

TOUR
CULT®

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Novi Sad 2021
European Capital of Culture
Candidate City

CREDITS

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

28

II EUROPEAN DIMENSION

28	Elaborate on the scope and quality of the activities: <ul style="list-style-type: none">▶ Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;▶ Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;▶ Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.▶ Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.
31	Can you explain your strategy to attract the interest of a broad European and international public?
31	To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

46

IV CAPACITY TO DELIVER

46	Please confirm and supply evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.
46	Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions: Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.
48	What are the city's assets in terms of accessibility (regional, national and international transport)?
50	What is the city's absorption capacity in terms of tourists' accommodation?

20

I CONTRIBUTION TO THE LONG-TERM STRATEGY

20	Describe the cultural strategy that is in place in your city at the time of the application, as well as the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long term links between these sectors and the economic and social sectors in your city. What are the plans for sustaining the cultural activities beyond the year of the title? How is the European Capital of Culture action included in this strategy?
24	If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city (including in terms of urban development)?
25	Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered: <ul style="list-style-type: none">▶ Who will carry out the evaluation?▶ Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?▶ What baseline studies or surveys - if any - will you intend to use?▶ What sort of information will you track and monitor?▶ How will you define 'success'?▶ Over what time frame and how regularly will the evaluation be carried out?

32

III CULTURAL AND ARTISTIC CONTENT

32	What is the artistic vision and strategy for the cultural programme of the year.
34	Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year.
44	How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?
44	How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme? Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

51

V OUTREACH

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

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

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

60

VI MANAGEMENT

60 A. FINANCE - CITY BUDGET FOR CULTURE - What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)?

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

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

62 OPERATING BUDGET FOR THE TITLE YEAR - INCOME TO COVER OPERATING EXPENDITURE

63 INCOME FROM THE PUBLIC SECTOR - What is the breakdown of the income to be received from the public sector to cover operating expenditure?

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

64 INCOME FROM THE PRIVATE SECTOR - What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

64 BUDGET FOR CAPITAL EXPENDITURE - What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

66 OPERATING EXPENDITURE

67 BUDGET FOR CAPITAL EXPENDITURE - What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

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

69 B. ORGANISATIONAL STRUCTURE - What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

71 How will this structure be organized at management level?

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

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

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

73 C. CONTINGENCY PLANNING - Have you carried out / planned a risk assessment exercise?

74 What are the main strengths and weaknesses of your project?

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

76 D. MARKETING AND COMMUNICATION - Could your artistic programme be summed up by a slogan?

77 What is the city's intended marketing and communication strategy for the European Capital of Culture year? How will you mobilise your own citizens as communicators of the year to the outside world?

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

79

ADDITIONAL INFORMATION

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



City of **Novi Sad**

Mayor

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II-020-3/2015-468/G

**Letter of Support to the Candidacy of the City of Novi Sad for
the European Capital of Culture**

The candidacy of the City of Novi Sad for the European Capital of Culture is one of the biggest cultural and international projects on the territory of Novi Sad in the last decade. It is a project that has been carefully prepared through continuous set of project and promotional activities in uninterrupted period of four years. It is, at the same time, a platform that mobilises cultural potentials, cultural workers and artists in order to draft a long-term plan of cultural development and development of new cultural audience.

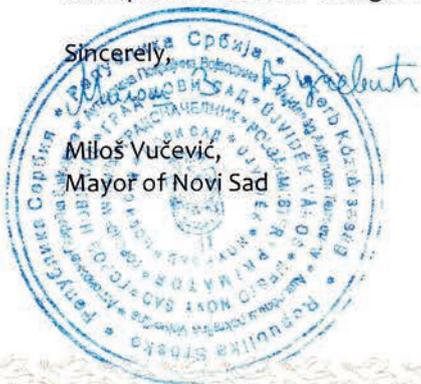
The special significance of this project, which is one of the biggest European projects in Novi Sad today, can also be seen in the context of European integrations in which Serbia finds itself. The process of preparation of candidacy has already included establishment of cooperation with great number of European cities, which are preparing or have already successfully realised the project European Capital of Culture. This is crucial for cultural life of the city and development of intercultural cooperation, as well as for successful implementation of the project. Furthermore, this project has improved cooperation with European artists who actively participate in the candidacy process. This can be seen in fifty letters sent by European artists to our city in which they offer their support in our efforts to become the European Capital of Culture.

Apart from contributing to development of culture, expansion of cultural-artistic activities, intercultural cooperation, development of creative industries and creating new cultural audience in Novi Sad, I am certain that a successful realisation of this project would have wider social impact. If Novi Sad becomes European Capital of Culture, this would have positive impact on economic, tourist, infrastructure and urban development of the city. This would also positively affect the quality of life in the city and bring positive changes that would be seen by all citizens. Therefore, I believe that this project directly and clearly works in the interest of all citizens of Novi Sad.

In the light of above mentioned, I would like to express my absolute support to the realisation of the project of the candidacy of Novi Sad for European Capital of Culture in 2021. At the same time, I confirm that Organisation Board Novi Sad 2021 and expert teams will have complete support by the institution I represent in the future, as they have had so far. There is a high degree of consensus on this issue among different social factors, therefore guarantees given to the project are not susceptible to sudden changes.

Sincerely,

Milos Yučević
Milos Yučević,
Mayor of Novi Sad





Novi Sad Introducing

Novi Sad is a geographical, administrative and economic centre of Vojvodina, northern province of the Republic of Serbia. In both distant and recent past, the geographical position has always been crucial for the history of Vojvodina and Novi Sad. Located in the Danube Basin, Vojvodina plain has always been on the path of conquerors from all corners of the world – because holding Vojvodina plain meant holding the **'gate of European peoples'**. In the past, roughly a million years ago, the entire Pannonian basin, together with Vojvodina, was a huge Pannonian Sea. In that sea, in the territory of the present day Vojvodina, there was an island, which is the present day Fruška Gora Hills. Settlements were always scattered on its slopes, and it is believed that the first settlement on the present day location of Novi Sad emerged 3,000 years ago.

On this rock, that has a view on the present day Novi Sad across the Danube, stands one of the most impressive structures along the Danube – the Petrovaradin Fortress. The first Petrovaradin Fortress was built by the monks of the Belafons, Cistercian monastery, from 1247 to 1252, and the foundation stones for the present day Fortress, a military-baroque artillery fortification, were laid in 1692, while its construction lasted until 1780. Along with the construction of the Petrovaradin Fortress, on the other bank of the Danube, on the Bačka bank, the settlement Petrovaradinski Šanac started to emerge – a small Serbian town and predecessor of Novi Sad. This small settlement, founded in the vicinity of the Fortress, had the purpose to protect Petrovaradin from the Bačka side, as well as the crossing over the Danube. The first dwellers that lived in this town were the Serbs and Germans, but a few decades later the Armenians, Romanians, Jews, Ruthenians, Roma, Slovaks, Croats and Hungarians also joined them. Diversity of this place, seen in every aspect – in its ethnic structure, education, professions and strengthening of its economic interests and ambitions, created the need for this place to seek the noble status. After the status of a royal free city had been bought from Maria Theresa with 95,883 forints, the life of this city began on February 1st, 1748 under a new name – **Neoplanta, Újvidék, Neusatz.**

Today, Novi Sad is the second largest industrial and financial centre of Serbian economy. Novi Sad is a university centre with large and modern campus comprising fourteen faculties, institutes and student dormitories that hosts over 50,000 students. Apart from this, it is an educational, cultural, scientific, healthcare, political and administrative centre of the Autonomous Province of Vojvodina, the host of many international and domestic economic, fair, cultural, scientific and sports manifestations, as well as the city of museums, galleries, libraries and theatres. According to the official census from 2011, the administrative territory of Novi Sad had 341,625 citizens, while Novi Sad was home for 231,798 people.

Novi Sad was the place where many renowned domestic and foreign artists, writers, athletes and scientists lived and worked, or were eager to visit. It is interesting that Lajos Zilahy, the bestselling Hungarian prose author of the 20th century, lived in Novi Sad and died in it in 1974. But the most famous 'citizens of Novi Sad' were Mileva and Albert Einstein. Albert Einstein, born in Ulm, was in this city in the period from 1905-1907, the time when his most important work on Special theory of relativity was created.



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

If given a chance to hold the title of the European Capital of Culture in 2021, Novi Sad will show that it has actively participated in the creation of European civilization, its fundamental values and identity throughout its history and with its culture. From the very beginning, it has been developing under the influence of different cultures, beliefs, traditions and mentalities. Owing to this **continuous diversity**, lasting for more than two and a half centuries, Novi Sad nowadays carries this cultural-historical legacy as its integral part, which is specific for its multicultural expression.

Multiculturality in Novi Sad is the way of life, that is, every day, lived quietly, slowly and inconspicuously by its citizens.

So far, each ECoC wanted to present to the European public its culture in the best way and share it in the year of the title. Novi Sad is connected to the rest of Europe through many historical events, people, buildings, dates and facts, that we will share with visitors from Europe through our programme. However, we intend to make a step further, to do more than this.

We want to share with the guests from Europe something that connects people and nations in a stronger and more long-lasting way - we want to share emotions.

Although we may have different history, customs or religion, we share the same emotions. A human being, throughout history, has been an emotional being for far longer than a rational one. Even today, emotions such as pride, excitement, love and joy connect people in a much stronger way than plain facts from the world that surrounds them. Let us share emotions. In the year of the title, with mutual respect and through sharing cultural values and emotions with visitors from all European countries, we will try to integrate our city and country into the community of European nations. If the Balkans so far has been seen as a 'barrel of gunpowder' which explodes from time to time, this time let it be an explosion of positive emotions, new connections, shared experiences, explosion of colours, sounds and dance.

We expanded the famous communication discourse of Umberto Eco, **culture-action-communication**, with a dimension that is important for us and that will be used to build our relationship with visitors - **emotion**.

By respecting diversity, the ECoC title for us is a chance to share similar emotions with our guests and in this way build much stronger and long-lasting bridges - New Bridges to Europe.

In the last decade of the 20th century, Novi Sad and its citizens survived the economic, social and cultural regression and a complete regression of civilisation. However, although we have not yet rebuilt all the bridges destroyed in the NATO bombing, we have gathered strength to rise up and rebuild and establish new links to Europe and the world, predominantly at the cultural level. This year, Novi Sad was short-listed for the title of European Youth Capital in 2018, because in this short time it managed to become a place gathering young people from Europe and all over the world. For the past four years, after the decision of the City Assembly, it has intensively prepared the bid for the European Capital of Culture in 2021. Regardless of the changes in local government that occurred in the meantime, there is a constant and unanimous support of all political structures for the candidacy of the city for ECoC, which is more than encouraging for the future of this project.

Novi Sad has always been a measure of reason, balance and compromise, the things that have been impossible elsewhere were made possible in it.

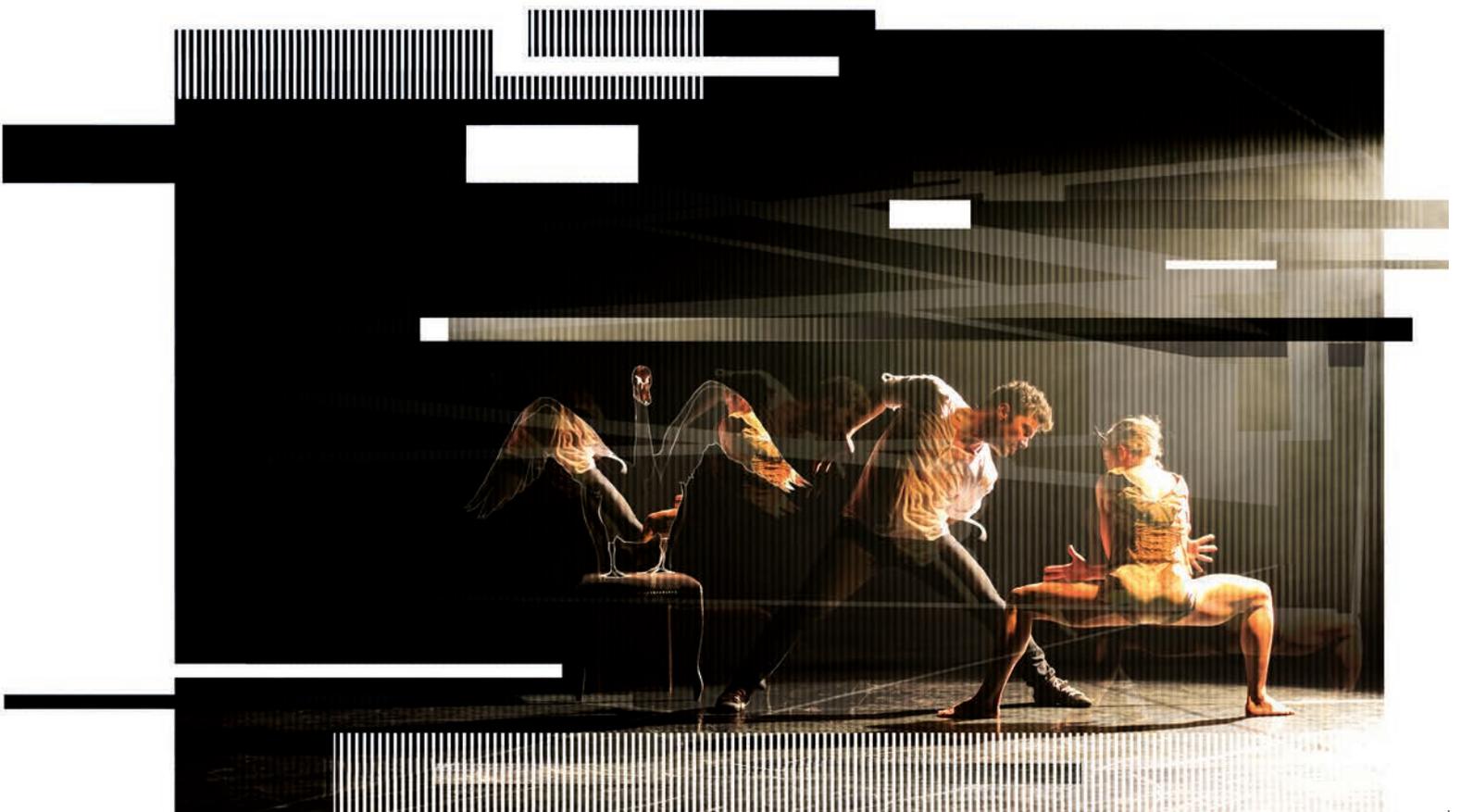
For citizens of Novi Sad, Europe is everything they strive for wholeheartedly: standards, norms, beliefs and values. Novi Sad is everything Europe could wish for: the joint co-existence of 23 national communities, six official languages, creative industry that blossomed on its own, a young city and a city for the young.

CITY IN ACTION!

In 2011, the City of Novi Sad made a decision to bid for the title of European Capital of Culture in 2021, the year designated for granting this title for the first time to cities in the EU candidate countries. Following the positive experiences of other capital of culture, the project Novi Sad 2021 has been envisaged as a platform for development of cultural and creative potentials of the city, with the goal to strengthen cultural vitality of the city, enable urban regeneration, and improve international image and tourist offer of Novi Sad. Through strategic planning of its economic, cultural and social development, modelled on the developmental policy of the EU, Novi Sad will create conditions for the positive growth and better life of its citizens. Apart from strategic planning, which establishes new procedures for management and implementation of cultural policy to achieve sustainable cultural development, constant monitoring and evaluation of cultural organisations will be implemented in order to base cultural policy and its results on realistic and measurable facts, and in order for investments in culture to have measurable effect. By winning the title European Capital of Culture 2021, Novi Sad would get a chance to develop its local concept and strategy of sustainable development of cultural sector by focusing on strengthening of cultural institutions, preservation of cultural heritage, strengthening of cultural participation, development of cultural and creative industries, decentralisation and cooperation between sectors. In this case, culture becomes serious developmental trigger, namely the fourth pillar (next to economic, social and ecological) in the entire social development.

However, in order for culture to really become serious developmental factor, primarily in the interests of its citizens, the city must face many challenges, solve many problems and establish good base for a successful implementation of Novi Sad 2021 project, as well as build its concept of sustainable cultural development that will remain after the realisation of the project.

This is the reason why the process of planning the project Novi Sad 2021 project started with a **big cultural dialogue**, which included cultural sector, citizens and civil society. After series of discussions and dialogues with representatives of over 50 cultural organisations and institutions, with a large number of independent artists, companies, clusters, representatives of creative industry that blossomed on its own, citizens of Novi Sad, University community, student and youth organisations and media, we chose **SEVEN ACTIONS** that stand as the base of Novi Sad 2021 project.



1. NEW IDENTITY

In the last two decades, Novi Sad has seen significant changes. The city has grown intensively, and the appearance of certain parts of the city has completely changed, as well as the structure of its population. Significantly changed, at the end of the transition which included a complete de-industrialisation of once developed industrial city, post-war traumas and huge influx of displaced persons from the territory of former Yugoslavia, Novi Sad finds itself faced with the challenge brought about by these changes. Initially startled and confused, the citizens of Novi Sad realised that they should face this challenge by **redefining their identity** in a decisive, courageous and pragmatic manner. The city gradually becomes a hub of services, innovations, software development, gaming industry and series of cultural activities that unite different interests and create a fresh feeling of optimism in Novi Sad. Today, a new trademark of the city, earlier known as 'Serbian Athens' because of the oldest Serbian cultural institutions, is the exciting diversity of cultural activities, festivals, urban life and atmosphere of the northernmost Mediterranean city. This is the foundation for further development of the city and its identity, because Novi Sad is still **'under construction' when it comes to its own identity.**

2. NEW APPROACH TO PARTICIPATION AND INCLUSION

Cultural participation in the entire Serbia, thus in Novi Sad as well, is characterised by a low level of participation of citizens in programmes of cultural institutions and mainly focuses on contents that are consumed in a private space, which is always dominated by watching television and a passive consumption of products of the mass media culture. There are many reasons for this – low purchasing power, lack of cultural habits, low average level of education, insufficient number of cultural contents in remote places. There is an exceptionally large gap between the youth turned to popular and urban culture and cultural institutions that preserve and promote cultural and historical heritage. Although they have the need to improve their cultural life, young people are more turned to criticism of the current selection of cultural contents in the city. What caused this situation and what is the solution to this problem of the audience loss? The lack of dialogue on the topic of relationship of the young towards culture and arts can lead to a decrease of the relevance of culture in a local community and the entire society. **For this reason, Novi Sad 2021 will focus on the way in which cultural institutions communicate their content to the audience of all age groups, especially to young people, and it will try to use it as the basis of the strategy for development of new audience.**

3. NEW INTERCULTURAL DIALOGUE

Novi Sad is home for 23 national communities, and this is the heart of cultural identity of Novi Sad. Managing cultural diversity that is rooted in the history of the city is a great challenge for all its citizens. Although interethnic tolerance is at a high level in Novi Sad, different communities – cultural, linguistic, confessional and ethnic – live in their own, more or less, isolated spaces. Within the cultural sector, the problem is an insufficient intercultural sensitivity of programmes and activities of cultural institutions; the small number of organisations that are permanently dedicated to the topic of intercultural dialogue; poor cooperation between cultural and institutions from other areas that are dedicated to this topic, such as educational institutions. In this sense, the project Novi Sad 2021 has a goal to help Novi Sad become an **open city**, without any discrimination and with equal chances given to all its citizens. In order to achieve this, it is necessary to encourage cultural institutions and workers to include development of intercultural dialogue, competences and sensibility in their goals, to build institutional and non-institutional spaces for dialogue where all citizens could participate both as creators and audience.

4. NEW PUBLIC SPACES

Public spaces are necessary for social emancipation and communication of different civil groups, societies and institutions of culture; this is a precondition for any **intercultural dialogue**. Apart from certain parts in the centre, it is evident that Novi Sad does not have enough open spaces where it can articulate its urbanity. Novi Sad overgrew its concept of monocentric city with one city square, and nowadays is faced with the lack of squares and parks. Although many streets contain the word 'square' in their names, these spaces are mostly parking spaces: Republic Square, Trifković Square, Galleries Square, Marija Trandafil Square and others. Within the project Novi Sad 2021 it is necessary to transform some of the existing public parking spaces into

squares and restore their original purpose. These interventions can significantly contribute to humanisation of the existing public spaces (squares, urban pockets, etc.) and improve the quality of life of the citizens.

5. NEW STRENGTHENED CONTEMPORARY ART SCENE

In the decades that passed, together with the political crisis and breakup of Yugoslavia, the circle of cultural activities became even narrower. In the last thirty years, no new important buildings dedicated to culture have been constructed in Novi Sad. Novi Sad lacks spaces dedicated to contemporary and alternative art, especially for visual arts, modern dance, modern theatre, art of new media, etc. In accordance with developmental needs of the city and the existing creative potentials, the presence of the Academy of Arts and University, there is a logical need for creating new spaces that would be defined, predominantly, by the missing elements: multimedia art productions, uniting modern art scene and international cooperation which would jointly lead to improvement of the cultural offer of the city.

Independent multimedia art production is the basic precondition for the environment which intends to be the cultural centre of the region. Modern spaces are a basic prerequisite for this activity, as well as special programmes that support both young and established artists in order to keep them in the locale

6. NEW FINANCIAL SOLUTION

Many organisations, galleries and spaces of contemporary production have stopped working in the period since 1990s due to financial unsustainability of their programmes. The state support is ever less present, not just for the independent sector and individual creators, but for programme costs of public institutions. Some of the organisations that have managed in these new circumstances have turned to alternative sources of financing – foreign funds, the solution which many organisations from Novi Sad have successfully used in the past years.

However, these temporary solutions cannot ensure a more serious growth and development of the cultural sector, which must find alternative sources of financing. Nevertheless, the revenues that institutions and organisations generate on the market are equally weak. The purchasing power of citizens is low, as well as the level of cultural participation and the revenue from the sold tickets. The chances offered by the cultural tourism are also unused; therefore, tourists are not an important source of income. Lastly, there is the lack of cooperation with commercial forms of creativity such as creative industries, both due to the lack of planned development of these industries and due to inertness of the entire cultural system. New models of financing of artistic and cultural creativity such as crowd funding and various forms of public-private partnerships are still an unexplored area.

7. NEW CULTURAL AND CREATIVE STRATEGY

Competition among cities in order to attract investors, donations and development programmes is a part of everyday life both in developed countries of the world and in Serbia. Strategic planning is one of the most effective instruments to gain the competitive advantage. It enables a synchronised and coordinated work in implementation of important city projects and helps creating social cohesion, through inclusion of interested parties in the process of planning. In the conditions where culture is seen as the crucial fourth pillar of sustainable social development, systematic improvement of the cultural system of the city and its sustainability is only possible through strategic planning of cultural development. Local self-government and cultural stakeholders have recognised this and recently a process of strategic planning of the cultural policy of Novi Sad has been initiated. The City of Novi Sad should have clearly defined its relation with the cultural heritage, institutional culture, third sector, independent art scene, creative industries, amateur creativity, etc. Due to a lack of a clear cultural policy and strategy for development of cultural and creative industries, the City of Novi Sad has not had a clear relation towards its industrial heritage. The role of industrial heritage in general development of a community depends on the decision about the purpose, which should offer common benefits. There are many abandoned industrial facilities in Novi Sad, the revitalisation of which would be beneficial to the entire local community.

From the experience of former capitals of culture, we have learned that the project changed something that was deemed to be the hardest thing to change, namely the awareness of citizens of the importance of culture for their overall quality of life in the city.

For the citizens, **City in Action** is a chance to actively participate in the redesign of the city, in creating culture and cultural policy. For artists, this is a chance to contribute to the image of the city through their work, to make it more attractive and recognisable on the cultural map of Europe. For visitors, this is a chance to participate in redesigning the city and contribute to the development of an active tourism model through active participation in cultural events, instead of being only passive consumers. For the media, this is a chance to open new communication channels between citizens, local self-government and artists, as well as to support cultural dialogue to present Novi Sad to Europe and bring Europe to Novi Sad. For local self-government, this is a chance to strengthen participation of citizens in decision making processes, and in this way improve communication with citizens and enhance their trust in the local self-government. For business community, this is a chance to ensure a favourable environment for spreading their business plans and goals; for entrepreneurs, especially in the field of creative industries, this can be a business opportunity that provides an access to new markets for their ideas and products. All of this together is a chance to strengthen the social capital on cultural foundations, and base it on mutual trust of citizens, which has been significantly diminished by events in the territory of former Yugoslavia in the last two decades. Strengthening the social capital is a good way to strengthen social cohesion and it is useful for the economic development of the city.

Culture is the way to raise awareness of belonging to the unique European space, the reason to reconnect at every level, to strengthen trust and solidarity, social cohesion and inclusion, culture is the reason for collective action and cooperation.



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

NOVI SAD AREA 21

In many ways that are both tangible and intangible, Novi Sad is marked with the number **21**, thus we have decided to define the city with its surroundings as the **AREA 21** in the candidacy process.

Zip code for Novi Sad is **21000** and the area code number is **021**.

Novi Sad is a signatory of the charter **Agenda 21 for Culture**, signed by around 500 cities and local self-governments around the world, whose goal is to enshrine commitment to **human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace**. In this way, the city chose to recognise culture as a development factor, i.e. as part of the urban policy for developing the image and increasing visibility of the local cultural diversity.

In **numerological sense**, the number 21 is very powerful, because it stands for **unity**, harmony and excellence, and symbolically describes unity that characterises this city and people in it.

Lastly, in 2011 the City Assembly of Novi Sad made the decision to bid for the title of the **European Capital of Culture in 2021**.

