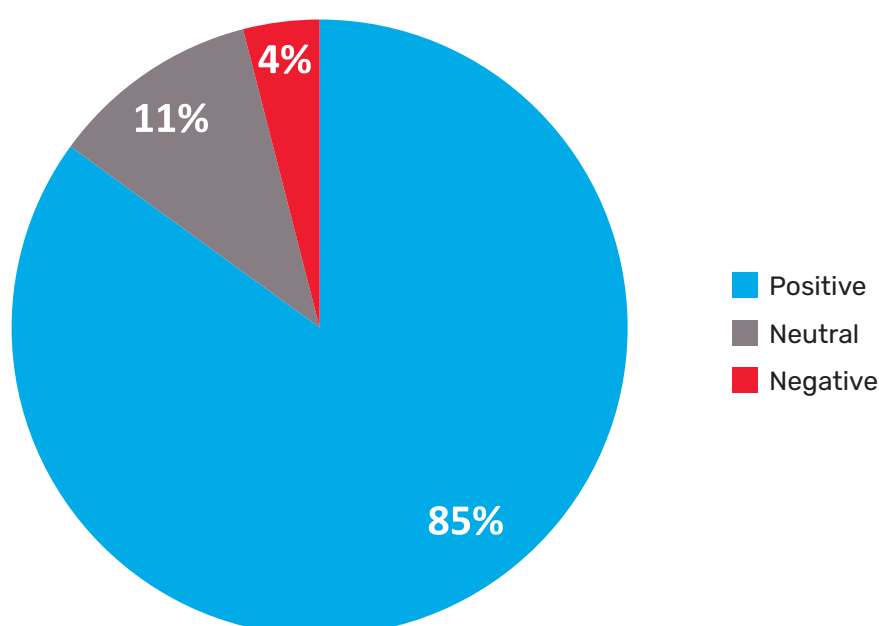
⁶⁸ Given that on 25 February 2020 the first case of SARS-CoV-2 viral infection was registered in Croatia and that the pandemic was declared on 11 March, most part of the first quarter of 2020 can be regarded as a period of normal functioning. The first quarter was followed by an extraordinary period during which various measures of bans and restrictions are introduced. From that moment, the pandemic became the key media topic. Therefore, the media coverage analysis takes into account the period ending with the first quarter of 2020.

The opening ceremony was attended by 235 accredited journalists, 70 of whom were foreign, arriving from 14 countries⁶⁹. In their reports journalists emphasized that the organisation of the press centre was an example of good practice, which is why in 2021 the project "Communication and organisation of the Press Centre for the opening of the European Capital of Culture Rijeka 2020" applied for the Grand PRix Award of the Croatian Association for Public Relations for the best communication projects. The Grand PRix for 2020 in the category for small and medium-sized commercial companies was won by the Madison Consulting and Media val agencies, which in cooperation with RIJEKA 2020 company led the activities of informing the public of local, national and foreign media about the programme and the opening of the ECoC.

Three weeks after the Opening, the COVID-19 pandemic and the epidemiological situation related to public cultural events became the second most frequent topic. Most of these media reports demanded the suspension of the ECoC events, liberal measures in Croatia were compared to strict measures in other countries. During the carnival parade in Rijeka information about Italy being blocked due to COVID were reported.

Generally, media presence continuously increased from October 2019 to the end of February 2020, when the media presence of the Rijeka 2020 – ECoC project reached its peak. The decline in media presence from March 2020 onwards was a consequence of the COVID-19 pandemic. The strengthening of the media presence was once again observed in two periods: during the summer of 2020 (June and July) and at the beginning of autumn 2020 (September and October), when the larger part of the ECoC programme was realized.

Tone of media reports in Croatian media, September 2019 – May 2021



Source: Medianet, June 2021

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Reports about the continuation of the project remained dominantly positive in Croatian media until the project's finale. From September 2019 to May 2021, in Croatian electronic and print media and on web portals, 85 % of media coverage was positive, 11 % neutral and 4 % negative.

5.4.3. Promotional activities and events abroad

The Rijeka 2020 project included a number of diplomatic, scientific and professional events abroad or in Rijeka, attended by foreign guests. During 2018, the project with an accompanying cultural programme was presented in Strasbourg, on the occasion of the end of the Croatian Presidency of the Council of Europe. As a part of the official programme of the Croatian Presidency of the Council of Europe, three meetings were held in Rijeka co-organised by the Council of Europe: a meeting of the Intercultural Cities Network Coordinators, attended by representatives of 20 cities from 20 countries in Europe and the world, including Mexico and Australia; an expert seminar on the relevance of culture in the age of AI and an assembly of the Compendium of cultural policies and trends of the Council of Europe, both in cooperation with the Ministry of Culture of the Republic of Croatia and the Institute for the Development of International Relations.

During 2019 Rijeka 2020 visited capitals of neighbouring countries to present the programme for 2020. A seven-day presentation of Rijeka 2020 - European Capital of Culture was held in Belgrade, organised by the Kitchen of Diversity flagship. It included an exhibition, music, film, discourse and gastronomic programmes. A day-long event in Ljubljana presented cultural programme with several concerts, an exhibition and an artistic performance, as well as the tourist and gastronomic offer of Rijeka and its surroundings.

As part of the activities of the Croatian Presidency of the EU Council - EU2020HR Secretariat, a visit of 25 accredited journalists from Brussels to Rijeka was organised, as well as an introduction to the European Capital of Culture project. The presentations of the ECoC project to the representatives of Chambers of Commerce from 32 countries of the world (Algeria, Azerbaijan, Belgium, Bulgaria, Montenegro, Czech Republic, Denmark, Finland, France, Greece, India, Iran, Ireland, Italy, Israel, Japan, Qatar, Kazakhstan, Korea, Lithuania, Hungary, Morocco, the Netherlands, Poland, Russia, North Macedonia, Spain, Sweden, Switzerland, Turkey, Ukraine, Great Britain) as well as to the representatives of the European Investment Bank, the Ministry of Economy, Entrepreneurship and Crafts and the Ministry of Foreign and European Affairs Republic of Croatia were also organised.

Among a number of significant international activities in 2020, a special mention goes to the Conference of the Ministers of South-East Europe, organised by the Ministry of Culture of the Republic of Croatia in cooperation with the City of Rijeka, on 1 February 2020, the ECoC opening day.

5.4.4. Tourist promotional activities

The presentation of the Rijeka 2020 project and programme, as well as of the city of Rijeka, the Primorje-Gorski Kotar County and the Republic of Croatia abroad included participation in international meetings, organisation of conferences in Rijeka and cooperation with foreign media. These cooperations and events were politically and communication-wise



significant for Rijeka; thematically, they were aligned with the Port of Diversity programme of Rijeka as the European Capital of Culture 2020. That contributed to the promotion of the project, the networking of project partners and the creation of a positive impression of Rijeka and Croatia as a destination that has high-quality cultural and tourist offers.

The presentation of Rijeka as a cultural tourism destination and the promotion of Rijeka as the European Capital of Culture on the European tourist market was intensified in 2018 and 2019. The Rijeka Tourist Board, the Kvarner Tourist Board and the Croatian National Tourist Board closely cooperated in order to ensure a more quality international presence of the Rijeka 2020 project on outbound tourism markets. Rijeka 2020 was presented at the largest tourism fair ITB Berlin (Internationale Tourismus-Börse Berlin) in 2018 and 2019, where more than 10,000 exhibitors from 180 countries presented themselves in front of more than 150,000 visitors.

In 2019 Rijeka presented itself as the European Capital of Culture at the World Travel Market in London, which attracted 5,000 exhibitors from 182 countries and regions, and more than 51,000 visitors. Tourism journalist and director of Lonely Planet, Tom Hall, participated in the presentation on the occasion when the Kvarner region was selected by Lonely Planet as one of the Top 10 regions in the world. The presentation was attended by a large number of renowned world media representatives, such as National Geographic, CNN and BBC.

During the preparatory years, the Rijeka 2020 project was advertised in numerous foreign newspapers and the associated web platforms and social networks. In 2018, the English-language magazine Time Out Croatia dedicated an entire special edition to Rijeka, with a circulation of 7,000 copies, also available in digital format. At the beginning of March 2019, the second issue of Time Out magazine that was entirely dedicated to the Rijeka 2020 - European Capital of Culture project was published, with a circulation of 2,500 copies in print and digital format. The project was also advertised in the Istria & Kvarner Times magazine published in German and Italian. During the preparatory years, delegations of foreign journalists, including representatives from many prominent world media such as the Times, the New York Times, the BBC and others, visited Rijeka on regular basis. The foreign media interest in Rijeka was also obvious at the opening ceremony in 2020, which was attended by 70 foreign accredited journalists from 14 countries.

On 23 January 2020 Croatian Post and Irish Post (An Post) jointly released two commemorative postage stamps (authors: Tomislav Tomić and Steve Simpson) to mark the 2020 European Capitals of Culture title of the cities of Rijeka and Galway. Commemorative stamps were printed in a circulation of 100,000 copies.



5.5. European dimension

- ✱ Rijeka networked with 29 ECoC measures
- ✱ 19 projects implemented in cooperation with the ECoC measures
- ✱ 229 cooperations and projects with artists and organisations from Europe, or 49% of all cultural and artistic projects
- ✱ 30 organisations, 19 public bodies and 284 artists from 25 European countries included in cooperations and projects of Rijeka 2020
- ✱ 21 % of artists from the EU, 31 % from Rijeka, 5 % from Primorje-Gorski Kotar County, 29 % from the rest of Croatia, 14 % from the rest of the world

Despite the pandemic, the Rijeka 2020 project included a large number of European and foreign cooperations, international guest visits and involvement of artists and cultural workers from European countries. The programme had a strong European dimension, both with regard to cooperations and the topics it covered. Rijeka, as well as local cultural organisations and associations networked with European partners, which resulted in a wealth of diversity and creative contributions to the project. The participation of artists from different parts of Europe and the world, together with local talents, enriched the cultural offer of Rijeka, contributed to its reputation as an important cultural exchange centre on European level and gave impetus to further development of the cultural scene in Rijeka Networking with other ECoC cities, as well as with candidate cities, was important because it enabled mutual exchange of experiences and transfer of knowledge. Furthermore, it resulted in the implementation of a series of joint cultural programmes.

