2021

Timișoara 2021
European Capital of Culture
Candidate City

SHINE YOUR LIGHT LIGHT UP YOUR CITY!

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**Shine your light – Light up your city!
– a Journey through light and dark spaces**

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Introduction / General considerations

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

Sometimes big changes start on street corners. In 1884, Timișoara was the first city on mainland Europe to have electric street lighting. In 1989, the sparks of Revolution against Ceaușescu's regime were ignited on the streets of Timișoara. In 2021, we aim to become a European Capital of Culture, so that we can share our aspirations with the rest of Europe.

Our narrative is about setting civic energy in motion. Drawing on the powerful metaphor of light, we want to spread the values we believe in to other cities in Europe, for an open-minded and visionary attitude. This is why we say: *Shine your light—Light up your city!*

A crisis of participation in Europe today

Europe is facing an insecure future. It is challenged by a crisis of confidence in democratic institutions and the educational system, an aging population, and a growing fear of migration; in short, a crisis of values. Xenophobia, terrorism and fear are cultivated. These problems seem to be rooted in the painful erosion of citizens' participation and engagement in the political and civic life, in a lack of responsibility for common space, in disconnection. Decision makers look for solutions, but repeatedly fail to include citizens in this process.

More than ever, the fragile European construct needs inspiring journeys, flexibility and a shift to unlock passivity and re-connect with fundamental principles. Europe needs courage and optimism, the energy fields that have driven its construction since the beginning. Our Programme, TM2021, intends to offer such a journey, and we will build the capacity to make it happen.

Timișoara—a hub of European values

Drawing on its experiences and history, Timișoara is a place that shows courage when standing up for values. Mutual recognition and respect are at the core of the city's **intercultural**, **multi-confessional** and **entrepreneurial** community. Over 30 different cultures have lived here side by side for centuries, including Romanians, Germans, Hungarians, Serbians, Croats, Italians, Spaniards, and Bulgarians. Also, Orthodox, Catholics, Jews, Protestants, Lutherans, Reformists, Muslims and other religions worship freely in our region. Here, 'tolerance' has come to mean 'community'.

Throughout its existence, Timișoara has been a city of small sparks that ignited transcontinental transformations. It has been the *spiritus movens* of the region and the main bridge between the Austro-Hungarian Empire and South-Eastern Europe. In difficult times, its citizens were able to unite and inspire others to do the same. With its diaspora spread around the continent, Timișoara interacted with other Europeans, facing similar challenges from different perspectives. It is our ambition to live up to this potential and further develop it, as European Capital of Culture in 2021.

Why do we need Europe?

Through the European Capital of Culture title **we want to address the crisis of values** shared by Europeans. The current situation demands a restoration of the art of dialogue, a constructive and critical attitude, forming the Europe we dream of. Over the centuries, Timișoara and the region of Banat have flourished, powered by the energy and the ingenuity of its people coming from many places in Europe. In 1771 Timișoara produced the first newspaper in German in Central and South-Eastern Europe - *Temeswarer Nachrichten*. It established the first public library, the first cinema screening, and today it boasts state theatres in three different languages. Between 1880 and 1914, Timișoara was the most important industrial, commercial, financial and cultural city of the region, admired for its artistic excellence in music, literature, painting, sculpture and architecture, as well as for its technical and scientific innovations.

The civic vigour of Timișoara's inhabitants, which once propelled the anti-totalitarian resistance during the 20th century, was honored with the phrase "the spirit of Timișoara". The years that

followed the political changes of 1989 showed that the very values which formed the personality of the city suffered from the pressure of fast-paced demographic changes.

Today, Timișoara still stands for a city of friendly people who live together peacefully, with more than 40,000 students in eight universities, a vibrant creative sector, and an array of well-established cultural institutions. It benefits from economic development, especially in the IT&C and automotive industries.

However, Timișoara experiences the same growing pains of any middle-sized, economically stable Central European city: complacency, rejection of the new, griping without taking action. Five urgencies emerged from the citizens' feedback during our candidacy process: fading civic energy, increasing intolerance towards marginal groups, loss of public space, the lack of a common urban vision, and an underdeveloped international profile.

Timișoara needs to abandon nostalgia and re-define a contemporary narrative in order to once again play a leading role in the region, this time through culture. **By taking on the challenge of this Candidacy, Timișoara wishes to become a city where cultural excellence instils self-confidence in our citizens, empowering them to make a difference through participation and engagement.** Over time, we have proven that we are able to initiate transformations at crucial moments. Our aim now is to re-establish the civic capacity to make changes and contribute to a re-vitalized Europe.

This is why the city needs the title.

What can we do for Europe?

For us, the European Capital of Culture is a process, not an event. Our TM2021 Cultural Programme is built around the **people**, the **places** where they live and meet and how they **connect** with each other, their surroundings and the continent.

Under the concept metaphorically called *Shine your light—Light up your city!* we design cultural interventions which are relevant both for Europeans, who can rediscover their identities from new angles, and for our fellow citizens. Together, they embark on a fascinating Journey, led by a new generation of socially engaged artists.

We start with individual citizens and their closest social circles. That is where new light needs to be lit, radiating further into Europe. The artistic vision maps a cultural Journey to overcome passivity. It starts with inner energy and the inherent power of individual citizens to make a difference in their own circles: their close family network, their Facebook friends, their neighbourhoods, their schools, their workplaces.

Our approach is to put audiences at the core of TM2021, in their daily habits, their dreams, their fears and their dismay. We invite artists/activists to question the status quo and inspire dreams. We reclaim public spaces—along familiar routes and beyond, into painful places darkened by neglect. With renewed confidence, we learn the power of connection as a creative force.

There is an immense amount of learning required in order to meet future challenges that we can hardly imagine. It is another kind of learning—skills that help us be flexible, responsive, and innovative. And we must learn very quickly, therefore we need a boost.

Timișoara cannot do this alone. The input of our European partners, with their expertise and transformative power, is crucial. Experience sharing and co-creation are essential parts of this process. In the European framework, the most important changes will not be sudden explosions that vanish quickly, but the result of many small lights, carefully lit and cared for, shining and inspiring over generations.

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

Cross-border locations map
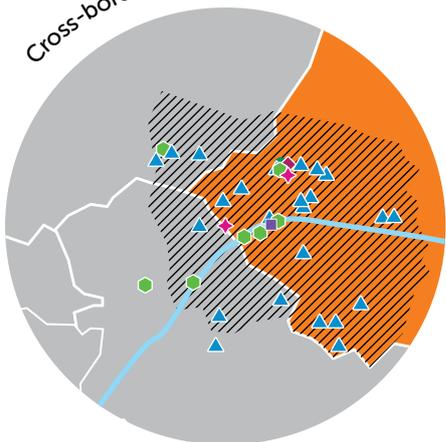
Partners and artists already confirmed

34 cross-border, from 2 countries (HU & SRB) and regional from 3 more (HR, BiH, BG)

122 international, from 20 countries

103 local and national, of which 18 from other candidate cities

9 extra-EU (Istanbul, Havana, New Delhi, New York, Sao Paolo, Tel Aviv, Tokyo, Toubab Dialaw)
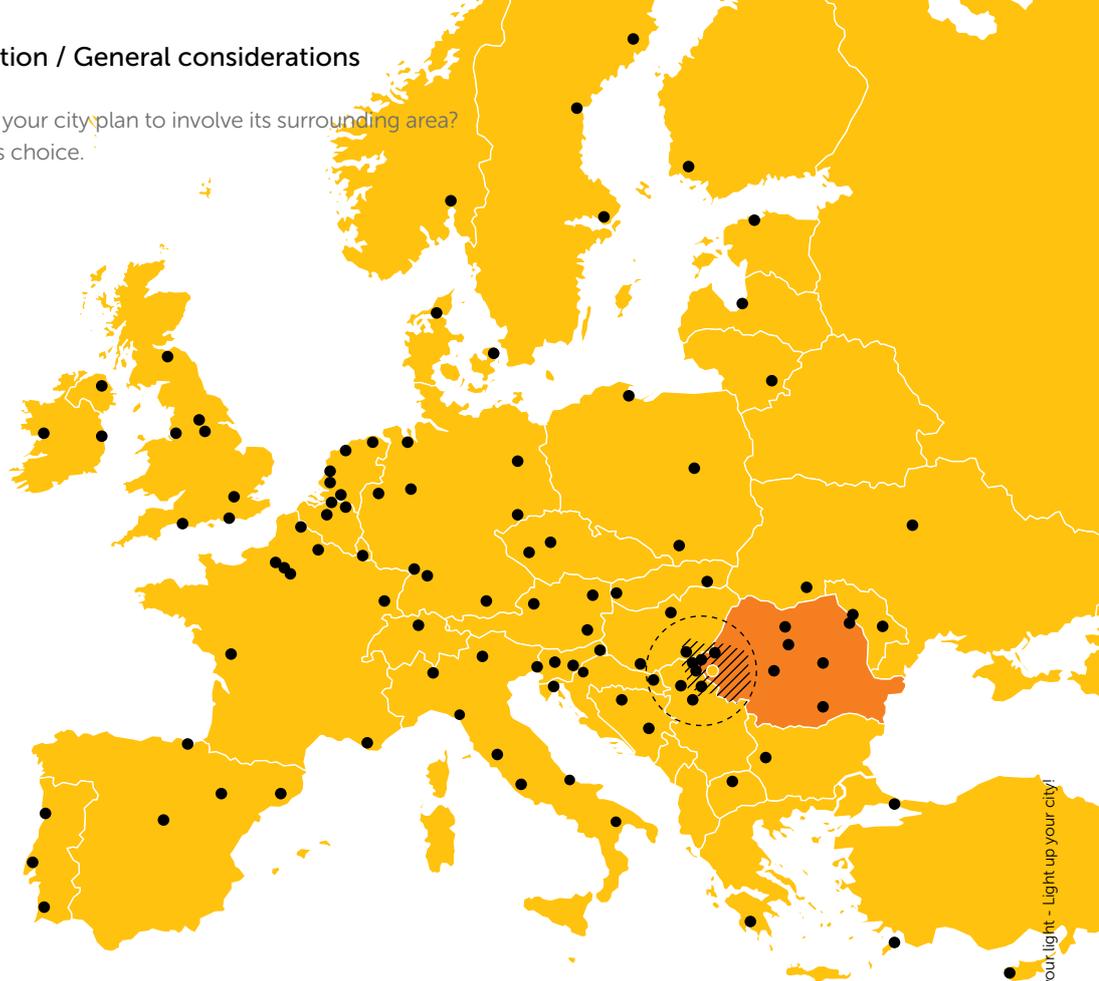
Our approach involving the surrounding area is not merely based on geographical criteria. We plan to involve those who feel a deeply-rooted connection with Timișoara. These are people from afar—the diaspora; from nearby—people living in the Banat region, stretching into three countries: Romania, Serbia and Hungary; our partners in Europe; and people from here—the citizens of Timișoara.

Banat & Romania in Timișoara— Timișoara in Banat & Romania

Timișoara is at the centre of one of the eight development regions of Romania, making the city an important economic and cultural hub, and attracting waves of internal migration. Young people from neighbouring counties move to Timișoara either to study, or to work. Many of them are from declining post-industrial cities like Reșița, Oțelu Roșu, Deva or Hunedoara. The crucial role our city plays in western Romania and in the Banat region is not sufficiently exploited at the national level.

We choose a regional and cross-border approach for the development of our Cultural Programme, working closely with entities from the wider Banat region and from other parts of Romania, as well as from Serbia and Hungary, including the capital cities of Belgrade and Budapest as two key pools of talent and knowledge.