AREA 21 IS UNITY OF PLACE

Area 21 is an authentic urban-rural unity which is the home to approximately 400,000 people of multiple cultures and languages. The urban core of Novi Sad is encircled with a wreath of suburban neighbourhoods and municipalities that lay on the slopes of the Fruška Gora Hills, the Danube banks or fertile plains of Vojvodina. Novi Sad will bid for the title of the European Capital of Culture together with municipalities of Sremski Karlovci, Irig and Beočin. These three municipalities on the left bank of the Danube connect Fruška Gora into geographical, historical and spiritual unity. The identity of the city and its citizens is directly linked with the Danube, Fruška Gora and vast Vojvodina plain.

However, the city with its natural surroundings has not yet become a unique cultural unity based on joint development strategy, principles of exchanging cultural contents and the integrated tourist offer. Novi Sad, as a cultural centre, is surrounded with cultural periphery with a weak cultural production and cultural participation of citizens. When this is combined with completely defunctional economy, the consequences on the lives of citizens of all generations are very unfavourable. This is a unique opportunity and reason to mobilise citizens, local self-government, cultural institutions, business community and non-governmental organisation and put their vast potential in the service of economic and cultural development.

AREA 21 IS UNITY IN DIVERSITY

It is impossible to present the AREA 21 in all its diversity, if we do not include the entire Vojvodina. In this area there are 23 national communities that speak six official languages.

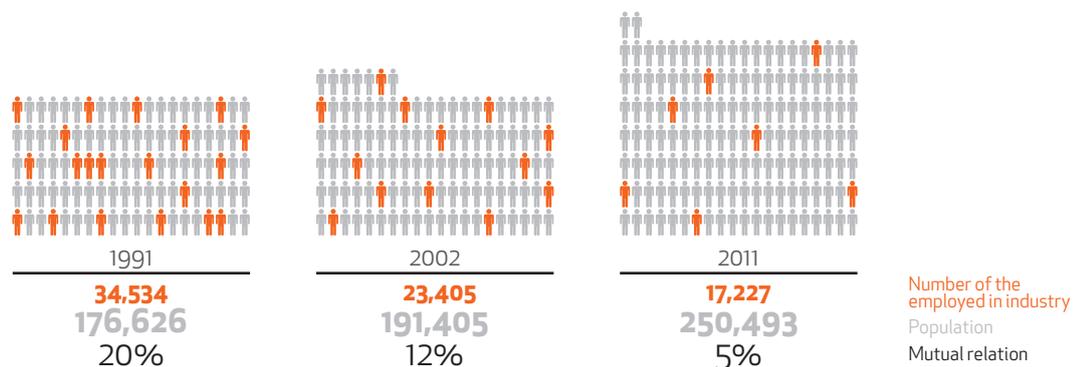
Two thirds of Vojvodina are inhabited by the Serbian population, while one third includes national communities of Hungarians, Slovaks, Croats, Romanians, Bunjevci, Roma, Ruthenians, Czechs and others. National communities live in municipalities of Vojvodina making this plain a real **nursery garden of multiculturalism**. For centuries, European values such as tolerance, diversity, co-existence, peace and democracy have grown and developed in it. Bela Crkva and its surroundings are home to the Czech national minority, Vršac with the surrounding villages is the home to Romanian national community, in the north of Vojvodina, in municipalities of Kanjiža, Senta and Mali Idoš around 90% of the population are Hungarians, there is also a community of Bunjevci and Croats in Subotica, a community of Slovaks in Bački Petrovac, Ruski Krstur is populated with Ruthenians and Beočin is the home to a large community of Roma.

Apart from national culture and customs, these municipalities, such as Bela Crkva, Kanjiža and Subotica, are also known after their tourist offer. All national communities nurture strong links with their native countries, so these municipalities, together with their native countries, are included in the planning of the Novi Sad 2021 project.

Novi Sad is also the home to around twenty religious communities. Religious objects in Novi Sad include mostly Christian (Orthodox, Protestant, Catholic, Greek Catholic) objects, apart from which there is also a Jewish synagogue, as well as masjids of Islamic religious community.

AREA 21 IS UNITY OF URBAN AND RURAL

The fertile Vojvodina plain and hills of Fruška Gora have made this area the focus of agricultural production and rural way of life. Novi Sad urban core is, so to speak, just a step away from its rural surroundings, where the population is mainly oriented to agricultural production and lives a rural life. Up until recently, Novi Sad was an industrial centre of this area, but this is not the case today. Since 1991, there has been a massive deindustrialisation, without prospects for re-industrialisation. The table shows how the number of employees in industrial sector declined, while the number of citizens grew.



It can be seen that the number of the employed in industrial sector has decreased four times in the last 20 years, ending with 2011. Today, the situation is worse, taking into consideration the fact that Novi Sad has the population of 335,701, and due to consequences of economic crisis the number of the employed in industrial sector additionally decreased.

However, despite the devastating data, this unity of urban and rural in a relatively small space gives a chance to economic growth based on cultural revitalisation of both the city and countryside. Rich cultural heritage of this multinational environment includes diversity of customs, mythology and beliefs, folklore, gastronomy, architecture, music, folk naïve art, and all of this is placed in the timid natural environment of Vojvodina plain and slopes of Fruška Gora covered with vineyards. This is a great opportunity for the tourist offer of the AREA 21. Even now, local communities organise numerous events such as traditional music festivals, festivals of food and wine, nurturing customs from Vojvodina's past, church festivities, etc. These unique festivities are characterised by simplicity in preserving tradition, traditional hospitality, and attractiveness. Together with the vicinity of the city and capacities it has, this makes a functional whole with great potentials for the development of cultural tourism that can be an important segment of overall cultural offer of Novi Sad as ECoC in 2021.

AREA 21 IS UNITY OF PAST, PRESENT AND FUTURE

Over time, these differences have sprouted a specific 'Vojvodina mentality' characterised by somewhat slow temperament permeated with melancholy. This can be seen in specific folk art, tamburitza music, naïve painting, folklore, dialect, as well as the traditional hospitality, simplicity and tolerance. The spirit of the city has not changed despite the events imposed to its citizens by the history. **All visitors of Novi Sad, after staying in it, always emphasise the spirit of the city, and this spirit is comprised of people, their openness and willingness to help.** This fact makes the citizens of Novi Sad proud of their city, its history and creation of a unique local patriotism.

Proud of historical heritage and tradition, in love with life and passionately living in the present moment, people of the AREA 21 want to build happy and secure future for themselves and their children.

Hospitality, simplicity and directness, good cuisine, full cafés, rich social life despite everyday problems, are the result of being in love in with the present moment, passion for life, and they make a special energy of the city that can be felt even if you stay just for a little while. Some say that Novi Sad is the northernmost

Mediterranean city, which is not by accident. In summer, it reminds us of a coastal city with the buzz that lasts until the early morning hours, music, street performers and artists. The most beautiful and the biggest beach on the Danube, Novi Sad Štrand, reminds of sandy sea beaches where you can distinguish a multitude of languages. Many visitors to the city remember it by its smell, because each season brings its irresistible smell of linden, acacia, pine or river.

It is important to mention that a large number of citizens of Novi Sad, especially the young, speak English well, which makes communication with the visitors and tourists easier. Good communication and information are the main precondition for a good stay in a city.

Citizens of Novi Sad and Vojvodina link their destiny and future to the European Union. The very fact that a third of the Vojvodina's citizens are national minorities whose mother countries are already members of the EU, that many of them have dual citizenship, i.e. citizenship of the EU, that most of the remaining citizens support European integrations of Serbia, that the Autonomous Province of Vojvodina has been a full member of the Association of European Regions since 2002, clearly show that the citizens of the AREA 21 and entire Autonomous Province of Vojvodina want to be part of cultural and civilization values on which Europe is built. Therefore, Novi Sad and Vojvodina are the bridge for European integrations of the entire Serbia, and the ECoC title is a chance to get closer to this goal through culture.



Explain briefly the overall cultural profile of your city.

Founded in 1694, Novi Sad has been the centre of Serbian culture for a long time, which earned it the name of the 'Serbian Athens'. Because of this, Novi Sad has a long tradition of cultural institutions that are responsible for defining the cultural identity of Serbian people, as well as for presentation of the Serbian culture to Europe. The oldest cultural institution in the city is the City Library of Novi Sad, founded in 1845. Within this institution, the Serbian National Theatre was founded in 1861, whose first two plays were, interestingly, based on texts by one Serbian and one Hungarian writer. Today, the Serbian National Theatre is comprised of drama, opera and ballet. The Matica Srpska (today with library and gallery) was founded in Budapest in 1826 with the aim to represent Serbian culture in Europe and enlighten Serbian people. It was moved to Novi Sad in 1864. Apart from this, Novi Sad has the City Museum of Novi Sad, Museum of Vojvodina, Museum of Contemporary Art, Natural History Museum, Historical Archives of Novi Sad which keeps a collective memory of tumultuous times, Institute for Protection of Monuments, etc. Novi Sad also has several public and private galleries and memorial-collections. Owing to the Academy of Arts, which has existed for 42 years, the city has developed independent art scene in the field of drama, music and visual arts, as well as digital art and new media. The Academy of Arts gathers numerous young artists who form ensembles, chamber orchestras, alternative theatre scene, and their projects are available to Novi Sad audience every year. Apart from the Academy, Novi Sad also has music, ballet and art schools. The Petrovaradin Fortress houses the 'Art Circle', the oldest and the biggest art colony in Europe that has been active for 63 years and includes more than 80 art ateliers. Novi Sad does not lag behind, but keeps up with trends in culture. Since 1970s art groups, NGOs and associations of artists have constantly been created, and, with their work, completed the artistic image of Novi Sad and contributed to diversity of the cultural production in the city. In the past several years, especially with the development of information technologies, Novi Sad got its creative industry, comprised of big companies like EIPIX in the field of gaming industry, Manual Co. which preserves old crafts of this part of Europe and owns the Museum of Forgotten Arts on the area of 2500 m² and 150,000 artefacts that are displayed for citizens and

tourists and are testimony of life in Vojvodina and this part of Europe. There are small and micro enterprises, various associations like creative hubs, co-working spaces, clubs and NGOs. Since the socialist period, the city has fostered the long tradition of amateur cultural-artistic associations of worldwide reputation, gathering citizens of all generations, nationalities and professions, who would like to spend their free time in a good way. This tradition continues even today, therefore the members, through their work in music, folklore and drama sections, preserve the cultural heritage and tradition of all national communities that live here. Novi Sad has been known for quite some time as the festival city, with a wide range of festivals. Some of these are the Novi Sad Music Festivities - NOMUS, with tradition of 40 years, Novi Sad Jazz Festival which has existed since 1978 and Tamburica FEST that preserves traditional tambura music. There is also the Street Musicians Festival, which takes the credit for placing the capital city of Vojvodina on the map of annual gatherings in the sphere of street art. It is visited by the most famous street performers of the world, who perform at other prestigious festivals throughout Europe and the world. In this way, they bring the culture and spirit of their own environments and share them with local street art enthusiasts and other performers. The children's festival Zmajevе Dečje Igre, Sterijino Pozorje, international theatre festival with tradition of 60 years, INFANT international festival of modern theatre, Danube Dialogues international festival of modern art, international Novi Sad literary festival, Cinema City international film festival, KIDS Fest international children's film festival, EURO-IN European film



festival, SHORTZ international festival of short film and video, EXIT the best European music festival and many other festivals and cultural events make Novi Sad a unique cultural centre of the region. As it can be seen, all of these festivals have a long tradition and the international prefix, which is an excellent base for cooperation in the implementation of the programme concept of Novi Sad 2021. Novi Sad has recently become the centre of **information and gaming industry**, which is important, having in mind the ever closer connection between art and modern information technologies. All of this together represents a great **cultural and creative capital** needed for a successful implementation of the ECoC project.

Apart from the rich cultural offer in the city, institutions of culture, artists and cultural workers are faced with a multitude of problems. As it has been stated before, this is predominantly, the lack of strategic planning in the field of culture and determining priorities of the cultural policy, the constant lack of finances, lack of adequate space and lack of investments in cultural infrastructure, lack of mechanisms for a designed intercultural dialogue, marginalisation of modern art scene, which makes it impossible to combine the rich local cultural heritage and traditional art forms with new and experimental cultural expressions, but the burning problem is a constant **loss of audience, especially when it comes to young people**. Fortunately, many cultural institutions have integrated projects and concrete activities for development of new audience into their plans, and there are also several centres that foster children's artistic creativity. Furthermore, the Academy of Arts in Novi Sad works on a big international project focused on developing the new audience. Poor participation of citizens leads to elitism and quasi-elitism in culture.

However, enthusiasm and energy, which is common among cultural workers, should take the credit for the cultural dynamics in the city. However, this is not enough. Apart from the problems specified, cultural stakeholders in the city are aware that they must be focused on the market and concept of sustainability. All of them see Novi Sad 2021 as a chance to step on the European and world scene together, to connect with artists, tourist operators and entrepreneurs, because Novi Sad with its location, is an interesting destination for cultural tourism.

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

Cult-Tour programme is divided into four stages: Creativity Bastion, Youth Creative Polis, Danube Blues, and Vojvodina on the Palm of a Hand, and they will be the main topics within which other conceptually and thematically related programmes will be implemented. **With these tours, we wanted to make the programme more diverse and attractive for the widest possible circle of visitors, to put them in the position of**

CREATIVITY BASTION

CULT
TOUR

TO DELIGHT

Some say that philosophy and science bring human soul into constant battle with itself, religion sends it to eternal suffering, while arts and aesthetics are the only safe haven for a human soul, where it enjoys the magnificence of existence through transcendental impression of the beautiful. This tour through fine arts connects old and new, traditional and modern, it leads from the Petrovaradin Bastion and Suburbium, across the bridges to the Danube promenade and the very centre of the city, and then, from the centre, over the quarters on the periphery, to the neighbouring towns and villages.

Programmes:

Circle's circles, The City Scene, Coded Art, Wonder Lab 2021, Promenade of My City, Out of the Centre.

Goals:

To revitalise the cultural-historical heritage along the Danube and use it for tourist development of the city, to ensure cultural participation through the concept of 'culture passing by', the inclusion of marginalised groups, decentralisation of culture and creation of new audience.

YOUTH CREATIVE POLIS

CULT
TOUR

TO LOVE

YCP will be the place of artistic, social, entrepreneurial and technological experiment of redefining values, which will focus on building an innovative form of collectiveness based on cultural creation in the widest possible sense. In the future, creative economy will be characterised by self-employment, connecting and networking in implementing projects that demand flexibility, communication, mobility, knowledge of information technologies and competitiveness. Young generations should find their chance here. Youth Polis, Catalyst and EXIT Adventure will be a chance to do this. Fifteen years have passed since EXIT started sharing love in Serbia. Let the year of the title be the year in which it will share love in the entire region and Europe.

Programmes:

Youth Polis, EXIT Adventure, Catalyst.

Goals

To ensure democratisation of urban space, collective action and participation, inclusive approach, development of social entrepreneurship and new organisation forms, creation of new jobs and sustainable growth, strengthening of social capital, connecting the young from the region and entire Europe.

active participants, enable them to personalise their adventure with their own cognitive and emotional involvement. Each topic is related to a dominant emotion, because events and places are remembered for a time, but emotions that we relate to a place or an event will stay with us forever.

DANUBE BLUES

TOUR
CULT

TO SENSE OF PRIDE

All of these topics are linked by one river. The Danube, the river that divided two big empires, the Ottoman and Austrian Empire for centuries witnessed the battle after which Petrovaradin and Novi Sad marked their place in the European history, and the Danube became the bridge connecting European peoples on their way to the modern age. At the centre of that journey, there was Novi Sad. After 300 years, the Danube that flows through Novi Sad once again became the line of separation, the bridges to Europe were destroyed and the Danube flew over the bridges of Novi Sad. Today, when the Danube flows again under the bridges of Novi Sad, we would like to give these bridges the role they have always had - to connect people.

Programmes:

Great Epoch, Bridges across the Bridge, Bridge Nostalgia, Message in the Bottle - in memory of Oleg Nasov, Culture Boat.

Goals:

To promote the culture of peace, improve cultural cooperation with the Danube cities, to establish visibility of Novi Sad and the entire Area 21 at regional and European levels, to promote tourist offer of Vojvodina, participation and inclusion.

VOJVODINA ON THE PALM OF A HAND

TOUR
CULT

TO HAPPINES

This topic presents the Area 21 and entire Vojvodina in their natural, ethnic, gastronomic, cultural and religious diversity. Apart from the artistic dimension, this topic is socially engaging, opens a dialogue and encourages free thinking. A vast offer of events based on fostering of traditional values of Vojvodina and healthy natural environment, have great potential for the development of rural tourism and eco-tourism, offering greater chances for economic development of villages. This centuries - long unity of diversity makes a person happy to belong here. This is why happiness is the dominant emotion in this topic.

Programmes:

Ethno-Tour, Na-Tour, Man-Art-Peace, 'Scarecrows' Art Colony interdisciplinary creative workshop.

Goals:

To encourage cultural and ethnic pluralism, environmental sustainability, mental ecology based on principles of religious tolerance and culture of peace, social and inter-generation dialogue, participation.

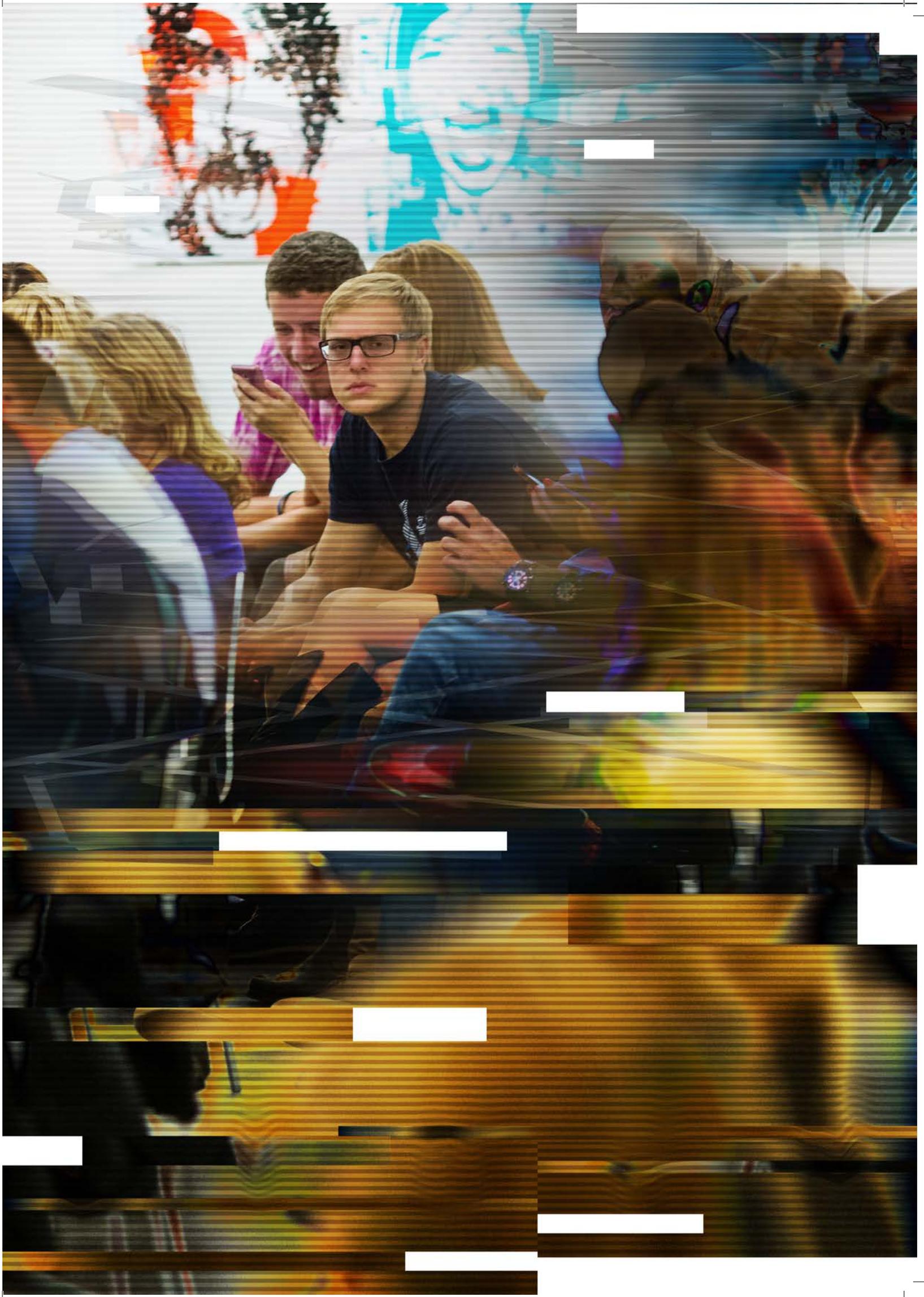
I CONTRIBUTION TO THE LONG-TERM STRATEGY

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

The City of Novi Sad is currently in a specific phase of its strategic development. Regarding the official documents, the *Economic Development Strategy* of the City from 2009-2014 is the only official strategy in place which has served as a guiding document for the City Council. The lack of a general strategy (which would include culture as its integral part), as well as the fact that there is no *Cultural Development Strategy* at the national and provincial level, resulted in the lack of reference for the development of the local cultural strategy. However, during the activities around the preparation of the candidacy for the European Capital of Culture, the City Council has initiated the work on elaboration of the *Sustainable Development Strategy of the City* which is to be adopted at the City Council session in January 2016. After the presentation of the first draft of the primary Strategy for Sustainable Development of the City in September 2015, the city will also initiate the preparation of the *Cultural Development Strategy of the City*, which will be adopted during the spring of 2016.

This means that, at the time of the application, Novi Sad will only have the *Strategy for Development of Creative Industries of the City*, as well as a draft *Sustainable Development Strategy of the City* as official reference points for the ECoC application.

However, for the purpose of candidacy of the city for the ECoC, the Novi Sad 2021 Strategy was adopted in December 2014. In the process of adopting this Strategy, there was a research which analysed the situation in the city in great detail, through interviews with representatives of cultural institutions, artists, citizens and NGOs, most important representatives of creative industries in the city, youth organisations, representatives of the University and business community, city administration, i.e. all stakeholders who are



interested in sustainable cultural development of the city. After that, on the initiative of the Organising Board of Novi Sad 2021, in mid May 2015, there was a two day conference titled Creative Economy and Development 2021, which, apart from the above-mentioned stakeholders, gathered the representatives of the ECoC team Essen-Ruhr 2010, the Art Director of Pécs 2010, as well as the Director of the Danube Academy in Ulm.

During the preparation process for the candidacy, the current trends, problems, and needs of participants in cultural life of the city were perceived, and this knowledge and experience was incorporated into this bid-book, especially in the parts explaining the motivation of the city for the ECoC candidacy, contribution to the long-term strategy and outreach.

Moreover, a part of the team that drafted the application directly participated in the preparations for elaboration of the *Strategy for Development of Creative Industries of the City* and contributed with their suggestions to the coordination of the goals of this strategy and goals of the Novi Sad ECoC bidding process. This strategy lays down concrete measures and mechanisms that will enable the strategic positioning of creative industries in the city, which is very important for the Novi Sad 2021 project.

In a situation where the process of strategic planning in the city has not been finished it is positive that the bottom-up approach, with experience, information and conclusions from the preparation period of the candidacy of Novi Sad for the ECoC, will greatly contribute to the quality of the future *Cultural Development Strategy of Novi Sad 2016-2022*. Apart from this, if Novi Sad enters the second round of the bidding process, the new Cultural Development Strategy of Novi Sad will, in years to come, facilitate, and improve the efforts of the team to successfully implement the project Novi Sad 2021.

Novi Sad 2021 Strategy defines all stakeholders of the project, as well as principles making the basis for using the cultural capital of the city in the best possible way in view of the ECoC project and general cultural dynamics of the city.

The strategy defines four main pillars of the Novi Sad ECoC 2021 project. These are: Public cultural institutions, Independent cultural scene, Cultural and creative industries, Everyday life of citizens and amateurism.

The principles, which constitute the basis of the project, are:

RE-CONNECT!

The goal is to build unity based on creativity, by establishing new connections between stakeholders in culture, institutions, groups and individuals, different activities and communities, and isolated groups. This creates stronger social cohesion through intercultural dialogue, encourages participation of all citizens in the public life, overcomes conflicts, democratises public space, enforces social integration, and generates new ideas, endeavours and initiatives.

EMPOWER!

The goal is to strengthen the capacities of individuals and organisations for participation in local economy, culture, and politics This is achieved through strengthening the organisational, financial and staff resources, through improvement of business cooperation and ensuring that individuals, organisations, and institutions of culture have a wider access to political decision making in the sphere of culture.

LOCALISE!

The goal is to reconstruct the existing and create new public spaces for cultural encounters, entrepreneurship in culture and cultural development. The existing cultural infrastructure in the city is insufficient, inadequately used, out-dated, centralised and politicised. There has not been any recent capital investment in cultural infrastructure in the city, which reflected in the lack of an adequate concert hall, adequate spaces on the periphery of the city and in the suburban areas intended for cultural events, lack of recognition for new, creative, and self-founded groups, creative hubs, associations of citizens, etc. For the implementation of the ECoC project, the City Administration plans to invest funds in revitalisation of buildings of industrial heritage, such as the Chinese Quarter (Youth Polis), as well as in revitalisation of old cultural centres from the socialist period, existing in the suburban areas. Furthermore, there is a plan to landscape public squares, streets, and urban pockets in order to open them to be used for the needs of citizens. This will, above all, contribute to strengthening of cultural capacities of the city and decentralisation of culture.

EuropeaNS

The goal is to strengthen the existing and create new cultural, social, political and economic relations between the local stakeholders and foreign partners from Europe, because profiling Novi Sad as European capital of culture is possible only through creating new links with the European cultural space.