5.5.1. Networking with the ECoC cities

Rijeka initiated cooperation with the ECoC cities in 2014, during the candidacy planning phase. Cooperation was intensified in the preparatory years through cultural and artistic programmes such as 27 neighbourhoods and many other programmes. The most cooperations were implemented through Classroom programmes aimed at exchanging experience and building capacities.



Networking with the ECoC cities

Graz 2003	Marseille 2013	Leeuwarden 2018	Timisoara 2023
Lille 2004	Riga 2014	Valletta 2018	Eleusis 2023
Cork 2005	Umea 2014	Matera 2019	Veszprem 2023
Liverpool 2008	Mons 2015	Plovdiv 2019	Chemnitz 2025
Vilnius 2009	Plzen 2015	Galway 2020	Oulu 2026
Linz 2009	San Sebastian 2016	Kaunas 2022	
Pecs 2010	Wroclaw 2016	Esch 2022	
Maribor 2012	Aarhus 2017	Novi Sad 2022	

In pre-COVID conditions, the International Carnival Parade took place on 23 February 2020 in Rijeka: 116 carnival groups and more than 11,000 participants participated in the parade. The international carnival parade in Rijeka was especially enriched by local customs and imagination presented by the foreign carnival groups from the European capitals of culture: Macnas from Ireland (Galway, 2020); KaGePe group from Luxembourg (Esch, 2022) which presented the biggest carnival in Luxembourg; Kaunas 2022 group (Kaunas, 2022); Matera presented itself with a group composed of representatives of the Lucania carnival network which has 45 members (Matera, 2019); Novi Sad group of *koledari* (Novi Sad, 2021); a group from Hungarian Veszprem (Veszprem, 2023). As part of the wider Rijeka Carnival 2020 programme, the Carnival DJ Session programme hosted DJ Caoi de Barra (aka Lil Brendan) from Galway 2020.

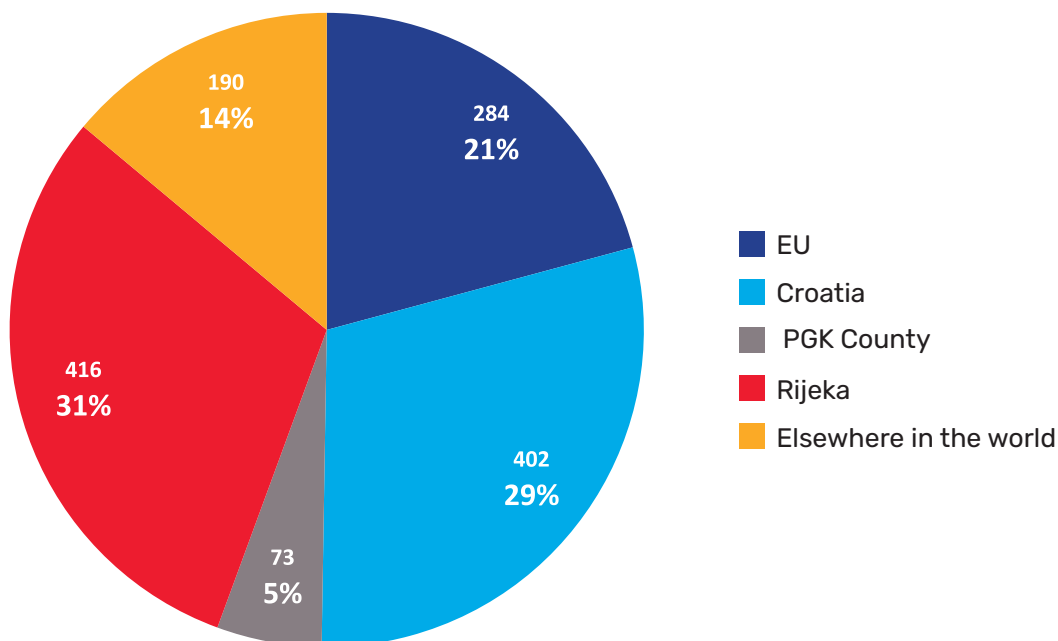
5.5.2. European cooperations

The seven flagships of Rijeka 2020 – European Capital of Culture, each from their own perspective, covered the topics of the Port of Diversity programme current in Rijeka and the wider European context, looking for new answers to today's changing conditions. Cooperation with partners from the cultural, educational and civil sectors of other European countries contributed to a richer programme offer, strengthening of cultural ties within Europe and gave impetus to the further development of cultural organisations in Rijeka and their partners. The COVID-19 pandemic had a significant impact on the programme implementation due to more difficult international mobility, but the European dimension was maintained through the artworks of foreign artists and the transition to digital participation. The use of digital platforms also enabled the participation of the European audience.

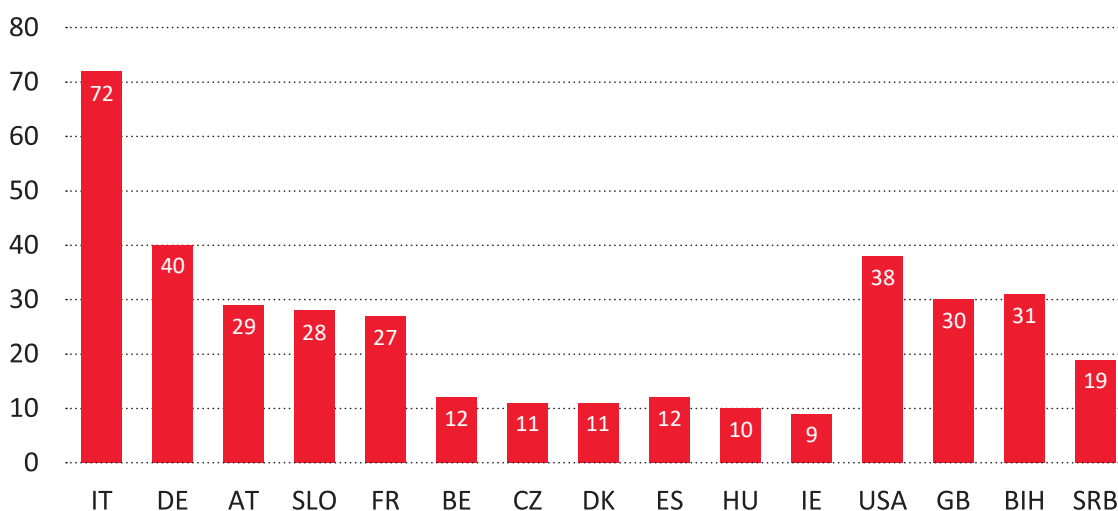
Of all the projects realized in the 2017 – 2021 period, 49 % of them were realized through partnership with European artists and organisations, indicating the importance of European cooperation in the Rijeka 2020 – ECOC programme. With regard to the artists involved in implemented programme, most of them (416 or 31 %) were from Rijeka, followed by the artists from elsewhere in Croatia (402 or 29 %); 284 or 21 % of artists were from the European Union countries, while 190 or 14 % of them came from elsewhere in the world. From the Primorje-Gorski Kotar County participated 73 artists or 5 % of them. With regard to the foreign artists, the most fruitful were cooperations with artists from Italy (72 artists) and Germany (40), followed by the United States of America (38), Bosnia and Herzegovina (31), the United Kingdom (30) and others.



Profile of artists in Rijeka 2020 programme



International cooperations with artists with the highest shares



Some Rijeka 2020 programmes are completely defined by the European dimension. The *27 neighbourhoods* flagship symbolizes the 27 countries of the European Union that make the neighbourhood of Croatia, creating a bridge between local communities and organisations across Europe. The *Lungomare Art* flagship connected European contemporary art with local communities in the Primorje-Gorski Kotar County, bringing them new value. Under the guidance of the famous European curator Mihael Koleček (CZ), artists, designers, architects from Europe, Croatia and the world designed art installations in local communities that reflected the uniqueness of the place and at the same time responded to local needs: they became new resting places, playgrounds, places for conversation and learning.