Multiple collaborations at the regional level have already been launched during the candidacy process. The following three frameworks will

help us strengthen these connections and make Timișoara an incubator for national and transnational collaborations:

- within a radius of 600 kilometres, there are **seven major capital cities** of Central and South-Eastern Europe: Belgrade, Budapest, Bratislava, Vienna, Zagreb, Skopje and Bucharest. Many of our partners are from these pools of talent and resources.

- the **Danube—Criș—Mureș—Tisza (DKMT) Euroregion,** in which Timișoara is the largest city. Covering 70,000 sq km, this stretches over the south-eastern area of the Carpathian Basin, having a population of about 5.3 million. It also connects Timișoara to the Danube via the Bega Canal, a connection the city is trying to re-establish, not just on an infrastructural and touristic level, but also on a cultural one. Two programmes—*Light over Borders* and *Moving Fireplaces*—based on existing partnerships, include projects to take place within a 150 km radius around Timișoara, in Arad (RO), Szeged (HU), Novi Sad, Kikinda, Pančevo, Vršac, Zrenjanin (SRB), among others.

Timișoara is the capital city of **the historic region of Banat**, which has a population of around 1.7 million. This has facilitated collaborations in many EU-funded projects and the establishment of the Regional Office for Cross-border Cooperation in Timișoara. Furthermore, located at the northern borderland of the Banat region lies the city of Arad, a former ECoC candidate in the first round, with whom we partner for the final one. We co-produce some projects of their Cultural Programme, while some of Timișoara's projects are co-created with partners from Arad. It is the case with *Knowledge Fields*, developed by Nita Mocanu, as well as *Addictive Lights*, to be implemented together with Kinema Ikon, both from Arad. With the city of Novi Sad, a sister candidate for the European Capital of Culture 2021, we are working closely, especially on the development of cultural capacity, through the co-creation of a *Laboratory for European Projektmaking*, together with Matera 2019 and Rijeka 2020.

Timișoara in Europe— Europe in Timișoara

Timișoara is collaborating closely with Belgrade, Szeged, Novi Sad, Budapest, Graz, Karlsruhe, Chernivtsi and Mulhouse, several of which are twin cities. TM2021 has been an opportunity to look critically at these relationships and pick those existing cultural partnerships that have worked so far, elevating the scope of the project to a pan-European level. Thanks to its geographical position and history, Timișoara satisfies all the prerequisites to achieve this goal.

Being a diverse city, it became a shelter for hundreds of thousands of people. But in turn, many Romanians from the Banat region—mostly trained professionals and skilled labourers—emigrated to other parts of Europe. Dispersed across Europe, Timișoara's diaspora still maintains close ties with its homeland.

Its members are potentially the best possible ambassadors for TM2021, for two main reasons: they maintain transnational connections with the family left at home, and their national pride as migrants is reactivated, in spite of having settled in new communities and cultures. By involving all these people with close or distant relationships with our city in programmes like *Reflections*, we designate them as *Timișoreni*—citizens of Timișoara—and we welcome them into our TM2021 community, spread throughout the world.

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

The cultural profile of Timișoara: European values and a taste for experiment and innovation

Over time, Timișoara's cultural profile has faced a series of transformations. More than a century ago, the city was known as an enlightened place of innovative entrepreneurs, with a strong civic society shared by diverse cultures and religions. This perception—of a city that is entrepreneurial, western-oriented, privileged and young in spirit— remains. Even during communism Timișoara was seen as hip, experimental and ingenious, partly due to Phoenix rock band and Sigma, the experimental artistic group, among others. It was the only Romanian city where artists were allowed to perform in outdoor public spaces. In the '90s, the city became a living symbol of radical protest and civil rights advocacy. Nowadays it is often regarded as easygoing, bourgeois and individualistic. Experimentation and creativity can still be recognised, mainly in the IT&C and automotive industries. **Yet, Timișoara lacks a well-defined international cultural profile and the instruments necessary to make the much needed connection between the local and the international.**

Cultural sectors in the city

There are 55 **public cultural institutions** in the city: theatres, museums, an opera house, libraries, a philharmonic orchestra and other cultural hotspots (details can be found in question 4.2.1., page 65). Numerous festivals (classical music, jazz, early music, 4 theatre festivals in 3 languages, literary festival), produced by local institutions in collaboration with international partners, are generated.

The **creative cultural industries (CCIs)** are strong mainly in applied design, code writing, virtual/ augmented reality, and combinations of new and old crafts. *Ambasada* is an independent creative incubator that provides training for cultural start-ups and support for business incubation ideas, while recently set-up public hub *Incuboxx* provides infrastructure for the business and IT&C sectors in the region.

According to a recent sociological study, of the West University of Timișoara (2016), our citizens are active cultural consumers. The top three criteria used by people here to pick a cultural event to attend are the interest they have in the topic, the price and the artists' reputation. The same study states that transnational cultural activities are attended by citizens here three times more often than the Romanian average.

Shortfalls

The city is still struggling with overall cultural coherence, lack of capacity in culture (managers, journalists, and producers), audience development, professional innovation, and international co-productions. Public financing of the independent sector needs improvement both regarding the awarding procedures and the overall legal framework. Limited resources hamper further development; only 12%–15% of public arts funding reaches independent initiatives, which inhibits the stimulation of CCIs and their sustainability. Despite this shortfall, Timișoara can pass as a vibrant artistic city, with over 3,500 cultural events annually.

Steps for improvement

Promising small steps have already been taken to recognise the economic potential of culture as essential investment. The persentage of the total anual budget for the city has almost tripled during the past six years. One major step was taken with the adoption of the long-term cultural strategy (2014–2024), making Timișoara the first city in Romania to have such public policy document, now under implementation. Moreover, public authorities encourage artistic interventions in public parks, streets and squares, bringing culture closer to citizens. In the future, Timișoara aims to brand itself as the meeting point of IT&C and culture. A step in this direction was made by including the Timișoara-European of Culture Association (TM2021 Association) in the Consultative Economic Council of the city, in order to align the city's economic strategy with TM2021.

Timișoara, with a population of nearly 320,000, is the perfect size to maximize the impact of a European Capital of Culture. Larger metropolitan areas often absorb such strategic projects without leaving significant footprints. Timișoara could be transformed radically as a Capital of Culture. Experiences with and studies about other cultural capitals underline that the boost is greater when the chosen city **has an operational cultural infrastructure, an appropriate size and a geographic proximity to neighboring countries, which encourages cross-border exchange.**

What we need now is the confidence to realize the dream of a city ready to shine.

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

Our concept is to create conditions for the courage needed to generate a new sense of community. This is an appropriate cultural response to the deep crisis of confidence and insecurity which both Europe and Timișoara face in the 21st century. The 'spirit of Timișoara' will be reignited—this time through culture.

Twenty-seven years ago, the citizens of our city took to the streets to free themselves from an unjust regime. At that time, the alternative vision was not clear. The business was left unfinished. It is our intention to reawaken the discourse on the future of our city, now in a European context.

The concept is inspired by the universal metaphor of light. *Shine your light—Light-up your city!* is an invitation to join us on a Journey through light and dark spaces, a long and often difficult process of personal change and development towards a collective sensibility, explained in detail in 3.1 Artistic Vision, page 26. We place citizens — our audiences and co-creators — at the core of our cultural intervention. Our approach is to invite to our Cultural Programme artists/activists who are connected to audiences and are able, with their artistic visions, to unlock individual potential and inspire community engagement.

How we set civic engagement in motion

We propose a similar Journey as the one Timișoara made as a city, fuelled by its **intercultural** and **multi-confessional** richness, the **entrepreneurial** skills of its citizens and the **civic spirit** of the community—but **now in a contemporary context**.

We will work in three stages:

1. **Engagement:** we activate people that are already somewhat engaged in culture, and encourage them to become increasingly more involved.
2. **Participation:** we incorporate people who have become actively engaged. They become co-creators, involved directly and actively in the production and implementation of cultural actions.
3. **Outreach:** we expand by means of participating audiences inviting others to get involved, using their own social networks. The circle is complete: from passivity to pro-action.

The destination is the legacy

At the end of our Journey, the people of Timișoara will benefit from increased civic energy and will be able to confront problems as active European citizens, in cooperation with others.

Our understanding of active European citizenship is inclusive, caring, responsible and also technologically competent and confident. Through culture and cultivated creativity, individuals rediscover their connection with communities and regain the will to take the future into their own hands.

These goals will be achieved gradually. Our concept is built on patience, rooted in a sense of urgency.

TM2021 STRATEGY

MISSION

OUTREACH

PARTICIPATION

ENGAGEMENT

2021

VALUES

CIVIC SOCIETY

ENTREPRENEURSHIP

INTERCULTURALITY & MULTICONFESSIONALITY

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

The cultural strategy acknowledges the strong connections Timișoara has with the other cities in the region and its strategic position in the heart of the cross-border region, which includes parts of Serbia and Hungary. It emphasises the key role which cultural and creative industries, as well as audience development processes play in strengthening the cultural capacity of the city and its connections to Europe.

The Cultural Strategy

The Cultural Strategy of the Municipality of Timișoara 2014–2024 was drawn up by means of a broad participatory process: **2,000** people were involved, of whom **450** directly, in focus groups, interviews and debates, and **42** in defining the vision.

As for the relevance of a possible European Capital of Culture year in Timișoara in 2021, and from the perspective of its correlation with the TM2021 Cultural Programme proposed through this application, the strategy highlights Timișoara as a place where **dynamic cultural life** addresses the expectations of its citizens, where **creative economy** contributes to welfare, and where artistic creation **embraces experimentation**. Strategic actions designed to realise this vision are based on **four priority axes and one horizontal axis**, which are presented in the table (page 8).

The document advocates an array of key changes to be implemented in the upcoming years.

Regarding the cultural scene, it underlines the role of constructive **interdependence**, to be built between public cultural **institutions** (carrying the experience, infrastructure, and resources) and the **independent scene** (promoter of change, creativity and experiment (strategy axis A).

This action should be accompanied by three sets of activities focused on the relationship with Europe, namely developing and building more **connections with European and international scenes**, strengthening local **tourism through culture** and building bridges between **local and European narratives** (strategy axis C).

The development of the **CCI sector** is another priority. The CCI sector has about 1,450 companies totalling 6,467 employees in domains such as computer game and software development, marketing, architecture, design, media products

and crafts. Based on Timișoara's profile, the CCI can not only revive the cultural sector, but also trigger completely new audiences. In order to achieve this, the need for fostering **sustainable cultural education** is put forward by the cultural strategy (strategy axis B).

Increasing the number and **quality** of places opened for culture as well as enhancing the **architectural heritage** are the two key changes advocated by the strategy in terms of developing cultural spaces (strategy axis D).

Finally, creating **multi-annual funding opportunities** for culture, collecting data annually and carrying out **regular evaluations** are crucial measures for the improvement of cultural governance in Timișoara (horizontal axis E).

Regarding the implementation of the strategy, as well as its monitoring and evaluation, the policy recommends establishing a dedicated **Department for Culture** and a **Centre for Cultural Projects**, both under the authority of the Municipality of Timișoara.

The table shows the relationship between the axes contemplated in the cultural strategy and the foreseen outcomes.

Strengthening the CCI in correlation with TM2021 objectives

The cultural strategy formulates a wide range of solutions designed to strengthen the CCI sector, which can be divided into three categories: (1) stimulating growth and supporting interdisciplinary networking; (2) creating new, or rehabilitating old places for the development of the sector; and (3) ensuring proper funding.