The intense dialogue with all stakeholders resulted in the *Novi Sad 2021 Strategy*, which served as the basis for drafting the application of the project Novi Sad for the European Capital of Culture 2021. Three years of experience and acquiring knowledge in the candidacy process will be implemented into documents such as Strategy for Development of Creative Industries of the City and Cultural Development Strategy of Novi Sad 2016-2022. This guarantees mutual consistency of the city's main strategic documents in the field of culture, as well as consistency with the Strategy Novi Sad 2021. Issues in common for all these strategic documents are summed up in **15 strategic goals** that will ensure sustainability of the planned cultural activities after 2021.

1. Strategic positioning of culture as an important resource for political, economic and social development of the city in accordance with contemporary European tendencies; creation of conditions in which culture will gradually move from the status of 'a supported entity' to the sector creating symbolical values that can be valorised on the market and create new jobs.

2. Decentralisation of cultural activities through development of a geographically widespread network of cultural stations and support to the existing facilities that act outside the city centre.

3. Development of cultural participation of all citizens in all aspects of social and cultural life that includes more active participation of citizens and civil society organisations in the process of creating the cultural policy of the city.

4. Adoption of the Strategy for development of new audience, which will be based on the constant invention of new, interesting, and modern ways to communicate cultural contents to the audience.

5. Integration of minority and marginalised cultures and communities both through the support of their initiatives and through inclusion into the process of development of cultural and other public policies and management of public cultural institutions.

6. Development of international cooperation in culture through finding strategically and historically most important connections with cultural workers from other countries.

7. Development of inter-sector cooperation in culture, above all, a closer cooperation between organisations and institutions in the spheres such as tourism, art, and cultural and creative industries.

8. Development of potentials of creative and cultural industries through **education, networking and providing infrastructure** for their activities.

9. Encouraging all interested parties to participate more actively in the process of **thinking through, protection and management of architectural heritage**.

10. Depoliticisation of culture and transparency of finances in culture through strengthening of mechanisms of democratic control and role of the Ombudsman.

11. Ensuring certainty of managing culture by the City of Novi Sad by strengthening capacities and managing abilities of the City Council.

12. Providing for the mechanism for institutional connection between the tourism industry and cultural sector and gradual re-orientation from the industrial model to the so-called economy of experience.

13. Providing for the mechanism for monitoring and evaluation of cultural dynamics, in order to base the cultural policy and its results on realistic and truthful facts, and in order for investments in culture to have measurable effects.

14. In cooperation with the state, private and foreign educational institutions, provide for a high quality formal and informal education in accordance with the needs of the market, with special focus on new organisation models, application of modern information technologies in communication and business.

15. Providing for the mechanism for easy, supporting and partner role of the public sector in encouraging the **social entrepreneurship and socially responsible business**.

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

The strategic positioning of culture as a resource significant for the city's development is in conformity with the current European tendencies, but also with our wide approach to the notion of culture as the way of life of our citizens. For this reason, in addition to cultural changes and influence on an everyday life of citizens, we also expect some social and economic benefits.

CULTURAL IMPACT

PARTICIPATIVE MODEL IN CULTURE:

► Creating of the new audience; a new model of communicating the cultural contents to the audience; creating of innovative cultural contents; promotion of local artists at the international level; involvement of cultural stakeholders in decision-making processes; innovations in the process of formal and informal education in the field of arts and creative industries.

STRENGTHENING THE CAPACITIES OF CULTURAL INSTITUTIONS AND OTHER ACTORS IN THE FIELD OF CULTURE:

► Strengthening of cultural infrastructure; strengthening of management competences, knowledge and skills of employees in the cultural sector; innovative approaches to the funding of culture and more emphasised market orientation; intensified international cooperation; more intensive co-production of programmes; development of the national and international network of artists; more efficient promotion and cultural advertising.

CROSS-SECTOR COOPERATION AND POLICY BUILDING:

► Setting up of institutional framework for connection of public cultural institutions and private and non-profit sector and closer cooperation with other cultural actors; establishing of institutional framework for the development of creative industries in the city.

SOCIAL IMPACT of the Novi Sad 2021 project will be evident through: strengthening of social capital based on a joint action and cooperation; strengthening of social cohesion by including young generations, through culture, in economic and social trends; strengthening of trust between the local authorities and citizens; social inclusion of marginalised groups and community based on the 'Open City' model; intercultural dialogue and interethnic tolerance; increased mobility of youth inside the EU; encouraging volunteerism; strengthening of solidarity through the work with specific groups such as the elderly, children without parental care, persons with special needs, Roma children; strengthening of the civil society; social innovations; removal of obstacles between the urban city centre and its rural surrounding; weakening of 'Eurocepticism' as a consequence of a long-term isolation; ending the process of youth migration and stopping the negative demographic trends.

ECONOMIC IMPACT is directly and indirectly associated with the enhanced international visibility of Novi Sad as a tourist destination. Novi Sad is the city of festivals, fairs, university, a city situated on the Danube, with the regulated banks and beaches, an interesting tourist destination offering a wide range of cultural contents, resulting in the fact that the service sector is already significantly contributing to the city revenues and activities. The title of the European Capital of Culture and a rising number of tourists during and after 2021 will enhance this sector even more, in particular by strengthening tourist accommodation capacities, catering industry, urban and cultural infrastructure. Development of creative industries and IT sector will have a major impact on the employment of young people, development of entrepreneurship and new organisational models, linking of the University and creative sector, attraction of foreign capital, funding of start-up projects and establishment of creative hubs.

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

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

The evaluation process is one of the most important parts of the Novi Sad 2021 project, because the funds, energy and time invested in the project will be justified only if the goals set in this application are accomplished. The entire monitoring and evaluation process must be consistent with:

- ▶ The vision, key values, goals, and strategy that are used as the basis for the preparation of this concept, as well as for its implementation;
- ▶ Strategic documents of the city relating to sustainable cultural development, predominantly with the *Strategy for Development of Culture*, *Strategy for Development of Creative Industries of the City* and *Sustainable Development Strategy of the City*;
- ▶ Principles according to which the organisation structure and management processes have been designed.

The Novi Sad 2021 project will be a chance to strengthen the capacities and build the methodology for monitoring and assessment of the cultural policy of the city. Constant monitoring and evaluation should create the environment where the cultural policy planning is done according to realistic and truthful facts, in order for investments in culture to have measurable effects.

Owing to the organisation structure of the management team, which is based on principles of delegating and taking responsibility, evaluation of the quality of the management process will be done through self-evaluation and through periodical evaluation, which will be conducted by the CEO. At least every three months, he/she will submit to the Steering Committee a report on the functioning of the management process at all management levels. Quality control of the management process is necessary in order to avoid serious disturbances in organisation structure, especially at the operational level, during the project implementation.

The evaluation process of Novi Sad 2021 will be carried out by different operators in order to secure objectivity and diversification over the information and view itself.

Internal evaluation will be done by the *Evaluation Team*, together with the University in Novi Sad, *Faculty of Sciences*, Department for Geography, Tourism and Hotel Management, and Faculty of Philosophy, Department for Sociology.

External evaluation will be managed by an external team of experts and the outcomes will be assessed against the previously defined objectives of the programme. The company will be selected based on the quality of offer in an open tender.

II

EUROPEAN
DIMENSION**Elaborate on the scope and quality of the activities:**

- ▶ Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
- ▶ Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;
- ▶ Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.
- ▶ Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

Each European City, which refers to Novi Sad as well, has been a meeting place of civilizations, cultures, and religions throughout its history. All European cities are, more or less, connected by dates, people, buildings, arts, and historical events. Sometimes we remember them as good, sometimes as bad, because there were times when European people did not understand each other. Nevertheless, after everything has passed, we have always sought ways to continue our journey together. Culture has always been the thing that reminded us that we are one civilization, and that we cannot live one without another. Novi Sad and its citizens have experienced consequences of misunderstanding, destructions and suffering several times, the last of them being at the end of the millennium, in 1999.

The ECo project is the reason for our gathering, in which we exchange the cultural values that have improved lives of the people, share positive emotions with each other and in this way show that all suffering and destruction throughout history was meaningless and unnecessary.

The culture of peace is a precondition for any further cultural action. Only peace preserves what is the most valuable and most magnificent in our universe - **life**, and something without which human life loses its sense - **dignity**. In this way, we will tightly connect the community of European peoples and strengthen it on the foundations of peace, understanding of cultural differences, aesthetic values, intercultural dialogue, tolerance, as well as on emotions that accompany them, such as pride, love, happiness, excitement, and joy.

The ECoC title would enable Novi Sad to strengthen its connections with other European cities, international cultural institutions and organisations, artists, tourist operators, audience. Furthermore, this would be a chance for the citizens of Novi Sad to better understand European cultural diversity and complexity, to acquire the feeling of belonging to the European cultural space and understand their place in it. Due to a long-lasting visa regime and poor economic situation, a very small number of citizens could personally experience or breathe in Europe and feel the cosmopolitan spirit of Amsterdam, London, or Paris.

However, many dilemmas and problems that haunt the people of Serbia, and thus the people of Novi Sad, are similar to those that affect the lives of other European citizens, especially the citizens of the South-East Europe after the transition. Novi Sad 2021 will put focus on social-economic aspects of life, especially those of younger generations.

European integrations with simultaneous development of the creative economy, social entrepreneurship, and social responsibility are the right way to a better society in the entire Europe.

When we speak about the European dimension, Novi Sad has specificities that stem from more recent and ancient history of the city.

First, Novi Sad is the city that is a home to 23 national communities many of which have their native countries within the EU and they have maintained close relations with these countries for decades. Fortunately, multiculturalism and good relations between the national communities were not disturbed during the wars in 1990s. Novi Sad has been, and it remains a nursery garden, which sprouts the ideas, works, and values that are the foundations of a modern Europe.

We can describe Vojvodina as a mosaic that owes its rich colour pallet to national diversity in its entire territory. When you travel through Vojvodina plain, you can see Slovak blue, Hungarian green, Vojvodina white... This colour pallet and capital of good relations make the basis on which Novi Sad 2021 project will lean on.

The important role in fulfilment of programme activities during 2021 will be given to independent artists, troupes, cultural-artistic societies, theatre associations, and institutions of national communities from Novi Sad, three partner municipalities of Sremski Karlovci, Beočin and Irig and the entire Vojvodina.

Second, the heritage of former Yugoslavia and consequences of the wars in the 1990s demand special effort and cooperation in order to re-establish relationships with its former republics (some of which are already members of the EU) based on trust, cooperation, cultural exchange, and tolerance. After the wars in the territory of former Yugoslavia, Serbia has become the focus of reintegration of the region. Everything, naturally, began with culture. Artists and cultural workers were the first ones to put positive values and emotions that culture carries with itself against fanaticism that took over the minds of the people in the region in the 1990s. Belgrade and Novi Sad, as well as other cities with a long tradition of regional and international cultural events, have become, once again, the places of gathering of artists and their audience from the former Yugoslavia region.

‘Our I had to do it again, I would begin with culture.’

Jean Monnet

Culture has opened the door to economic cooperation and political agreements that are in the interest of all the nations from former Yugoslav republics. The former Yugoslavia dimension of the project has an important role in the Novi Sad 2021 project.

Third, belonging to the Danube Region plays an important role in the European integrations of Serbia, Vojvodina, and Novi Sad. *Today about eighty Danube cities and regions from Baden-Württemberg, Bavaria, Austria, Hungary, Serbia, Croatia, Romania, and Bulgaria participate in the Danube network.* At the opening of the European Danube-Academy in Ulm, Dr Erhard Busek posed the rhetorical question:

‘If European identity didn’t develop in the Danube region, then where?’

On its 2,900 km long course, the Danube River forms a natural connection from the West across Europe to its end in the South - East: a true European miracle. The Danube area is characterised by historic and cultural significance and cultural colouring that are unique in Europe. This is because, on the one hand, the Danube area is culturally and historically closely connected, but at the same time, it is, on the other hand, a heterogeneous area in terms of languages – 20 different languages are spoken, and there is an equal number of cultures, religions (five of them), economic structures and forms of government, the closer integration of which is difficult to achieve without a feeling of belonging to this region and common understanding of the regional identity.

The clash of so many different influences – from the Imperium Romanum, the Habsburg Monarchy with its catholic Occidental nature, via the Byzantine Orthodoxy to the Ottoman Empire, to name just the most important ones – has created cities like a string of pearls, cultural landscapes, and monuments along the Danube: a cultural heritage of a worldwide interest. Our city, Novi Sad - Újvidék – Neusatz, is accordingly an outstanding example. If the Danube is the cultural flow and cultural soul of Europe, Novi Sad is at the right place – at the very centre of the European cultural identity, Europe in a nutshell. Novi Sad maintains close relations with other Danube cities.

Fourth, the EU twin towns of Novi Sad. Novi Sad has a very long tradition of twining with European cities. This connection has produced intensive cultural cooperation for decades. These cities will have a special role in the project due to their long-lasting connection and their wish to help the candidacy of Novi Sad and participate in programme activities. These are the cities of Dortmund, Norwich, Pécs, and Timișoara.

Furthermore, the **Europe as a whole**, in particular the cities that were, are or will be the European Capitals of Culture, will be important for the candidacy of the city in a sense of mutual support, partnerships, joint programmes and help on the path to winning the title. It is planned to implement more than half of the programme with partners from the region and Europe.

Having in mind the problems that modern Europe faces today, such as unemployment, migrations, nationalism, together with our partners we will actively join the action *European years*, which often thematically coincide with the ECOCs (development, inclusion, intercultural dialogue, volunteering, etc.). Furthermore, as an ECOC candidate, we have joint the work of *A Soul to Europe* initiative that advocates preservation of European democratic values through culture. In this way, we want to strengthen the connections with European cultural and political scenes.

The programme part of the project will include many international artists, institutions, cultural workers, and operators. We have already established or plan to establish cooperation with:

Creativity Bastion partners: AEC – Association Européenne des Conservatoires, Res Artis, Art Directors Club, Donau Lounge, Danube Festival Donumenta, Kultura Kontakt Austria, Akademie der darstellenden Kunst (AdK) Ulm, Sibiu International Theatre Festival, Teatrul de ballet Sibiu, Leopold Museum Vienna.

Youth Creative Polis partners: Paris FW, Lugano FW, Valetta FW, Vienna FW, Fashionclash Festival Maastricht, Design Week Prague, Budapest and Vienna; Zsolnay Cultural Quarter Pecs HU, Tabacka Košice SK; Sziget Festival HU, Norfolk & Norwich Festival UK, UFO Urban Festival Osijek HR.

Danube Blues partners: Osterreichischen Staatsarchiv Wien, The Museum of Military History Vienna, Ottoman State Archives Istanbul, Donauschwäbisches Zentralmuseum Ulm, Danube Cultural Cluster, Mindspace nonprofit LTD; Europäische Donau Akademie Ulm.

Vojvodina on the Palm of a Hand partners: Austrian Cultural Forum, Collegium Hungaricum, Goethe-Institut, Yunus Emre Enstitüsü – Turkish Cultural Forum, Embassy of Romania, Hungary, Bosnia and Herzegovina, Croatia, Albania, FYR Macedonia, Bulgaria.

We plan to organise visits of the following foreign artists and groups: Alfred Bradler, painter (D), Thomas Hirt Jazz-Musician (D), Jürgen Grözinger, a composer und musician (D) Mras Verner, jazz musician (A), Bernat Font Trio (E), Matija Dedic, jazz pianist (HR), Miroslav Tadić, guitarist (MK), Susanne Maier, actor (D), visual artist Regina Hellwig-Schmid (D), Péter Gyukics, art photographer (HU), conceptual artist Rainer Prohaska (A), Daniel Banulescu, writer (RO), Michal Hvorecky, writer (SK), György Konrád, writer (HU), Aleksandra Vrebalov, composer (USA), Kemal Gekić, pianist (USA), Igor Grubić, painter (HR), Ivan Pravidoljubov, painter (BUL), Magdalena Jetelova, painter (CZ), Tina Dobrajc, and Tadej Pogačar, painters (SLO), Mahler Chamber Orchestra, (international ensemble), Sergei Krilov and Lithuanian Chamber Orchestra, (LT), Avi Avital and Kammerakademie Potsdam, (D), Sabine Meyer and Quartet Modigliani, (D), and many other international artists.

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

In order to attract the attention of a wide European auditorium, the cultural programme will offer topics equally interesting and important to both domestic audience and guests from other parts of Europe. Novi Sad has a **common cultural and historical heritage** with numerous European nations, whether it is seen as the Danube city, Balkan or Middle European city, the northernmost Mediterranean or continental city. In cooperation with the embassies, in the period 2016-2021, we plan to organise promotional visits of journalists from European countries, as well as promo games on the European level that will award tickets to and cultural tours through Novi Sad. Whether it is about historical events, artistic heritage, contemporary art scene, urban life or modern trends in creative industries, we are certain that the topics we have selected will meet the expectations of the European audience, and that many 'Cult-Tours' will present all this to the European audience in an exciting, creative and modern way. This will be a chance to strengthen the existing, and create new connections with European artists, cultural workers, and operators. On the other hand, cooperation with international artists will encourage the interest of international audience in the programmes in 2021.

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

Novi Sad has eleven twin towns, and with another eleven, it has signed cooperation agreements, which makes the total of twenty-two cities from nineteen countries, nine of which are members of the EU. Novi Sad has already established the network of cities, a long tradition of European cooperation that has already proven to be a comparative advantage of Novi Sad in the process of the ECoC candidacy.

Apart from this, for the last two years, the members of the Organising Committee have visited several cities in order to prepare and exchange experiences in the process of the ECoC candidacy, as well as organise participation of European artists in the Novi Sad 2021 programmes. These are Košice, Marseille, Guimarães, Plzeň, Modena, Maribor, Sibiu, Wrocław, Matera, etc. For the past four years, during the process of preparing the candidacy for the ECoC 2021, Novi Sad has established a network of former, current, and future European Capitals of Culture.

On September 14th, 2015, Novi Sad hosted the international Conference of Support to the Candidacy of Novi Sad for the ECoC. The conference was attended by representatives of former ECoCs: Pécs, Košice, and Sibiu, and of two cities that are candidates for the ECoCs in 2021, Larissa from Greece and Timișoara from Romania. One of the conclusions of the work meeting was to establish the Committee 2021 for cooperation of these three ECoC candidate cities in 2021 from the Balkans region. The Committee will work on the experience exchange, programmes, and artists, connecting institutions, tourist operators, digitisation of cultural and historical heritage for the best possible results of the candidacy, as well as for further cultural cooperation, regardless of the outcome. Furthermore, the three cities have supported each other in the candidacy process, and there is an agreement on joint cultural projects.

Novi Sad has signed cooperation agreements with candidate cities including Osijek 2020, Larissa 2021, Timișoara 2021 and received letters of support from Pécs 2010, Dortmund 2010, Sibiu 2007, Maribor 2012 and Ulm - Council of the Danube Cities and Regions.

III CULTURAL AND ARTISTIC CONTENT

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

VISION

The European Capital of Culture is a platform for a collaborative, creative and cultural experiment, dialogue and encounter of cultures. As a result of this, Novi Sad will become an accessible and exciting city, where different European identities meet, where creative potentials of citizens of Novi Sad and international public create new cultural values, where an environment is being made in which culture in the broadest sense, arts and aesthetics will, in time, become the way of life.

STRATEGY

The programme of Novi Sad 2021 is comprehensive. It is based on the broadest possible sense of the word 'culture' - culture as a way of life. This offers the possibility to include in the project all aspects of citizens' life that affect the quality of life in the city. On the other hand, it provides the opportunity for an active and creative participation to all those who want be involved in this project.

Since the beginning until the present day, humans have sought the way to express their relationship with the world that surrounds them. Mediators and mediums they used have changed over time, but the essence has remained the same. Aesthetic dimension of human existence is a constant from Altamira to the computer generated art. However, art is not just painting impressions from the world that surrounds us, on canvas, in marble or in the notes played. Works of art also contain answers to eternal questions about the meaning of human existence and the human spirituality. This is why we intend to include both material and spiritual, traditional and modern, all aspects of culture, as well as their emotional experience into the Novi Sad 2021 project. We would like domestic and foreign visitors and artists who visit our city in 2021, to experience the awakening of forgotten emotions, hidden creative ideas and self-awareness.

In order to become an integral part of the programme, the projects need to meet the basic criterion - to be creative. In accordance with the wide definition of culture as an overall way of life of human beings, we

will evaluate the creative contribution of the suggested projects. We expect creativity in all aspects of life, such as artistic creativity, scientific creativity, social creativity, entrepreneurial creativity, ecological creativity, technological creativity and spiritual creativity, i.e., as defined in the strategy, the cultural experiment in which all aspect of creativity will be intertwined.

In order to accomplish this vision, we need to replace the old traditional approach to culture with a new one. In order for Novi Sad to become an **exciting city**, and culture a part of everyday life of its citizens, it always needs to be in the citizens' sight, within the reach of their hands, and not closed and hidden from them. Demystification of culture is possible only if it is taken out to squares and other public surfaces, if it appears in unexpected places, in rural and natural surroundings, in classrooms, hospitals, centres for old people, in one word, to become the **culture that is passing by**.

Apart from this, in the age of modern technologies, when personalisation is possible and desirable in every domain of life, it also must apply to the approach to cultural content. Personalisation encourages activism, creativity and facilitates the search for information. The precondition for such an approach is **digitisation of cultural heritage**, which which has been carried out in the past two years in a magnificent way. Starting from this, we will offer a chance to each visitor to completely personalise their adventure through the Novi Sad 2021 and AREA 21, and wider, through Vojvodina, Serbia, the region and the entire Europe. This will be a well-balanced relationship of new information and communication technologies and programme topics that draw their contents from the real world. In this way, through the proposed topics based on 're-discovery' of European values, history, arts, as well as modern forms and tendencies in arts, spirituality, social topics, scientific achievements and creative industries, the visitors will be able to build their own impression of the modern European cultural identity, and their role in it. This is the best way to eliminate, through personal experience, the prejudices or 'tribe idols', as Francis Bacon, one of the founders of the European modernity, used to call them five centuries ago.

We will make an effort for every topic to be presented via Android application (or platform for mobile devices used at the time) with all the data and information about the topic. This will enable visitors to completely personalise their programme of visit even before they come to Novi Sad, whether it be for a day or 15 days. All topics will be mutually connected via applications, and visitors will plan their TOURS according to their affinities, time they have at their disposal, season of the year, etc. Apart from this, each tour will demand certain cognitive engagement and offer a possibility of personal participation in the programme, after which everyone will be enriched by personal experience and knowledge of certain facts, by aesthetic and emotional impression, spiritual experience or the acquired skills. Owing to diversity of topics and content, we believe that everyone will find the starting coordinates of their ADVENTURE, as well as the connecting thread between their own city or country and Novi Sad.

The strategy will be implemented through four programme parts: **Creativity Bastion, Youth Creative Polis, Danube Blues, Vojvodina on the Palm of a Hand**.



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

CREATIVITY BASTION

The Petrovaradin Fortress, as fortification structure, has always been encircled with the protection walls, in order to prevent progression of the unwanted and conquering armies. Today, these walls encircle the creative focus of Novi Sad, and the gates of the fortress are open to visitors, artists, students, tourists.

The fortress is a home to a part of the Academy of Arts with several departments, as well as to a modern and spacious art gallery. Furthermore, the fortress hosts the oldest and biggest permanent art colony in Europe called the 'Art Circle', City Museum of Novi Sad, Planetarium and many other cultural contents that make the fortress the bastion of culture. The fortress is also the venue for the biggest European music festival - EXIT and a series of other festivals that are held throughout the year. Apart from that, the fortress is also a home to the famous Leopold Hotel and several catering facilities. There are plenty of closed and open spaces, interesting, challenging and attractive sites that are frequently transformed into stages and galleries. Throughout the entire year, and especially in the period when the weather allows it, domestic and international artists, students of the Academy of Arts, members of the 'Art Circle', independent arts scene, NGOs and others perform their programmes. The road of Cult-Tour Novi Sad 2021 will lead from the fortress and Suburbium, across the bridge to the city promenade on the Danube quay, and further on to the old heart of the city.

CIRCLE'S CIRCLE

The project of the 'Art Circle' colony aims at presenting creativity of its members, but also artists that have created within the colony in the last 60 years and, therefore, marked the Serbian and European art scene. Starting from March until December of 2021, the ateliers will be open to visitors who will be able to see them, and each weekend there will be a presentation of one of the artists and his/her creative work. The total of 36 ateliers-galleries, 36 worlds and 36 different artists will be presented to the audience during this period. Presentation of each artist will be accompanied by his/her strong artistic mark and multimedia performances that will make the fortress the centre and connection between traditional and modern art.

Together with the *Centre for Artistic Education of Children and Youth, Art Workshop of the 'Radosno Detinjstvo' Preschool Institution* and artists of the 'Art Circle', we will organise workshops where children of preschool and school age will get to know everything related to art - about the work in an atelier, manner of preparation and production of a work of art, preparation and setting an exhibition, etc. Based on everything they see and experience, the children will make their own art, prepare, set and open exhibitions in various workshops. The workshops will be equally available to children with special needs, which has been a regular practice within the activities of the *Centre and Art Workshop*.