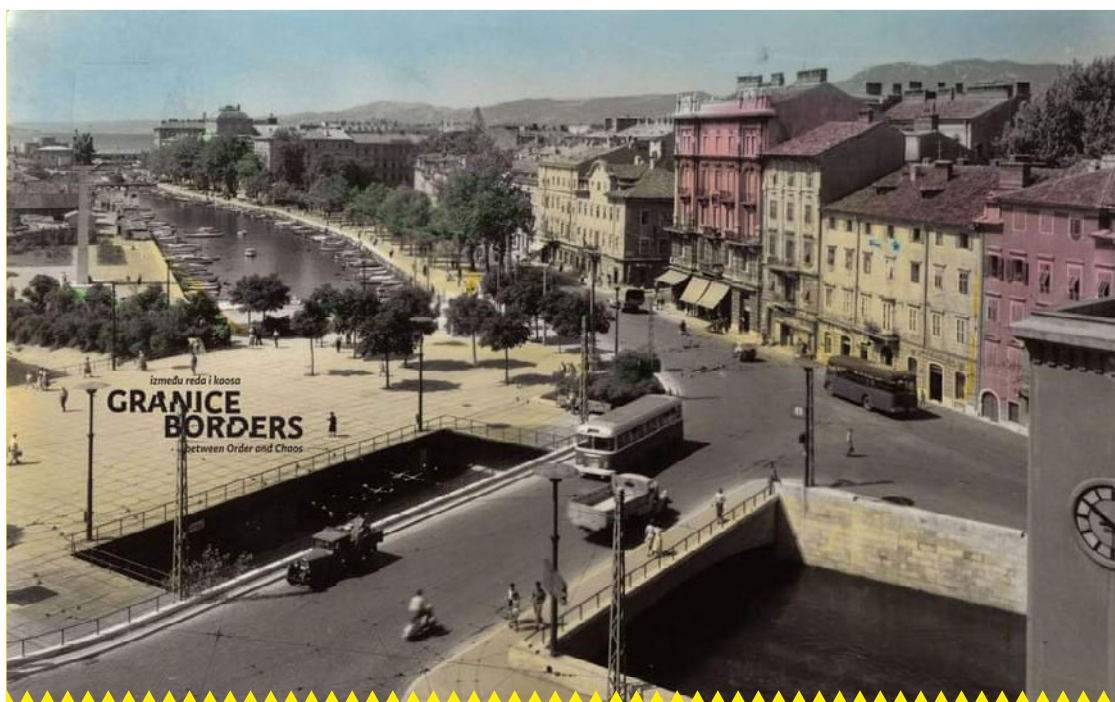
The *Kitchen of Diversity* flagship themes focus on minorities and migrations, which mark Rijeka's and Europe's past and present. Over the course of 4 years, the flagship hosted many European musicians, among which the programme of the Furioza Cycle by prominent British singer-songwriter Anna Calvi should be emphasized, as well as the Porto Etno festival, which hosted more than 200 world music musicians and presented culinary delicacies of twenty minority cuisines from 2017 to 2020. The *Kitchen of Diversity* also introduced many European writers to the audience, hosting a special edition of the Festival of the European Short Story. A special festival programme in 2020 was dedicated to one of the world's most important literary events – the Hay Festival, which has been organised in more than thirty countries on five continents since its foundation in 1987. The *Europe 28 - Women on the Future of Europe* anthology was presented in Rijeka, offering diverse perspectives to the continent in constant transformation and suggesting ways of its renewal through the visions of 28 European women writers, scientists, entrepreneurs and artists. Numerous exhibitions served to introduce European artists in the field of contemporary visual art. Particularly noteworthy are the international group exhibitions organised under the *Risk Change* project and focused on migration. More than 30 European artists participated in them.

During the preparatory years, Rijeka hosted many international conferences and annual meetings of international networks. Some of these events were extremely visible and left a significant mark on the local community. In the summer of 2018, Rijeka hosted the annual international gathering of young architects – the summer school of the European Architecture Students Assembly (EASA). The programme was implemented as part of the Sweet and Salt flagship in cooperation with a team of students from the Faculty of Architecture in Zagreb. During two weeks that included 40 theoretical and construction workshops related to urban reinvention, 600 students, mentors and members from Europe and the world used their creative energy to realize a series of interventions in the space that remained, albeit temporarily, to be used and to benefit the local community. Some of the numerous interventions in the space include a bridge built over the Dead Canal, jars for storing memories "Memorabilia" put on the wall of the Exportdvo building, optical illusions created on Hartera, a bar designed on Kont Square, a ping-pong court placed on Delta, a beach designed on an island on the Adriatic Square, a dog house built on the dog beach on Pećine, a soccer field formed on the green area near the Museum Modern and Contemporary Art, etc.

From 29 February to 6 March 2020, just before the outbreak of the COVID-19 epidemic in Croatia, Rijeka hosted the seven-day *Needcompany festival* by a Belgian art group known as one of the key representatives of contemporary European theatre. Through their artistic work, Needcompany tackled important, often difficult topics of European history and present. Through Festival's three performances and an exhibition, the audience was encouraged to think about effort, loss and hope at a time when Europe sacrifices values, and many succumb to hatred and intolerance, and about man's struggle with mortality. The "All that is good" play had its regional première as part of the Festival. The play was created for the Rijeka ECoC as a co-production of RIJEKA 2020 company, in cooperation with the Croatian National Theatre Ivan pl. Zajc, Needcompany and their associates.

The European theme of borders is the theme of the complex programme Borders – between Order and Chaos which included three exhibitions: D'Annunzio's Martyr and Violin Beyond Borders / Stradivari in Rijeka – Kresnik and Cremona organised in 2019 and Borders – between Order and Chaos organised in 2020.





Borders - between Order and Chaos

Duration: permanent since 30 November 2020

Location: <http://granice.ppmhp.hr/>

Production: Maritime and History Museum of the Croatian Littoral in Rijeka

The exhibition's starting point is Rijeka and the borders that it has changed throughout the history, thus marking European history as well. At the same time, it contextualises the topic into the current European context by reflecting on the boundaries in the broadest anthropological and philosophical sense. It tackles different types of boundaries – personal, social, political and economic – which are imposed on us or which we set ourselves, looking for their meaning. Originally planned to be presented at three locations where the Museum is active, due to the epidemiological situation, it was realized entirely in digital form, and is available in Croatian and English.

Exhibition authors: Marko Badurina, Margita Cvijetinović, Ana Golja, Vana Gović, Tamara Mataija, Nikša Mendeš, Ivo Mileusnić, Tea Perinčić, Ivana Šarić Žic, Jasna Ujčić Grudenić

The central exhibition of the Dopolavoro flagship, *The Sea is Glowing*, brought to the fore the "invisible" economies connected with the sea, taking place in "forgotten" spaces, which is why its effects are out of the focus of the public. The exhibition placed particular emphasis on the relationship between our daily activities and the impact on the environment and the transformation of the sea.

"Special attention is paid to the need to inform and encourage the European public, whose eating and consumption habits significantly contribute to the transformation of the sea and turn it into a transit, agricultural and mining area. Policies related to the exploitation of marine resources have long been beyond the influence of individual national policies and require global activities, which is why the exhibition itself offered an insight into the need for supranational regulation related to economic models (offshore companies, open ship registers - flag of convenience), and the extraction of ores from the sea, where we metaphorically referred to the relationship between Europe and the sea through the use of europium (most of its reserves lie in the sea) as a coating on Euro banknotes."

Drugo more



THE SEA IS GLOWING / group exhibition

Duration:	20 August – 31 October 2020
Location:	Exportdrvo, 1st floor
Production:	Drugo more (Rijeka, HR)
Partner:	Goethe-Institut Kroatien (Zagreb)

The curator of the exhibition was Inke Arns (DE), artistic director of the Hardware MedienKunstVerein (HMKV) organisation from Dortmund and curator of numerous international exhibitions. The exhibition presented the works of 15 multiple award-winning artists and collectives: Ursula Biemann (CH), DISNOVATION.ORG (FR/PL), Lawrence Lek (GB), Rebecca Moss (GB), Elisa Giardina Papa (IT), Lisa Rave (DE), Marie Reinert (FR), Tabita Rezaire (FR), RYBN (FR), Hito Steyerl (DE), Jacob Hurwitz-Goodman / Daniel Keller (US), Aram Bartholl (DE), Sebastian Schmieg (DE), Steffen Kuhn (DE) and Jenny Odell (US). In 2017, the prestigious magazine Art Review named Hito Steyerl, a German artist, was named the most influential person in the world of art.

The exhibition was visited by more than 4,000 visitors.

The Burning Water ballet by the famous Greek choreographer and playwright Andonis Foniadakis is one of the most prominent projects of the Rijeka 2020 - ECoC programme. Premiered in July 2020, this ballet continuously delights audience and critics alike. In the following years the ballet was performed on important national and international stages, presenting the ballet of the Croatian National Theatre Ivan pl. Zajc to foreign audience in cities such as Maribor, Bonn and Heraklion in Crete.



BURNING WATER / Andonis Foniadakis (GR)

Duration:	Première on 27 July 2020
Location:	The Croatian National Theatre "Ivan pl. Zajc Rijeka
Organiser:	The Croatian National Theatre "Ivan pl. Zajc Rijeka

The Burning Water ballet combines contemporary music and dance steps with the elegance of a classical ballet. The choreography explores the contrasting nature of water, emphasizing the reactions and adaptations of the human body to the presence of water, while highlighting the emotional and sentimental impacts of water on the human soul.

5.6. Economy and tourism

As the European Capital of Culture, Rijeka planned to step outside the scope of the industrial city and explore tourism, which until that point had not been used as a potential for development. The idea was to move from a destination that tourists avoid or in which they stay for a day towards sustainable and cultural tourism. A bypass point of the Adriatic should have overcome its basic local function and become a serious driver of the city's innovative ambitions and measurable improvements in the quality of life.

Compared to 2016, the quality of tourism in Rijeka significantly increased, which was reflected in the increase in the number of tourist indicators for both Rijeka and the Primorje-Gorski Kotar County. There is a continuous trend of increased number of arrivals and overnight stays of both foreign and domestic tourists, as well as a trend of extending the length of stay per guest in the area of the city of Rijeka, which is a good path for the city of Rijeka to become a desirable destination for a three to four day stay. Tourism is one of the economic sectors that were most affected by the COVID 19 crisis, and the direct results of the Rijeka 2020 - European Capital of Culture programme on the tourist numbers of Rijeka and the Rijeka Ring were not achieved. Nevertheless, thanks to the cultural and creative sector and media coverage, it can be expected that cultural events and the European Capital of Culture title have made a certain contribution to the development of the quality, diversity and availability of the tourist offer.