The growth of the sector can be primarily supported by: (1.1) facilitating more business-friendly regulations and benefits for entrepreneurs

Strategy Axis (priority) / its focus	Planned activities for sustaining the cultural activities beyond the year of the title
[A] Creative Timișoara / cultural scene	• facilitate access to public resources, including communication infrastructure; • support the CCI sector; • build capacity in the cultural sector, including partnerships.
[B] Involved Timișoara / audiences	• motivate businesses involvement through co-participation; • develop new audiences and increase participation; • develop and promote the city and region's diversity.
[C] Connected Timișoara / networking	• further expand European/international cultural collaborations; • facilitate artists' mobility and residencies; • enrich the tourist offer and mobility facilities around cultural events and heritage.
[D] Responsible Timișoara / public space	• rehabilitate the tangible heritage; • increase the quality of public spaces, including green areas, for art and culture; • promote cultural audits in urban regeneration planning; • integrate the effects of digitalisation in cultural planning.
[E] Open Timișoara / cultural governance	• put in place monitoring and evaluation processes, including cultural audits and consultations as a communication channel; • enforce a systematic correlation with the TM2021 Programme; • stimulate companies and individuals to support cultural interventions; • improve cultural project-based grant award procedures through open, transparent calls.

actively promoting innovation through culture; (1.2) knowledge transfer and mentoring; (1.3) linking culture to entrepreneurship through education programmes; and (1.4) setting up a creative cluster and a centre backed by the Municipality in order to facilitate contacts, trigger collaborations between culture and businesses, as well as incubate start-ups.

To secure open access to places that could facilitate this growth, the following solutions are recommended: (2.1) setting up an Art-Technology-Experiment Centre; (2.2) creating access to new performance halls, rehearsal places, and exhibition spaces; and (2.3) facilitating the use of former industrial areas for culture.

In the financial part of the strategy, the following instruments are set up: (3.1) a start-up fund for the CCI sector; (3.2) a regional cinematography and audio-visual development fund; (3.3) special funds for audience development and cultural education; as well as (3.4) a fund supporting mobility and residencies for artists and cultural operators.

Long-term links between the cultural, economic, and social sectors

These links are established at the local and regional public policy level by the following mutually complementing documents, in addition to the ones listed in the first bid book:

• **Integrated Development Strategy 2015–2020 for Timișoara Growth Pole**, which envisages development and urban regeneration through culture, the development of smart services and knowledge intensive business services (KIBS), and innovation and technological excellence centres;
• **Timișoara Municipality Youth Strategy 2014–2020**, which emphasises the need to nurture and stir cultural education and consumption, as well as to capitalize on youth volunteering potential;
• **Socio-Economic Development Strategy of the Timiș County 2015–2023**, which focuses on cultural infrastructure and accessibility, cultural education and human resources professionalisation, and international cultural cooperation and tourism exchanges in the DKMT region;
• **Romanian–Serbian Bega Canal Joint Tourism Development Strategy 2030**, with sound and sustainable measures focused on the tourism, cultural and creative potential of the Bega Canal in the cross-border context.

The Cultural Strategy is developed up until 2024, precisely to provide the framework and leave time to develop a sustainable legacy for TM2021. For more on the Legacy, see section 7.2 on page 100.

1 ———————— Contribution to the long-term strategy

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

The city's Cultural Strategy acknowledges and includes the European Capital of Culture action TM2021 at all levels of its interventions and operating mechanisms, in particular in terms of roles, action plans, implementation and evaluation of milestones and achievements. We anticipate that these two key initiatives of the city will mutually strengthen each other.

In the Cultural Strategy framework, TM2021 becomes the **platform** that boosts the European urban lifestyle. The platform works as an engine that generates relevance from audiences, widens policies and, at the same time, stimulates a more meaningful delivery. The main contributors are individuals and self-organised groups, while the main users are the independent scene, cultural institutions and European and local partners.

How does it work?
The mechanism of the platform works in four ways:

- it stimulates the traditional and independent cultural operators to grow together, and with that, it stirs more local creativity as a source for authenticity and uniqueness;

- it facilitates cross-sector initiatives of the independent cultural scene and creative industries, and thus creates learning bases for identity construction and builds favorable grounds for the emergence of responsible entrepreneurship;

- it merges culture with the digitalisation of the city within a larger audience-centered approach, and thereby drives cultural democratisation and empowers civic organisations to attract and develop new audiences;

- it builds capacity in the traditional cultural institutions and in the independent sector together, and thus consolidates the long-term sustainability of the city's cultural life.

TM2021 is linked with the long-term Cultural Strategy of Timișoara, this being reinforced by the new Local Council formed after the elections in June 2016, which committed to both documents: to continue the implementation of the strategy, and to support the candidacy and the delivery of the ECoC year, should the title be awarded to Timișoara.

A detailed explanation of how TM2021 is included in the Cultural Strategy, with concrete examples of where these can be found in the Cultural Programme, is listed in the table below.

TM2021 action included in the Cultural Strategy

Specific objectives of the Cultural Strategy	How is the TM2021 action included?	Where is it addressed in the Cultural Programme?
A.1: Encourage contemporary creation	Audiences experience artistic excellence in programmes, participatory workshops and commissioned work at a regional and European level; the new tradition of an annual light festival remains.	75% of the programme
A.2: Build capacity among cultural operators	A capacity building centre is set up; knowledge transfer and joint training between cultural and social agents are conducted; a public-private resource centre for culture makers is built with a bank of equipment, staff and spaces; mobility and artistic residency programmes are opened and being further developed; mentoring platforms are used for the design of Stations that include multi-annual actions; the digital presence and activity of cultural institutions, agents, artists, amateurs, creative makers and producers is considerably boosted.	*Power Station*, *Players of Change*, *Bright City*, *Lightscapes*
B.1: Involve economic operators and local administration	The TM2021 fundraising strategy develops cultural responsibility for the use of other programmes, or for other events in the city; spinoffs and CCI start-ups are stimulated; IT&C entrepreneurs and cultural and creative agents acquire experience in working across sectors.	*Dare!, Bright City, Lightscapes*

Specific objectives of the Cultural Strategy	How is the TM2021 action included?	Where is it addressed in the Cultural Programme?
B.2: Encourage cultural participation in neighbourhoods	By conducting consultations with neighbourhood representatives and artists, along with institutions and decision makers, they are encouraged to put in place a joint approach to culture in the city and the region.	*Dare!, Impulse, Spotlight Heritage*
B.3: Build new audiences	Audiences are empowered to engage in and claim ownership of relevant cultural interventions in common and non-conventional places; international audiences live the potential of Timișoara as a cultural centre of excellence in Banat and feel part of it; neighbourhoods and villages show the cultural sector how to reach out to secluded audiences.	In all programmes, and especially in *Reflections, Players of Change, Dare!, Lightscapes*
B.4: Provide access to culture for people with disabilities	Adaptation of the basic principles of Roma inclusion in cultural activities to fit all vulnerable groups becomes a common practice in institutional policies and programme design; a 'no logo' attitude is adopted in large parts of the organisations.	*Power Station, Invisible/Visible, Chiaroscuro*
B.5: Consolidate cultural identity	Cultural groups are set up and work on the themes of diversity, interculturality and multiconfessionality; feminist and queer topics are debated frequently and are developed from rare to mainstream themes; the collective memory is enriched and archived in an accessible way, and thus developed to be available to future generations.	*Reflections, Moving Fireplaces, Spotlight Heritage, Light over Borders*
B.6: Strengthen cultural consumption among youth	Strategic partnerships with schools & universities are developed and gain experience in cross-border and international collaborations; large sections of youth, on a radius of 300 km and beyond, learn about the city's cultural diversity and openness as a strength, via school programmes; support for youth creative hubs is brought into concrete action.	*Knowledge Fields, Impulse, Energy Incubators, Lightscapes*
C.1: Increase national & international networking	Mentoring of cultural agents and institutions on how to operate on a European level is conducted; amateur and professional clubs work internationally and learn from their experience; exchanges take place between civic groups and professionals, students and scholars, cultural institutions, artists and creative makers; exchanges of artefacts take place; the local and regional scene takes active responsibility for the main European networks, and have opportunities to get their works adopted in Europe; home-grown productions travel as a result of international partners being involved from the development stage.	Every project in the programme
C.2: Regional cross-border cooperation in tourism	Cultural interventions to stimulate the construction of a Banat identity in a European context are fostered; innovative cross-border touring routes are put in place; the sensitive topic of migration is debated between cultural, social and political players in the region.	*Spotlight Heritage, Moving Fireplaces, Encounters*
D.1: Improve the quality of public spaces	A confirmed set of public spaces are reclaimed, especially outside the city centre; a wider and better understanding of the quality of life in public spaces is generated; ongoing availability of the digital platform is established and remains.	*Lightscapes, Spotlight Heritage*
D.4: Regenerate the urban landscape through culture	Major changes in urban planning for the use of public space, and in heritage and arts provision; cultural audits are required for urban planning; transdisciplinary and cross-sectoral debate on social engagement and democratic citizenship is strengthened.	*Bright City, Breathing Spaces, Slowing Down* and others
E.6: Set-up new grant procedures	Decision-making procedures and board structures are reimagined and tested; new democratic forms of resource distribution are developed and used; the Cultural Department of the Municipality is strengthened and staff of the TM2021 team members can potentially take office; seed funding is made available to strengthen spaces for artistic encounters and creativity; cultural managers and operators are familiar with transparent, accountable and efficient procedures.	Half-yearly Art Markets, open calls with criteria on European standards

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

The most important impacts of a possible ECoC year in Timișoara would be a more European image of the city, increased citizen participation in cultural activities and outreach to marginalised and vulnerable groups, as well as an economy more closely connected to culture and democracy. In terms of urban development, it is about people—the cultural and creative agents, the audiences, and the decision and policy makers who will be mostly impacted, and those who will deliver the actual change on our way to 2021 and beyond.

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The key urban development impact is about people

With a possible ECoC year in Timișoara, three groups of stakeholders will play particularly important roles in the long-term transformation of the city: the CCI sector, the international and local audiences, and the decision and policy makers. They will be the ones most impacted and, in the meantime, the ones to deliver change through our audience development strategy.

How does it work?

In order to understand and predict the impact of TM2021 we first have to understand and experiment how the three groups of stakeholders would transform themselves and interact with each other. What we have learnt is that for most stakeholders it would be a process of growing and becoming capable to face challenges at a European level:

- The **cultural and creative agents** will become the drivers of change, those devoted to push forward the TM2021 Cultural Programme, in its regular and revolutionary aspects alike. They will have to reach and enrich the public in order to encourage as many, and diverse, citizens as possible to follow our journey together. They will challenge the decision makers and empower the audiences by fuelling scenes with genuine energy and artistic inspiration.

- The **audiences** touched by the artistic programme are expected to get involved, think critically, and demand more insightful cultural contents to meet European standards. In this process they will become more aware of the strength of culture, as well as its potential to create a safe place for experiments with trust and constructive debates. This exercise, which they have already started practicing during the candidacy process, will become more systematic and intense.

- The **decision and policy makers** will be encouraged to go beyond their comfort zones in terms of their influence and access to cultural policies and public budgets. In their turn, they will come to understand artistic excellence and the potential of citizens' energy, as they are genuinely engaged in cultural interventions. This will make them determined to create more friendly frameworks for cultural programmes, and to allocate public money to ensure that the anticipated cultural impact happens.

What would the long-term impact of the ECoC year be?

A detailed list of **what the city's particular long-term cultural, social and economic impacts would be**, and who would be the most impacted stakeholders, can be found in the table. We have focused on **the specific impacts** of our TM2021 Cultural Programme only.