CITY SCENE

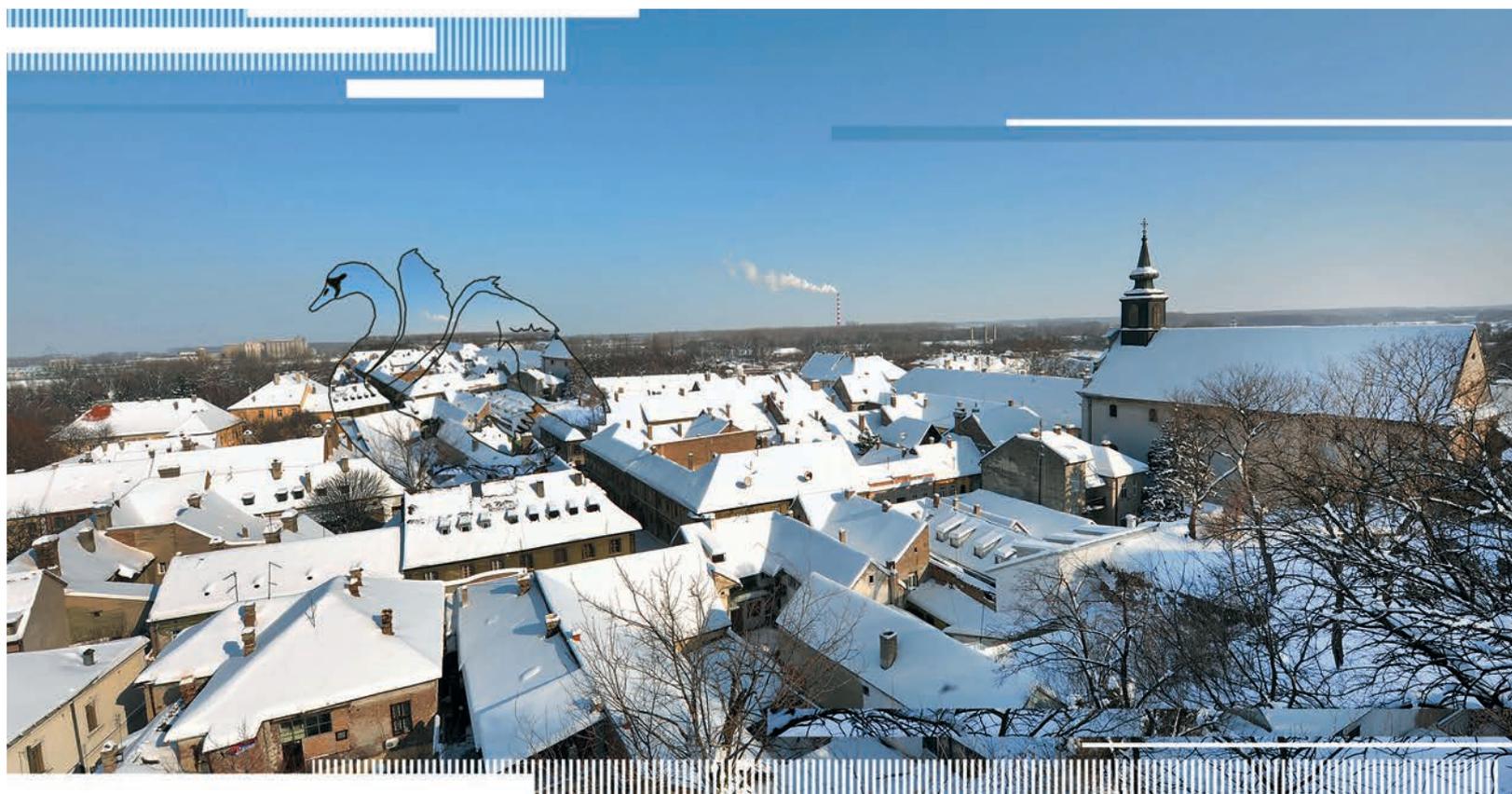
At the bottom of the so-called Upper Fortress, there is a Lower Fortress, known as Suburbium. This is a small Baroque town founded in the first half of the 18th century, with a multitude of old buildings, streets, squares and canals encircling it. Although there have not been any investments in it, it has maintained its authentic appearance and is an ideal scene for artistic performances. It has an ideal location, below the Petrovaradin Fortress and opposite to Novi Sad, some 500 metres from the city centre, and it is free from the city's crowds and noise.

During its tumultuous history, the Suburbium has witnessed Turkish and Austro-Hungarian rule, foundation of Novi Sad and bourgeoisie way of life, World War I and II, socialist period and it stands even today. All these periods left a mark in the life of its inhabitants, customs, architecture, crafts, and religion.

The City Scene intends to revive the important periods in the life of the Suburbium, turning it into a live scene with all its characteristics typical for certain periods. The way of life and the appearance of the town, professions, clothes, dominant crafts, life of citizens during the occupation in the World War I and II, music and other kinds of arts of that age, customs, etc.

In June, July, August and September, we will present the four most important periods in the life of the Suburbium. Students of the Academy of Arts in Novi Sad and other European academies of art, amateur theatre troupes, high school theatres, as well as moderators, will bring to life the streets, venues and squares of the Suburbium, painting the life of its citizens in certain periods. Every visitor, if he or she wants, will be able to take a role, wear a costume and live the role he or she chooses for that day: craftsman, street performer, town lady, priest, soldier, beggar. In the evening hours, the town squares and other suitable venues will host concerts of music typical for that period, theatre plays and other performances typical for that period.

The project will be available via Android application, therefore visitors will be able to get informed before the visit about the period being presented, what style of life it is, which roles are available, to get a short description of this role, as well as to make a reservation for the role they choose.



CODED ART

Consequences of the digital revolution have effects on art, both from the point of view of creating and presenting the works of art. Linearity has been substituted with layers, and a possibility of creative expression is expanded to unseen limits. Younger generations growing with these new digital technologies, use them creatively in their artistic expression and in this way, become leaders of encounters between the traditional and modern in art. The Academy will be the initiator and organiser of meetings of academies' students, creators in the field of new media and digital art. A two-week camp and joint work on projects will result in presentation of works at the cult venues in the city, where alternative art scene of Novi Sad originated.

WONDERLAB 2021

WonderLab 2021 Festival will gather artists, art groups, curators, theoreticians and scientists from Serbia and the Danube Region who will have the chance to present their works at the exhibitions, through lectures, audio-visual performances and workshops at the Museum of Contemporary Art of Vojvodina, space around the Museum and in many other venues in Novi Sad. The contents are focused on including local creators and students, as well as artists from the Danube Region interested in media installations and ambience, interactive work, bioart, deviceart, soundart, and experiments with artistic and technological practice in general. With this project, the Centre for Intermedia and Digital Art of the Museum of Contemporary Art of Vojvodina, intends to promote the interdisciplinary and hybrid approach to art, development of media and post-media practice and criticism of the leading media systems.

PROMENADE OF MY CITY

The Danube has always been the place where citizens of Novi Sad like to gather on various occasions. The Danube Quay is 3,000 metres long, exceptionally landscaped and multifunctional; it is the pride of the city and its citizens. Next to the quay, the second favourite place where citizens spend their time is the old heart of the city, the pedestrian zone with many cultural institutions, museums, theatres, galleries, clubs, squares and gardens. These two venues, the city promenades, in the atmosphere of the northernmost Mediterranean city, will be the meeting place for local and international artists, citizens of Novi Sad and visitors from Europe.

The promenade season will be opened with the grandiose Piano Concert No. 1, of the composer Pyotr Ilyich Tchaikovsky, which will be held at the plateau of the Petrovaradin Fortress that faces the Novi Sad quay. Apart from its artistic grandiosity, the concert will be organised with the assistance of audio-visual technology that will meet the highest standards of quality of sound and picture. Furthermore, the concert will be accompanied by the magnificent Light Art performance, in co-production with the *Amsterdam Light Festival (ALF) Organization*.

After this, during the summer and autumn season, there will be a series of art performances at open spaces along the Novi Sad quay and at the heart of the city, which includes several streets in the very centre of the city, three city parts and many smaller city squares in a wider centre of the city. These will be the performances of domestic and international artists, soloists and smaller music bands, choirs, jazz bands, world music, theatre troupes and stand-up comedians, painters, sculptors, etc. Throughout the year, museums, galleries, and theatres located mostly in the city centre will host exhibitions, plays and performances of both domestic and foreign artists and theatre troupes.

OUT OF THE CENTRE

Exhibition will feature works of the most important representatives of contemporary art events from ten countries of the Danube Region (Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Moldavia, Bulgaria and Ukraine). The concept envisages presentation of the work of artists belonging to national minorities in the above-mentioned countries. Such selection of artists indicates the intertwinement and co-existence of peoples in the united Europe, as well as functionalisation of art as a cohesive universal practice. In accordance with its concept, the *Out of the Centre* exhibition will be presented in places around Novi Sad, because these places are the home to a large number of people belonging to different national communities.

The name *Out of the Centre* points to the phenomenon of functioning of the current art outside big cities: in the current 'iconosphere', the contemporary art is not focused on the notion of the centre any more; instead, it includes margins, i.e. smaller towns, periphery, and rural environment.

Four exhibitions in the *Out of the Centre* series: the Danube Dialogues will be placed in smaller places in the immediate vicinity of Novi Sad – the European Capital of Culture in 2021. Exhibitions in the places without gallery spaces would be held in special removable pavilions that would serve as gallery spaces.

YOUTH CREATIVE POLIS

YOUTH - bearing in mind a huge unemployment rate among the young generation and corresponding lack of perspective, a focus on the generation approach to the ECoC project aims at providing the opportunity for young people growing up with new information technologies to give their maximum contribution to a long-term development of the city and to design their own future in the city they live in.

CREATIVE - Culture and Creative Industries originate from individual creativity, skills and talent and have the potential for job creation and achieving of overall wellbeing of the society through generating and exploiting of intellectual property. Most of activities linked to Culture and Creative Industries will be represented in the Youth Creative Polis, so that creativity in this context is broadly conceived as artistic, scientific, social, entrepreneurial, ecological, and technological creativity.

POLIS - Polis is a word of Greek origin and is related to the political community, city-state in which a completely new form of social organisation for that time emerged. Today, it represents one of the fundamental European values - democracy. Democracy and institutions founded on it are facing the crisis nowadays and have to be open to social, economic, ecological, artistic and other innovations and their holders have to be young people interested the most in the future of the world they live in.

Creative Hub - A place where individual creativity, skill and talent of young people would be developed.

R & D Centre - A place where young educated people would work on the development of new patents for domestic and foreign markets. It is also the place where they would be doing development studies and preparation of documentation for strategic partnerships.

AV Production - The young in Novi Sad could develop skills through internships in the AV Production through their formal and informal education and then stay to work in companies, which would open their branch offices in Youth Polis.

Event and Festival production - EXIT festival is facing an increasing need for the development of youth tourism and destination branding, through the launch of new festivals. However, there is no such place where you can learn how to run and how not to run festivals. Youth Polis would be such place.

Exhibition area - A place where all works from the very opening of Youth Polis onwards would be shown. This could be the creation of a unique setting, but also the room for new creations and youth expression.

Administration - A place where the administrative building and offices will be set. The whole administrative support to all the Youth Polis facilities will take place there.

Street bar - A place where young people could gather during the day, during the breaks, and in the evening.

Restaurant - A place where everyone would be glad to taste Youth Polis specialties.

Accommodation - The place where all young tourists and business people would rest during their visit to Youth Polis.

Youth lounge will be a square/piazza in the youth polis. It will be a place where young people can organize their chill out zone at the square. It will be in the same centre of youth polis with a lot of greenery and eco-friendly equipment.

Crafts district - Old crafts and handicraft requiring skill, patience, dedication, sense of aesthetics and passion for natural materials have almost disappeared from this territory, giving way to the featureless industrial production. In this district, there is the Museum of forgotten arts, owned by the Manual Company, displaying 150,000 exhibits related to design, old crafts and objects once used in this part of Europe at 2,500 m² of space.

Software and Gaming district - EIPIX Company from Novi Sad is a regional leader in the area of gaming industry and engages a huge creative potential of the City of Novi Sad. It is a centre of gravity for all those new companies in the area of software, design, programming, creative writing, project management, production etc., which will be developed.

Fashion District - Fashion District is a long-term project for fostering of economic development and creating the possibilities for the next generation of fashion and textile designers while Serbia is preparing for the integration into the EU. As the greatest fashion festival at the Balkans, *Serbia Fashion Week* will be an incubator for the development of fashion industry in the city. The Design Week, European Fashion Talent Design Competition, Showroom/Pop-up Store, Fashion Connection /European Fashion Crossroads, European Fashion Film Festival, and Fashion Talent Incubator will be organised within the Fashion District.

EXIT ADVENTURE

After a decade and a half of its existence, the EXIT Festival has positioned itself in the minds of local and international public as one of the most powerful brands of Serbia proving to be one of the leading festivals in the world.

It is the only festival in the world of such size and importance that emerged from the social activism of the youth. During those 'fifteen years of sharing love', EXIT Festival became much more than a music festival - a kind of a phenomenon that is a significant value foundation with powerful messages for young people in Serbia and in the region.

The EXIT Adventure is a concept of festival culture that would position the area of South-East Europe as the most attractive youth destination in the world. The project already started off in 2014 with the **Sea Dance Festival** in Montenegro. As early as in 2015, another festival was added to the EXIT Adventure. The Revolution Festival was successfully organised in Romania, in the city of Timisoara proving the success of the concept. This encourages us to believe that by 2021, the entire territory of the South-East Europe could be covered by a festival network in almost all countries of the given area, as it was planned.



'The Catalyst'

The aim of this project is launching of the process of changing the manner in which the stakeholders in culture and art in Novi Sad connect with other social spheres and their end-users. The activities making the programme of the Catalyst project support urban culture as a specific form of sub-culture and as a mechanism of change in the society. This includes: wall painting (murals, graffiti), interventions in public area (installations, flash mob, performances) hip hop culture (bboying, MCing, DJing), extreme sports (skateboarding, cycling, roller blades), street musicians, urban dance forms (Dance hall, voguing, house, break dance).

We will also promote decentralisation of culture and art by placing our activities in different parts of the city. The aim of the project is to promote and bring the urban culture and art closer to all the citizens of Novi Sad, as well as to establish mechanisms and cooperation that will ensure its growth and development.

THE DANUBE BLUES

American blues emerged at the end of the 19th century in the valley of the Mississippi River as an expression of the need of enslaved people to relieve themselves from the built-up emotions and to exorcise the 'blue demons' of sorrow and depression (blues - blue devils). The father of blues, W.C. Handy, turned his emotions into verses and the slow flow of the Mississippi River that was the silent witness of this sorrow was turned into a slow rhythm of the blues. In the same manner, the Danube, a long and slow river, has been a silent witness of human fate and suffering written down on its banks, at the foot of the Petrovaradin rock for centuries by history. Here as well life used to bring more suffering and grief than joy. Battles, raids, destroyed bridges on the Beautiful Blue Danube... blue again, the colour symbolising sorrow, depression, apathy and indifference. However, yearning for life is stronger than symbolism. This is how the 'Danube Blues' was born. The songs of eight tamburitza players of Janika Balaž, the father of the Danube Blues, will keep for eternity the joy and sorrow of generations of Novi Sad dwellers who lived in the lower city, at the foot of the Petrovaradin Fortress, in the Petrovaradin Trench, Neoplanta, Neusatz, Újvidék, Novi Sad, on the banks of the Danube, under the Petrovaradin rock.

THE GREAT EPOCH

This epoch started with the Great Turkish War in 1683 and ended with the Treaty of Belgrade in 1739. It was filled with events that built our national and European history and had a vital influence on the subsequent European and global events. The Petrovaradin Fortress, the venue of the battle is a well preserved fortification that sparks interest of all visitors with its architectural features, hidden secrets and mythic air. This is where one can see the bastions and gates and a large military well designed by Ferdinando Luigi Marsili in addition to the 20 km long, four-level underground tunnel network and galleries that connect all the sites at which the battle was waged. The decisive battle was waged on August 5th, 1716 at the Vezirac Hill, where the tent of the Great Vizier Damad Ali Pasha was located.

This was the central battle of this epoch in the European history. Many other important battles were waged in the nearby towns and many important events took place there, such as the battles of Slankamen, Timisoara, Harkány, Mohács, Senta and the Treaties of Belgrade and Požarevac. Another important event in the epoch was the Treaty of Sremski Karlovci from 1699 after the victory of the Imperial army of the Habsburg Monarchy in the Great Viennese War. The war ended with the signing of the Peace Treaty between the Ottoman Empire, on the one side, and Austria, Russia, Poland and Venice, on the other side, with mediation of England and the Netherlands. Sremski Karlovci is a town located only a few miles away from the Fortress where the Chapel of Peace was erected to commemorate the venue, which housed the tent in which the Treaty was signed. It also has a special place in European diplomacy as the principle of the 'round table' was used for the first time allowing equality for all signatories. In order to respect the equality of all signatories each of the four delegations entered through a different door.

Each visitor, at any time of the year, can design his/her own **historic adventure** route by using an Android application regardless of the part of Europe they come from to Novi Sad 2021, starting from the tour pertaining to the Petrovaradin battle and the Fortress alone to significant sites and museums related to this battle both in Vojvodina and Serbia (Senta, Belgrade, Požarevac) to Mohács, Győr, Harkány, Budapest, Vienna or Timisoara. In that way, this most significant event in the history of the city will be available to the citizens of Novi Sad and all the visitors even once the title is passed to another city. On August 5th, at the Petrovaradin Fortress a series of events and performances will be organised to depict the ambiance, customs, ordinary lifestyle and the atmosphere before the battle. In addition to the museum exhibition that will be set at different venues within the Fortress, knighthood tournaments, battle re-enactments, sieging of the tent of the Great Vizier, the signing of the Treaty of Sremski Karlovci etc. will also be organised.

'BRIDGES ACROSS THE BRIDGE'

Bridges represent one of the most important man's architectural and civilisational accomplishments and they came into being out of the man's desire to conquer space, to move and communicate. The rivers have always been the channels and the barriers of communication. When men wanted to remove the barriers, they built bridges and when they wanted to separate themselves, they burned them. In addition to their practical values, the bridges also have a symbolic meaning as they connect people, such as the 'bridges of friendship' and 'the bridges of cooperation'. That is the reason why we want to remind ourselves and everyone else about their significance, to show them in all their grandeur, beauty and significance they have to us.

The Danube is the largest European River, 2850 km long and passes through 10 countries. River that is 2,850 km long and passes through 10 countries. It was often a natural border between empires and states. Today, the **Danube is the bridge** connecting peoples and cultures from these countries in one integral unit making the Danube region the largest European region. The Danube has 342 bridges. The smallest bridge is 25 m long and the longest is 4,032 m long. The total length of bridges on the Danube is 90 km.

As a town that has experienced and survived the last destruction of bridges in Europe at the end of the second millennium and knows the significance of bridges, we now wish to celebrate bridges. We wish to remind visitors from all over Europe about the cult of the bridges and that the bridges can be the venue where artists and visitors from all over Europe could meet. In that year, we will organise more activities pertaining to bridges in Novi Sad. This will include plenty artistic performances, exhibitions, activities revolving around the **'culture as a bridge between people'**.

BRIDGESTALGIA

(Bridgestalgia consists of the words, bridge and nostalgia).

The bridges have to be respected, loved and protected. The bridges remember. They are silent witnesses of significant events in human history and they can tell interesting tales. Unfortunately, Novi Sad can mostly tell sad stories of its bridges in the recent history. After living through a painful experience of having their bridges torn down and strong emotions accompanying it, the citizens of Novi Sad built in their minds the archetype of bridges. They still have the need to tell these tales, they want to be heard but also to hear the tales of other people through the symbolism of bridges. Friendships are made on bridges, people go to EXIT across the bridge, bridges can be big, small, wooden, stone etc. We want to collect as many stories about bridges and people on bridges as we can since bridges without people are useless and people without bridges are lonely.

We will organise exhibitions of photographs from artists from Europe and Serbia in open spaces such as areas under bridges, where you can see wallpapers of destroyed bridges in Novi Sad, on walls of public garages etc., but also in gallery spaces in the city. We will let them tell their own stories.

MESSAGE IN THE BOTTLE - In memory of Oleg Nasov

Young people coming from the countries that Danube flows through will record **video messages of friendship** and cooperation on their bridges. This will be a symbolic action, taking place on the following venues: the remains of the oldest bridge on the Danube, Trajan's Bridge, the newest bridge, constructed in 2021, the smallest and the biggest bridge on the Danube, the Steinere Brücke in Regensburg, the oldest bridge which is still in use, the most beautiful bridge, the Chain Bridge in Budapest and all three bridges in Novi Sad, the last bridges that were the victims of human misunderstanding. On April 1st, 2021, we will organise an event titled Message in the Bottle to remember a young man, Oleg Nasov, who died during the NATO bombing of the Varadin Bridge just because he was in the wrong place at the wrong time. This action will be organised in cooperation with the cities of the Danube region and with the use of social networks. The citizens of European cities will send messages of peace in closed bottles floating along the Danube and messages from the bottles that reach Novi Sad will be read during a special artistic performance **Target 1999**, which will be devoted to this event. By using social networks a message of peace, a message of Oleg Nasov will be sent to all European citizens.

THE CULTURE SHIP

The Danube River and the Danube-Tisa-Danube Canal system will be the culture waterway for Europe in 2021. The agenda of the Danube adventure, the Ship's Log 2021, will be written by the domestic and international artists through an open call during 2020.

We will travel by ship and perform plays, concerts and different artistic performances for the public on the bank. With the Culture Ship, we wish to revive the communication between the European cities on the Danube and to make this river the bridge that connects the European artists with the European public. Professional and amateur theatre troupes, young pop, rock and alternative bands, dancing troupes, multimedia artists and other artistic concepts will have the opportunity to showcase their talents in the Ship's Log. An exceptionally interesting adventure will happen on the canals of the Danube-Tisa-Danube system that stretches in the total length of 960 km, 600 km of which are navigable waterways that pass through 80 cities and villages in Vojvodina. During July, we will allow the European artists to showcase their talents to a wider public in the region, to show the European art in the smallest villages and farmhouses in Vojvodina. European artists will have the opportunity to feel the spirit and the hospitality of the people, to enjoy the peace and natural beauties of the Vojvodina plain, to experience the life in villages and farmhouses in Vojvodina, to try the traditional cuisine and enjoy the traditional music. We are certain that they will talk about it when they return home and that this adventure will result in a lot of small 'bridges' that will connect people and places even after 2021. This will be an opportunity for the participants of the traditional *Danube Tourist International Regatta*, the longest regatta in the world, which starts from Ingolstadt in Germany, passes through Novi Sad and finishes at the Black Sea, to join the adventure through the canal systems, to see some of the events and experience the beauty of Vojvodina flatland. In addition, the participants of the Danube Bicycle Route (Euro Velo 6, Donauradweg) will have a route that will enable them to join this artistic caravan.



VOJVODINA ON THE PALM OF A HAND

When describing flatness people in Vojvodina have the habit of saying that something is as flat 'as the palm of the hand', while the open palm is an expression of welcome. Just as any other palm, Vojvodina also has the life lines. For Vojvodina, these are the rivers and canals that permeate it and give home to 23 ethnic communities who have been sharing the same fate for centuries. In spite of events the history imposed on the citizens of Vojvodina without their will, they have remained true to themselves, just as they remain today – tolerant, enterprising and hospitable. And indeed, Vojvodina opens itself as the palm of a hand to all its citizens and visitors, offering all its treasures be it foremost the people, but also the customs, folk art, gastronomic specialities, and natural beauties.

ETHNO-TOUR

More than 1,400 events are organised annually in Vojvodina, mostly pertaining to the fostering of traditions of all ethnicities living in this fertile plain. Vojvodina is a unique living ethnological museum and an anthropological laboratory in which the visitor can experience the customs tied to the everyday life in a village.

Even though the modernisation is an essential precondition to the economic development, Vojvodina has managed to preserve the memories of the traditional lifestyle in all its beauty.

Vojvodina is well-renowned as a region with great dining tradition. The wealth of diversity in Vojvodina can be felt and experienced through the diversity in its national cuisines. Hungarian, Slovak, Serbian and other customs regarding the preparation of food follow the changing of the seasons and jobs on farms such as the harvest, traditional pig slaughter, hay-mowing etc.

A significant part of events is connected with *national mythology*, based on the church and pagan beliefs of people who inhabit this area.

Cultural events of all ethnic communities living in Vojvodina represent a unique example of nurturing diversity. These events showcase customs, folklore and ethnic art and are visited by all the citizens regardless of their origin.

Naïve art is a specific segment of art of the 20th century and is quite prominent in Vojvodina. It represents artworks by self-taught artists, with great attention to detail, lively colours, folklore motifs and the life of common people, mostly farmers.

Village tourism, farmhouses and ethno-houses already provide significant capacities for tourists when it comes to authentic ambience, nature and the opportunity for an active holiday. Visitors have the opportunity to see the events related to everyday life of farmers, such as hay-mowing, fishing or carriage riding. The production of healthy food for village tourism as well as the participation of visitors in agricultural jobs related to production of healthy food is an integral part of the Novi Sad 2021 Ethno-tour.

Visitors will also be able to personalise their tour via a mobile application, based on their interests and free time, to be informed in advance and know everything necessary in order to have a good time and discover something new about people and culture of this region.



NA-TOUR

This topic will offer a tour with multitude of contents in the natural surroundings of Fruška Gora. In addition to rich flora and fauna, visitors will have the opportunity to see the historical and religious venues with incredible history dating back to the period of ancient Rome. This topic will network a lot of different contents, venues and institutions. All this will provide the visitors with the opportunity to experience natural wealth of Fruška Gora with the largest population of songbirds in Europe, religious objects, archaeological sites, lakes, sports centres, resorts, village tourism and a rich ethnological heritage, combined in a unique whole. This whole will enable the domestic and foreign citizens to experience everything Novi Sad 2021 will have to offer in the AREA 21 and enrich the everyday life of citizens after the passing of the title to another city.