The strangest, funniest thing at a festival in 2017 was the fact that several tourists actually came. Then, the next year, few more tourists came – they said that they were from Switzerland, and that they came here precisely because of the festival.
(OCD u kulturi, siječanj-veljača 2020)

5.6.1. Number of tourists and tourist arrivals

In 2016, Rijeka recorded a total of 114,756 arrivals. Foreign tourists make up a share of 79 %, while the share of domestic tourists in the total number of arrivals is 21 %. In 2017 and 2018, the share of domestic tourists decreased for 3 %, while the share of foreign tourists increased and accounted for 82 % of total arrivals. The number of arrivals in 2018 increased by 16 % and 35 % compared to 2017 and 2016, respectively.

The data for 2019 show a significant increase in total arrivals by 45 % compared to 2016, 24 % compared to 2017 and 7 % compared to the previous year, which was 2018. A total of 166,568 arrivals were recorded. The tourists that visited the city were mostly from abroad – a total of 135,191 arrivals of foreign tourists were recorded, which makes a share of 81 % in total arrivals, while the share of domestic tourists was significantly lower and accounted for 19 % of total arrivals.

The global COVID-19 pandemic and epidemiological measures to prevent the spread of the infection had a significant impact on tourist traffic in 2020. A total of 61,694 arrivals were recorded in Rijeka, which is 63 % less compared to the previous year, 2019. Foreign tourists



accounted for 41,143 arrivals, and domestic for 19,551 arrivals. The share of foreign tourists in total arrivals was 68 %, while the share of domestic tourists was 32 %. It is clear that the pandemic changed tourism flows: the biggest share of domestic tourists within the observed period was recorded in 2020, i.e. the share was by 68 % higher compared to 2019, 80 % compared to 2018 and 2017, and 48 % compared to 2016.

In 2021, 109,932 arrivals were recorded, which is 78 % more than the total number of arrivals in 2020. Foreign tourists made 84,358 arrivals, which, compared to 2020, is 100 % more foreign tourist arrivals and 62 % of the total foreign arrivals in 2019. Foreign tourists accounted for 77 % of the total number of arrivals. Domestic tourists made 25,574 arrivals and accounted for a 23 % share in the total number of arrivals.

The data for 2022 indicate that the number of tourist arrivals continued the growth trend and recorded an increase by 66 % compared to the previous year, i.e. by 10 % in comparison to 2019, which was the record year. A total of 182,952 arrivals were recorded, of which 19 % were domestic tourists with a total number of 34,999 arrivals, and 81 % were foreign tourists with a total number of 147,953 arrivals, which indicated a further increase in the share of foreign guests.

Table: No. and share of tourist arrivals (domestic/foreign) in Rijeka for the period 2016 – 2022

Year	Domestic		Foreign		Total arrivals
	Number	Share	Number	Share	
2016	24.520	21%	90.236	79%	114.756
2017	24.309	18%	110.190	82%	134.499
2018	27.360	18%	128.063	82%	155.423
2019	31.377	19%	135.191	81%	166.568
2020	19.538	32%	42.143	68%	61.681
2021	25.574	23%	84.358	77%	109.932
2022	34.999	19%	147.953	81%	182.952

Source: Rijeka Tourist Board

By analysing numbers and shares of tourist arrivals for the period 2016 – 2022 in Rijeka, continuous growth can be observed, with the exception of 2020, when the series was interrupted by the outbreak of the pandemic. The most significant increase could be noted in 2019, but it was surpassed by 10 % in 2022. This is an excellent indicator of the growth in the quality of the offer as well as the demand for Rijeka as a tourist destination.

5.6.2. Conferences

Conferences were mostly represented in the *Cultural Diplomacy* programme, the aim of which was to promote Rijeka as a relevant regional centre of cultural policies and management in culture, bringing together experts from the fields of art and culture, cultural and creative industries and other sectors related to culture.

RiHub became the centre of these gatherings, along with the premises of the partners in the organisation. The premises in the very centre of the city acted as a communication hub directed towards the community and the rest of Europe. It was a centre for learning, a place for professionals to network, socialize and have fun, a space for temporary and occasional work (coworking), a place for developing ideas and projects, a place that in 2019 hosted some of the many organised conferences.

Table: Number of conferences held in Rijeka and number of conference participants for the period 2017 – 2020

No.	Year	Conference title	No. of participants
1.	2017	Granice: razdvajanje, tranzicija i zajedništvo (Borders – Separation, Transition and Sharing)	n/p
2.		Participatory Governance in Culture: Exploring Practices, Theories and Policies	200
3.	2018	E-relevance of Culture in the Age of AI	1.890
4.		Volunteering in Culture	
5.		Business2Culture	
6.	2018	Annual Coordination Meeting of the "Intercultural Cities" Network	34
7.		The Compendium of Cultural Policies and Trends of the Council of Europe	50
8.		European Architecture Students Assembly summer school (EASA)	600
9.		Peace and conflicts – present and future challenges	n/p
10.	2019	Branding of Culture	180
11.		Annual Conference: Youth Cinema Network	35
12.		Future Architecture Platform III – Publishing Acts	67
13.		International Cultural Relations of the EU – Europe, the World, Croatia	220
14.		PSI Pre-Conference	30
15.		Cultural Memory of the Spanish Civil War	32
16.		Annual Conference of the European Association for Architectural Education (EAAE) – Hidden School	55
18.		Diversity Mixer: Invisibles in culture and creative industries	120
19.		IETM Plenary Meeting 2019	350
20.	2020	Conference of the Ministers of South-East Europe	40
21.		The role of cultural heritage in socio-economic development and the preservation of democratic values (online)	1.500
22.		Future Architecture Platform IV – The publishing school	70
23.		28th Annual Conference of the NEMO network: Museums Making Sense (online)	1.500
24.		Design for Everyone: New ways for capitals of culture (online)	90

Source: Annual activity report of the RIJEKA 2020 d.o.o. company for the period 2017 – 2021



5.6.3. Accommodation facilities and overnight stays

The period 2016 – 2019 recorded a continuous increase in tourist traffic, on average by 22 % in Rijeka or by 4 % in Primorje-Gorski Kotar County. The largest number of tourist traffic was achieved in 2019 with 467,720 overnight stays in Rijeka and 18,962,577 overnight stays in Primorje-Gorski Kotar County.

Due to the fact that a large number of accommodation facilities were not working or were working with reduced capacity, tourist traffic records in 2020 showed the weakest traffic in the observed period. The number of overnight stays in the Primorje-Gorski Kotar County fell by 43 % compared to 2019, i.e. by 36 % compared to 2016, when the lowest number of tourist overnight stays was recorded. The decline was also recorded in Rijeka, where a total of 219,758 overnight stays were realized, which is by 53 % less compared to 2019 and 16 % less compared to 2016.

In the period from 1 January until 31 December 2021 a total of 371,949 overnight stays were recorded in Rijeka. Traffic was by 69 % higher than the total number of overnight stays realized in the same period in 2020. The Primorje-Gorski Kotar County also recorded an increase compared to the same period of the previous year by 39 %, achieving tourist traffic of 15,059,761 overnight stays.

In 2022, Rijeka achieved a tourist traffic of 569,859 overnight stays, which was the highest tourist traffic in the observed period. Compared to the previous year, the increase by 53 % can be observed, while compared to the record 2019, an increase of 22 % was recorded. The Primorje-Gorski Kotar County is on the threshold of achieving the results from the 2017 – 2019 period with a total traffic of 18,037,729 overnight stays. Compared to the same period of the previous year, there was a 20 % increase, but also a 5 % decrease in the number of overnight stays compared to 2019.

Table: Number of overnight stays in Rijeka and Primorje-Gorski Kotar County for the period 2016 – 2022

Year	Rijeka	PGK County
2016	261.379	17.004.088
2017	333.611	18.413.477
2018	407.963	18.793.330
2019	467.720	18.962.577
2020	219.758	10.840.627
2021	371.949	15.059.761
2022	569.859	18.037.729

Source: Rijeka Tourist Board, Croatian Bureau of Statistics

From the observed period, a continuous rise in the number of overnight stays in the Primorje-Gorski Kotar County, especially in Rijeka, is evident. It can be concluded that in recent years Rijeka has attracted an increasing number of tourists as an attractive destination that offers more than an industrial centre would in a day.

In the period 2016 - 2022, hotel accommodation in Rijeka also recorded growth, observed through an increase in occupied accommodation units, i.e. the number of beds, as well as through an increase in the number of overnight stays. The total number of occupied accommodation units was 4,936, while the number of overnight stays was 679,597.

The exponential growth of hotel accommodation is noted, which indicates a positive trend in the tourism industry of Rijeka. Nevertheless, 2020, marked by the COVID-19 pandemic, saw a significant drop in hotel accommodation occupancy compared to previous years. In particular, there was a decrease in occupancy of 31.96 % compared to 2019.

Hotel accommodation in the period 2019 - 2022 showed a tendency to recover, with a significant 30.65 % increase in occupancy.

Also, an increase in the number of arrivals to hotel accommodation can be noted in the amount of 61.73 %. In 2022, hotel capacity occupancy reached a value of 44.46 %, which is the evidence of the stability and growth of Rijeka's tourist offer.

Table: Hotel accommodation occupancy rate for the period 2016 - 2022 in Rijeka

Year	Number of beds	Number of overnight stays	Number of arrivals	Occupancy
2016	557	95.465	54.199	46,83%
2017	555	102.539	58.454	50,62%
2018	582	96.183	56.692	45,28%
2019	601	100.408	54.863	45,77%
2020	601	30.368	14.948	13,81%
2021	1.011	87.662	37.173	23,76%
2022	1.029	166.972	72.573	44,46%

Source: Rijeka Tourist Board

The data on the availability of accommodation capacities by category show that in Rijeka the hotel facilities category was marked by a significant growth, by 8.41 % over the period of 7 years. Growth can also be noted in the household objects, on average by 32.39 %.