Specific long-term impacts	Cultural and creative agents	Audiences	Decision makers
On Europeanness			
increased and deepened awareness of European citizenship in Timișoara	✓	✓	✓
better connected city with European themes and debates; stimulation of thought on the effects of Europe on public spaces and people's daily lives	✓	✓	✓
consolidated connections and interdependencies with Europeans that activate neighbourhoods and cities	✓	✓	
deeper roles for arts and culture in critical thinking by keeping in mind the role of the past in shaping the future (e.g. the spirit of the '89 Revolution), and by translating this into an active European citizenship	✓	✓	
empowered trust in each other as well as cultivated courage to share European values		✓	✓
consolidated collaborations stimulated among cultural operators in Timișoara, in Banat and in Europe	✓		
On the cultural sector			
strengthened local competencies in arts and culture	✓	✓	✓
deepened understanding of sharing and collaboration, and developed skills for co-creating, co-curating, and co-producing arts and culture	✓	✓	
widened access to an array of contemporary cultural practices	✓	✓	✓
practiced collaborations and co-creation of cultural experiences with other cultures, sectors, and wider communities	✓	✓	
well-understood artistic, cultural excellence and interdisciplinary approaches, as an opportunity to grow and benchmark the city and region in Europe			✓
extended digitalisation in culture by interconnecting it with the city's IT sector	✓	✓	
On the social sector			
new meanings are discovered by citizens through culture; a sense of pride built throughout the ECoC year		✓	
stimulated transition from cultural introversion to open participation of wide audiences	✓	✓	
communities built on and through culture		✓	
widened cultural access and participation addressing vulnerable groups, challenges and needs through culture (e.g. school attendance and performance; intergenerational connections; inclusion of marginalised groups)	✓	✓	
culture brought into non-cultural public spaces and cultivated through shared experiences and participation	✓	✓	
strengthened trans-disciplinary and cross-sectoral debates; reinforced social engagement and democratic citizenship	✓	✓	✓
On the economic sector			
new employment opportunities and new types of jobs created	✓		✓
inspired willingness to pay for greener economies and societies, and a wider understanding of the impacts of economy on the environment	✓	✓	✓
increased international profile of the city and region	✓	✓	
consolidated public investments in culture	✓	✓	✓
good practices from creative European artists and enterprises acquired in the city, to strengthen creative industries and foster economic and social innovation in Timișoara	✓	✓	
openness to entrepreneurial risk cultivated, especially in finding creative solutions from the perspective of an East-Central European city's contribution to Europe	✓	✓	✓
fostered innovation in culture as a main driver for urban planning in the city		✓	
increased cultural tourism in the city and region	✓	✓	✓

1.4 / Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation.

The monitoring and evaluation plan is based on the TM2021 logical framework, and therefore takes into account interrelations between objectives, strategy and Cultural Programme. Its time frame is clearly set on well-defined milestones. The evaluation team is independent and competence-based, and conducts audience-centred baseline studies and research within a practical information management system, over a period spanning 2017 to 2023. The primary purpose of the monitoring and evaluation strategy is to serve as a practical management tool for an informed and accurate decision-making process of the TM2021 implementation process.

——— How will you define 'success'?

Our definition of 'success' is the achievement of three **ECoC goals**: to put civic energy in motion in order to overcome passivity and activate the society through audience development [ECoC1]; to inspire lives based on values of entrepreneurship, civic society, multiconfessionality and interculturality [ECoC2]; to increase the international profile of the city by a more intensive interaction with other European cultures, in terms of artistic excellence and cultural interdependence [ECoC3].

The 'success' engine is put in motion by the following three **Strategic Goals**: to create a common platform for cultural advocacy, which facilitates a reinvention of the social system on the role of cultural and civic engagement [SG1]; to increase and to make better use of resources for cultural activities [SG2]; and to generate a real European breakthrough in the development of CCI in the cross-border territory of Banat, especially

in areas such as computer gaming and digital application development, architecture, design, and crafts [SG3].

Changing attitudes to a more active audience and citizenship is our narrative of 'success'. The six goals create together a framework for understanding the 'success' of the TM2021 project, from both the ECoC perspective [ECoC1-ECoC3], as well as from the strategic perspective [SG1-SG3]. The framework is the basis of our evaluation and monitoring strategy.

In order to support the communication and marketing campaigns with the monitoring and evaluation results in a direct and practical manner, we will focus on the following **key overall indicators**, which co-define the 'success' of the ECoC year:

20 Partnering cities and villages in Banat

30,000 sq km cross-border surroundings involved

20 reused empty and/ or neglected industrial areas for culture

25% increase of the cultural and creative industry sector

1.7 million residents in Banat and surroundings

0.4 million tourists per year

2.8 million visitors overall

30 million people in Europe have heard about TM2021

7 European exhibitions

17 original productions and homegrown large scale events

75% of the cultural programme co-produced through European partnerships

30% of the cultural programme co-created by direct involvement of citizens

3,000 European operators and artists involved

300 artists from Banat and cross-border region involved

100 artists and makers in residency projects

80 internships, exchanges and work share schemes in Europe

20 cultural leaders empowered to stir the change

30 cultural managers skilled at European level

240 capacity building and exchange programmes for cultural operators

400 volunteers trained in Power Station

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

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We work with an interconnected monitoring and evaluation strategy, with defined milestones and objectives. In order to address the different interests of the public seeking lessons learned and possibilities to adjust, the six goals are investigated with three interrelated research packages, each equipped with specific strategic areas of inquiry, priority indicators and well-defined milestones. These three **research packages** are:

1. Implementation-driven
The working principle is to engage and follow the entire implementation process of the project, whilst tracking and interpreting the achievement of the TM2021 goals through the bid book criteria, in the overall context of the city's cultural strategy (with the explicit link given in questions 1.1 and 1.2, page 8-10).

The data monitored and evaluated is structured along specific indicators that follow the general bid book criteria, as well as the special features of the TM2021 Cultural Programme, with their expected results. A first set of priority indicators is listed in the table.

2. Audience-development-driven
The working method of this package is to follow key strategic activities related to audience development throughout the cultural programme. This data is used in making decisions and setting up communication tactics and operations. The information monitored and evaluated is structured along tailor-made indicators, to be used in all our audience-centred cultural interventions.

We put the audience-development-driven research package to the forefront as the one objective that defines the success of the project. It does so by keeping in mind that audience development is the driver of the Cultural Programme implementation, and follows if and how the TM2021 goals (ECoC1-ECoC3) and the strategic goals (SG1-SG3) are achieved. A first set of audience development indicators is listed in the table on the next page.

3. Legacy-by-capacity-building-driven
The last package is designed to investigate the long-term legacy of the project with particular focus on the overall goals and objectives (ECoC1-ECoC3 and SG1-SG3). The carrier of the legacy is the capacity building programme developed in a number of key areas, including highly qualified professionals, legal frameworks, changes in setting the agenda of decision-making committees, sustainable budgeting, open infrastructure, and audience-centred cultural interventions. The working principle for this package is to reach out, by communicating in an authentic, meaningful and audience-to-audience way, thus building the legacy in a truly participatory manner, involving the audiences and decision makers in the monitoring and evaluation process, from architecture through data collection, implementation and finally communication.

Authenticity, meaning and relevance—the audience features that will emerge from cultural experiences, are built on values and developed through challenging processes of changing attitudes, behaviours and mindsets. A first set of legacy-by-capacity-building indicators is listed in the table.

Objectives and specific indicators of TM2021

EVALUATION OBJECTIVES / ECoC EVALUATION CRITERIA	PRIORITY INDICATORS	FREQUENCY
Implementation-driven package **/A1:** Contribution to the long-term strategy	• No. of **cross-border cultural products** developed; • No. of creative **cross-sector cultural products** developed; • No. of current **local festivals boosted** at an **international** level; • No. of cultural organisations **focused on audience development**; • % **retention rate** of creative people in the city; • % **attraction rate** of creative newcomers; • No. of **spinoffs** in the cultural and creative industry; • Analysis on **coherence** between existing institutions promoting culture as a local development drive;	2017–2018: every 6 months 2019–2020: every 3 months 2021: monthly 2022: results report 2023–2025: impact reports 2026–2031: legacy reports
/A2: European dimension	• Analysis of **European themes addressed**, by typology and audience impact; • Analysis of **local and regional features addressed** from the European perspective; • No. of **innovative, unique** European cultural products and interventions; • No. of European and international **network affiliations** of local organisations and artists; • No. of **European partners** involved in sustainable local cultural products and interventions; • No. of **partner cities** involved in the preparation and delivery;	
/A3: Cultural and artistic excellency	• No. of **co-productions** between traditional and independent cultural operators; • No. of **audience-centred** cultural products and interventions; • No. of **participatory** cultural products (co-created, co-curated, co-produced, co-delivered); • No. of cultural products and interventions designed **for a hard-to-reach** public (by theme, location, capacities);	
/A4: Capacity to deliver	• No. of **politicians involved** (experience exchanges, visits, conferences, debates); • No. of **places revived or reconverted** for culture (indoor and outdoor); • No. of **new direct flight** connections from Timișoara; • Analysis of **creative and relational tourism chains** initiated in the city and region; • **Cultural impact evaluation** of city's investments in correlation with ECoC;	
/A6: Management	• **Cost-effectiveness** analysis of ECoC budget spending; • Analysis of **synergies** within and between EU funded projects in Banat; • % increase of **private funding** for culture; • No. of **new organisational structures** that carry on the ECoC legacy; • % of **people's perceptions** of the city as cultural centre;	
Audience-development-driven package **/A5:** Outreach **/B1:** deepening audiences **/B2:** involving audiences **/B3:** broadening and diversifying audiences	• % of **people's awareness of the European cultural diversity** and its impact on the city's international relations; • % of **people's awareness of European commonalities** and the day-to-day benefits thereof; • Analysis of **new audiences reached** (by cultural segments and demographics), including hard-to-reach ones; • **Audience satisfaction** analysis (local, regional, national, international); • Analysis of the artistic interventions' **relevance to the audience**; • Analysis of **audiences' outreach**, as advocates for culture; • Analysis of success rate on **diversifying audiences** (local, regional, national, international); • Report on **engagement toolbox**, by quantitative, qualitative and spillover achievements; • Report on **participatory toolbox**, by qualitative and spillover achievements;	2017–2018: every 6 months 2019–2020: every 3 months 2021: monthly 2022: results report 2023–2025: impact reports

EVALUATION OBJECTIVES / ECoC EVALUATION CRITERIA	PRIORITY INDICATORS	FREQUENCY
Legacy-by-capacity-building-driven package **/C1:** to regain and express active civic society value; **/C2:** to re-enact and act the responsible entrepreneurship value; **/C3:** to embrace and live the multi- and interculturality and multiconfessionality value.	• No. of **cultural leaders** empowered to stir the change locally and nationally; • No. of **cultural managers** skilled and experienced in working at an international level; • No. of audience development **professionals**; • No. of **permanent residencies** for artists and cultural managers in the city; • No. of public servants specialised in **cultural impact assessment**; • No. of **public institutions and officials** reaching out and/or participating in culture; • No. of **schools and civic organisations** (including specialised groups) reaching out and/or participating in culture; • Analysis of the culture of evaluation as part of the professional framework and background of all local players, by embedding **cultural audits in other public policies**, as a consequence of the ECoC evaluation process. (other indicators to be throughout the implementation of the project, based on audience feedback)	2017–2018: every 6 month 2019–2020: every 3 months 2021: monthly 2022: results report and conference 2025: impact report and conference 2027: legacy report and conference

Dialogue with local community

A key aspect of the monitoring and evaluation plan is the dialogue with the local community, needed for creating a widespread culture of transparency and accountability, in order for local stakeholders and decision makers to build trust in the project.

Key specific instruments that we plan to work with in tracking, monitoring and disseminating information and data are:
• citizens' focus groups involved in the design, data collection and communication of monitoring outcomes, through half-yearly neighbourhood conferences;
• the TM2021 Art Markets, presenting, twice a year, the status and the outcomes of the monitoring and evaluation programme;

• a balance score card displayed in public spaces and on the web, stating the latest indicators of success and the progress thereof.

These should provide facts that show fair, win-win initiatives, with real opportunities for human, social and economic development for Timișoara, in a prudent and conservative manner, allowing it to build valuable community trust.