The monasteries of Fruška Gora are great cultural wealth. Here you can experience the spirit of the Orthodox religious tradition, see medieval church art and the everyday life in the monasteries. The slopes of Fruška Gora have been settled by the monk orders from all over Europe, such as the Cistercians, Franciscans, Jesuites, and Hussites etc. The remains of these monasteries and traces of their presence exist today and their tour will be a unique experience in creating a clearer image about the unique European spiritual tradition.

MAN, ART AND PEACE

This project aims at putting Novi Sad on the map of Europe, and branding it as a city of peace. Peace should be the motivating idea for all creative artists from Novi Sad, the region and Europe, the institutions of culture and citizens who wish to make a better tomorrow for Europe and the world based on this civilisational principle. The doors of Novi Sad are open and everyone is invited to provide their creative contribution to peace and tolerance among people, in correspondence with the symbols of the city, which do not include an eagle, lion, wolf or a three-legged dragon, but a **white dove with an olive branch**.

Each month during the title year, the idea of peace will gather artists, children, young people and adults from all over Europe and artists from Novi Sad to jointly make artwork, to discuss art, to dance and play music.

January - poets, a verse for peace, February - architecture and urban planning in the service of peace - we build for peace, March - comic books and design, lines for peace, April - literature, a message for peace, May - new media - peace on the web, June - Photography - an image of peace, July - music festival - give peace a chance, August - kids create for peace, September - dance for peace, October - religious encounters - spiritual peace, November - philosophical encounters - peace between power and wisdom, December - Nobel Peace Prize winners.

ART COLONY 'SCARECROWS'- MULTIDISCIPLINARY CREATIVE WORKSHOP

The Art Colony entitled 'Scarecrows' aims to introduce the global symbol of the scarecrow as something that keeps the birds away and safeguards the efforts of the farmers into other spheres of life. Culture represents the constant efforts to improve the everyday life, primarily in accordance with ethnical indicators such as dignity, honesty, solidarity etc. While the artists make scarecrows in both the traditional and unconventional way by using natural and recycled materials, the students of the University of Novi Sad and all who wish to participate will provide context depending on the topic. Scarecrows for media that promote trash for the purpose of commercialisation, scarecrows for corrupt politicians, for polluters, for nationalists, for greedy bankers, for warmongers, for illnesses we cannot cure due to high drug prices and other scarecrows who will scare away everything we define as uncultured and demeaning to human existence and dignity.

In addition to this colony, kids who attend the workshop called *Strašijada*, will take part in the 23rd Colony and talk about who and what they would scare away with scarecrows. Children have a world of their own, sometimes not clear to themselves either, but they are very good at telling what they do not like about the world of grown-ups. By listening to children, we will learn to listen to those who are not blinded by things we hold great, often times neglecting them in the process.

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

Novi Sad 2021 will include all urban areas equally: the old town, most significant cultural and historic heritage institutions, industrial heritage venues, neighbouring boroughs and partner municipalities as well as the whole of Vojvodina. The old town is a good example of a well-preserved cultural and historic heritage site including all the major cultural institutions such as the Museum of Novi Sad, Gallery of Matica Srpska, Serbian National Theatre, Museum of Contemporary Art, Synagogue, religious venues etc. At the same time, these are the places where the majority of activities will take place with activities combining traditional art with new artistic forms and expressions. The Petrovaradin Fortress and the Suburbium, baroque buildings which maintain the beauty and the spirit of the time will be an open stage where artists and creative individuals, students of the Academy of Arts, conceptual and experimental artists will bring a breath of modern air, characterised by dynamics, antagonism and freedom of expression.

Novi Sad has a rich industrial heritage. There is a multitude of deserted facilities, some of them completely ruined. China Town, former bolt producing factory did not have the same fate thanks to artists, representatives of the self-grown creative industry, companies such as Manual and now the EXIT Foundation. That is why it will be renamed to Youth Polis, a venue for a great artistic, social, entrepreneurial and technological experiment leading to redefining of values and yearning towards creating an innovative form of unity based on artistic creation in its broadest sense.

How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme? Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

The city's candidacy process for the ECoC has lasted for four years now, and during that period, a significant part of Novi Sad arts scene has been engaged in the process in various ways. The Organising Committee and the Programme Council activities have involved representatives of the most important cultural institutions such as museum curators, writers and representatives of independent arts scene. During the candidacy preparation process, the Organising Committee has established nine thematic working groups in which approximately 50 representatives of the arts scene, NGOs, cultural institutions, university workers and writers have worked for a year. During the drafting process of the application's programme section, the programme director has established three thematic groups that included artists, representatives of the institutions and non-governmental sector, related to each of the themes.

FINE ART GROUP:

Zoran Krajišnik
{ Guitarist and Dean of
the Academy of Arts in Novi Sad }

Aleksandar Milosavljević
{ Editor and Drama Director in the
Serbian National Theatre }

Milan Radulović
{ President of
the Music Youth of Novi Sad }

Rita Kinka
{ Pianist }

Aleksandar Dujin
{ Jazz pianist, Radio Novi Sad }

Branislav Radošević
{ Designer, Art Directors Club }

Borislav Popržan
{ Painter, Visual Arts Circle }

Vojislav Dević
{ Architect }

Vesna Latinović
{ Danube Dialogues, Contemporary
Art Festival of the Danube Region }

Valentin Vencel
{ Theatre Director, Ujvideki Színház }

CREATIVE INDUSTRIES GROUP:

Namanja Milenković
{ EXIT Festival }

Igor Zarol
{ EIPIX Creative Worlds }

Tatjana Kalezić
{ Creative Industries
Cluster of Vojvodina }

Siniša Žarin
{ The Manual co. }

Borislav Vesnić
{ NGO Vogram }

Dušan Vuković
{ Producer, Art Eko Market }

**CULTURAL & HISTORICAL
HERITAGE GROUP:**

Agneš Ozer, PhD
{ Novi Sad City Museum }

Siniša Jokić, M.Sc
{ Novi Sad City Museum }

Boris Stojkovski, PhD
{ History Department,
Faculty of Philosophy in Novi Sad }

Karolj Kovač
{ Documentarian and publicist,
NGO Belafons }

Miroslav Farkaš
{ Documentarian, an activist of the
NGO CERKIN }

The most important thing is that in May of 2015, the Organising Committee published an *Open Call for Project Proposals*. The Call for Project Proposals was open to all institutions, artists, NGOs, legal and natural persons until June 1st, 2015. Around 100 project proposals were received, and some of them were mentioned in this Application.

IV CAPACITY TO DELIVER

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

When the City Assembly of Novi Sad passed the Decision to become a candidate for the ECoC 2020, the ruling coalition was concentrated around the Democratic Party. During that period, numerous activities pertaining to the candidacy were completed. After the change of government, once the coalition around the Serbian Progressive Party took power in the City, there was a short period of stagnation. However, the activities resumed shortly after that with a slightly changed team. Nevertheless, a new team set off where the previous one halted since much like the former City authorities, the new authorities wholeheartedly supported the candidacy and took an active role in the activities regarding the candidacy, which was encouraging for the future of the project.

After the change in government, both the opposition and the ruling party representatives were members of the Organising Committee. Namely, members of the OC included, among others, the national Minister for Culture, Provincial Secretary for Culture, Mayor of Novi Sad and a member of City Council in charge of Culture. All of them extend their unreserved support to the City's candidacy for the ECoC, highlighting its significance at the local, regional and national level.

The current Mayor of Novi Sad, Mr Miloš Vučević, is constantly supporting the City's candidacy for the ECoC in his press and public statements and provides both support and finances for the candidacy team through the activities of the City Department for Culture. The team in charge of the affairs around the candidacy is not politically engaged nor is it chosen on the grounds of political affiliation.

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

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

The implementation of the programme and the project can only be possible through small improvements, renovations and adaptations of infrastructure facilities intended for culture. The infrastructure facilities will be the venues for encounters, socializing, education, performances, creating new values and an interactive relation between the artists and the visitors. As such, they will be the place where the culture comes closer to the citizens. The realization of the Novi Sad 2021 programme will not demand any capital investment

in cultural infrastructure, but rather we will focus on the use of the current infrastructure. By adapting certain parts of the city to the needs of cultural creativity, we plan to 'spread' culture and include all the citizens in the process of creating cultural life, thus changing their relationship towards and perception of culture.

Larger infrastructural projects would include renovation of the Petrovaradin Fortress with numerous ateliers, potential spaces for exhibitions, musical performances etc. and the old city core to house an independent artistic scene. The turning of the former industrial complex 'Petar Drapšin' (known as the 'China Town') into the Youth Creative Polis – a cultural hub and a space for the development of creative industries. Egység (Unity), a former place of gathering for the youth of Novi Sad; the Czech Storage, a former industrial storage to a residence that would gather artists from all over the world who would jointly create artistic installations etc.

With the proposed investments in the infrastructure, we would revive cultural institutions, venues for indie cultural scene, modern cultural and creative industries, citizens and amateur artists. Starting from the fact that we want the entire AREA 21 to be a CULT TOUR, it is our desire to integrate the entire region with cultural events, which are on 365 days with necessary investments in infrastructure.

Cult Tour AREA 21, this trip to a new six-year journey to the title of the European Capital of Culture leads us to the reconsideration of contemporary identity of AREA 21, revitalisation of cultural heritage, reconstruction of old, and opening of new spaces for culture, development of international, inter-sectoral and inter-regional cooperation, fostering intercultural dialogue, decentralisation of culture, developing cultural participation of citizens... a new way of life. All these are only parts of the journey that actually never stops, not even with winning this prestigious award.

This project primarily involves the interaction of visitors, because everyone will have a chance to create a tour by himself/herself. Thanks to new digital technologies and devices, the programme will be interactive. This project involves the empowerment in the sense of culture in the surroundings of Novi Sad, Irig, Beočin, Vrdnik, and Fruška Gora through renovation of cultural centres, supporting independent and amateur artists and numerous art colonies.

Another part of the CULT TOUR of the City of Novi Sad and AREA 21 foresees minor infrastructure facilities as hot spots i.e. check-points for the year-round cultural voyage through the AREA 21. For these purposes we envisaged the restoration of the following venues all over Novi Sad and the entire AREA 21: Squares and parks (culture in the open) where marginalized groups, such as citizens and amateur artists, could use the interactive approach to present their skills as well as traditional values in a modern way by employing the citizens-to-citizens principle, art colonies with boarding at Fruška Gora where the alternative artists could socialize amongst themselves and the tourists, where they could create but also enjoy the magic of this mountain diva amidst the Pannonian Plain, smaller non-commercial facilities owned by the city where the not yet renowned artist could create, where they could educate themselves and bring culture closer to the citizens, through performances, gatherings, discussions etc.

Special focus would be put on renovating infrastructure facilities (libraries, amateur theatres etc.) with the aim of bringing culture closer to the folklore of national minorities, with respect to the principle of interculturality.

Our idea is to put totems in all existing and renovated infrastructure facilities and to provide for citizens and tourists opportunities to visit the city of Novi Sad and the whole AREA 21 through modern technology. Our intention is to show through infrastructure facilities that we have planned to put into use the hidden places and 'pockets' of the city for all citizens and tourists who want to see how culture lives in Novi Sad and AREA 21. CULT TOURS will include wineries, wine routes, cultural and historical sites and important persons in culture as well as natural heritage.

We used the Du Cross method to valorise different facilities with the aim of analyzing the potentials for participation and a realistic estimate for investments in infrastructure. The project 'Digitisation of Cultural Heritage' which led to the digitisation of the complete cultural heritage of Novi Sad, was funded by the City of Novi Sad and completed in cooperation with PUC 'Informatika'.

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

Novi Sad is situated 80 km northwest of Belgrade and the 'Nikola Tesla' international airport and 346 km south of Budapest on the E-75 highway. Trains to Vienna, Budapest, Prague, Kiev and Moscow operate daily as well as buses that connect Novi Sad to larger European cities. Novi Sad is close to the E-70 highway as well as the railway corridor connecting Belgrade and Zagreb. The 'Nikola Tesla' airport is a fifty-minute trip to and from Novi Sad.

The larger part of Novi Sad is situated between the Danube and the distributary of the Danube-Tisa-Danube canal system. Three bridges over the Canal system lead towards Kisač, Temerin and Kać. Three bridges connect the banks on the Danube. The Varadin, the Liberty Bridge and the temporary road and railway bridge 'Boško Perošević'. The City is planning the construction of another bridge which will use the existing pillars of the former Prince Andrej Bridge and on the Srem side the road will lead through a tunnel under the Petrovaradin Fortress. The City is planning the construction of a permanent railway bridge where the former Žeželj Bridge was located.

The public transport in the City is performed by the PCTC (Public City Transport Company) buses. In addition to city and neighbouring boroughs in Novi Sad, the villages from the municipalities of Beočin, Temerin and Sremski Karlovci are also connected with the system. The system has 18 city and 35 borough lines and the tariff system has 13 zones. Čenej, located 10 km from Novi Sad has an airport, which is now used for athletic and economic purposes, however there are plans to add new features to the airport.

Thanks to its good position on the Danube and the motorway intersections, Novi Sad is well connected to neighbouring places and cities. It has a road, railway and a river connection and a favourable geographic position since it is close to all important transport corridors. Corridor 10 passes through the City, connecting Salzburg and Thessaloniki with its main route and another six countries with its lateral routes.

Novi Sad is located on the E-75 motorway and the E-70 motorway is 70 km south of the City in the direction of Belgrade. Border crossings with Hungary are the following: Bački Breg (120 km), Kelebija (120 km) and Horgoš (118 km). Border crossings with Croatia are as follows: Bezdan (112 km), Batrovci (90 km) i Bačka Palanka (40 km). Border crossings with Romania are: Srpska Crnja (101 km), Vatin (129 km) and Kaluđerovo via Beograd (199 km). The border crossing with Bosnia and Herzegovina, Sremska Rača is located 88 km from Novi Sad.

Also, the E-70 motorway connects Novi Sad, via Ruma and Šabac, with west Serbia and with Montenegro (Podgorica - Bar) and it further connects to the Adriatic highway.

E-70 HIGHWAY:

A-Class highway connecting Western and Eastern Europe, starting from A Coruña in Spain, passes through France, Italy, Slovenia, Croatia, Serbia, Romania, Bulgaria, Turkey to the city of Poti in Georgia.

E-75 HIGHWAY:

A-Class highway connecting Novi Sad with the far North, passes through Finland, Poland, Czech Republic, Slovakia, Hungary, Serbia, Macedonia and Greece.

When it comes to railway transport, it is a bit behind the road traffic in terms of organisation when it concerns national transport. In addition to local, there are regional and main routes. When it comes to main routes we should mention the Istanbul - Athens - Budapest - Prague - Berlin i.e. Warsaw - Moscow route and the Subotica - Novi Sad - Belgrade - Podgorica - Bar i.e. Belgrade - Niš route. The 'Nikola Tesla' Airport (Belgrade) is located 80 km from Novi Sad and can be reached by road, either by car or a bus line operating on the E-75 highway. The trip lasts around 50 minutes.

Novi Sad is one of the stops on the international train route Vienna - Budapest - Belgrade - Istanbul. The City has a bus station with an intensive inter-city network.

Given the fact that Novi Sad lies on the Danube, there are options for tourists to arrive by boat. For now, tourists arriving by boat to Novi Sad do so via Danube cruisers. The Danube is the largest navigable river in Central Europe. Novi Sad is located on the left bank of the river at its 1.255th km. The Danube Corridor or Corridor 7 connects the Western European countries with the Black Sea. The Little Bačka Canal flows through

the north-west part of the City. It is a part of the hydro-system Danube - Tisa - Danube which connects the greater area of Vojvodina. It also connects Vojvodina with the North and the Black Sea via Danube. Novi Sad has three moors for freight and river cruisers.

The bicycle route EUROVELO 6 passes along the Danube. This route connects Novi Sad and Belgrade with the Hungarian border, meandering along the Danube.

In addition, Novi Sad has bicycle lanes, with a combined length of 85 km, along most of the main roads. In addition to bicycle lanes, bicycle transport through the city is also favourable since Novi Sad is situated in a plain and slopes and inclines are rare. All this makes it easier for long walks aficionados as well as recreational runners to fall in love with Novi Sad.

In 2010, the Danube Quay was refurbished and equipped with 4.80 m wide walking lanes totalling 2.497,07 m in length. The width of the bicycle lane is 2.00 m with a combined length of 2.397.00 m. The mapped running lane is 1398 m long and 1.50 m wide.

Novi Sad has more than 30 cab companies, with drivers who speak at least one foreign language, most often English, due to numerous international events taking place in the city. In addition, Novi Sad has 23 companies specializing in car rental, with a great selection of brands and classes at affordable prices.

When it comes to Irig, Beočin and Sremski Karlovci, municipalities on the slopes of the Fruška Gora, the transport connections with the neighbouring and further settlements are good. Several above-mentioned motorways pass along the outskirts of the Fruška Gora so it is available to the tourists as well as those who are in transit. The proximity of the motorway Belgrade-Novı Sad-Subotica-Budapest is vital for foreign tourists. The central part of this region is the town of Irig. All settlements in these municipalities are connected via roads and easily accessible to the visitors. All interesting facilities and monuments are connected via local roads with either stone or asphalt roads which make them accessible all year round.



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

Novi Sad has a large number of accommodation facilities. There are 25 hotels of all categories, a large number of rooms and suites, hostels, BnBs, traditional farmhouses, villas as well as a tourist resort. In total, Novi Sad has 6,500 beds available.

According to the data from the Statistical Office of the Republic of Serbia, Novi Sad has a constant increase in the number of tourists visiting. In 2011, the total number of tourists was 106,433 which is a 15% increase in relation to 2010. Novi Sad was visited by 43,422 domestic (+4%) and 63,011 foreign tourists (+24%). The total number of overnight stays was 213,542 which is a 27% increase compared to 2010, with more than 142,623 overnight stays by foreign tourists (+42%). In 2011, according to the latest estimates from companies operating cruises, 400 ships docked in Novi Sad, carrying 45,250 passengers, mostly senior citizens. In addition, the Novi Sad Agricultural Fair attracts more than 300,000 visitors while the EXIT Music Festival attracts around 150,000 visitors, with a large share of foreign visitors.

The crown of all accomplishments is the award for the best tourist organisation in 2014, presented to the Novi Sad Tourist Organisation by the 'YU Travel' publication.

Another indicator of success of the Novi Sad tourism strategy is the second place at the Trivago website when it comes to the ratio of hotel prices and hotel reputation. Novi Sad was also showcased as part of the CNN's *15 Countries to visit in 2015*.

TOURISM POTENTIAL OF FRUŠKA GORA - AREA21

Fruška Gora is a popular tourist destination with variety of tourist initiatives. The tourist offers of the NP Fruška Gora and its buffer zone comprise active tourism including hiking and biking, nature photographing, bird and game watching and lake swimming. In addition, there are numerous micro tourism initiatives in the buffer zone of the National Park that set a framework for wine tasting, cultural visits and ecotourism. Several local events, such as the Fruška Gora Mountain Marathon and the Karlovci Grape Harvest, are attracting visitors to the area. Despite the identified tourism potential and already existing initiatives in the area, Fruška Gora is lacking a coherent visual identity and platforms for efficient marketing of the tourist offers. The current visibility of the area is low and the infrastructure is not adequate and updated to attract tourists.

There are over 40 accommodation facilities of various types and categories in Fruška Gora, which are not unified under one booking portal but are advertised through different channels. One thousand kilometres of biking and hiking trails exist at the territory of the National Park, but only few trails contain information boards. Activities promoting the already existing tourism initiatives should be emphasized in order to utilize the full tourism potential of the area.

Irig: Hotel 'Termal' Vrdnik - 254 beds in 6 single, 18 double, 68 triple rooms and 4 double suites, restaurant, conference hall (500 seats). Hotel 'Premier Aqua' 5 - the total of 54 units (40 lux rooms, 4 executive suites, 9 suites and 1 premier's apartment). Motel 'Vojvodina' (mountain house) - 12 rooms with 30 beds. Visitors of Irig can find accommodation in very comfortable private houses, boarding facilities, apartments and rural tourist households' villas with 417 categorised beds that are mostly located in the Vrdnik (several facilities located in Irig, Jazak, Rivica and Šatrinci).

Beočin: There are 324 beds in 88 rooms and 11 tourist facilities. The specific tourist potential are fish restaurants on the river bank called 'čardas'. Many of them can be visited in Beočin, Novi Sad and Sremski Karlovci. There is also a Count Spritzer Castle from 1898 in the secession style, sandy beach on the Danube, vine tourism, rural tourism, paragliding...

Sremski Karlovci: There are 18 cultural-historical sites and 19 events in total. Karlovci have the potential in the field of development of spiritual tourism primarily because of the Patriarch's Palace - the most monumental building of the nineteenth century in Vojvodina. It is a combination of Baroque and pseudo-Renaissance style. The palace accommodates the Museum of Serbian Orthodox Church. Nowadays, it is the palace of the bishop of Srem and serves as the summer residence of Serbian patriarchs. Sremski Karlovci is a town known for its wines and wine cellars such as Kiš Winery. There are two hotels, ethno village, 5 private accommodation facilities (rooms to rent), Environmental Centre and 3 villas in Karlovci that are offered to tourists.

V OUTREACH

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

‘The candidacy should touch everyone in the City.’

Márton Méhes, PhD, Artistic Director of Pecs 2010 and the Consultant of the Novi Sad 2021 application team

The Decision of the City of Novi Sad from 2011 marked the preparations for the ECoC 2020 candidacy and later (due to changes in the propositions by the EC) it was postponed to 2021. In the subsequent four years, a large number of people and expert bodies took an active part in the application preparation process, with numerous study visits, conferences and seminars, and project promotions accompanied by numerous adopted documents that preceded the design of the application. Different activities, promotions, and conferences engaged all the structures in the city. Citizens, pre-school children, young people from schools and universities, youth organisations, nursing homes for the elderly, NGOs, representatives from the University, amateur national cultural and artistic associations, sports associations, volunteers, associations of persons with disabilities, religious communities, artist and their associations, clusters, business community etc. The list would be long, but we can honestly say that thousands of people took part, both directly and indirectly in the preparations for the candidacy for Novi Sad 2021 in the last four years.

1. Upon adopting the Decision to become a candidate, the **Organising Committee** was formed, consisting of 13 members, as the main body responsible for the candidacy process. It included the representatives from the most important cultural institutions in the city, artists, authors, the Rector of the University of Novi Sad etc. The national Minister for Culture, Provincial Secretary for Culture, Mayor of Novi Sad and a member of the City Council in charge of Culture were also members of the Organising Committee.

2. **The Novi Sad Cultural Centre**, established by the City of Novi Sad, was in charge of project implementation. All the activities regarding the finances, and administration were conducted there and the offices of the Cultural Centre were used for the activities of all the bodies and services pertaining to the candidacy and the promotion of the Novi Sad 2021 project. The budget for the preparation of this project, for the previous four years was EUR 500,000.

3. **Novi Sad 2021 Office**, part of the Novi Sad Cultural Centre, with 7 employees working only on the candidacy preparation process was extremely important in terms of logistics support. All of the employees are

highly educated young people, none of them older than 28, with amazing communication skills and extensive expertise and they speak several globally recognised languages.

4. **Nine working groups** were formed, all of them consisting of representatives from different fields of social and cultural life in the city. The total number of people in the working groups is 67. They have defined the cultural, artistic, infrastructural and human potentials in the city, issues they are facing and the proposals for the improvements in the sector they were dealing with. After a year of extensive activities, they reached conclusions and wrote a report to the Organising Committee. This report was the foundation for the activities performed by the Programme Council.

5. **The digitisation of the cultural heritage of Novi Sad**, the project of the City Department for Culture in cooperation with the PUC 'Informatika'. A group of young developers, designers, editors etc. completed the digitisation of the cultural heritage of the city, as a requirement for the candidacy.

6. **The Expert Body for the Design of the Novi Sad 2021 Strategy** was formed with the aim of proposing the Strategy for the Novi Sad 2021 project. A team of young experts worked on this Strategy for more than six months and their proposal was presented to the public and the media at the Conference in December 2014. After that, the Strategy was adopted by the Organising Committee and it became the foundation for the final application.

7. During the same Conference, the **Novi Sad 2021 brand identity** was presented. A team of young designers and animation artists from Novi Sad presented the slogan CULT TOUR, logos, graphic elements and the meaning behind them, an animated promotional video with the City's mascots, Isa and Bisa, the two swans from the city's most popular park.

8. A group of young web-designers and developers promoted and commissioned the **Information portal KULT-TURA (CULT TOUR)**, which combines all the information about cultural events in the city in one place and is updated on a daily basis. In addition, an Android® application was developed which enables the users to get the information on their mobile phones.

9. **Programme Council** with its 13 members was formed in accordance with the Decision of the Organising Committee in October, 2014. It included professionals in the field of culture, artists, authors and theatre workers, a representative of the Tourist Organisation of the City, religious communities, representatives from NGOs, directors of museums, university professors. The task of the Programme Council was to propose the basic guidelines of the programme concept of the project, based on the report of 9 working groups and the Novi Sad 2021 Strategy, as well as to determine the criteria and procedures to publish an Open Call for Project Idea Proposals, which will constitute a part of the programme activities in 2021. After a six-month work, the Programme Council submitted the proposal for the programme concept with which Novi Sad will submit an application to become the ECoC and with that in mind an Open Call was published on April 15th, 2015.

10. **The Open Call for Project Idea Proposals** with guidelines and propositions was opened until May 31st, 2015 and more than 100 project ideas, which meet the criteria, were submitted.

11. **Expert team** in charge of the preparation of the application was established in April 2015. The Head of the team was the President of the Programme Council. Other members were people with substantial expertise in writing projects, among them members of the EXIT Foundation, who were, with their application shortlisted for the Youth Capital of Europe 2018 title.