The growth in the other accommodation facilities is also significant, especially in the camping segment. The average annual increase in the number of camps is approximately 38.19 %.



Table: The percentage increase of the available accommodation facilities by categories

		Hotels	Household objects	Other accommodation facilities - camping group	Total
Objects					
	2016	4	325	32	361
	2017	4	593	52	649
	2018	5	947	71	1.023
	2019	5	1.106	93	1.204
	2020	5	1.010	101	1.116
	2021	7	982	107	1.096
	2022	7	1.136	118	1.261
Accommodation units					
	2016	313	388	379	1.080
	2017	312	700	435	1.447
	2018	321	1.103	911	2.335
	2019	329	1.314	1.027	2.670
	2020	329	1.231	1.037	2.597
	2021	524	1.219	1.050	2.793
	2022	532	1.407	1.053	2.992
Beds					
	2016	557	1.045	1.021	2.623
	2017	555	1.918	1.181	3.654
	2018	582	2.994	2.541	6.117
	2019	601	3.513	2.795	6.909
	2020	601	3.248	2.822	6.671
	2021	1011	3.200	2.847	7.058
	2022	1.029	3.709	2.866	7.604
Total Objects		37	6.099	574	6.710
Total Accommodation units		2.660	7.362	5.892	15.914
Total Beds		4.936	19.627	16.073	40.636

Source: Rijeka Tourist Board

5.6.4. New cultural and tourist offer and entrepreneurial infrastructure

The *Lungomare Art* flagship particularly stands out among the Rijeka 2020 – European Capital of Culture programmes that were particularly oriented towards the development of the quality of individual tourist locations. Each location in the Lungomare Art flagship has been enriched with a specially designed installation of contemporary art, in line with the specific features of the selected sites. The installations were set up in Rijeka and throughout the Primorje-Gorski Kotar County, making these permanent works of art part of the tourist offer.

Location	Installation title	Authors	Opening date
Lovranska Draga	Permanent art Pavilion <i>By the Mill (Puli Mālina)</i>	Davor Sanvincenti	26 June 2020
Brseč	Permanent art installation <i>Strokes and Incisions</i>	Sofie Thorsen	3 July 2020
Rijeka (fish market)	Installation <i>Masters (Meštri)</i>	Pavel Mrkus	10 July 2020
Rijeka (Grčevo beach/Pajol)	Balthazartown Beach	Students of the Academy of Applied Arts in Rijeka under the mentorship of an artist artist and professor Igor Eškinja	18 July 2020
Baška	Modern art installation <i>Drops</i>	Smiljan Radić and Marcela Correa	22 May 2021
Volosko	Underwater art installation <i>Lautus</i>	Nika Laginja	28 May 2021
Volosko	installation <i>1857</i>	Jiří Kovanda	

During the candidacy years and preparatory activities, as well as during the implementation of the Rijeka 2020 – European Capital of Culture programme, **cultural-tourist route The Routes of the Frankopans** was prepared and implemented. The route includes the renovation of 17 Frankopan castles and 3 sacral sites, all located in the Primorje-Gorski Kotar County. The renovation of the castles was managed by the Primorje-Gorski Kotar County from 2005 to 2021, and the Frankopan castles were renovated and restored in several phases. The project combines the natural, cultural, gastronomic and tourist offer of our region, points to the connection of Croatian medieval history with the European circle and serves as a great impetus to the development of the coastal hinterland and Gorski Kotar. The route includes seventeen castles and fortified towns (castles Gradec, Krk, Grobnik, Trsat, Drivenik, Grižane and Bakar, Tower in Bribir, Castle with Kvadrac tower Novi Vinodolski, Zrinski Castle in Brod na Kupi, The Old Town of the Zrinski in Kraljevica, the Old Town of Ledenice, the Old Town of Hreljin, the castles of Nova Kraljevica, Severin and Stara Sušica and the Zrinski Castle in Čabar) and three sacral complexes (Franciscan Monastery with the Church of the Annunciation of Mary in Košljun, Pauline Monastery in Crikvenica and Gomirje Monastery).



The visitor and interpretation infrastructure of the Cultural-tourist route The Routes of the Frankopans also consists of eight interpretation centres (Trsat, Grobnik, Bakar, Bribir, Krk, Čabar, Brod na Kupi, Kraljevica), and the central Visitor Centre is located in the Nova Kraljevića Castle and is an example of heritage preservation with the implementation of elements of contemporary art and multimedia. **RiHub**, the central space for informing the public about the ECoC project, was opened in September 2018 and has since then acted as a venue that hosted diverse educational programs, activities, workshops and lectures. Furthermore, RiHub brought together the cultural sector, volunteers and civil initiatives. Shortly after its opening, it became a hotbed for creative and cultural industries and a popular gathering venue for citizens. At the same time, an average of 35 users per month used the coworking space. By the end of its first year of operation, 76 individual users used the coworking space and meeting rooms, and an informal partnership was established with coworking spaces Poligon in Ljubljana and Nova Iskra in Belgrade.

During 2019, RiHub became functional multi-purpose cultural centre and a location for the development of the cultural scene and cultural and creative professionals. Cooperation was established with the Association of Game Producers of the Primorje-Gorski Kotar County, which organised regular meetings (GameDev Meet Up) in the RiHub, and the Global Game Jam was organised, so RiHub became one of the 860 locations included in that global event. In February 2021, RiHub was handed over to the Department for Entrepreneurship of the City of Rijeka for the purpose of developing small and medium-sized businesses. Integration of the coworking space with the existing entrepreneurial infrastructure provided additional support to entrepreneurs. In 2023, the coworking space offered 25 places for freelancers, and it became the home of the Startup Incubator Rijeka, intended for people who want to develop their entrepreneurial idea independently or within a team.

RiHub	2022	2023
Number of coworkers	365 (173 foreigners)	502 (200 foreigners)
Average daily coworking occupancy (No.)	13	20
Number of events connected to the Startup Incubator programme	86	86
Number of external events	128	90



6 LEGACY

6. LEGACY

As the holder of the title, the City of Rijeka is responsible for management of the legacy of the Rijeka 2020 – European Capital of Culture project with the aim of providing directions for the long-term development of culture. Furthermore, considering that some parts of the programme were organised in locations outside Rijeka, the Primorje-Gorski Kotar County also plays an important role in the legacy management.

Citizens and different stakeholders mostly can recognize the infrastructure as a legacy, which remains as a permanent asset intended for the development of the cultural offer. However, an equally important part of the legacy consists of the cultural programmes that continued to be implemented, the networks and cooperation of institutions, and the developed and activated human resources and community.

6.1. Infrastructure for culture

The project of Rijeka 2020 as the European Capital of Culture itself enabled significant infrastructural investment in culture, and once neglected spaces were revitalized and given a new purpose.

The renovation of the former Rikard Benčić factory complex was marked as a priority and a "breakthrough project in Rijeka's culture after the Second World War⁷⁰" considering the fact that it changed the functionality of the institutions involved, but also revitalized the space in the very centre of the city.

The new premises in the Benčić Art Neighbourhood have created a foundation on which Rijeka's cultural institutions can produce higher quality cultural programmes and provide a better cultural offer, in addition to increasing their physical capacity and enabling better, more modern working conditions. Also, the proximity of four cultural institutions enabled a synergistic effect in work with audiences. Furthermore, by moving to Benčić Art Neighbourhood, the foundation was made for the creation of joint programmes and the intensification of cooperation between cultural institutions and civil society organisations. In this context, the Children's House should be mentioned whose programme is created by the institutions in culture of the City of Rijeka, the Rijeka City Library, the Art-cinema, the Rijeka City Puppet Theatre and the Museum of Modern and Contemporary Art, as well as associations and independent organisations such as the Benčić Youth Council.

In terms of area, the **Children's House**⁷¹ consists of multifunctional spaces of different types for informal education workshops, a cinema hall for professional film screenings, a bar and a children's library. In terms of programme, after the end of the ECoC project, a number of innovative

70 The 2013–2020 Strategy of Cultural Development of the City of Rijeka

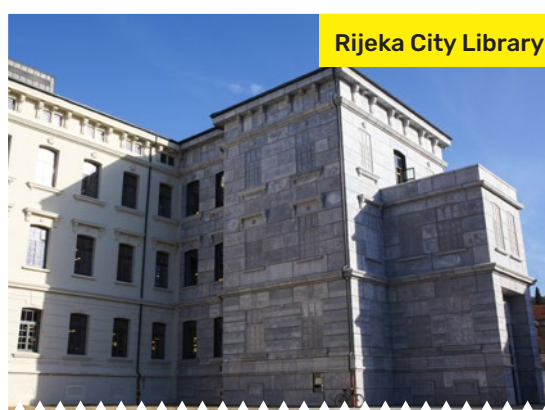
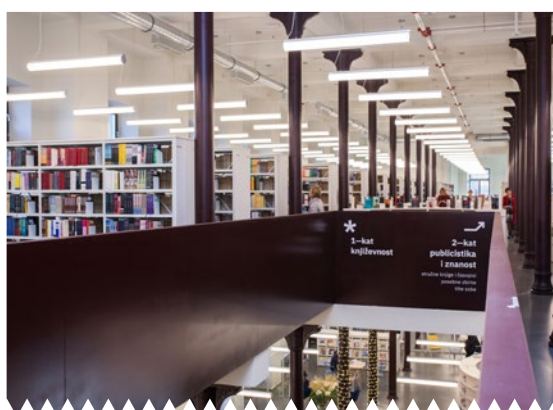
71 <https://djecjakuca.hr/>



The Children's House

and special programs for children are implemented in the Children's House. Aiming at connecting with educational institutions, professional educational activities intended for organised groups from kindergartens and elementary schools are also implemented, which at the same time serves to strengthen the cooperation between educational and cultural sectors. In line with its programme orientation, the Children's House represents a new approach to connecting children and art, i.e. the education of children in the field of culture and art from the earliest age up to 12 years.