We work with performance targets at all project levels, from the top key overall indicators, stated above, to the very bottom line of implementation and delivery of the project.

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

Audience-development-driven baseline studies and research

The key baseline studies planned are aligned with the TM2021 audience development strategy, serving firstly to know the starting points, and secondly to point out specific intervention mechanisms and directions.
• **Regional baseline study on cultural access and participation** [built on Special Eurobarometer no. 399(2013) methodology];
• **Audience segmentation baseline study** (with possible collaboration or consultation with Morris Hargreaves McIntyre);
• **Audience engagement baseline study** (with confirmed collaboration of Raúl Ramos of Asimétrica);

• **Participatory audience baseline study** (with confirmed collaboration of Fitzcarraldo Foundation);
• **Audience outreach baseline study** (with confirmed collaboration of Greg Richards, former evaluator of Sibiu 2007);
• **Baseline research** (the evaluation team will carry out an in-depth meta-review of monitoring and evaluation experiences within the ECoC programme, pinpointing the main methods, findings, and outstanding issues in a reference Policy Document, with confirmed collaboration of Pier Luigi Sacco, Professor of Cultural Economics at Harvard and IULM University Milan).

Who will carry out the evaluation?

The independency, competency and specificity of the evaluation are central features

We work pragmatically. On one hand we rely on the **evaluations and researches that are or will be carried out by key partnering organisations** (like the Municipality of Timișoara, the Timiș County Council, the Ministry of Culture, the National Institute for Cultural Research and Training in Bucharest, cultural institutions, representing bodies from business, tourism, IT&C and CCI). With these organisations we build capacity through the years and see if some broad coordination of evaluations is possible, in order to overcome any overlap.

On the other, it is important that the evaluation plan for TM2021 has its own rigorous **independent evaluation system**. In the Romanian context, there is only Sibiu 2007 as a practice experience for evaluating an ECoC. Therefore, we rely on European experts together with consultants for specific regional insights for setting the ground of the Independent Monitoring and Evaluation body,

as well as the strategic plan. We will make use of the Sibiu 2007 experience, and of local experts from the West University of Timișoara for access to completed research and for interpretation of the data.

**The criteria** in choosing the evaluation team for the monitoring and evaluation plan are:
1. full independence of the evaluator, in order for them to be able to guarantee a fair, rigorous evaluation, also useful as a basis for comparison with other ECoCs;
2. strong competence base, allowing an evaluation that complies with the latest standards, building on earlier ECoC experiences, and enabling a substantial knowledge transfer to the local players;
3. in-depth knowledge of the local and regional context and of the developments of evaluation culture in Europe; ability to tailor the evaluation tools to the specificities of Timișoara and its surroundings.

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

Ten-year time frame, with regularities from monthly to annual

The monitoring and evaluation budget is **1% of the overall budget**, and includes checking and highlighting the overall effects of the TM2021 programme through evaluation and monitoring, practical working sessions with international and

regional experts, public scorecards that show the progress of the implementation, data collection and tracking, 'data war rooms' and master classes, 'citizens and artists' sessions on design, information collection and analysis-communication, and involvement in the half-yearly, quarterly and monthly information sessions that are planned.

Monitoring and evaluation time frame

	2017	2018	2019	2020	2021	2022	2023–2025	2026–2031
data collection	citizens' focus groups, half-yearly neighbourhood conferences							
delivery					delivery			
achievements					results			
						impact		
								legacy
monitoring & evaluation	monitoring							
				evaluation				
dissemination	balance scorecard publicly displayed, presenting status and outcomes							
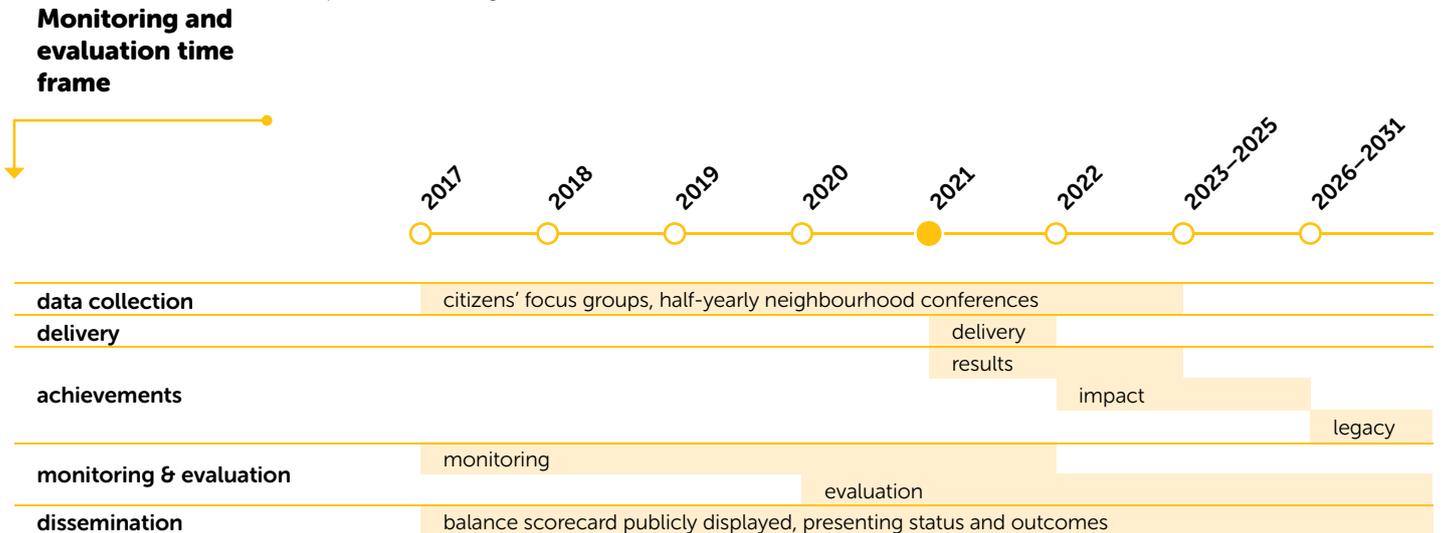
Elaborate on the scope and quality of the activities:
2.1.1 / Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens.

The Journey on which we invite Europeans is rooted in the values of interculturality and multiconfessionality, fostering diversity, collaboration and empathy—the key sources of enlightenment needed to face the challenges of our continent.

Diversity, dialogue, and mutual understanding in everyday life

We conclude that the appropriate cultural response to these challenges is with people in the context of their daily lives and their active curiosity.

An authentic feature of Timișoara is that it has cultivated **diversity** and **dialogue**. It is a city of intermingling cultures, with different beliefs and cross-over marriages, publications in minority languages, Romanian, German and Hungarian theatres with spectral audiences beyond language barriers, of an annual Ecumenical march. A city of diverse cultures, ethnicities, faiths and customs, laughing, arguing, praying, and singing **together in mutual respect**.

We rediscover the patterns of daily life in *Reflections*, recovering and collecting memories in a city-scale exhibition mapping identities and cross-generational/interethnic stories.

Looking towards Europe as our context, we discover Europeanness in our everyday lives: in food from the corners of the continent, EU funding for the restoration of shared heritage, mobility across borders—once prohibited. Our Cultural Programme expands these experiences in residency projects, where mixed groups of local and international artists work together, as in the Stations and Trails *Addictive Lights*, *Players of Change*, *Dare!*, *Breathing Spaces*, and especially *Slowing Down*—a fusion cuisine food truck festival, celebrating regional culinary cultures, with humour and taste.

Europe as a Journey

If diversity, intercultural action and mutual understanding are long-term goals for our city, the most appropriate response is to invite other Europeans on a common Journey, practicing that interaction in our part of a turbulent continent. It is a reciprocal Journey, that guides us back through Europe and cultivates European commonality. It starts with **People** acknowledging **diversity**, not isolation and localism. We need to find **Places** for this **dialogue**. Eventually, we link our experiences in a series of **Connections**, based on interdependence. It is our strong belief that **one of the most important legacies of every project in TM2021 should be an increased sensitivity towards our European mosaic.**

On the *Spotlight Heritage* Trail, thousands of items are documented in a collaborative and interdisciplinary manner, promoted through storytelling by trained local guides with assorted backgrounds, including Roma youngsters, migrants, people with disabilities, elders. Neighbourhoods become living museums without walls, their inhabitants acting as directors, curators, story-tellers and guides.

Throughout the autumn of 2021 we visit the Station *Light over Borders* and follow the Trail *Moving Fireplaces*, celebrating European diversity. Both touch on the different languages spoken in Timișoara—not only those of historic ethnic groups, such as the Schwabian dialect of German, but also the languages of new communities, such as the Arabic, Asian and Italian minorities.

In *Dare!*, a number of neighbourhood initiatives will work in-between the many different cultures present. There are presentations targeted to guests from other European Capitals of Culture, sharing experiences, applying a Democracy 2.1 concept for open calls, joining European Neighbours' Days and developing international co-productions with Raumlabor from Berlin—all empowered by research, transformed into a serious cultural investment. These are just a few examples, the table on the next pages provides more details.

Strategies to approach the European dimension	Programme examples	Read more on page	Key aspects of European dimension promoted [2.1.1]			Key aspects of European dimension highlighted [2.1.2]	
			European diversity	Inter-cultural dialogue	Mutual under-standing	Common history & heritage	European integration & other themes
Addressing topical European themes through multi-annual cultural interventions	*Invisible/Visible*	38	✓	✓	✓		✓
	Fluid Views	40	✓	✓	✓		✓
	Chiaroscuro	39	✓		✓	✓	✓
	Energy Incubators	48	✓				✓
	Bright City	46	✓		✓	✓	
Addressing intangible heritage through encounters between local communities from Europe	*Spotlight Heritage*	49	✓	✓	✓	✓	
	Moving Fireplaces	54	✓	✓	✓		✓
	Baroque Reloaded	55		✓		✓	✓
	Dare!	42	✓	✓	✓		✓
	Light Search	58	✓	✓	✓	✓	✓
Developing long-term international networking & artists in residence programmes	***Players of Change***	36		✓	✓	✓	✓
	Bright City	46			✓		✓
	Impulse	44			✓		✓
	Lightscapes	56	✓		✓		✓
Enabling participation of European citizens who cannot come or stay in Timișoara, including diaspora	***Light Over Borders***	52	✓	✓	✓	✓	
	Reflections	32	✓	✓	✓	✓	
	Addictive Lights	35			✓		✓
	European Echoes	59	✓	✓		✓	✓

—————— 2.1.2 / Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes.

We deepen Timișoara's links with similar cities in the region and beyond, by means of artistic exchanges and co-productions, based on a shared culture, heritage, and history, shaping our common present and imagining a common future.

Common heritage and history

European similarities are more the rule than a surprise. Several parts of our Cultural Programme highlight mutual challenges and capacities. Let us focus on one specific aspect: cultural history.

There is an informal network of European cities that are similar to Timișoara in how they were built, the values they promoted and devised. Our city's heart and mind are informed by enlightened cities like Košice, Novi Sad, Pilsen, Pécs, Chernivtsi, Lviv, Kraków, Trieste, Stuttgart, Ruse, to name a few. Tendencies and immaterial trends - cosmopolitanism, interculturality, educational approaches, entrepreneurship, social innovation, cultural hybridity and anti-nationalistic discourses— are reflected in the material culture: architecture, monuments, food, public space. The fitting image to reflect this spirit is Unirii [Union] Square in Timișoara, where places of worship from different denominations share the public eye and

air. *Light Search* adds some contemporary diversity to spiritual beliefs in Europe with artist residence and citizen exchange programmes. In *Energy Incubators* we work on highlighting similarities in industrial heritage, by cooperation between maker spaces and creative camps.