12. **The media conference** was organised on April 20th, 2015 with the aim of actively including the printed and electronic media from the city and the region in the support towards the ECoC candidacy. A partnership was established with the Vojvodina Public Broadcasting Service, a public information service covering the territory of AP Vojvodina, with programmes in all 6 official languages.

13. **Open Joint Meeting** of the Organising Committee and the Programme Council from Dortmund, with the presence of media and all interested citizens aimed at the transfer of experiences from this team that implemented the ECoC project **Ruhr-Essen 2010**.

14. **The Open Conference 'Creative Development Economics 2021'** held on from May 19th to 20th gathered all the crucial stakeholders in the Novi Sad 2021 project. More than 50 participants took part, with representatives from cultural institutions, the independent artistic scene, a self-established and more and more relevant creative industry in the city, the IT sector and the gaming industry, youth and student organisations from Novi Sad and Serbia, representatives from the EU funds and projects, NGOs, tourist organisations etc. At the end of the Conference, as a result of the public dialogue and the sublimation of key notes and comments from the participants, the **'Novi Sad 2021 Movement'** Charter was adopted.

15. Bidding dialogues, two-day long discussions were facilitated by the President of the Programme Council, Momčilo Bajac, PhD and the advisor on the Novi Sad 2021 project, Márton Méhes, PhD, with directors of the most prominent city museums, members of the largest and oldest artists' colony in Europe 'Likovni Krug', protégés of the Novi Sad Nursery Home for Senior Citizens, the owner of the Manual Company, the largest company in Serbia in the field of creative industries, members of the 'Petőfi Sándor' Hungarian Cultural Centre, gallery owners and workers and independent artists. The goal was to motivate active participation in the preparation of the programme portion of the project or as Mr Méhes put it: **'the candidacy should touch everyone in the city'**.

16. Three working groups with 30 members, prominent historians, curators, theatre directors, gallery owners, artists, the Dean of the Academy of Arts, journalists and documentary directors, representatives from the creative industries, experts from the IT sector, producers and musical editors, managers in the field of culture, psychologists and architects took part in the finalisation of the programme concept and the artistic dimension of the Novi Sad 2021 project during July and August.

17. Exhibition of children's artworks titled 'Three cheers Hip Hip Hooray for Novi Sad' was held from September 8th to 15th, 2015. It was organised in cooperation with the 'Radosno Detinjstvo' Pre-school Education Institution with the support of the City of Dortmund that sponsored the event. This German city, in addition to Ulm, has provided the largest support to the ECoC candidacy of Novi Sad. More than 200 artworks on the topic **Novi Sad, culture, capital** were showcased on billboards in the city centre. The exhibition was opened by the member of the City Council in charge of Culture.

18. A renowned Hungarian author, **György Konrád**, sent a letter of support for the candidacy of Novi Sad and accepted the invitation to become the **official ambassador of the Novi Sad 2021**.

19. The Conference for the support for the candidacy of Novi Sad for the title of ECoC was held in the Town Hall on September 14th, 2015. A strong international support for the candidacy for the ECoC 2021 was provided from the representatives of six former and future ECoCs: Osijek, Maribor, Pecs, Timisoara, Larissa and Košice. A two-hour meeting was held, focusing on the exchange of experiences and the proposals for joint projects with guarantees for maximum mutual support. A press conference was held afterwards, in order to provide the results to the wider public. In the afternoon hours, the guests were shown a brief presentation of the cultural and historic heritage of the city, the capacities for the project implementation, as well as the fundamental values on which the candidacy for the title ECoC is based. The exhibition titled **'Postcards for Europe'**, which showcased postcards, including translation, by which more than 50 artists from Europe provided support to the candidacy for the ECoC title and expressed their desire to be a part of the Novi Sad 2021 project.

20. www.novisad2021.rs and www.facebook.com/NoviSad2021

We decided on the chronological depiction in which we stated the most important steps in the candidacy procedure, which involved a large number of representatives from the civil society, local population, media etc. In addition, numerous activities reflecting the participation were performed and we mention the following:

'THE MARKET NONET'

Citizens who went to several markets in the early afternoon hours of June 27th were treated with a surprise. Instead of regular stands and informal chit-chat, they were greeted by nine professional singers who sang old town music as part of the promotional activities for the candidacy for the ECoC 2021.

'CULTURE ON THE MOVE'

This dance performance was done as a part of promotion of the candidacy for the ECoC and it included the promotion of candidacy in the broadest terms – culture as a lifestyle.

'STOP AND SPOT'

The project was implemented as a part of the ECoC 2021 candidacy activities. It was envisaged as an educational and a participatory programme, inviting all citizens to be actively included, not just by scouting the venues but also by providing their own additional findings, experiences, impressions, stories and memories of the same. That way, by sharing information and knowledge, the citizens will have the opportunity to meet and educate each other through mutual interaction.

'MY NEIGHBOURHOOD'

'My neighbourhood' is a unique concept as it revolved around gathering the citizens with the clear idea of raising awareness about the level of urban culture in their immediate surroundings through an original manner of participation. Namely, 2.5 by 4 m billboards were placed in seven parts of the city for three weeks, where the citizens were encouraged by the volunteers promoting the project to give their contribution and write down their views.

At the end of each day, the answers on the billboards were photographed. The project was completed with the help of fifty volunteers and students of photography from the Secondary School for Technical Sciences 'Mileva Marić Einstein'.

'CULTURE HELPS THE KIDS GROW'

Small friends from the 'Bubica' and 'Sigridrug' day-care centres had the opportunity to see how culture helps the kids grow! With music performed by the youngest students from the 'Isidor Bajić' Music School, we listened to the interesting music stories of Ana Kovačić. With the helping and creative hands of Vesna Pantić from the magazine 'Maštalica' the participants made a joint artwork of Novi Sad, capital of culture, filled with happy kids from all over the world.

'VIDEO GREETING - SUPPORT FOR OSIJEK 2020'

The members of the 'Jovan Jovanović Zmaj' Grammar School choir gathered on the Quay, next to the Monument to the Victims of the Novi Sad Raids, where they held letters spelling 'Novi Sad 2021' and 'Osijek 2020'. It was a performance organised by the Novi Sad Candidacy Committee to support the City of Osijek which submitted their documentation for the 2020 title on April 17th. In that manner the cooperation between two projects continued and it will continue in the future with the aim of successful implementation of both projects. The project was recorded, edited and sent via video link to Osijek, in one day, in a span of three hours.

'THEATRE IN A SUITCASE'

A classic story about the Red Riding Hood, just like our grandmas used to tell, came to life on July 12th right where the kids like to be most – on the playground. As part of the ECoC 2021 candidacy activities, more than 400 of the youngest citizens of Novi Sad had the opportunity to enjoy this play in playgrounds at three different locations in Novi Sad.

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

Being able to enjoy art and culture in an accessible way is so important to feel truly included in society. Art and culture are great to be shared and enjoyed together with others. 6

Full access to culture is a human and cultural right. International policies, including the Universal Declaration of Human Rights (Article 27) clearly establish the cultural rights of people with disability. The UN Convention on the Rights of Persons with Disabilities and Council of Europe's Recommendation advocate the participation in culture on equal basis and lasting and significant improvements.

In reality, those policy obligations and specific recommendations are not always fully implemented, so the Cult –Tour aims at a more strategic approach in empowering cultural actors in order to establish standards for inclusion of cultural programmes, and effective mechanism to improve the current situation. This will be achieved through sustainable and long-term cooperation with sector organisations working with people with disabilities.

The title of ‘European Capital of Culture’ will create a deep impact on the City of Novi Sad with the above-mentioned cultural, economic, and social influences. By creating a strong and convincing strategy for audience development, young people of four age groups, citizens from minority groups (especially the Roma) and finally the citizens that cannot dedicate much time to culture due to their job duties, as explained in the audience development section will be targeted. Apart from the strategy and action plan to increase the audience, the programme itself provides many opportunities for those target groups so that they could take part in the activities and create them.

During the preparation of the ‘Cult-Tour’, we already started the cooperation with organisations assisting people with disabilities situated and operating in Novi Sad, in order to create the guidelines and **‘the toolkit’** that would define the ways and tools for all cultural players active in the programme of the year. The tool kit will address specifically:

1. The involvement of people with disabilities in building the ‘Cult-Tour’ programme through different promotional events, educational activities and eventually cultural events in order to promote accessibility as a standard in cultural policies and programmes as well;
2. Concrete steps in adapting cultural content to people with disabilities (physical, visual, hearing and mental disabilities) in order to offer the same level of understanding and consumption of cultural contents;
3. Practical tools to collect and evaluate the feedback from people with disabilities adapting the proposed evaluation tools to this target group;

The Tool kit will be developed during 2016 and will be translated into English and languages of national minorities in order to increase the outcomes and expected inclusive results.

Due to the limitation at the policy level, slow technological transition in Serbia and finally economic challenges, people with disabilities are not included enough and empowered to take part in cultural programmes and even less encouraged, to produce contents on their own. With this project, we want clear changes and respected impact. During the ‘Cult-Tour’, we expect to have 90% of the programme accessible to people with disabilities and to have a relevant increase of participation of this target group in cultural activities of 50%.

In terms of **infrastructure**, the project envisages the adaptation of the current venues to people with disabilities, especially to those with physical disabilities. For example, a new ‘Youth Polis’ Centre will be fully accessible to people with visual and hearing impairment and will meet all technical requirements. This includes usual standards in, for example, subtitling, translation, or various kinds of assistance for people with disabilities. Those results will allow different venues to create new programmes exclusively for people with disabilities, increasing the audience as well.

The **Strategy on Accessibility** obliging all cultural institutions to modify their premises in compliance with the given Strategy has already been enacted. Together with the *City Development Institute*, these activities will successively be implemented in the period from 2016 to 2020.

In terms of **inclusive cultural policy**, we expect to have innovative cross-sectorial proposal encouraging cultural actors to cooperate with organisations dealing with disability issues in order to build innovative solutions for the participation and accessibility of cultural content.

Finally, the European Capital of Culture title will result in higher involvement and participation of people with disabilities and consequently better **social acceptance** from the rest of the population. By proving that they have very valuable say in making Novi Sad truly the European Capital of Culture, we will open the ‘hidden’ potential for new forms of cultural expression, art, and enlarge the contribution to cultural heritage in a long term perspective.

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

INTRO

When developing strategic and implementation plan, but also concrete programmes for audience development, the most important is that those actions go in line with the objectives, priorities, and values of the 'Cult - Tour' project. We believe that the most important task in this part of the project is defining concrete audience to be targeted and then identifying and removing the barriers that prevent reaching the new audience by diverse educational, animation and cultural programmes of the 'Cult - Tour' in Novi Sad and its surrounding.

STEP BY STEP

The main steps in defining audience development strategic and action plan in the 'Cult - Tour' are as follows:

1. Identifying **target groups** based on concrete data, research and practices (2012-2014);
2. Defining which kind of **barriers** need to be challenged and possibly removed in order to create quality communication and relationship with those target audiences (2014-2016);
3. During the preparation of the project, our team has implemented evaluation and monitoring activities in order to analyse and scan the nature of the existing **relations** we have with the identified key target audiences but also scan possible challenges that need to be addressed. Those activities are currently running (2016);
4. The final outcome of the previous activity (Under number 3) will be the defined **profiles** representing 3 key target groups representatives with clearly identified cultural needs and other important characteristics, including recommendations for actions addressing their involvement and participation in the cultural programmes (2016);
5. **Re-thinking** of the relationship with the key target groups (audiences) is the next step in defining the strategy for the audience development. This includes defining the role of audience in each programme activity of the 'Cult-Tour'. For example, it can be a defined level and quality of involvement in the specific exhibitions, performances or public discussions. At this point, it is essential to describe the ways and provide guidelines on how the feedback is collected from target audiences during the preparation and implementation of the 'Cult-Tour' (2016-17);
6. Design and implementation of **activities** that allow new audiences to take part and fulfil their needs, taking new roles in the process, ensuring a two-way communication (cultural actors – audience) feedback and improvements. Through this process we will, in communication with cultural stakeholders, ensure quality educational component to assist audience in taking new roles, using new technologies and quality, participative informal education methods (2017-21);
7. The strategy for audience development will be developed from the objectives of the project, but mostly on the basis of the real cultural needs of the target groups. In the end of the project, we will have a set of actions aiming to **evaluate** the entire process and measure our success to engage and empower new audiences with reduced interest and/or access to quality cultural content. (2015-2022);
8. The creation of the **follow-up** plans based on recommendations generated by all stakeholders involved will be the final step in building stronger commitments for the promotion of better policies and more quality culture for all citizens (2014-2022);

TARGET AUDIENCES

The project team, based on the Decisions of the Organising Committee is developing the strategy and actions for the audience development. The Organising Committee (in cooperation with other stakeholders) has defined the key target groups and most important values for the audience development in the 'Cult-Tour'. Those target groups are the following:

Young People (Four age groups are defined: 7-11, 12-15, 15-18, 18-25) will be approached by providing modern education programme based on informal education – in cooperation with youth organisations and cultural institutions as well as with schools and universities;

Citizens with fewer opportunities (living in remote areas, minorities - especially the Roma, citizens

with economic disadvantages) who will be enabled to easily transit from one venue to another while keeping the quality of a cultural activities through providing of 'Caravan' mobile programmes;

'Working citizens' (aged 25-55) working in the city of Novi Sad and neighbouring areas will be offered 'On the way' programmes using innovative, new or 'funky' models for promotion and animation of the cultural contents and promotion of the project itself;

Apart from the concrete actions targeting those three target groups, the need to work with the providers of culture has also been identified as an essential aspect. The main partners in the project are 'Cultural stakeholders' who need empowerment and capacity building in order to build more effective strategies and actions for audience development in the long term perspective.

ACTIVITIES

The activities are divided into 4 pillars addressing 3 main target groups, and a special chapter, addressing the work with Cultural stakeholders. The first chapter that addresses the young people is also referring to a question of how those programmes will be implemented in schools. This is a separate question in the application.

1. YOUNG PEOPLE: 'EDUCATIONAL CULT - TOURS'

It has been recognised by our city and the team of 'Cult - Tour' that the latest technological development in the IT and social media provided young people with more options to self-organise their free time, but at the same time influenced them to be less in touch with art and culture in general compared to some previous generations. 'Cult Tour' looks at the possibilities to address new generations of young people by creating different ways of communication between young people and 'cultural stakeholders' as well and by creating more sustainable relationships with this audience, which will be built on the same future concept of culture, with more participatory aspects (based on the project **Digitisation of Cultural Heritage** - an online interactive multimedia platform). The activities in this chapter aim at working with young people from primary schools to university students using different methodology based on informal education. We believe that same methods cannot be used for different age groups and thus we provide some basic set of actions to be applied in the preparation and implementation of the European Capital of Culture year.

The promotion of cultural programmes has a long tradition in the City of Novi Sad, implemented through educational activities in different organisations working on visual and performing arts. For example, this tradition has been kept since 1992 in the Centre for Art and Visual Education Teachers for Preschool Children named Nursery 'Happy childhood' in Novi Sad. Similar initiative started in 1983 at the Workers' University 'Radivoj Ćirpanov' (later Novi Sad Open University), where the group of professors created a pedagogical programme for children, organising their free time during the holidays with the activities of different promotion of visual arts, literature and performing art that were practiced and promoted. The Centre for Art Education of Children has been working on the visual education of children for over 60 years. These three organisations together have about 120 years of experience in working with children, developing their visual, musical, technical and physical education.

More about those initiatives you can find here: predskolska.rs | likovnicentardece.org | raspustiliste.com



The actual activities are the following:

YOUNG PEOPLE AGED 07 - 11 PRIMARY SCHOOL (1)

In the cooperation with primary schools and teachers we will introduce *compulsory workshops* in all the schools where the activities of 'Cult -Tour' will be shortly announced but those workshops (with the duration of 45 min i.e. equal to a regular class) will be primarily used to scan the cultural habits and needs of this target audience, reaching out to all young people who are the residents at the territory of the Municipality of Novi Sad.

During period from 2020 to 2021, our team of educators (that will be composed of artists and youth workers), will be implementing workshops based on informal education in order to present cultural programmes within the 'Cult – Tour' for children of this age in order to motivate them to take part in the activities, both as audience and creators of the programme. The programme of the workshops will be developed after all the steps and assessment for this target group have been finalised.

YOUNG PEOPLE AGED 12 - 15 PRIMARY SCHOOL (2)

In cooperation with the management of the schools and professors of the art education, we will introduce info sessions in all schools where the activities of 'Cult -Tour' will be shortly announced but those info sessions will be primarily used to scan the cultural habits and need of this target audience, reaching out to all young people who are the residents at the territory of Municipality of Novi Sad.

During the period from 2020 to 2021, our team of educators comprising cultural workers, artists and youth workers will be implementing more complicated workshops based on informal education, using visual tools and new information technologies in order to present cultural programmes within the 'Cult – Tour' programme. The programme of workshops will be developed after all the steps and assessment for this target group have been finalised.

2. CITIZENS WITH FEWER OPPORTUNITIES: 'CULT – TOUR CARAVANS'

At the same time, the need to develop more quality relationships with citizens with fewer opportunities was mapped since their participation and implementation of cultural programmes is very low compared to some other target groups. Due to financial, geographical and educational obstacles, these target groups (from remote and rural areas, minorities, especially the Roma) have very limited access to cultural programmes and 'Cult - Tour' has a role in promoting new ways to participate in and build cultural programmes.

3. WORKING, BUSY CITIZENS: 'ON THE WAY CULT - TOUR'

Finally, due to ineffective transition that took place in Serbia influenced by the economical and moral crises, the labor market has suffered the most, where professionals (citizens still in work placements) more than others face challenges with respect to a standard working hours, family duties and the need for cultural contents. It reflected drastically on a decrease in annual visits to city galleries, museums, cinemas, theatres, music performances, etc. The 'Cult – Tour' initiative aims at targeting those people on their way to work, back from work with specially designed 'On the way' programmes. The main idea is to scan cultural needs and venues and after that reach out to this target group through the programmes and increase its participation in the building and implementation of different cultural programmes.

YOUNG PEOPLE AGED 15 - 19 SECONDARY SCHOOLS AND VOCATIONAL SCHOOLS

In cooperation with the management of the schools and professors of the art education, we will introduce info sessions in all schools where the activities of 'Cult-Tour' will be shortly announced, but those info sessions will be primarily used to scan the cultural habits and needs of this target audience, reaching out to all young people who are the residents at the territory of Municipality of Novi Sad.

During the period from 2020 to 2021, our team of educators comprising cultural workers, artists and youth workers will be implementing more complicated workshops based on informal education but especially using visual tools and new technologies in order to present cultural programmes within the 'Cult - Tour' to young people of this age in the secondary and vocational schools. The programme of the workshops will be developed after all the steps and assessment for this target group have been finalised. These workshops will be developed in cooperation with youth organisations from the city of Novi Sad.

YOUNG PEOPLE AGED 19 - 25 UNIVERSITIES

In cooperation with Universities, we will introduce larger info sessions at the University where the activities of 'Cult-Tour' will be shortly announced but primarily those info sessions will be primarily used to scan the cultural habits of this target audience, reaching out to all young people who are the residents at the territory of Municipality of Novi Sad.

During the period from 2020 to 2021, our team of educators comprising cultural workers, artist and youth workers will be implementing info sessions where 'Cult - Tour' will be presented and the ways to participate will be introduced. Those info sessions won't be targeting students of art faculties but rather of technical faculties and some humanities departments as well.

We will provide an opportunity for students to take volunteering experience within the programme of the 'Cult - Tour' as a way of supporting the city and gain important skills and competences.

4. CULTURAL STAKEHOLDERS: 'CULT - TOUR CAPACITY BUILDING'

Finally, the project has a role to empower stakeholders in culture, especially ones coming from the civil sector and in that way increase their capacity to reach out to new audiences. Apart from the concrete actions targeting previously described three target groups, the need to work with the providers of cultural programmes has also been identified as the essential aspect of the initiative. The main partners in the project are 'Cultural stakeholders' who need empowerment and capacity building in order to build their strategies and actions more effectively for more efficient audience development in the long term perspective. The 'Cult - Tour 2021' offers educational and training opportunities free of charge, using new and proven marketing and business models, and best practices from other European countries.

VALUES

The key values and principles of the 'Cult - Tour' project when working on audience development, are:

- ▶ Policy dedication to work on the creation of cultural habits;
- ▶ Creating quality discussion about the role of culture in Serbia in the last 25 years;
- ▶ Successful business and marketing models in culture;
- ▶ New online habits addressed with quality online cultural content;
- ▶ Developing innovative interactions and relations with audience in order to ensure long term impact;
- ▶ Developing sense for the importance of culture in schools;

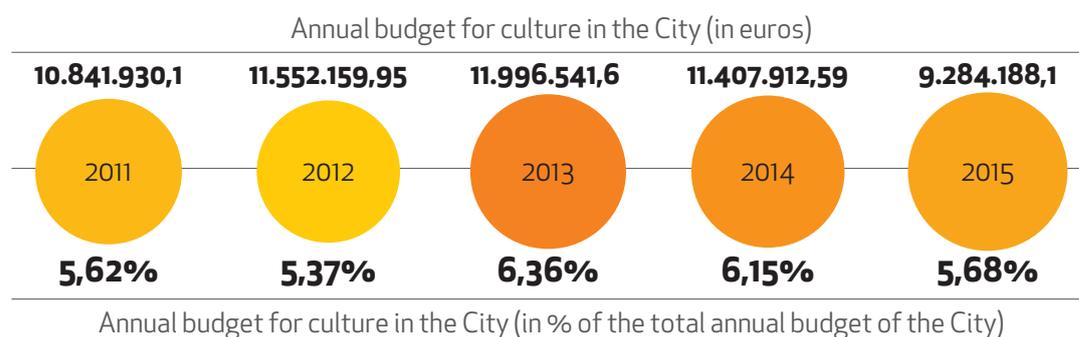
All the activities and programmes of Cult-Tour must be in line with those values, as agreed amongst the main stakeholders involved in the process.

VI MANAGEMENT

A. FINANCE

CITY BUDGET FOR CULTURE

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

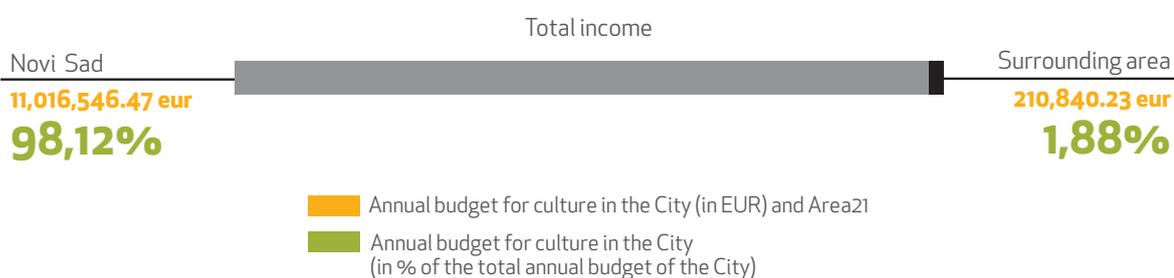


The table shows investment of the city of Novi Sad in culture in the period from 2011 to 2015. The data in the table indicate that the city annually allocates 11,016,546.47 EUR or 5.87% from the budget on average for the culture in the given period. The table gives constant values of investments without greater fluctuations.

Most of the funds showed in the table were invested in the functioning of the most significant cultural institutions of the city of Novi Sad (City Museum, City Archives, City Library, City Theatres, City Institute for the Protection of Cultural Monuments, polyvalent centres etc.).

In the analysed period of 2011 – 2015, the city invested about 6% on the average in the infrastructural maintenance of the given cultural institutions.

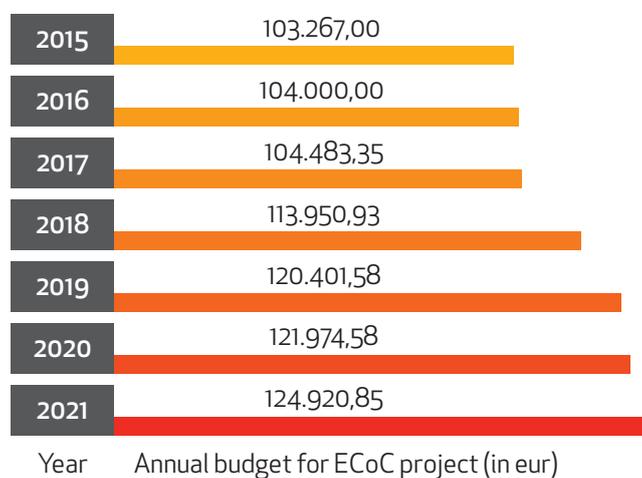
Year 2011-2015



The table shows investments in culture by partner municipalities in the period from 2011 to 2015.

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

The city is planning to invest the following amounts of money per year in order to prepare the Novi Sad 2021 project as successfully as possible:



This is a realistic projection of allocation of funds the city is currently ready to provide for culture per year, ending with 2021. We did not want to give unrealistic forecasts until we see the first results of the planned programmes. We expect that in the years to come, the revenues from culture shall increase through the above-mentioned programmes and measures for improvement of the current situation. As the revenues from culture grow, so shall the allocation of funds from the city budget since it will increase through the collection of taxes.