The Children's House is the only place in Croatia that strives to provide a systematic and continuous offer of quality cultural and artistic content for children. In order to tackle programme, logistical, technical, communication and production issues, the Council of the Children's House was established, consisting of representatives of four institutions. The joint programme engagement of these institutions was visible through the organisation of the Tobogan Children's Festival as a legacy of the cultural programme of the Rijeka 2020 - European Capital of Culture project, as well as through the "New stories of Benčić" project, which in 2022 won the annual award of the Croatian Museum Society in the category of the best implemented pedagogical educational programme.



Rijeka City Library



City of Rijeka Museum

In addition to the creative and programme possibilities that the new spaces bring, moving to Benčić Art Neighbourhood means a lot to cultural institutions that previously worked in inadequate, confined or temporary spaces. This particularly applies to the **Rijeka City Library**, which, by moving to modern and functional premises in the renovated T-object of the former Rikard Benčić Factory, got a real central building for the first time in its history. Until the end of 2023, the central departments of the library were "working in improvised, modest and non-functional premises that do not allow provision of modern library services, programme productions, and sometimes even the basic visits because, for example, there are no sanitary facilities⁷²". As a result of the move to Benčić Art Neighbourhood, the entire library fund of the Rijeka City Library has become significantly more accessible, the use of library premises and stay in the library become more pleasant, the programme areas more purposeful, and new content and services are being created. The new building of the Rijeka City Library with four floors and an area larger than 5,000 square meters marked the end of the road towards the proper library building. The Rijeka City Library, its ground floor, entered its former premises at the Modello Palace in 1966. The situation that was called only a "temporary solution" lasted half a century. The ECoC project accelerated the move to new premises, enabling the Rijeka City Library to design an independent production programme in addition to the previous service programme. Through the organisation of the Tobogan festival, the Week of Good Children's Books event and the development of the Children's House, the Rijeka City Library remains particularly active in the sphere of the youngest audience.

The two remaining cultural institutions that also moved to the Benčić Art Neighbourhood found themselves in similar situation as the Rijeka City Library. **The Museum of Modern and Contemporary Art** has worked on the second floor of the University Library in Dolac Street since 1956, where it remained until 2017, when it moved to its current location. Besides the

⁷² <https://gkr.hr/magazin/vijesti/5-kljucnih-pitanja-i-odgovora-o-novoj-gradskoj-knjiznici-rijeka-mjesto-kreativnosti-kvalitetnog-slobodnog-vremena-i-snazenja-zajednice--a-1919>

potential for organising exhibitions and events, the new location also enables the development of the Museum of Modern and Contemporary Art as the centre for documentation, information and education. On the other hand, after the renovation, the Sugar Palace became the new home of the City Museum of Rijeka. While the permanent museum exhibition, entirely dedicated to the history of Rijeka, has become an important platform for cooperation with schools and a valued offer of cultural tourism, the new space has provided better technical conditions for the further work of the museum, especially in the area of collecting, processing and restoring precious materials and organisation of research projects.

As the central gathering place of the Rijeka 2020 participatory programmes and the venue for numerous public events, **RiHub** stopped working during 2020 due to the epidemiological situation. The February 2021 saw a redefinition of the manner of functioning of the RiHub space and the programmes that would be implemented in it. They were redefined in a manner that the space was handed over to the then Department for Entrepreneurship of the City of Rijeka, i.e. the current Administrative Department for Economy, Development,

Ecology and European Projects of the City of Rijeka. Thus, RiHub has been given the function of developing small and medium-sized enterprises through the operation of the Rijeka Startup Incubator. Furthermore, RiHub offers open-space coworking premises. Opening of the RiHub premises to Startup incubator activities has shown that it meets the needs of entrepreneurs, especially in the field of cultural and creative industries, but also provides quality infrastructure potential for creating new content for Startups.

Pursuant to a five-year concession for the renovated warehouse premises, Exportdrvo continued to host numerous exhibitions, musical and stage performances, as well as conferences, round tables and public discussions after the completion of the Rijeka 2020 project itself, which made this multifunctional space in the very centre of Rijeka a congress and fair centre. Through the planned implementation of the "ExportDrvo - Development of multi-purpose infrastructure in the function of supporting the economy and tourism by renovation and conversion of brownfield" project, which was nominated as one of the strategic projects of the City of Rijeka as part of the 2021-2027 Development Strategy of the Urban Agglomeration of Rijeka, the establishment of Exportdrvo as a modern multifunctional space has been envisaged. The project envisages the renovation and conversion of the former industrial building ExportDrvo to a modern multi-purpose premises to be used in the future for various fairs, social, recreational, scientific and cultural events. The same mechanism is used to finance the refurbishment of the Teatrino (Small Theatre) in the Benčić Art Neighbourhood.

In the wider area of the Primorje-Gorski Kotar County, the Cultural-Tourist Route **"The Routes of the Frankopans"** has been established, including seventeen Frankopan castles and three sacral sites. Along the entire route, events for different ages, expert guides, interpretive walks, and cultural manifestations have been organised. The Cultural-Tourist Route "The Routes of the Frankopans" won the BIG SEE Tourism Design Award 2023 in the Creative story and identity as experience category. As a permanent reminder of the Rijeka 2020 - European Capital of Culture programme, there are also art installations in several different locations in municipalities outside Rijeka.





6.2. New cultural offer

Although certain Rijeka 2020 flagships were not designed with the idea of heritage in mind, more the organisation continued to develop programmes and projects that were designed within the ECoC project.

Two festivals, the Porto Etno Festival and the Smoqua Festival, continued to develop from the Kitchen of Diversity flagship, primarily dealing with the topics of migration and minorities and the creation of unusual combinations of music, cuisine, art and activism. The third Port of Dance festival developed from the Sweet and Salt flagship.

The **Porto Etno** International festival of world music and gastronomy has been organised by the Croatian Cultural Centre in Sušak. It has continued to promote the richness of cultures and intercultural dialogue, thus positioning Rijeka as a centre of cultural diversity and tolerance. The main components of the festival are the ethnic music and cuisine of the minorities living in the Primorje-Gorski Kotar County and Rijeka, but it also includes all other world music and cuisines that we encounter as a result of ever increasing migration trends. Besides providing a platform for national minorities, their customs, cuisine and heritage, the festival also gives great value to the development of the local music scene through the Porto Ethno Orchestra, which gathers new jazz performers from the regions of Rijeka, Kvarner and Istria. In 2022, Porto Etno Festival joined the European MOST Music network. The aim of the network is to help and connect artists, festivals, clubs and other institutions active in the global music market. The eighth edition of the festival will be held in 2024 in Exportdrvo.

The festival of queer and feminist culture **Smoqua**, organised by the lesbian organisation Rijeka/LORI, was established with the aim of promoting queer and feminist culture. The first Smoqua was held in 2017 and it was a part of the Kitchen of Diversity flagship until 2020. After the Rijeka 2020 - European Capital of Culture project finished, the Smoqua festival continued to be organised. Its 6th edition was held in 2023. Over the course of three days of getting together to socialize and participate in open dialogue in the City that Flows, the audience can feel and "dive" into queer and feminist culture through exhibitions, panel discussions and conversations, workshops, plays, research presentations, drag shows, performances, games and other content.

The contemporary dance event **Port of Dance** remained as a legacy of the Spring Forward event in Rijeka, which was held as part of the project Rijeka 2020 – European Capital of Culture, namely the Sweet and Salt flagship. The first edition of Port of Dance was organised in 2020. The Croatian Cultural Centre Sušak organises the festival which aims to present to the audience in Rijeka recent international contemporary dance productions along with local dance performances. As of 2022, Port of Dance also includes a segment dedicated to theatre productions transformed into virtual reality. As a result of organising the ECoC programme in extraordinary pandemic circumstances, when the festival was digitally broadcasted, the Croatian Cultural Centre in Sušak continued to develop new models of work and became the leader in application of the possibilities of virtual reality. From 2022, it has developed a model of access to culture with the help of VR glasses, enabling the audience on islands, remote areas, as well as the elderly population in nursing homes and other groups to participate in its programmes.

6.3. Cultural approach and participation

The multiannual collaborative activity of cultural institutions and organisations in the **Children's House** flagship served as preparation for the later continuous work that will be launched upon the opening of the "physical" Children's House. After its opening in March 2021, the Children's House in the Benčić complex launched a number of programmes and activities. Some programmes that were designed and implemented within the Children's House flagship of the Rijeka 2020 programme remained. The Tobogan festival is one such programme. It aims at offering creativity to children through the Children's House platform, and it is implemented in partnership with cultural institutions in Rijeka and non-profit organisations such as the Children's House festival. The idea of the Tobogan Festival is to make the summer holidays in the city completely different, and to offer something more on the hot asphalt and in the boring empty city. Over the course of eight days of culture for children it provides both educational interactive programmes and entertainment. The first edition of the Tobogan festival was held in 2017, and the programme was further developed over the years, as well as under the Rijeka 2020 – European Capital of Culture programme. The seventh edition of the Tobogan festival in 2023 was organised by the cultural institutions of the City of Rijeka, Art-Cinema, the Rijeka City Puppet Theatre, the Museum of Modern and Contemporary Art and the Rijeka City Library, which have also been jointly designing, organising and implementing the Children's House programmes. The programme had to offer 111 workshops, meetings, performances, and games, while the emphasis was kept on workshops for children. A novelty was introduced – more educational content was prepared for parents.