Integration is a most urgent European theme

Many issues we diagnosed during the work on the Bid Book bring to question the very sense of the European project. European integration took a severe blow with the British referendum on 23 June 2016. One of the three Territories of our Programme—**Connections**—touches on this issue: *what can we actually do together?*

Besides sharing heritage, history and culture, European cities face common challenges. Misuse of public space is a concern for cities that inherited buildings and infrastructure from the 19th century

along with socialist urban planning. Timișoara has the oldest manufacturing district in Romania, but also large areas of decaying socialist industrial infrastructure. We intend to reclaim public spaces culturally, recycle our industrial landscape and create new creative spaces in neighbourhoods, with the Station *Dare!*, following the Trail *Breathing Spaces*.

We address or are motivated by other current European themes: youth unemployment, over-

consumption, hostility towards migrants and newcomers. Immigration itself is a critical issue. By hosting the first UNHCR Refugee Transit Centre in South-Eastern Europe, Timișoara can offer practical knowledge to other European initiatives. Our programme includes people with refugee/migrant status who are willing to share their experiences in safe spaces, on the Trails *Chiaroscuro* and *Moving Fireplaces*. In this context we look forward to cooperate with Galway2020 which also works on the theme of migration.

2.1.3 / 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.

The Cultural Programme of TM2021 capitalises on existing best practices of transnational partnerships, boosts regional synergies and new European collaborations, and features both contemporary "classics" and cutting edge talents of the international artistic scene.

A multi-year international collaboration programme

2021 is still a way ahead. However, we are already advanced in building international collaborations for the years to come.

Since the first round of the competition, we made significant progress in involving European and international artists, curators, operators, networks and cities. But we are most content with **the quality and depth of our planned collaborations**. The step forward was made thanks to the detailed discussions we had during the past few months and to the enthusiasm we met when we started working from an audience-centric perspective. We can now launch our multi-year international collaboration programme, if awarded the ECoC title for 2021.

These partnerships span across public authorities, cultural institutions, the independent scene and civic organisations, to individual artists and activists. They are about encouraging local operators to become active participants in formal and informal European cultural networks.

In terms of raw figures, we attended many meetings—38 of them after being shortlisted. These meetings and discussions with cultural partners from 25 countries resulted in 156 firm commitments for long-term collaborations. However, figures alone do not measure the quality of the collaboration and its impact on the community.

With European and international partners from 25 countries

The web of our European and international partnerships is presented in its full complexity and diversity in Chapter 3. We elaborate on some of them here.

We have deepened and expanded some already existing collaborations between the local art scene and its European counterparts in major cities nearby, for example: PLAI Cultural Centre / Ambasada curates and co-produces the *Light over Borders* Station along with concerts and touring events in a joint venture with **A38 in Budapest** and **Rex Cultural Centre in Belgrade**; the German Theatre in Timișoara, together with regional partners such as **BITEF in Belgrade** and **Trafó House of Contemporary Arts** co-produce theatre and dance performances in the framework of *Players of Change, Fluid Views* and *Chiaroscuro*.

A partnership with other soon-to-be Capitals of Culture - Matera 2019, Rijeka 2020 and candidate Novi Sad 2021, with the working title **Laboratory for European Projectmaking**, multiplies the capacity for transnational exchange throughout Southern Europe. This cities will be joined by Galway 2020.

New partnerships are developed on the shared ground of Balkan and East-European history and experiences. TM2021 thus connects to prominent, pioneering organisations such as: **Pogon – Zagreb Centre for Independent Culture and Youth; the Domino Project and Perforations Festival; the Institute of Culture and Memory Studies in Ljubljana; Kulturanova Association and NAPON – the Institute for Flexible Cultures**

and Technologies in Novi Sad; the **Translocal Institute for Contemporary Art and KÉK - the Contemporary Architecture Center in Budapest; the Visual Culture Research Centre in Kiev, Oberliht in Chișinău; the Center for Political Beauty, and the International Institute of Political Murder (CH and DE)**, among many others.

Partnerships with different **European networks** that have already been established include, among others: **Culture Action Europe** for building capacity, residencies, exchange of artists and creative makers under *Power Station*; **Agenda 21 - United Cities and Local Governments**—joined by Timișoara together with Galway as a pilot city; and **Les Rencontres-LIKE**, of which Timișoara is a member. In *Light over Borders* we expand our collaboration with **Trans Europe Halles**, and connect to **River// Cities**; under the *Places Territory* we collaborate closely with **In Situ**—negotiations to join this network are well developed; in our community-based projects, such as *Dare!*, we connect to the emerging **Citizenslab** network, while *Impulse* includes collaboration with **Aerowaves – dance across Europe**.

We also initiated and advanced collaboration ideas with **European organisations** such as **The European Festivals Association**, with whom we host the 'Atelier for Young Festival Managers' in Timișoara, under their Festival Academy initiative; **Fitzcarraldo Foundation in Turin**, **Intercult in Stockholm** and **SMartEU**, all of which contribute to our horizontal Programme *Power Station*.

Commissioning or co-producing the works of renowned international artists will spotlight Timișoara on the European map as an important cultural centre, and will capture the interest of regional and international audiences. French artist **Christian Boltanski**, working with mixed-media installations with light at their core, is invited to produce a Timișoara-based version of his Archives du coeur project in *Players of Change* Station. US artist **Bill Viola's** image-based work, rooted in the themes of human consciousness, experience and humanist spirituality, is featured in the Baroque Palace and the Catholic Dome in *Baroque Reloaded*. Other cutting edge international artists and groups invited include **Rimini Protokoll (DE)**, **Dan Perjovschi (RO)**, **Pavel Brăila (MD/DE)** and **Laibach (SI)** in *Players of Change*; **RAQS Media Collective (India)** and **JR (FR)** in *Reflections*; **Tania Bruguera (US/Cuba)** and **Árpád Schilling (HU)** in *Chiaroscuro*; **Assemble (UK)** in *Energy Incubator*; **Kateřina Šedá (CZ)** in *Dare!*; and **Candoco Dance Company (UK)** in *Impulse*, among others.

Our **city has already established transnational partnerships** with Zrenjanin, Vršac, Kikinda, Pančevo and Belgrade (SRB). The cities of Chernovtsi (a potential ECoC candidate in 2024, in Ukraine), Novi Sad (SRB), Szeged (HU), Mulhouse (FR), Karlsruhe (DE) and Graz (AT) are the most active sister cities of Timișoara, with whom we collaborate in *Light over Borders*. Moreover, our city plans to extend partnerships with similar multilingual medium-size cities such as Osijek, Sarajevo and Banja Luka (BiH), Košice, Bratislava (SK) and Brno (CZ), to collaborate in *Players of Change* and *Lightscapes*.

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

It's all about the journeys we generate and the physical, inner and digital territories we open up in order to create meaningful cultural encounters.

The journey theme helps create a relevant map of interconnected experiences, which are also defining our strategy to attract a broad European and international public. The strategy has six levels:

International audience development - we work with those local audiences which are already engaged, which co-create our programme, and which are willing to reach further to their European and international counterparts. In *Dare!*, we engage residents of Timișoara in a trans-neighbourhood dialogue and connect them with similar initiatives in Europe (Rijeka, Valetta, Linz, Leeuwarden, Košice, Pilsen and Galway) through a celebration of European Neighbours' Day and a United

Neighbourhoods conference. In *Encounters* we work with artists in residencies in these cities. In *Moving Fireplaces* we challenge intolerant behaviour with stories of past tragedies of Bărăgan deportations and Yugoslav wars, through the RIVE bus travelling performances between Timișoara, Arad, Novi Sad and Szeged.

Relevance of the themes - we identify three themes that play an important role in Europe in the coming 5–7 years: **European cultural citizenship**, the **co-creation of public space** and **Interdependence**. In *Bright City*, we involve cities such as Lille (FR), Groningen (NL) and Sundsvall (SE) in a festival curated by Ars Electronica that

reykjavík 2000

proposes solutions for the transformation of public space. In *Light over Borders*, the *Mega Bega Festival* occupies 21 river-connected stages in Timișoara, Arad, Szeged and Novi Sad, and presents a multilingual festival featuring theatre, film, and music, with artists and companies from Skopje, Rijeka, Gdansk and Brussels.

Sensitive European issues - in *Players of Change*, we showcase artistic movements connected to the 1989 momentum in Eastern Europe, engaging dynamic actors in partner cities such as Budapest, Zagreb, Warsaw and Ljubljana in a civic lab (*Reflexion cluster*) of practice sharing, with co-productions in these cities. In *Invisible/Visible* we work towards deconstructing stereotypes regarding various Roma communities, and we involve socially engaged European artists and culture makers in dedicated music, theatre, film or design events.

Digital journeys - as new digital and virtual technologies enable new forms of digital artistic expression, **80% of the projects in the cultural programme have an online presence and digital connections** at the core of their design. *Knowledge Fields* creates an Alternate Reality Game to engage young audiences in educational stories on sciences and humanities. *Bright City* builds a pilot version of the Ars Electronica's GeoPulse and Beehive tools for Timișoara. In *Light over Borders*, the *Social Hat* app is sent to audiences (including Romanian diaspora) as an invitation to attend the *Mega Bega Festival*. *Spotlight Heritage* develops augmented reality apps and a digital museum to engage even more deeply cultural tourists and remote audiences. *Reflections* and *Moving Fireplaces* build crowd-sourced digital platforms to offering a virtual storytelling experience based on the memories and stories of the audience.

Participatory tourism - goes far beyond visiting a given place for a weekend, bringing back 1GB of overexposed pictures and a couple of pendants. It provides unique opportunities for millions of

daily interactions between tourists and local people. "Temporary citizen" - experience the city by connecting to its daily life, people and culture, as in *Reflections*; "live with a local" - a project of community-based tourism; "take a stranger out" - curating the city through events, linking cultural content to places by means of relational aesthetics, as in *Spotlight Heritage*. We also collaborate on specific target groups and niches, as in the case of spiritual tourism in *Light Search*, eco-tourism in *Slowing Down* and *Lightscapes*, volunteering and internship tourism in the TM2021 opening event, school mobility in programmes such as *Knowledge Fields*, senior programmes in *Spotlight Heritage* and even self-development tourism in *Impulse*. We intend to convince all these newcomers to engage, enjoy and participate in TM2021, and reach out for others, through creative partnerships such as the WAYN network, UNESCO Creative Cities and the Creative Tourism Network.

Traditional ways of raising interest - we have a multilevel strategy that makes the six above-mentioned levels mutually supportive. We rely especially on our social media platforms. Via vlogs, citizens broadcasting, online streaming, TV, radio, printed press and global news agencies, messages are sent out and eventually come back to us, providing feedback on their relevance. Most of our programmes are developed in close collaboration with a wide European partner network of cultural institutions. Since they are a factor in the success of an ECoC, **we specifically target European and international audiences at locations having direct flight connections to Timișoara** (see 4.2.2, on page 67, for more details).