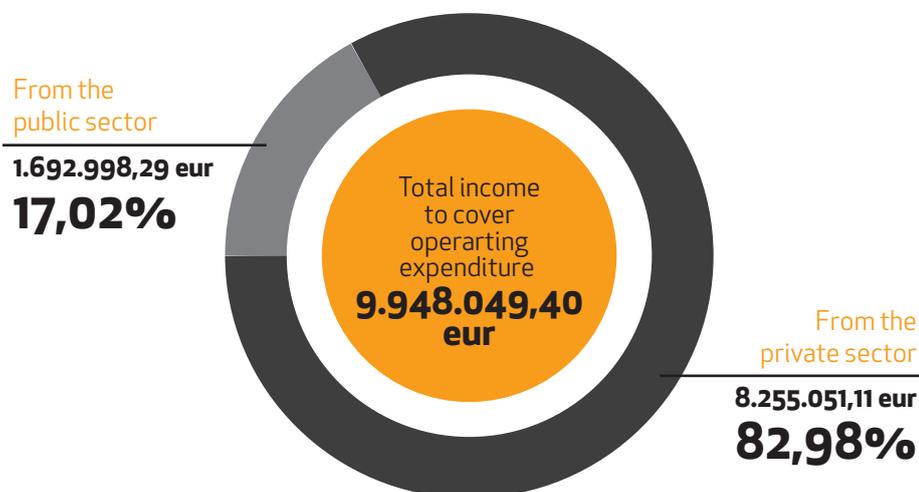
Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in EUR and in % of the overall annual budget)?

If the measures for improving the current situation regarding culture in the City of Novi Sad through the 2021 project prove to be interesting for the target groups, end beneficiaries and stakeholders, the city plans to invest about 750,000.00 EUR per year that after year or 6.81% of the total budget the city is currently investing in culture. Since the City of Novi Sad is presently investing 11,016,546.47 EUR or 5.87%, the positive difference would be (6.81%-5.87%) 0.94% per year.

OPERATING BUDGET FOR THE TITLE YEAR

INCOME TO COVER OPERATING EXPENDITURE

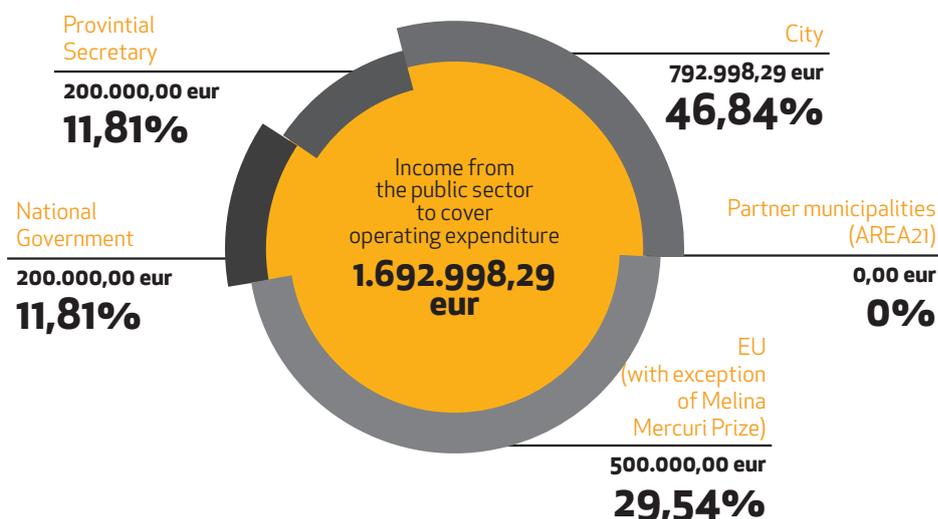
Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions for the legacy activities. Please also fill in the table below.



By means of the proposed strategy, we will encourage the current and future entrepreneurs and businessmen in the area of creative industries as well as cultural institutions to invest more in their own development in the form of more creative, more innovative and more competitive business operation. In this manner, they will gradually become independent from the state. On the other hand, through savings, the state could invest more funds in the development and participation in the EU projects and education in the area of culture for all age groups. Good prevention in the form of training sessions and raising of awareness on the importance of development and consumption of culture would stop the kitsch and trash, which emerged in the 1990s at a time the war in the territory of the Western Balkans, was raging. Artists will become businessmen and create added value thus influencing the culturalisation of people as well as the approximation to the European values. Development of culture influences the preservation of tradition, identity and life of people as well as the acceptance of all forms of diversity.

INCOME FROM THE PUBLIC SECTOR

What is the breakdown of the income to be received from the public sector to cover operating expenditure? Please fill in the table below:



Apart from investing in operating expenditure from the city budget, investments coming from the Government of the Republic of Serbia and from the Provincial Secretariat for Culture and Public Information are also expected in the period of 2015-2021. Partner municipalities within the AREA21 will not have any financial liabilities but they are of great importance for their infrastructure and cultural monuments they have. It is with this project that we want to influence the financial empowerment of municipalities in this area because they can provide artists with the space for Residence and smooth cultural expression along with their cultural, historical and natural surrounding. The aim is to connect the entire area so it makes a compact entirety.

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

Operating expenditure has not been yet voted on at all the levels. It is expected that they will commit themselves by the end of 2015 in the pre-selection phase or in 2016. If they do not do so, by means of the fund raising strategy we minimised the participation of all government levels, which could jeopardise the implementation of the operating segment of our project by their unrealistic prediction of operating expenditures. These amounts can be compensated for by other sources of funding.

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

The strategy for raising funds from the EU funds/programmes as well as from the IPA pre-accession funds intended for Serbia will primarily rely on the Fund raising team, for writing and applying for all available funds. The Fund Raising Team will be a responsible CEO, and its task will be to develop project proposals from the initial ideas to the final version in cooperation with the Artistic Director, Business Director and the Project Teams. It will also have to assist all potential applicants (programme holders, project target groups and direct participants in the project/artists) and conduct training sessions and pre-evaluation for the drafting and implementation of the project proposals. The team will be selected along with the selection of the entire management structure, when the nomination of the city for the European Capital of Culture is quite certain.

Therefore, a special organisation unit, the Fund Raising Team, within the Novi Sad 2021 management, with competent staff exclusively in charge of EU projects shall be the backbone of the strategy for EU funds.

In order to ensure more efficient realisation of fundraising in this segment, the selection of all those projects with potential and which could apply for co-financing from the EU funds will be of utmost importance. In addition, all projects that are selected in this process will be classified by programmes and funds according to the matches with the basic goals of the given programmes. In many aspects, this will speed up the entire process and facilitate the activities of the Fund Raising Team.

The 'European Affairs' Fund of the Autonomous Province of Vojvodina operates in Novi Sad and it also has its representation office in Brussels known as 'The AP Vojvodina Office in Brussels'. The Fund has been operating successfully in the past few years absorbing the funds from the EU in all available EU Funds for Serbia. Within the 'European Affairs' Fund of the Autonomous Province of Vojvodina, a Desk Creative Europe Serbia was established in Novi Sad and it deals, among other things, with projects in the field of culture and creative industries. Great assistance in applying will be provided by the Regional Development Agency of Slavonija and Baranja based in Osijek, which is the leading development agency in the region. Based on the given facts, we conclude that the City of Novi Sad is institutionally connected and ready to apply for the following funds available for Serbia and the city as a local self-government unit: Europe for Citizens, Employment and social innovation, Creative Europe, Erasmus+, Cosme, Programmes of Serbia-Hungary Cross Border Cooperation, Programmes of Serbia-Croatia Cross Border Cooperation, the Danube Transnational programme, Adriatic-Ionian Transnational Programme, Pre-Accession Funds intended for Serbia - IPA.

INCOME FROM THE PRIVATE SECTOR

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

Having in mind a not so enviable financial situation in the Republic of Serbia and the City of Novi Sad itself which is the result of the events in the past 20 years as well as the effects of the global economic crisis in the past few years, the City of Novi Sad, as a candidate for the European City of Culture, will face huge challenges in the process of budgeting of the entire activity. For these reasons in particular, we decided to put an emphasis on the fundraising strategy in order to provide sustainable and realistic sources of funding for the Novi Sad 2021 project.

THE BASIC PRINCIPLES OF THE FUND RAISING STRATEGY ARE AS FOLLOWS:

Diversification of funding sources – in the process of fund raising, we will use all available models, while respecting the specificities of the community in which we operate and all target groups.

Large figures game – a larger number of donors with smaller amounts of money. At a time when financial situation is unenviable at all levels – both for citizens and economy, especially in the public sector, we cannot expect to fulfill our plans with just a few individual donations. For this very reason, we have chosen this tactics, which implies a larger number of sources with smaller or tolerable amounts.

Media campaign and publicity – making a special promotional campaign in order to raise funds. In this section, we will deploy all available public resources (the media, celebrities, city representatives, artists, entrepreneurs and business people in the area of creative industries, economy (real and financial sector) famous citizens of Novi Sad etc.). The campaign will focus on raising awareness of all target groups on the significance of the 'Novi Sad 2021' project as well as on the benefits for the city and its dwellers.

Transparency – the whole process of fund raising will be available on the website. Each donation will be presented on the website with information on the source and the amount of funds. Fundraising will have a special section within the official website Novi Sad 2021. In this section, everybody will be able to keep track of the pace of fundraising as well as the major donors. In addition, within this section, everybody, especially the citizens of Novi Sad, will be able to keep track of the manner in which the funds are being spent. The raised funds will be classified based on the source and the purpose. Bearing in mind that most of activities will be in

the form of projects, all projects will be classified based on donors, or the source of funding so the monitoring of the fund implementation at the level of individual project will also be enabled. In this manner, we will also increase dissemination of projects.

Promotion of donors – all donors will be given a special advertising space within appropriate activities, both in the preparatory phase of the project and during the very implementation of the entire programme.

City branding through fundraising (Novi Sad 2021) – we will try to make all those who accepted to be a part of this action visible and branded in public with the visual identity of the 'Novi Sad 2021' project in order to raise awareness on the need for participation in fundraising and thus multiplying the effects of the whole action.

Fund raising by involving artists in the economic flow 'Art and Fund raising' – within this segment, the artists are planned to partially re-orient towards creative industries and in this manner establish enterprises by model of social entrepreneurship and companies providing services to the economy sector, national and foreign ordering parties in the area of marketing, branding and advertising. Along with artists who would deal with economic activities, special attention should be focused on artists who would allocate some of their funds raised by their exhibitions and performances to the 2021. In order to motivate them to invest in the 2021 in the process of preparation for the candidacy, these artists will be invested in through programmes but also through enhancement of knowledge and development of infrastructure.

COURSES OF ACTION AND INVOLVEMENT OF COMMERCIAL SPONSORS IN THE PROJECT:

Sponsorships/donations from the local companies – In Novi Sad, there are about 7,500 companies, mainly privately owned, out of which 0.94 % are big companies, 3.74 % are medium companies and 95.32 % are small companies. There are approximately 14,000 entrepreneurial shops. The dominant sectors are trade, transportation and processing industry (especially production of food, beverages, tobacco, paper and cellulose). There are 28 banks as well as 24 insurance companies operating in Novi Sad.

Looking from the wider perspective at the South Bačka District gravitating towards Novi Sad, economic activities have been undertaken during 2015 in 13,890 companies and 29,100 shops with about 175,000 employees.

Bearing in mind that small and medium companies are dominant in economy, and that there are several large companies that are dominant, the fundraising strategy will largely depend on these facts. This means a greater focus on small and medium companies, 'large figures game' – in particular, covering a larger number of small legal entities which will allocate small sums of money but which will, in 4 years' time make up significant amount of funds. This certainly does not mean that large legal entities, banks, insurance companies will be left out from the fundraising strategy.

In this segment of fundraising, special attention will be paid to tax reliefs the city can offer to all donors and sponsors – local fees, taxes and free concessions.

A special focus is put on the segment of local economy which has a great interest in implementation of the project and which would benefit the most if the project is successfully implemented. This primarily refers to the catering and tourist sectors as well as the transportation and trade sectors – hotels, restaurants, bars, transporters, local shops, shopping malls etc.

'One RSD for Capital of Culture' Action – catering, trade and hotels can benefit more than others from the successful implementation of the Novi Sad 2021 project. This Action will mean that a small portion of each transaction of those legal entities which join the project will be allocated for the ECoC in the period from 2017 to 2021. In this segment, promotional campaign will be launched which will include branding of the entire city with the visual identity of the 2021, and ATL, BTL and TTL activities. All legal entities which agree to this type of cooperation will be marked with a logo of the ECoC for Novi Sad. In this way, the citizens themselves as well as tourists will be able to see who decided to support the project and in this manner choose to support this action themselves. The Action will involve cultural and public institutions, which operate by selling tickets and charging citizens for their services via bills – cinemas, museums, theatres, public companies etc.

Organising of donor events – for the period from 2017 to 2021, the Marketing Team will design and develop a detailed plan of donor events (concerts, cinemas, theatres, museums, interactive exhibitions, fora, auctions, events etc.). A large number of people from different fields in culture will participate in the design, organisation and realisation of these events not only at the city level but also at the level of the entire Province.

This will result in an increase of interest of this target group and naturally, in greater participation. In this segment, a focus would be put on the existing events funded from the city budget which have the potential to provide donor funds from their own income or which have a great potential for fundraising.

Crowdfunding – will mainly be conducted for the purpose of networking and promotion of artists and the City of Novi Sad as a candidate for the 2021, as well as for the networking with other title holders. The Crowdfunding strategy was developed to be applied by Pitch, via a web platform Crowdfunding, with the following content:

1. Residence for artists (artists from all around the world would gather in order to create a unique idea (installations, products etc.) which would be shown in previous s,

2. Online platform for artists would be established in the form of exchange of works of art intended for economy and creative industries but also for interactive artistic creative work. All artists who presented their works would be provided with the copyright protection.

3. A caravan would enable artists to present their works made in the Residence in previous s thereby expanding a network of artists but also the very idea of Novi Sad as an title holder. The aim of this caravan is to transfer good practice examples from previous title holders and if the idea is to be funded through the Crowdfunding platform, expenditures of budgetary institutions would decrease significantly thus providing more investments for the programmes instead of spending money on travelling. By means of this pitch, the and the City of Novi Sad are directly being promoted throughout the world.

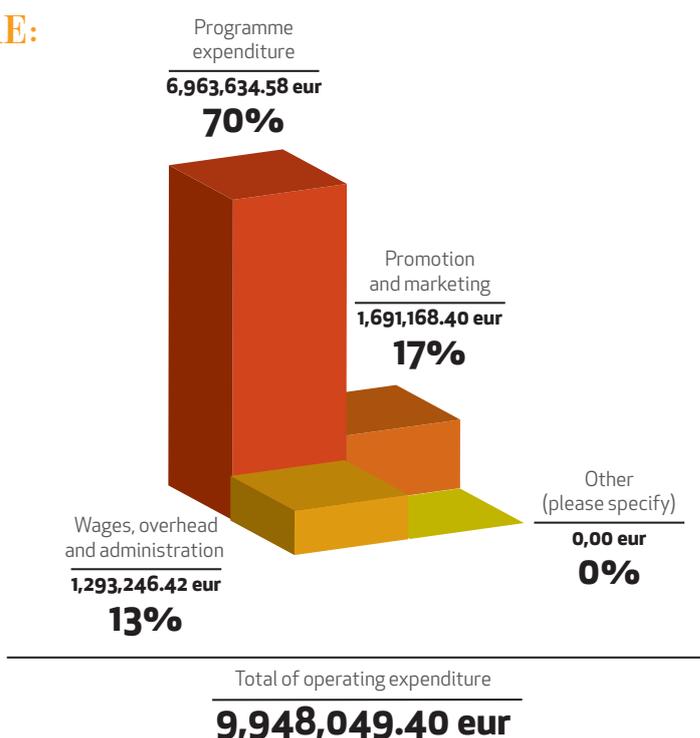
Merchandising – Fundraising Team will also focus on the commercial aspect of fundraising. This includes sale of various souvenirs, works of art, props (T-shirts, caps, umbrellas...) with visual identity of the 'Novi Sad 2021' project on several spots in Novi Sad. Within this segment, local artists and artistic associations will be engaged as well as institutions for persons with special needs, homes for children without parental care etc. that will participate in the making and sale of the souvenirs together with the Fund Raising Team.

About 120,000 tourist visit Novi Sad every year, out of whom more than 70,000 are foreign tourists. The City of Novi Sad has not yet developed either a range of its own souvenirs or the sales network. Bearing in mind such tourist offer, it would be a good chance for raising additional funds and greater visibility of the project.

OPERATING EXPENDITURE:

Please provide a breakdown of the operating expenditure, by filling in the table below.

Breakdown of operating expenditure



BUDGET FOR CAPITAL EXPENDITURE

What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year? Please fill in the table below:

National government	0,00 eur	0%
City – Municipal bounds, PPP and samodoprinos	12.000.000,00	66,76%
Region/ Partner municipalities (AREA21) - Municipal bounds, PPP and samodoprinos	2.980.000,00 eur	16,58%
EU (with exception of Melina Mercuri Prize)	2.500.000,00 eur	13,91%
Other	494.948,89 eur	2,75%
Income from the public sector to cover capital expenditure	494.948,89 eur	100%

Public-Private Partnership – This model is appropriate only for infrastructural projects. In Serbia, a new Law on Public Private Partnership has been recently put into effect, clearly defining the stakeholders, processes and procedures for the implementation of joint projects and investments between the public and private sectors. Novi Sad as a city has a significant number of powerful and prominent business people who would, if offered a well-developed project and the cooperation concept and investing, most certainly find their interest and motivation for investing in their own city.

Strategic partnerships – This model is extremely interesting for the potential strategic partners due to free customs zone of Novi Sad. Strategic partners that would invest in infrastructural projects would mainly be the twin cities of Novi Sad as well as the representatives of creative industries from all around the world. Strategic partnerships would primarily revitalise derelict industrial buildings and put them into use for the purpose of presenting and creating cultural content and would make them available for cultural industries and creative hubs. There are 27 such facilities in Novi Sad. This model is extremely important since it is a counter-balance to the privatisation that is carried out in Serbia in a bad way. Strategic partnership would save our product for the market of the entire world at significantly lower prices compared to the competition and with good quality.

Municipal bonds – This model is also suitable only for infrastructural projects. In the past few years, a concept of raising the necessary funding from the local authorities and by means of municipal bonds issuing has become very popular in Serbia. Favourable information for this specific case is the fact that Novi Sad has already implemented such a project in a very successful manner. With the funds raised by the municipal bonds issuing, the City of Novi Sad reconstructed a large section of the road and communal infrastructure in the amount of approximately 10 million EUR.

Voluntary contribution – This represents a great potential – a vast number of people would be involved which is very good for both the participation and active involvement of all the citizens. In addition, this form of fundraising is good for the promotion of the whole project and event since it will require calling of the vote at the City level.

Article 76 of the City of Novi Sad Statute envisages the possibility of introducing a voluntary tax as a form of revenue generation for specially defined purposes. The Decision on the introduction of voluntary tax shall be made by citizens with suffrage and domicile in the area in which the funds are being raised through a referendum, pursuant to the law.

Novi Sad has about 120,000 employed citizens. According to the most recent data for May 2015, the average salary in Novi Sad was amounted around 400 EUR. This is a huge potential for the so-called crowd funding (in 4 years, about 4 million EUR would be raised). Having in mind that one of the important elements of success of the whole project

and the very idea of the ECoC is active participation of a larger number of dwellers of one city, voluntary tax represents a great opportunity on the one hand, but on the other hand, a challenge for the whole team and the city itself. Anyway, it is a great opportunity to demonstrate a commitment to the idea and the project.

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

The commitment has not been made yet at all levels. It is expected that everybody will commit by the end of 2015 in the pre-selection phase or in 2016, after the pre-selection phase.

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

Strategy of fund raising from the EU for capital projects

Having in mind the complexity and sophistication of procedures in infrastructural projects, a special emphasis will be put on the connection and close cooperation between all stakeholders in a cycle of one infrastructural project – from the city administration and relevant departments to very implementers and designers of the project. The Novi Sad 2021 Foundation is in charge of this segment. A segment of this strategy will include the cooperation with the SLAP (Information System - municipal infrastructure database) database of infrastructural projects as well as the existing Directorate for Capital Investment of AP Vojvodina. SLAP represents a database of all national infrastructural projects. Since the SLAP system requires active participation of all users, a special attention will be paid to entering and updating data within the SLAP base. SLAP enables potential donors and investors to have an easy and transparent insight into a certain infrastructural project.

It is estimated that investment projects (infrastructural projects, execution of works and/or monitoring of the execution of works and procurement of equipment) take up 55% of the total annual IPA funds allocation intended for Serbia. Having this in mind, it will be necessary to establish in this segment good and continuous cooperation the relevant ministries that are the main actors in the process of planning of these funds.

Since infrastructural projects bring with them a number of obstacles and problems such as – inappropriate and incomplete documentation, frequent inconsistency between spatial and planning documentation and technical documentation etc., and having in mind that the process of preparation of implementation of such projects lasts for a few years, the Foundation will have to start operating immediately upon its establishment.

Infrastructural projects will be directed mainly towards the resources from the IPA or Horizon 2020.

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

CULTURAL INFRASTRUCTURE	TYPE OF WORKS (construction/ renovation /interior decoration)	INVESTMENT AMOUNT (EUR)	PREDICTED TIMEFRAME FOR WORK (years)	SOURCE(S) OF FINANCING
Youth Creative Polis (cultural hub)	Renovation	3,894,948.89	2016 - 2020	City of Novi Sad, EU Funds, Private investors and other
Fortress and Fortress suburb (independent cultural scene)	Renovation, interior and exterior decoration	5,500,000.00	2017 - 2019	City of Novi Sad, and EU Funds
Czech warehouse (Residence)	Renovation	750,000.00	2017 - 2019	City of Novi Sad, and EU Funds
Squares and parks (indoor supermarkets, cinemas and theatres)	Construction and renovation	1,700,000.00	2016 - 2019	City of Novi Sad,
Urban "pockets"	Renovation	750,000.00	2017 - 2020	City of Novi Sad, EU Funds, Private investors and other EU Funds and other
Art colonies, cultural facilities and accommodation facilities for artists in AREA 21	Construction, renovation	2,980,000.00	2016 - 2019	Partner municipalities (AREA21)
Smaller facilities for artistic creative work, education of citizens and performances of amateur artists throughout Novi Sad and AREA 21	Renovation	500,000.00	2017 - 2020	City of Novi Sad
Egység – art hub	Renovation, interior decoration	500,000.00	2017 - 2019	City of Novi Sad
Libraries, museums, theatres of national minorities	Renovation, interior decoration	900,000.00	2016 - 2020	EU Funds and other
Info centres for art and culture in all abovementioned infrastructural facilities	Interior decoration	500,000.00	2016 - 2020	City of Novi Sad and EU Funds
		TOTAL: 17,974,948.89		

B. ORGANISATIONAL STRUCTURE

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

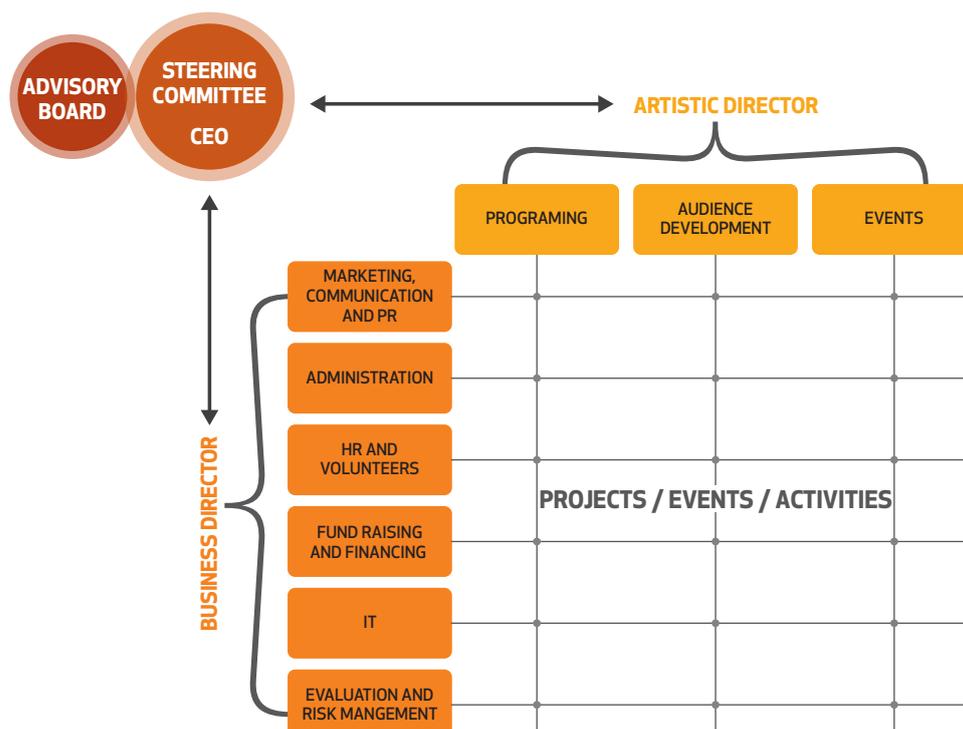
Before we opted for the Novi Sad 2021 project management model, we defined principles on which this model needs to be based. Therefore we decided that the model should meet the following criteria:

1. To be designed to provide efficient, dynamic and flexible management and administration guaranteeing at the same time impartiality, inclusion and transparency,
2. To function on the principles of authorisation and delegation of responsibilities,
3. To require appropriate competences,
4. To require ethics and social responsibility,
5. To be based on the principle of independence,

Upon receiving a positive response after the second panel, the **Novi Sad 2021 Foundation** will immediately be established. The Foundation will be established based on the decision of the Assembly of the City of Novi Sad and it will be chaired by the Mayor of Novi Sad. **The Foundation shall be responsible for the preparation and implementation of the Novi Sad 2021 programme.** It enacts the general plan of activities regarding the preparation and implementation of the project and at the proposal of the **Steering committee and Advisory Board**, it appoints the CEO. In addition, it is responsible for the provision of financial resources necessary for the implementation of programmes as well as the conditions for independent operation of the CEO and his/her team. The Foundation is responsible for the construction of cultural infrastructure necessary for the implementation of programmes. In order to ensure transparency and inclusion, the Foundation will be open for all other public and private participants. Since Novi Sad 2021 is of local, regional, national and international importance, representatives of different political options at the city, regional and national levels, representatives of partner municipalities and foreigners, and Ambassadors of the Novi Sad 2021 project will be involved in its work. It will ensure the continuity of the Foundation even if significant political changes occur in the meantime. The Foundation should provide strong institutional support of the city, regional and national authorities, and compliance of the project activities with the valid strategic documents of the city, in particular the Strategy for Cultural Development of the City of Novi Sad and fundamental values set in the application document for Novi Sad 2021. Upon the Decision of the City Assembly on the amount intended for the implementation of Novi Sad 2021 programme, the Foundation signs an Agreement with the City government department on availability of funds in the year of implementation of programme activities. Apart from these funds, the Foundation will be able to increase its budget through income from other public and private funds, donations, sponsorships. The Foundation shall ensure transparency, observance of the law, especially the Law on Public Procurement and it will be in charge of tenders for the purchase of goods and services for the purpose of project implementation.