Under the roof of the Children's House the **Brickzine** magazine continues to be designed. The media and creative platform of the Children's House for children and parents, the Brickzine is published by the Rijeka City Library with the partners of the Children's House in the form of an online platform and a printed publication. Online it functions as an internet portal with daily content production, and it can be found at the brickzine.hr.

The **27 neighbourhoods** flagship connected numerous organisations and initiatives at the county level, which continued to cooperate through the implementation of cultural programmes in dislocated areas within the Primorje-Gorski Kotar County. The implementation of the programme allowed the development of cultural activities in cities, municipalities and settlements, thus promoting cultural diversity and accessibility. Each neighbourhood within the programme has created its own unique development story, thereby enriching the cultural scene and contributing to a wider understanding and appreciation of cultural heritage.



Cultural institutions continued their work in the field of audience development and engagement. The Croatian National Theatre "Ivan pl. Zajc" in Rijeka pays great attention to its work with young people under the projects such as "Zajc on Campus" organised at the University of Rijeka. Croatian Culture Centre Sušak intensively presented performances filmed for virtual reality, offering its audience an innovative experience that was previously unavailable in Rijeka. Programmes such as the Porto Etno Festival and Smoqua have continued with the involvement of different social groups.

6.4. Activated community

Activities implemented as a part of the European Capital of Culture project had a significant impact on local communities, encouraging raising awareness about the importance of civil engagement. Citizens were highly motivated for active participation in creating positive changes. Civic initiatives continued to carry out various activities in cooperation with local boards, and some of the members of the initiatives also joined the work of the boards, which further strengthened the foundations for the further development of local communities. The continuation of activities after the end of the ECoC is rather obvious, especially in neighbourhoods such as Podmurvice, Kozala and Kantrida.

In 2023, the City of Rijeka established the Rijeka Citizens' Council, a programme created to serve as a platform for participation and inclusion of citizens in decision-making processes. The idea that initially envisaged under the ECoC project and civil initiatives.

The volunteering programme implemented by the city institution Croatian Cultural Centre Sušak is a lasting legacy of the Rijeka 2020 - European Capital of Culture project, but also a valuable and long-term resource in culture. During the first half of 2023, the volunteers of the Croatian Cultural Centre in Sušak incorporated over 1,200 hours of work into the culture in Rijeka, i.e. into the programmes organised by Rijeka's cultural institutions and members of the independent cultural scene, almost reaching the total number of volunteer hours from 2022.

6.5. Education and intersectoral support to the development of culture

The legacy of the Sweet&Salt flagship is visible through the activities of **DeltaLab**, the Centre for Urban Transition, Architecture and Urbanism of the University of Rijeka, which launched a number of new initiatives. Among them, the Resilient Campus project stands out. Its goal is to improve infrastructure and human capacities with an emphasis on ensuring sustainable development and green transition as well as on raising the quality of studies and student standards at the University. Furthermore, the DeltaLab team actively participates in the refurbishment of premises of the future student club, which will be located in the very heart of Rijeka, i.e. in the former premises of Stribor, Children's Branch of the Rijeka City Library. The entire initiative is a part of the ECoC's legacy: the club will be named "Slatko&Slano" (Sweet and Salt), the venue will be refurbished in line with the aesthetics promoted through the Rijeka 2020 project and



through the "Fiume Fantastika" book, which was a result of research into the phenomenon of the city of Rijeka carried out by DeltaLab. DeltaLab was also active in the project of presentation of Croatia at the 17th Venice Biennale, an international exhibition of architecture, in 2021. Through the Togetherness / Togetherless pavilion, multiannual research and exhibition activities are presented as part of the "Sweet & Salt" and "Dopolavoro" flagships of the Rijeka 2020 – European capital of culture project. In 2023, an art installation was installed on the campus of the University of Rijeka. The installation was designed under the framework of the "Feel the Game", an international project implemented by DeltaLab. The Norwegian architect's office Snøhetta and the Norwegian centre for design and architecture DOGA participated in its design, supported by the City of Rijeka.

Through DeltaLab, the Centre for Urban Transition, Architecture and Urbanism of the University of Rijeka, Urban Studies – an interdisciplinary postgraduate specialist study of spatial and strategic design of complex urban systems, phenomena and transformations – was established. The study was accredited in 2020 by the Ministry of Science and Education. Its curriculum connects experts from a wide range of scientific and artistic disciplines in a dynamic educational process combining lectures and workshops, research and methodological practice within the specific thematic focus of each generation. Final papers of the first generation of Urban Studies were presented and defended in February 2024. The specific thematic focus of that generation was the "Vibrant Campus", i.e. the area of the University Campus in Rijeka. The study is conducted in Croatian and English with the mentorship of international experts.

PartneRi Business Club was founded in the context of the Rijeka 2020 – European Capital of Culture project as a philanthropic association focused on culture. The underlying idea was that interested entrepreneurs, craftsmen and tradesmen, commercial companies, independent workers or natural persons become partners because their ideas, knowledge, experience, contacts, energy, work and resources have the power to change their city in a creative and constructive manner, thus creating new values for all residents of Rijeka. The long-term objectives of this programme are to encourage philanthropic investment in cultural projects, develop partnerships between the business and cultural sectors, and combine entrepreneurship and creativity in order to create greater added value and achieve better quality of life and work in the community. This initiative remained a permanent model of financial connection between the entrepreneurial and cultural sectors even after 2020: so far, 31 projects were co-financed through the five tenders published. In January 2024, PartneRI Business Club announced a new, sixth co-financing tender. Eligible projects are those that will be implemented during 2024 in Primorje-Gorski Kotar County.

Also, during the Rijeka 2020 project, 28 books were published, including picture books, comic books, and professional publications, which remain a lasting legacy of the project.





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ABOUT THE RIJEKA DEVELOPMENT AGENCY PORIN

The Rijeka Development Agency Porin (RDA Porin) has been active for 28 years. During that time it has acquired high expertise and gained rich experience in creating strategic documents for counties, cities, municipalities and urban or rural areas, as well as entrepreneurs. Examples of strategic documents prepared by RDA Porin include development and communication strategies and human resources development strategies for the City of Rijeka and the Primorje-Gorski Kotar County, as well as tourism development action plans for various cities and municipalities such as Crikvenica, Cres, Kastav, Lovran, Mali Lošinj, Rijeka and the municipalities of Baška, Čavle, Jelenje and Mrkopalj.

Furthermore, RDA Porin participated in analyses and evaluations, such as analysis of the reasonableness of granting concession of a part of the cultural property of the Governor's Palace to the Maritime and Historical Museum of the Croatian Littoral and of Sugar Palace to the City of Rijeka.

In the context of promotion of entrepreneurship, RDA Porin analysed the entrepreneurial potential of unemployed women and young people and participated in the launch of the Startup Incubator of the City of Rijeka and Local Action Groups for local self-government units.

With regard to preparation of investment studies, RDA Porin participated in projects examining the profitability of the construction of the Rijeka City Library and the Museum of Modern and Contemporary Art or the reconstruction of the existing industrial hall and the launch of the Torpedo Production Park for the City of Rijeka.

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ANNEX 2

Researchers and associates engaged in the project of evaluating the impacts of the Rijeka 2020 ECoC (2024)

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ANNEX 3

Evaluation matrix

Assessment area in line with the Rijeka 2020 priorities	Contributions to the achievement of the EC's general and specific objectives for ECoC	Indicator	Primary method	Target groups or data sources	Data collection year
1 Cultural vibrancy and sustainability					
Level of cultural offering	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	Number of cultural and artistic events	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	% of positive and negative media reports on cultural programme	Content analysis / analysis of secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	Number of cultural and artistic events in venues which purpose is not the cultural one (shops and shopping centres, public transportation, private apartments, retirement homes, hospitals, etc.)	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	Number of cultural and events in open public spaces (squares, streets, parks, etc.)	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
Innovative productions	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Number of new cooperations and joint activities and projects	Online survey cultural sector, analysis of secondary data	Cultural organisations	2019, 2020, 2021
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Number of new cross-sector and interdisciplinary cooperations	Online survey cultural sector, analysis of secondary data	Cultural organisations	2019, 2020, 2021
Local and national programme specific features	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	% of cultural and artistic programme of local, regional, national and international importance	Content analysis / analysis of documents and secondary data	Rijeka 2020 d.o.o. / BidBook	2020



Creating jobs and developing skills in cultural sector	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Number of informal education programmes and skills exchange programmes for the workers in culture	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Number of participants in informal education programmes and skills exchange programmes	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Number of employees in the cultural sector	Analysis of documents and secondary data / Survey in cultural sector	State bodies / Cultural organisations	2019, 2020, 2021
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Share of employees in cultural sector in total number of employees	Analysis of documents and secondary data / Survey in cultural sector	State bodies / Cultural organisations	2019, 2020, 2021
Investments in cultural sector	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	% of public investments in cultural sector and number of supports	Analysis of documents and secondary data / Survey in cultural sector	State bodies / Cultural organisations	2019, 2020, 2021
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	% of private investments in cultural sector and number of supports	Analysis of documents and secondary data / Survey in cultural sector	State bodies / Cultural organisations	2019, 2020, 2021
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	% of the EU investments in cultural sector and number of supports	Analysis of documents and secondary data / Survey in cultural sector	State bodies / Cultural organisations	2019, 2020, 2021
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Revenue generated in the cultural sector	Analysis of documents and secondary data / Survey in cultural sector	State bodies / Cultural organisations	2019, 2020, 2021