✈ **152 direct flights to cities in Europe, USA, North Africa and the Middle East**

helsinki 2000

riga 2014

liverpool 2008

rotterdam 2001

bruges 2002

brussels 2000

lille 2004

mons 2015

essen 2010

prague 2000

plzeň 2015

košice 2013

bud

timișoara sibiu 2007

pécs 2010

rijeka 2020

bologna 2000

beg

marseille 2013

istanbul 2010

matera 2019

patras 2006

valletta 2018

▲

■

●
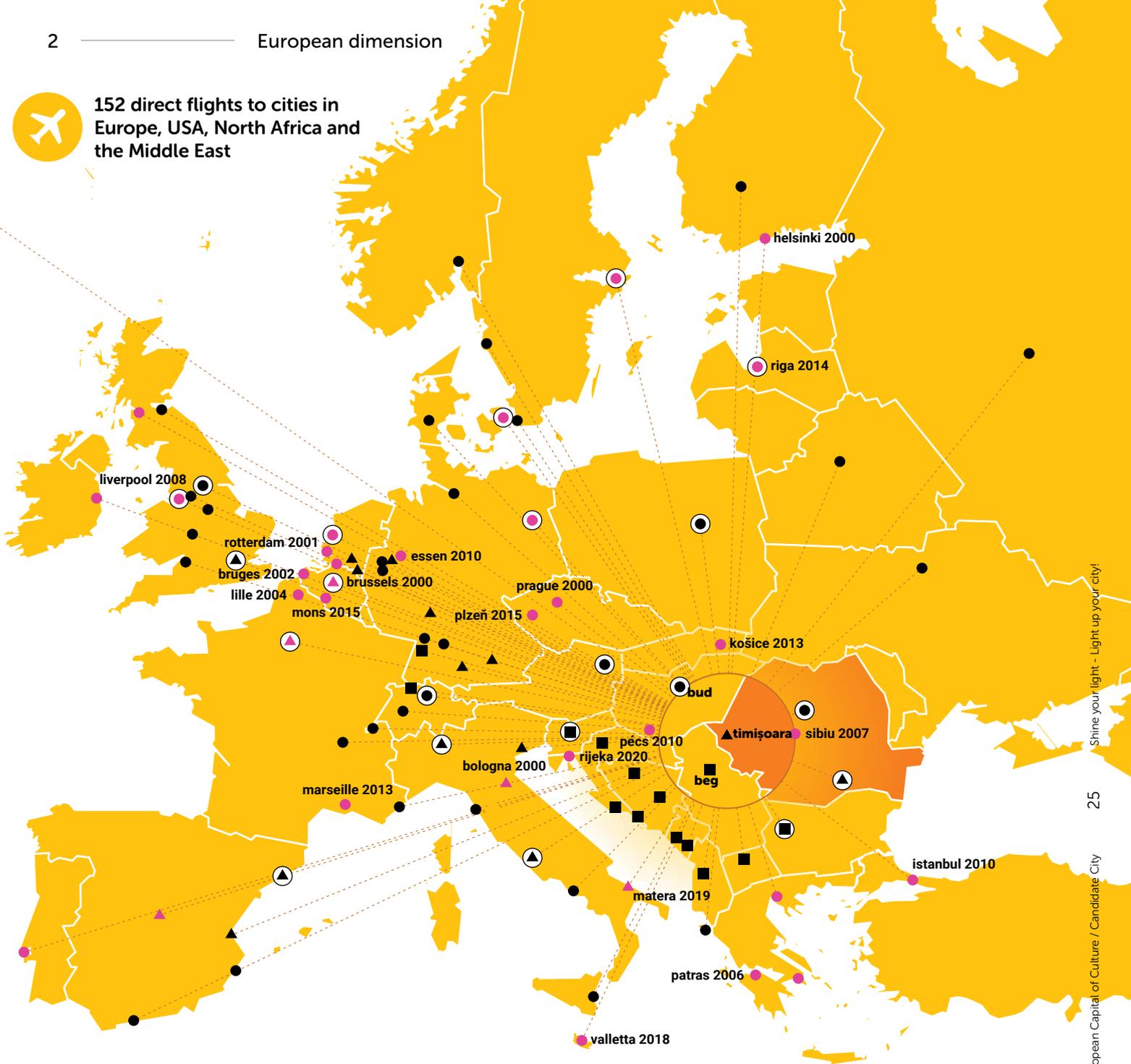
DIRECT CONNECTIONS TO TIMIȘOARA

Barcelona, Spain
Bari, Italy
Bologna, Italy
Brussels, Belgium
Bucharest
Dortmund, Germany
Frankfurt, Germany
London, United Kingdom
Maastricht, Netherlands
Madrid, Spain
Memmingen, Germany
Milan, Italy
Munich, Germany
Paris, France
Rome, Italy
Valencia, Spain
Venice, Italy

CONNECTIONS THROUGH BELGRADE

Banja Luka, Bosnia & Herzegovina
Basel, Switzerland
Dubrovnik, Croatia
Karlsruhe, Germany
Ljubljana, Slovenia
Podgorica, Montenegro
Sarajevo, Bosnia & Herzegovina
Skopje, Macedonia (FYROM)
Sofia, Bulgaria
Split, Croatia
Tirana, Albania
Tivat, Montenegro
Zagreb, Croatia

CONNECTIONS THROUGH BUDAPEST

Alicante, Spain
Amsterdam, Netherlands
Athens, Greece
Berlin, Germany
Billund, Denmark
Birmingham, United Kingdom
Bristol, United Kingdom
Catania, Italy
Cologne, Germany
Copenhagen, Denmark
Corfu, Greece
Dublin, Ireland
Düsseldorf, Germany
Edinburgh, United Kingdom
Freiburg, Switzerland
Geneva, Switzerland
Glasgow, United Kingdom
Gothenburg, Sweden
Hamburg, Germany
Helsinki, Finland
Istanbul, Turkey
Karlsruhe, Germany

Kiev, Ukraine
Kutaisi, Georgia
Larnaca, Cyprus
Las Palmas, Spain
Leeds, United Kingdom
Lisbon, Portugal
Liverpool, United Kingdom
Lyon, France
Málaga, Spain
Malmö, Sweden
Malta
Manchester, United Kingdom
Moscow, Russia
Naples, Italy
Nice, France
Nottingham, United Kingdom
Oslo, Norway
Pisa, Italy
Prague, Czech Republic
Reykjavik, Iceland
Riga, Latvia
Rotterdam, Netherlands
Stockholm, Sweden
Stuttgart, Germany

Tampere, Finland
Thessaloniki, Greece
Vienna, Austria
Warsaw, Poland
Zürich, Switzerland

LEGEND
▲ direct connections to Timișoara
■ connections through Belgrade
● connections through Budapest
○ partners
● former and future ECoCs

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

In our Cultural Programme, we develop joint projects with former, current and future candidate ECoCs, especially around audience engagement, volunteers and citizenship. We see the ECoC title as a responsible experiment in urban development and intercultural competence. We have seen what works and what must be changed and sustained. We learn about ECoC legacy.

Our strategy

Our strategy of collaboration with former or future ECoCs is based on principles of shared learning experiences, exchange of practices and design of common promotion strategies, with defined overlaps in relevance and legacy.

We work practically, signing contracts by the end of 2017 between collaborating Capitals, to sustain the process of development, decision-making, timeline and budget. A web of face-to-face meetings in different collaborative clusters will be held each year.

The artistic programme *European Echoes* has been especially designed for collaboration with cities that hold the ECoC title. This Trail presents cultural products, small scale co-productions and outcomes of artists in residencies. We have built warm relationships with Lille 2004 (through the Futurotextiles exhibition in Timișoara in 2013), Sibiu 2007, Liverpool & Stavanger 2008, Linz 2009, Marseille-Provence 2013 (the family album narrative exhibition, In Situ), Pilsen 2015 (products from DEPO creative zone), Wrocław 2016, Paphos 2017, and Rijeka 2020 (on neighbourhoods).

With Galway 2020, Rijeka 2020 and the candidate cities in Greece (we are in dialogue with Eleusis and Kalamata, candidates for 2021) we develop co-productions and joint participation to European calls, designed evaluation methodologies and concluded agreements regarding the dates of the Opening and Closing events.

In *Power Station* we tailored a unique **Laboratory for European Projectmaking**, an exchange between Matera 2019, Rijeka 2020, Novi Sad, a candidate for 2021, also participates, and TM2021, designed to build capacity, with study visits, artists in residence, fellowships and internships for volunteers and staff.

There are advanced plans with the Trail *Invisible/Visible*, featuring theatre performances and a documentary, co-produced with Kalamata 2021—candidate city. In Station *Light over Borders* we reinvent the Bega riverside as a new stage for cultural events, supported by EU cross-border funding and carried out in partnership with Novi Sad 2021—candidate city, with whom we have already experienced the International Danube Conference on Culture (2014 and 2015). Other joint projects with Novi Sad are envisaged in *Moving Fireplaces* and *Breathing Spaces*. The Aerowaves network hosts the Spring Forward Festival in Eleusis in 2020, with the annual meeting in Timișoara in 2021.

How do we make these links work?

We suggest working with a concrete approach. In 2016 and in spring 2017 we conduct trips to the Greek ECoC2021, to rekindle personal relationships. By the end of 2017 we jointly decide on a framework with a budget of €130–170,000 from each ECoC for the development of 3–7 cultural co-productions, exchanges or small-scale cultural expeditions. Thereinafter, at least one visit to Greece or vice versa every six months, in order to support the cooperation. A shortlist of projects is outlined by spring 2019 with a final list of co-operations by the end of 2019.

We intend a similar approach, but with a lower budget—of €15–30,000 each—with the designated ECoCs in Montenegro, Serbia, Lithuania and Luxembourg (Esch-sur-Alzette) upon designation. These cooperations aim at mutual promotion, evaluation, alignment of the opening and closing ceremonies, the sharing initiatives during the main events and the exchange of artefacts, cultural products and co-productions of the respective ECoC years.

CULTURAL AND ARTISTIC CONTENT

3.1 / What is the artistic vision and strategy for the cultural programme of the year?

We imagine a challenging Journey, from loneliness to togetherness, from light through darkness and back again, across three Territories hiding keys for Europe's current struggles: People, Places, and Connections.

We gather courage and travel through 6 Stations, following 18 Trails throughout the process of becoming the European Capital of Culture 2021. The main generator for this Journey is the Power Station. It provides competence, energy, synergy, and skill.

Timișoara is the perfect place to initiate a profound and systematic engagement of culture, to return hope to troubled European cities. We focus on audiences, people, citizens, voices—unheard but not lost. There is a story to tell: that of a cosmopolitan city, first resisting oppression and then reinventing itself, located at the edges of South-Eastern and Central Europe. We initiate both small- and large-scale collaborations across the city, the region and the continent.

The Cultural Programme invites and trusts audiences to navigate the light and dark spaces in our history and our future from three perspectives of crucial importance today:

People are the essence of community. Behind the horror and anger that the media spreads daily on a global scale there are individuals. We need to unlock **civic energy**, the capacity to think critically and to speak out, to accept responsibility and take action. We need to increase **inclusion** of marginalised groups, celebrating diversity, resisting intolerance. The European theme here is **cultural citizenship**.

Reflections is the first Station, preparing audiences to turn inwards for a moment and to explore the amazing construct of identity. Different Trails follow the Journey inward through our daily life and habits. The Station *Players of Change* and the Trails that lead from it define a need for social transformation. Culture will empower during TM2021.

Places are the visible grounds of our society. We see the flaws and we are disturbed by the damage humans do to the ecosystem. We need to re-vitalize **public space**, places where change happens. We overcome neglect and misuse, finding new functions for old buildings and hidden edges of our city. The European theme is **co-creating public space**, participatory urban reinvention.

We envision thriving neighbourhoods at the Station *Dare!* and its connected Trails. At the Station *Bright City* we invent concrete instruments for creative

development. We connect the dots and engage culture with economic development, cooperative forms of work and social issues.
Connections define the complexity and the intelligence of a system. We form a common **vision** for the future of the city. On a larger scale, we connect with other engaged and creative global movements. We redefine the **international profile** of Timișoara. The European theme here is **interdependence**.

Lights over Borders brings audiences together in the largest celebration of diversity, which spreads across the region, along the Trails, aiming to expand networks of citizens, cultural operators and cities and work together. Station *Lightscapes* teaches us that we are interdependent - as societies, as natural conditions, as neighbours.

Our strategy is to develop audiences …
… and the mechanism is to work directly with them. Artists/activists discover what prevents citizens from releasing their personal energy into the community, and then co-create authentic and powerful cultural interventions that remove the obstacles.