As the supreme authority of the Novi Sad 2021 project, in the period from 2018 to 2021 the Foundation will be responsible for efficient functioning of the entire management and implementation of programmes in the title year. Subsequently, the Foundation will be in charge of presenting to the public the final report on the impact of the ECoC title on the city and the region and it will continue international cultural cooperation as an independent body after the title year and provide advisory services to the future candidates for the ECoC title.

Organisational structure:



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

The Novi Sad ECoC 2021 Foundation is headed by Steering committee and Chief Executive Officer (CEO), who will work closely with the Artistic and Business Director.

The **CEO** is responsible for coordinating full range of processes within the Foundation. She/he is in charge of Steering committee and of ensuring that the programme is implemented in compliance with strategic objectives. She/he is also responsible for the execution of the master plan and budget management, the management of standards, securing political support, sponsorship and partnership and for ensuring project viability. In addition to the Artistic and Business Director, the CEO will also work closely with the Steering committee and the Advisory Board, which will have an advisory role and monitor the execution of the mission and vision of the European Capital of Culture.

Pursuant to the General plan passed by the Foundation, the **Steering committee** enacts the strategy, conducts supervision and monitoring of the implementation of the strategy. The Steering committee proposes the list of candidates for the CEO position. Candidates for the CEO are elected through a public call for proposals and the most eligible candidate is chosen on the basis of their references. The reviewers who are former ECoC directors and with whom Novi Sad 2021 has established cooperation will have the advisory role in the selection.

Along with representatives of the Foundation, the **Advisory Board** will comprise representatives of local, regional and national institutions and their representatives, partner municipalities, tourist organisations, artistic and business community. Programme Novi Sad 2021 is a regional project covering the entire territory of the Autonomous Province of Vojvodina. Therefore, it is necessary to have and cooperate with representatives of local authorities from the region but also with other stakeholders who will directly or indirectly be involved in the implementation of programme activities. Also, the Advisory Board gives its opinion on the General Plan passed by the Foundation, and the Strategy proposed by the *Steering committee*. The Advisory Board will delegate a representative in the Foundation.

The **Artistic Director** will enjoy full autonomy in the design and coordination of the creative and cultural programmes planned by programme themes. The theme frameworks will be implemented through master programmes and individual projects. An important aspect of the organization of the artistic component is Audience development is an important aspect of organisation of the artistic component. Through the joint efforts of professionals from the artistic, creative and educational sector, this will provide a platform for achieving lasting positive effects on cultural participation. The appointed Artistic Director will manage the activities of, and relations between the artists and institutions. She/he will also negotiate with the artists their terms of contract, in cooperation with the Business Director and the Financial Department. The Artistic Director will design a high quality cultural programme, which will have a lasting effect on the city and the ongoing transfer of knowledge values.

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

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

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

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

The key participants in the project will be elected in a democratic and transparent manner, in compliance with the principles proclaimed above, primarily competences and responsibilities. The CEO and Artistic Director will be elected through public calls for proposals, and their engagement will be decided on primarily on the basis of their competences, previous experience and will also involve professional consultations with the experts who have been previously involved in the ECoC or similar projects in the field of culture. It will also be required from the staff in crucial positions to be ready and able to share the same vision and values, i.e. to successfully implement the Novi Sad 2021 vision. If the proclaimed vision is accomplished, the Novi Sad 2021 project will result in the intended cultural, social and economic effects, which will improve the life of citizens of Novi Sad and the entire region.

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

The mayor, representatives of local and regional institutions, partner municipalities, members of the Foundation of Novi Sad 2021, Advisory Board and Steering Committee. Mutual combining of members, responsibilities and scope of work of these bodies will guarantee synchronised activities, mutual appreciation, efficiency and coherence of activities, irrespective of the potential changes that may happen in the mean time, particularly those concerning the governing structures at all levels of authority. According to the organisational structure, the Artistic Director will be appointed by the Steering Committee, he or she will keep a steady communication directly to the CEO.

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

The procedure for the election of the CEO and Artistic Director has been described in the previous chapters, whereas the criteria according to which they are elected include the following:

The CEO is required to have the following qualities: to be a leader, which means that he or she will know how to motivate the associates and establish the team that will share the same vision; furthermore, to be communicative, to think strategically, to be a person of ethics, to be able to show empathy, and of course, to be experienced in managing similar respectable international projects. It would be preferred for the CEO to be an expert in the field of project or cultural management.

The Artistic Director will have to be someone who has distinguished himself/herself in the international frameworks, as a creative and original artist, who is able to think conceptually, to establish resonance and vibrancy with the environment in which he or she creates, to have a developed network of contact with artists, art institutions and agents across Europe and the whole world. There is a wide range of possible professional profiles, but it is crucial that this person has a rich artistic experience and a diverse artistic production.

The Artistic Director should share the same mission and vision with the CEO and he/she should share their commitment to the project and be open to teamwork.

The open call for proposals for the election of the CEO and Artistic Director will be scheduled immediately after the publication of the election procedure results and they will be appointed immediately after the city is nominated for the ECoC 2021



C. CONTINGENCY PLANNING

Have you carried out/planned a risk assessment exercise?

In order to ensure as efficient project implementation as possible, in the project planning process, we paid special attention to risk management. Being aware of the fact that every project is organic, encountering challenges/risks, we have decided to consider all the risks and develop a back-up plan in advance, in case any risk should happen, in order to ensure an unhindered project implementation. The basis for the risk prediction is the extrapolation of risks, experience of partners and experts who participated in some previous, successfully implemented ECoC candidacies. In order to establish the potential risks in the ECoCNS2021 project, after the previous secondary studies and discussions with experts, we started preparing the SWOT analysis, or just the SW analysis. Our intention is to turn all our weaknesses into future strengths. Risks, as weaknesses, actually show what needs to be changed compared to the status quo situation, in order to eliminate all current weaknesses of Novi Sad and the AREA21, which would certainly improve the current state-of-affairs. Perhaps we were too strict to ourselves when anticipating the risks, mainly because we wanted to deal with them quickly and smoothly, as well as to prepare Novi Sad for the ECoC2021 in the best possible way.

Risks have been divided into the following categories:

1. Political risks, under responsibility of the Steering Committee
2. Economic risks, under the responsibility of the CEO
3. Programme risks, under the responsibility of the Artistic Director and CEO
4. Risks related to project sustainability, evaluation and monitoring, under the responsibility of the CEO
5. Organisational risks, under the responsibility of the CEO

What are the main strengths and weaknesses of your project?

STRENGTHS

1. The developed sector of creative industries
2. Presence of cultural institutions (theatres, museums, concert halls, galleries, the Matica Srpska library, the City Archives, the Peace Chapel)
3. Cultural monuments and the fortress of Petrovaradin / Novi Sad
4. A full digitisation of the cultural heritage of the city was conducted and offered to the service of citizens and visitors of Novi Sad
5. School of theology and churches of all national minorities
6. Associations of artists, arts colonies, a great number of ateliers and artists recognised across Europe – the city of artists and the independent cultural scene
7. Academy of Arts in Novi Sad, secondary school of arts and College of Arts, University of Novi Sad with cca 50,000 students
8. Partnership with previous capitals of culture and, at the same time, twin cities of Novi Sad (Pecs and Dortmund)
9. The city was rebranded following the concept of a young city, the city of culture, the city of peace and reconciliation, the city that is open to all those wishing to live and work in it
10. Interculturality – there are 23 national minorities living and working in the City of Novi Sad
11. The city's great connection to the entire Europe and Asia via all transport modes (the Danube river with corridors 7 and 10, highways E75 and E70, the cycling path EuroVelo passing 83 km through Novi Sad, 70 km distance from the Airport of 'Nikola Tesla', good connection to the city via railway etc.) - Novi Sad, the initial station and 'the meeting point' to everyone .
12. Sufficient accommodation capacities
13. The city of festivals and ICT industry
14. Organisational structure is in line with the requirements and specificities of the project and selected action strategies (project-oriented), stability of key functions on the team. A properly planned allocation of resources within the team with the division into business and arts sections, including all necessary functions. Strong business as part of the organisational structure.
15. Presence of the 'European Affairs Fund', representation office of the AP Vojvodina in Brussels, Creative Europe Desk Serbia, Capital Investment Office, development agencies, clusters and a great number of NGOs in the sector of culture.
16. Presence of the Cultural Centre and Student Cultural Centre of Novi Sad
17. The programme is designed to influence the development of audience and insufficiently exploited capacities of the city
18. The programme is participatory, focusing on the European dimension of the project
19. Presence of a strategic action plan
20. A great number of parks, unexploited and derelict industrial facilities, the fortress and the city at the foot of the Fruška Gora Hills
21. Realistic budget plan based on the current state-of-affairs
22. Use of modern management methods (e.g. SCRUM, Kanban etc.) and tools for project monitoring and evaluation

WEAKNESSES

1. The absence of any strategy in the field of culture at the city level
2. The lack of interest among artists to join the sector of creative industries
3. Insufficient number of small cultural facilities – insufficiently decentralised status
4. Poor frequency of visits to cultural institutions
5. An outdated method of presenting the cultural contents
6. Insufficient connection of arts and economy
7. Insufficient promotion of the arts colony
8. Unexploited geographic potential of Novi Sad and the AREA21
9. Brand of the city poorly communicated to the target groups and final beneficiaries of the project
10. The city is insufficiently branded as the city of culture, large number of national minorities and city of peace
11. The absence of souvenirs for the European Capital of Culture as the trademark of the artists of Novi Sad
12. Insufficient knowledge of modern management methods among artists
13. Insufficient networking of artists
14. Unexploited derelict industrial facilities
15. Republic and city authorities separated from the provincial ones in terms of political ideology – poor political stability
16. Citizens display poor understanding of classical arts and amateur arts
17. Poorly exploited capacities of the AREA21
18. Insufficient number of small infrastructure facilities in the AREA21
19. Lack of artists' willingness to implement the programmes independently
20. Changes in the team members
21. Insufficient number of artists applying for the EU funds
22. Lack of willingness among citizens and the private sector to participate in the project funding
23. A complicated procedure for protection of authors' rights
24. Absence of a creative hub

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

Weaknesses may be categorised into five risks according to the fields specified above:

1. Political risks,
2. Economic risks,
3. Programme risks,
4. Sustainability and infrastructure risks,
5. Organisational risks.

Based on the risks, we are giving proposals for risk management and back-up plans in order to reduce the risks to the minimum.

WEAKNESSES / RISK	PROBABILITY IMPACT		PROPOSED SOLUTION
Political instability which may cause the denial of support from all levels of authority for the candidacy of Novi Sad for the European Capital of Culture 2021 and failure to pass the Cultural Strategy of the City of Novi Sad	medium	high	Elections are due to take place at all levels by the end of the year and it is expected that the political option already in power at the republic and city level, will win the majority votes. This political option supports the idea of Novi Sad becoming the ECoC2021. We should insist on further participation and engage as many artists as possible in a steady development of this project, who "will fall in love with this project" and produce the critical mass which will commit to adoption of the Strategy.
Non-acceptance of the project funding model, inadequately created communication strategy, the audience's failure to identify with the Cult Tour AREA21 brand.	medium	critical	The proposed budget is minimal and there is a possibility for allocations from one source of financing to another. The communication strategy will be prepared on a participatory basis and will be focused primarily on the audience in the artistic milieu, but also to all those who would like to see the creative forms of presenting the culture and those in the business sector who would like to hire the aspiring artists for advertising purposes. Creation of a recognisable ECoC 2021 souvenir.
Lack of networking among artists and their indolence when it comes to forms of creative industries and a continued work based on the principle "art for art's sake". Additionally, there is indolence towards modern forms of arts presentation and drawing arts closer to a broader audience and final beneficiaries of the project.	medium	high	Artists are involved in the preparation of the bid book in the part pertaining to the programme and development of the city's cultural development strategy. Through the Bid (draft programme), the artist will be able to express their strategic trends to be incorporated in the cultural development strategy of the City of Novi Sad, which will also be something they will enjoy in their work. In addition to participation in the Bid creation, they should be able to present the classical as well as contemporary culture to the entire audience, the audience that is not acquainted with the sphere of arts. They should also be able to create in residence, to create works-of-art together and present them e.g. at festivals in cities that have already been European Capitals of Culture. A virtual database of artists should be developed and presented to international representatives of economic and creative sectors.
Unexploited derelict industrial facilities to be used for the purpose of developing the creative hubs and as the place for amateur artists and representatives of the independent art scene, their colonies and the place where they could develop their creation and thereby attract the audience from the economic sector and civil society. Failure to recognise the benefits of initiating separate departments of the creative hub of cultural institutions of the City of Novi Sad across the AREA21 in all fields of arts.	low	high	Establishment of a creative hub in Novi Sad with separate departments of both, the hub and cultural institutions across the AREA21, which would allow this field to "last" throughout the year. The business sector of the ECoC organisation would organise the education of artists on how to invest the money they earn in creative industries, in the classical artistic creative work, with the intention of ensuring interaction with the audience. By decentralisation, in the form of smaller infrastructure facilities, artists would have an opportunity to create all year long, both in the sphere of applied and classical arts. This way they could become financially independent and could create following the principle "art for art's sake". These smaller facilities, in addition to increasing tourism capacities, would significantly increase the audience, so the AREA21 would become a tourist tour – CULT TOUR.
Failure to establish the proposed organisational units within the proposed organisational structure, election of members of the ECCNS2021 organisation based on the political grounds and not the expert knowledge and interfering of the creative sector representatives in the affairs of administration and vice versa, as well as the insufficient cooperation among these organisational units and sectors.	low	high	Election of members of the ECoC2021 through public calls for proposals. Communication between the artistic (creative) and business (administrative) sector solely through CEO and directors of artistic and business sectors, using modern project management methods.

D. MARKETING AND COMMUNICATION

Could your artistic programme be summed up by a slogan?

A slogan, logo, and other elements of visual identity are important parts of the branding process of Novi Sad as the candidate for the European Capital of Culture in 2021.

By joining the current identity of Novi Sad with the vision of Novi Sad in 2021, we have come up with the slogan:

CULT TOUR { Journey to the European Capital of Culture }

(lat. cultus, colere, that means nurture, respect) Love, admiration, or respect that is almost like adoration.

(fr. tour) Part of a journey, small walk, trip, travel

20,21.

NOVI SAD AS THE CULT CITY

Novi Sad is a city of many cults. Cult places, parts of the city, cult events, historical moments, languages, cult people and values. Each citizen of Novi Sad has his or her own cult, which he/she deems to be the most important, and most defining when it comes to the identity of Novi Sad. The collection of these cult landmarks collectively makes Novi Sad a cult city loved by both old and young citizens, admired, and respected almost to the adoration. NOVI SAD 2021 is a platform for development of new, **exciting cult places, events, and people.**

NOVI SAD IS A SMALL-BIG CITY

Novi Sad is a small-big city. It is a city where you can say 'I'm there in five minutes, for five minutes'. Each of its tours is a small trip. It can be toured on foot or by riding a bike, which is one of its characteristics. Actually, Novi Sad is a city where, during a short trip, you can hear many different languages, see many different religious objects, enrich your spirit with different forms of culture: theatres, exhibitions, festivals, or films. The slogan can be applied in all six official languages, as well as in languages of the remaining 17 national communities that live in Novi Sad. Similarly, almost all European languages understand this universal message in the same way: CULT TOUR.

Discretely and with taste, two numbers hide two more symbols of Novi Sad. If you look better, two black twos are actually two white swans. As personification of goodness and timidity, swans are present in all cultures of all peoples. For citizens of Novi Sad, they even have names: Isa and Bisa. They are real, and they live in the Danube Park, in the very centre where Novi Sad was created. They are cult personalities of Novi Sad, and all the citizens of Novi Sad, regardless of age, gender, affinities, or affiliations, simply adore them. Implicit 'fellow citizens' have never been communicated as symbols of Novi Sad - until now.

From this moment on, these perfect travellers - on land, water and in air - the swans Isa and Bisa will be our best cult ambassadors, promoters, as well as hosts to all who come to Novi Sad.

Finally, as loyal animals, which remain together once they choose their mate, we want them to be the symbol of connecting Novi Sad with Europe and vice versa. It is enough to take the two black twos, sorry, two white swans, connect them and turn them to face each other and you will get a universal symbol of love - a heart.

What is the city's intended marketing and communication strategy for the European Capital of Culture year? (In particular with regard to the media strategy and the mobilisation of large audiences). How will you mobilise your own citizens as communicators of the year to the outside world?

MARKETING AND PUBLIC RELATIONS

The goal of **public relations** is to win over local public and raise awareness on the importance of the ECoC title for the city and its citizens, availability of culture and their entire quality of life, i.e. inform European public in order to animate and prepare the audience. **Marketing** has the goal to promote the project as cultural event with all its accompanying contents.

The goal of activities of public relations is to monitor public attitude, distribute information and establish communication in order to achieve and maintain good image of the Novi Sad 2021 project in the eyes of the public.

1. Internal communication programmes focus on timely information and exchange of data between all the above-mentioned stakeholders, development of good inter-personal and collegial relations of the key stakeholders of the project, strengthening of motivation for participation and creative contribution to the success of the candidacy, creating the sense of belonging to the team.

2. External communication programmes are performed in order to create good relations with the public in order to develop consciousness about the importance of winning this prestigious title for the city and its citizens, building positive attitudes and winning over the public for their participation in the candidacy process.

In the first phase of communication with the public, the focus is on local public, predominantly public of the city of Novi Sad with the surrounding areas, as well as Vojvodina and the entire Republic of Serbia. The goal is to win over public and build consensus of all the stakeholders on the importance of winning the title (in cultural, economic and social-political sense), and positioning of public in the work of all bodies and individuals included in the candidacy process in order to gain trust of the citizens in sincerity and correctness of the candidacy. If the application Novi Sad 2021 receives the positive opinion after the first panel, local cultural and other public should move from the level of support to the level of active involvement in conceiving projects and programmes, therefore the role and manner of communication with the public would be changed.

The second phase of communication with the public, after the nomination, will expand activities from local level onto the regional and European space. Informing regional and European public in order to animate and prepare audience, etc. will become equally important as animating local public. The internet and social networks will be focused on different groups, with appropriate contents and forms of address. These communication channels will be in special focus, because they enable interactivity and feedback, which is important for planning tourist capacities and accompanying infrastructure.

The third phase is in the year of the Novi Sad 2021 project implementation. Public relations are, in this phase, related to implementation of projects and their timeline, motivation of audience, information, communications for the media, etc. In this phase, marketing has an important role and goal to promote the project as cultural event with all its accompanying contents.

MARKETING STRATEGY

Marketing strategy will be focused on promoting the Novi Sad 2021 project to local and European public.

Marketing strategy has to be in line with the vision of the project, which sees **Novi Sad in 2021 as an accessible and exciting city, meeting place of diverse European cultural identities, where everyone can personalise his/her cult-tour and participate actively in it, where everyone will be able to share emotions, and finally, after which everyone will be richer for a cultural, aesthetic and emotional experience.**

We will attempt to share this vision with potential visitors, by using all available communication channels. These are traditional electronic and print media, outdoor media, web presentations, social networks, We divided the period from the nomination to the title into phases, where we will use all communication channels, but stressing one of them in each phase.

After the nomination, in 2017, we will focus on outdoor promotion and social networks. The billboards with notification that the city is nominated for the European Capital of Culture in 2021 will be placed along motorways E70 and E75 and at city entrances. The same will be done at Nikola Tesla Airport in Belgrade, as well as at all places where foreign visitors are likely to be present, such as Novi Sad Fair, railway and bus stations, hotels, etc.

In the period from 2018 to 2019, we will focus on electronic media, mostly on European and global televisions that have their head-offices in one of the cities in the region, such as MTV, N1, Al-Jazeera, and specialised channels that promote destinations. There will be promotional films that show cultural-historical heritage, Novi Sad festivals, natural and ethnological richness of Vojvodina, the Danube, etc.

The year 2020 as the year before the title, will be reserved for marketing mix, where a special focus will be on branding the destination through tourist organisations. Furthermore, we will begin intense branding of the city as the European Capital of Culture through products, i.e. souvenirs that remind of brand identity of Novi Sad 2021.

In the last 50 years, Serbia has acquired exceptionally numerous Diaspora that is organised and active in all countries of Europe. Through their clubs they will personally recommend to their fellow citizens and friends to visit Novi Sad in 2021.

Furthermore, a large number of artists live outside of Serbia in all European art centres, such as Paris, Rome, London, etc. Their voice or participation in the project will certainly be the reason for people from art and cultural circles to choose to visit Novi Sad. The Academy of Arts in Novi Sad has its own Alumni club whose members are active world wide, as concert maestros, actors, producers, directors. They will be notified and asked to be the ambassadors of the Novi Sad 2021 project and to promote the project in public, whenever they can. Communication with European auditorium will be established through cooperation with the Office for European Integrations of the Serbian Government and Office of the Autonomous Province of Vojvodina in Brussels.

In 2021, the year of the title, when most of the visitors have already made their decisions, or contemplate to visit Novi Sad, the focus will be on interactive communication and online marketing. Since it is almost certain that the entire city will be covered with WiFi network, specialised Android applications and media streaming will be predominant communication channels. Virtual tourist info centres will be available through mobile application and will offer all necessary information at any moment and at any place. Novi Sad 2021 streaming channel on the internet will offer the possibility of direct or delayed streaming of main programmes. In this way, all visitors can obtain, before they come, necessary information, browse programmes, and choose their **cultural adventure.**

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

This is the first time that a city from a non-EU country has a chance to bid for the European Capital of Culture. We are proud of that fact and see this as a call for participation in all processes of European integrations.

In communication with all target groups and decision makers, through the above-mentioned media, we would use symbols of the European Capital of Culture and European Union together with our symbols (logo, slogan, visual identity, etc.). Through active PR, we would communicate in more detail about the history, and the manner of functioning ('rights and obligations') of the very nomination of the European Capital of Culture, where it will be stressed that this is a project of the European Union.

ADDITIONAL INFORMATION

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

From the very beginning of the ECoC candidacy process, we have followed a strategic approach. A number of previously planned activities have been undertaken, as the support to accomplishing the main goals of the greatest cultural project in Europe and they are **participation, inclusion and creation of the new audience**, in the context of European cultural values. Among all these activities, we would like to single out one activity that encompasses all the above-specified values – it is the project called **Digitisation of Cultural Heritage**. This project stemmed from the need to stop a highly negative trend in the culture of the city, and beyond, which is the drastic loss of audience. This trend has been particularly visible in cultural institutions preserving and promoting the cultural heritage.

We think that the problem emerged as a consequence of discrepancy between the way this cultural and historical heritage communicated with the audience and the audience itself. This particularly refers to the young audience, as the trend of 'abstinence from culture' is most obvious among them.

The City Department for Culture, in partnership with the PUC 'Informatika' from Novi Sad, initiated the project titled **Digitisation of Cultural Heritage**, with the aim of communicating the rich cultural heritage that serves as the foundation of the national and European identity of the city and citizens of Novi Sad, in a modern and up-to-date manner, to the citizens and those who visit Novi Sad, either as tourists, business people or in any other capacity. Implementation of this ambitious project commenced in early 2014, involving ten young IT experts and design artists, photographers, camera operators and editing technicians. The work was over before it began and it was impressive. Thus, the digitisation process was completed and the portal will be officially released on 23/10/2015, on the last day for submission of candidacy application.

This interactive platform, besides containing all the institutions and artefacts of cultural and historical significance, also gives its user an active role of a seeker, requiring a cognitive involvement from them. In this manner, the seeker creates his/her own concept and by means of hyperlinks, has an opportunity to extend that concept to enormous proportions. In addition to Serbian language, all contents are also provided in English and German language, with the significant part of the text being provided in Hungarian as well. The entire additional text is accompanied by sound, which makes it accessible for visually impaired people. The portal is also adjusted to be used via mobile phones and tablets. In this way, the method of communicating the precious cultural and historical heritage to the audience, particularly the young one, will make these contents more interesting and more convenient. This portal will be the central platform for implementation of the cult-tour parts of the project programme, which will, together with Android applications related to the topics, be available to all visitors – adventurers. Any tour from the programme will be properly marked by a sign referring to the option to use an Android application.

It was arranged, together with the team, to continue this digitisation of cultural heritage of Vojvodina and Serbia. It has been planned to consolidate cultural and historical heritage of the entire region of the Balkans until 2021, i.e. of all candidate countries for the EU membership. In this way, we will establish an extremely significant base for all future cities in this region applying for the title of the European Capital of Culture. As a result of this, the entire region, which is in the European integration process, will find it easier to present its heritage to the European audience and connect it to other national and European heritage.