2. Cultural approach and participation

Scope of participation	Specific objective 2: To widen access to and participation in culture	% of different social groups that participated in cultural programme	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020
	Specific objective 2: To widen access to and participation in culture	% of participants with previously low interest for cultural activities	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture / Specific objective 4: To raise the international profile of cities through culture.	% of local, regional, national and international public	computer-aided face-to-face interviewing (CAPI)	Audience	2020
	Specific objective 2: To widen access to and participation in culture	% of participants in cultural events of different socio-demographic profiles	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture	Number of individual visitors of online events	Digital analytics (web, social media)	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture	% of citizens that actively participated in cultural and artistic programmes	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
Volunteers	Specific objective 2: To widen access to and participation in culture	Number of registered and active volunteers	Analysis of documents and secondary data	Rijeka 2020 d.o.o. / Croatian Cultural Centre Sušak	2019, 2020
	Specific objective 2: To widen access to and participation in culture	Number of volunteers on cultural events	Analysis of documents and secondary data	Rijeka 2020 d.o.o. / Croatian Cultural Centre Sušak	2019, 2020
	Specific objective 2: To widen access to and participation in culture	Number of volunteer days	Analysis of documents and secondary data	Rijeka 2020 d.o.o. / Croatian Cultural Centre Sušak	2019, 2020
Audience satisfaction	Specific objective 2: To widen access to and participation in culture	% of positive and negative ratings by the audience	computer-aided face-to-face interviewing (CAPI)	Audience	2020
Cultural approach	Specific objective 2: To widen access to and participation in culture	Number of events available online (video and audio streaming, archive records of events, etc.)	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2020
	Specific objective 2: To widen access to and participation in culture	Number of events accessible to people with disabilities	Analysis of documents and secondary data	Rijeka 2020 d.o.o.,	2020



	Specific objective 2: To widen access to and participation in culture	Number of discounted tickets for special groups	Analysis of documents and secondary data	Rijeka 2020 d.o.o.,	2020
	Specific objective 2: To widen access to and participation in culture	Number of free events	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2020
	Specific objective 2: To widen access to and participation in culture	Number of events in neighbourhoods, schools and city districts	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2020
3. Image of the city					
Perception	Specific objective 4: To raise the international profile of cities through culture.	% of citizens that heard that Rijeka is European Capital of Culture	computer-aided face-to-face interviewing (CAPI)	Representative national sample of citizens	2019, 2020, 2021
	Specific objective 4: To raise the international profile of cities through culture.	% of citizens who think that ECoC is the most important national cultural event	computer-aided face-to-face interviewing (CAPI)	Representative national sample of citizens	2020
	Specific objective 4: To raise the international profile of cities through culture.	% of citizens who perceive Rijeka as a cultural destination – local, national and regional perception	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar / Representative national sample of citizens	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture	% of Croatian citizens who would like to visit Rijeka	computer-aided face-to-face interviewing (CAPI)	Representative national sample of citizens	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture	% of household members who plan to leave from Rijeka and return to Rijeka	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
Media	Specific objective 2: To widen access to and participation in culture	Number of articles in national print media	Content analysis / analysis of secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture	% of positively, neutrally and negatively oriented articles in print media	Content analysis / analysis of secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture	Number of posts on social media	Digital analytics	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 2: To widen access to and participation in culture	Number of shared posts on social media	Digital analytics	Rijeka 2020 d.o.o.	2019, 2020, 2021

4. Management and delivery process

Sponsorships and income	General objectives	Number of sponsors	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	General objectives	Number of donors	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	General objectives	% income from private sector	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	General objectives	Compliance of implemented activities with the Fund-raising strategy	Analysis of documents and secondary data / Interviews	Rijeka 2020 d.o.o.	2019, 2020
	General objectives	Sponsors' satisfaction with the cooperation with Rijeka 2020	Interviews	Sponsors	2019, 2020, 2021
Budget	General objectives	% of income from a particular type of financing (city / county / state budget, other public sources, EU funds)	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	General objectives	% of costs related to cultural and artistic programme / marketing / administration	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Total grants awarded by the ECoC organisers	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2020, 2021
Scope of management and delivery process	General objectives	No. of professionals in culture involved in management and project implementation team	Analysis of documents and secondary data / Interviews	Rijeka 2020 d.o.o.	2019, 2020, 2021
	General objectives	No. of professionals from other sectors involved in management and project implementation team	Analysis of documents and secondary data / Interviews	Rijeka 2020 d.o.o.	2019, 2020, 2021



5. European dimension

European cooperations	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	Number of new cooperations/projects implemented with organisations from Europe	Online survey cultural sector, analysis of secondary data	Cultural organisations	2020
	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	Number of organisations from various European countries included in new cooperations/projects	Online survey cultural sector, analysis of secondary data	Cultural organisations	2020
	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	Number of projects tackling European topics	Content analysis / Analysis of documents and secondary data	Rijeka 2020 d.o.o. / Bidbook	2020
	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	% of national and international artists and workers in culture from European countries in cultural programme	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2020
European audience in the city and the region	Specific objective 4: To raise the international profile of cities through culture.	% of visitors of cultural events from the European countries	computer-aided face-to-face interviewing (CAPI)	Audience	2020
European perception	General objective 2: To foster the contribution of culture to the long-term development of cities	% of visitors who perceive the city as a cultural destination	computer-aided face-to-face interviewing (CAPI)	Audience	2020
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of visitors who express their desire to revisit the city	computer-aided face-to-face interviewing (CAPI)	Audience	2020
	Specific objective 1: Widen palette, diversity and European dimension of cultural offering in cities, including through transnational cooperation	% of citizens aware of diversity of European cultures	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	Specific objective 1: To enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation	% of citizens aware about belonging to common European area	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021

6. Economy and tourism

Creating jobs in relevant sectors	General objective 2: To foster the contribution of culture to the long-term development of cities	Number of employees in tourism	Analysis of documents and secondary data	State bodies	2019, 2020, 2021
Additional consumption	General objective 2: To foster the contribution of culture to the long-term development of cities	Average consumption by type of visitor (one-day visits / few days visit; domestic / foreign / local residents)	computer-aided face-to-face interviewing (CAPI)	Audience	2020
Number of visitors	General objective 2: To foster the contribution of culture to the long-term development of cities	Number and share of tourist arrivals (domestic/foreign)	Analysis of documents and secondary data	Rijeka Tourist Board, eVisitor, State bodies	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of visitors whose primary motive for visiting Rijeka is culture	computer-aided face-to-face interviewing (CAPI)	Audience	2020
	General objective 2: To foster the contribution of culture to the long-term development of cities	Number of conferences organised in Rijeka	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	Number of visitors of the conferences organised in Rijeka	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2019, 2020, 2021
Accommodation	General objective 2: To foster the contribution of culture to the long-term development of cities	Number of overnight stays in the city / county	Analysis of documents and secondary data	Rijeka Tourist Board, eVisitor, State bodies	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of hotel accommodation occupancy	Analysis of documents and secondary data	Rijeka Tourist Board, eVisitor, State bodies	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% increase of the available accommodation facilities by categories	Analysis of documents and secondary data	Rijeka Tourist Board, eVisitor, State bodies	2019, 2020, 2021



7. Other areas

Social cohesion	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens of Rijeka and County feeling proud to belong to the city and the region	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens of Rijeka and county who express themselves the increased number of social contacts	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens of Rijeka state their higher level of trust in city and county institutions	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens of Rijeka state their higher level of trust in members of other ethnic groups and cultures	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens of Rijeka state their higher level of trust in other people and the community	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens of Rijeka feel they have more possibility to influence decisions concerning their lives	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens of Rijeka feel they have more and more diverse possibilities to socialize	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	% of citizens who think Rijeka is a desirable place to live	computer-aided face-to-face interviewing (CAPI)	Reprezentativni uzorak građana Rijeke i Primorsko-goranske županije / Reprezentativan nacionalni uzorak građana	2019, 2020, 2021
	General objective 1: To safeguard and promote the diversity of cultures in Europe and to highlight the common features they share as well as to increase citizens' sense of belonging to a common cultural area	% of citizens of Rijeka feeling proud because Rijeka is European Capital of Culture	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2020, 2021

Urban regeneration	General objective 2: To foster the contribution of culture to the long-term development of cities	Change of urban identification points and the manner in which the citizens make sense of the structures of the city	Ethnography	Gradani Rijeke / lokalna zajednica	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	Change in manner of use and feeling of comfort in urban spaces	Ethnography	Users of locations, citizens of Rijeka / local community	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	Citizens' satisfaction with living conditions in certain parts of the city	Ethnography / Interviews	Citizens of Rijeka / local community	2019, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	Number of renovated Buildings and areas of rearranged public space	Analysis of documents and secondary data	Grad Rijeka	2019, 2020, 2021
	Specific objective 3: To strengthen capacities of the cultural sector and its links with other sectors	Number of renovated city spaces for culture	Analysis of documents and secondary data	Grad Rijeka	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	Number of renovation projects	Analysis of documents and secondary data	Grad Rijeka	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	Total value of renovation projects	Analysis of documents and secondary data	Grad Rijeka	2019, 2020, 2021
	General objective 2: To foster the contribution of culture to the long-term development of cities	Perception of the citizens of Rijeka on Increased/decreased level of pollution in certain parts of the city (sound, light, municipal...)	computer-aided face-to-face interviewing (CAPI)	Representative sample of the citizens of Rijeka and Primorje-Gorski Kotar County	2019, 2021
Ecological sustainability	General objective 2: To foster the contribution of culture to the long-term development of cities	Number of events promoting environmental awareness	Analysis of documents and secondary data	Rijeka 2020 d.o.o.	2020





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