1. **Stations are large programmes** whose main focus is widening and diversifying audiences, while **Trails are smaller-scale programmes** which mostly deepen the relationships between the cultural operators and their engaged audiences.

2. **A carefully designed preparation process, both online and offline, focusing on a gradual engagement of audiences** for each Station and Trail of the programme. For the first four years, local and regional cultural operators, together with European partners, focus on citizen engagement and participation, to create the map that by 2021 reaches out to international, cross-border and new local audiences.

3. **We develop a capacity building** *Power Station*, to cultivate and sustain the inspiration and energy needed for this ambitious endeavour.

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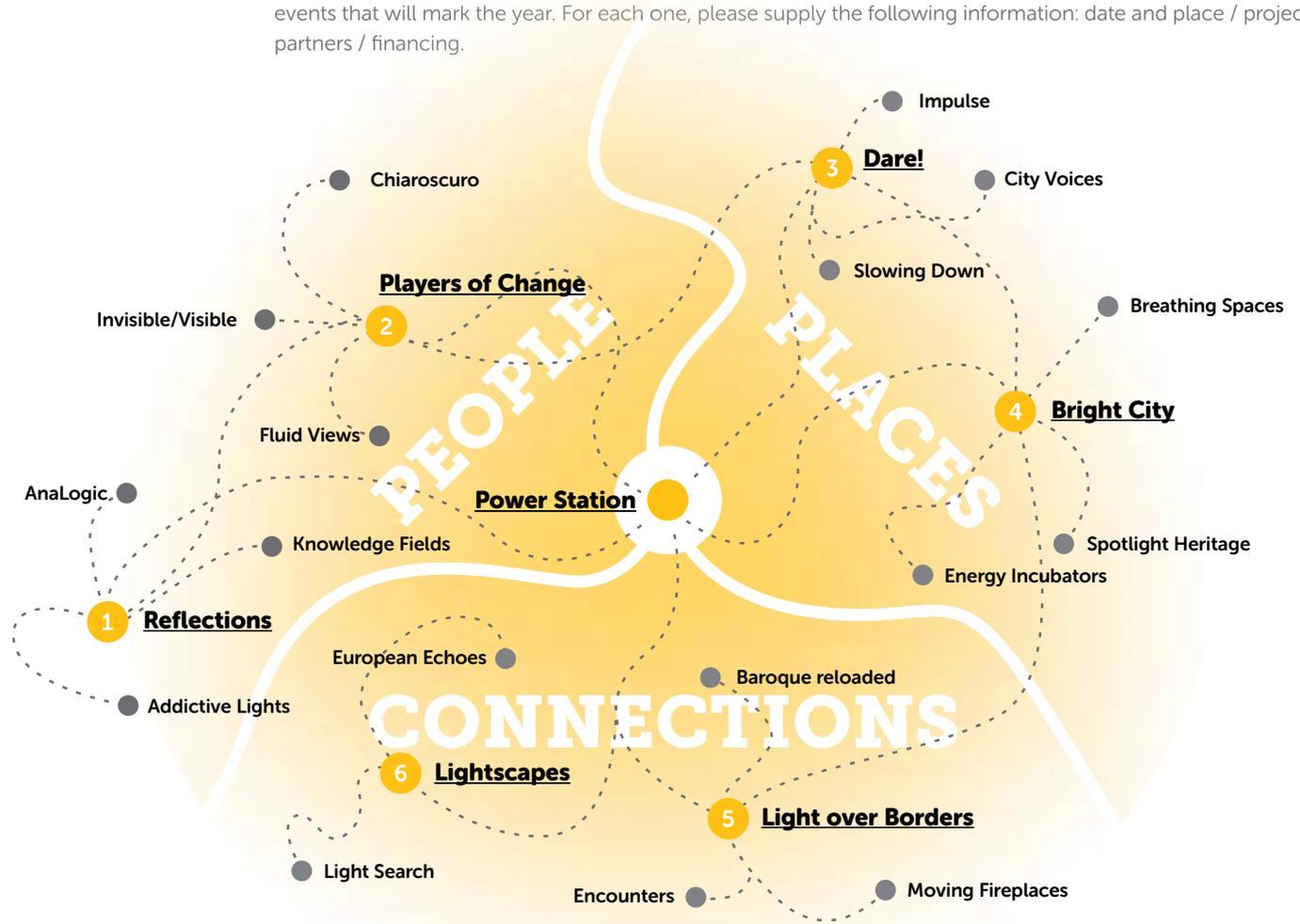
HOSTS
Main resposible in the programme implementation

CROSS-BORDER PARTNER
Partners from Serbia and Hungary

INTERNATIONAL PARTNERS
European and beyond

LOCAL & NATIONAL PARTNERS
Partners from Romania

LOCATIONS
Each programme has a starting location and several other, that are spread around the city, and region in order to reach diverse types of audiences (page 75).

● conventional cultural places
▲ unconventional and public spaces
● independent places
◆ in the larger region

Our Cultural Programme has the structure of a Journey map across three Territories that audiences can explore according to their curiosity and interests. The structure is as follows:

Drive
The context and the motivation to get engaged for both European and local audiences.

Process map
Activities that build up the programme during the preparation years (2017-2020), designed to consolidate the relationships between the local and the international cultural operators, to test activities which attract engaged audiences and to create participation opportunities for volunteers.

Highlights
The most important events and cultural experiences.

Audience approach
The main focus of the cultural activities is the implementation of the overall audience development strategy of our candidacy.

Impact
Anticipated long-term specific outcomes (described for the large scale programmes) that contribute to the overall impact of TM2021.

Budgets by types of action

	Type of action	Years	Budget per programme	€	%
A.	6 Stations	5	1,000,000 to 1,800,000	8,800,000	26
B.	18 Trails	2 to 5	200,000 to 800,000	12,650,000	37
C.	Capacity Building Power Station	6	1,400,000	1,400,000	4
D.	Opening: Powered by People	4	1,100,000	1,100,000	3
E.	Open Calls and new programmes	4		10,000,000	30
	TOTAL			**33,950,000**	**100**

POWER STATION

Our programme is daring and we need to increase the competence and resources of the local cultural scene to make it happen. The Power Station is the main circuit board of the Cultural Programme, with a simple but radical engine, pumping energy into the body of projects, responding to TM2021's needs for organic capacity.

Drive

The *Power Station* launches **a unique and multi-layered action**, based on needs identified during the planning process. Few local partners of TM2021 have experience in managing large European projects with a strong community outreach. By enhancing the collaboration between accomplished regional and international experts and the local scene, the capacity building programme will develop new skills and competences. To achieve this, the Power Station facilitates the road from **empowerment**, to **praxis**, to **employment**.

Process map

2017–2020

GENERATORS = building new competences for cultural institutions, independent organisations and public administration connected to the Art Markets and to an upcoming MA in cultural management at the West University Timișoara.

Power up = intensive regular training sessions:
- project management, partnership building, fundraising, audience engagement, communication, festival and museum management, crowd-sourcing, online curation and archiving , community relations;
- **10 workshops** and **3 regional Power Station camps**.

Energise = mobility and exchanges with partner ECoCs, regional centres and European partners, through:
- study visits, internships, job-shadowing and team building;
- shared mobility experiences for local partners and artistic programme participants;
- fellowships for TM2021 team members;
- 100 mobility experiences over 5 years facilitated by a new **Empowerment Fund**, to encourage mobility and participation in European networks.

To be developed in close collaboration with the **Laboratory for European Projectmaking**, a unique exchange in Southern Europe, in partnership with **Matera 2019**, **Rijeka 2020** and **Novi Sad 2021**, candidate city: an initiative demonstrating the power released across European Capitals of Culture.

2018–2021

CONDUCTORS = developing instruments for engaging with new audiences

Channels = partnering with schools as community linking agents:
- training for teachers and artists as engaged cultural facilitators;
- thematic workshops for students and families— sampling of artistic projects as teasers & trailers for the upcoming programme;
- up to 100 activities over 4 years.

Connectors = consolidating specialised skills to facilitate participation:
- workshops empowering disabled people, minorities, migrants and seniors to get involved;
- training programmes for guides and volunteers;
- English courses for people working in tourism: taxi drivers, waiters, museum guides etc.
- **25-35 activities and training sessions over 4 years**.

Wires = cultural blogging and journalism booster
- creative writing workshops for students and emerging journalists, enabling them to become **media citizens**;
- **80 workshop participants, including 10 writers and bloggers**, supplementing the communication team for TM2021.

VolTM2021 = the **volunteer programme**, transgenerational and multiethnic. Participation is based on personal and social responsibility, also triggering co-ownership;
- activities and training for **400 volunteers**.

2018–2022

TRANSFORMERS = resource and operations centre

People = new body of culture makers, grown through Generators and further developed with:
- 30 managers, producers and communicators employed within the *Power Station* or placed in local partner organisations to produce the cultural programme;
- a coordination centre for the residency and mobility needs of the projects.

Toolbox = bank of shared logistic resources at the disposal of cultural programme organisers, funded by donations from local institutions, sponsorships from local companies and acquisitions.

Spaces = resourcing the independent cultural venues and places of creation & encounter through:
- support via an annual seed fund, initially for the rent and utility costs of existing spaces, subsequently for opening of new ones;
- temporary spaces database (cultural recycling).

Impact
- the *Power Station* as a resource centre for the cultural scene in Timișoara, a public-private venture within the frame of the *Lightscapes Lab*;
- Around 100 new jobs created as a direct effect. The need for technological innovation in Timișoara is immense and the investors are active.

OPENING

Shine your light – Light up your city!

Timişoara 2021 European Capital of Culture / Candidate City

POWERED BY PEOPLE

The Opening Ceremony rounds off four years of preparation.

We propose an Opening Ceremony that reflects four years of preparation. Local and international artists meet, work together and co-create.

The Days of the Opening are a preview of the 2021 Cultural Programme, Timişoara's year and its chance to shine in Europe. We design a high-powered experience for visitors, from near and afar, building anticipation for the time to come and the Journey to be taken.

Timişoara is Europe's first mainland city to have electric street lighting. On the evening of 12 November 1884, 731 arc lamps came to life on its streets. This is the metaphor and the objective of the *Opening*: *Powered by People*: 731 encounters, trailers, greetings and messages will be released at the same time, in all directions of the city and region. A cultural light show, decentralised throughout the area.

The days and hours before the Opening become increasingly silent and dark. We welcome dark skies and a silent city. We encourage citizens, businesses, schools and city servants to briefly shut down the

electrical sound and light that dominates our urban environment, only to have the magic reawakened by means of 731 encounters, lights, voices, songs and dances.

The City becomes a stage for the dance between the light and darkness of a festive weekend, involving most of the local cultural operators who contribute to the Cultural Programme. Hundreds of lights are powered by the energy of volunteers who offer their time and physical strength to store electricity, using clever as well as simple devices, site-specific installations that convert movement into energy, created by artists and tech students throughout Europe.

Visitors arriving by train or bus can explore a massive street exhibition in *Reflections*, unveiling local stories and shared experience. Further on, in Victory Square, the voices of the '89 Revolution will unveil works carried out by the *Players of Change*. Moments from Trails such as *Impulse*, *Spotlight Heritage*, *Moving Fireplaces* and *Light over Borders* will step into the spotlight, anticipating the extraordinary Journey to come during 2021.

Audience approach

The event relies on the collective performance/ active participation of the audience reached during the preparation years, which has contributed to specific programmes. Their commitment will propagate in their networks, reaching out to a local and regional audience.

HOST
TM2021 Association.

LOCAL AND INTERNATIONAL PARTNERS
A selection of partners across the Journey, presented in the following pages.

LOCATIONS
▲ The Round Journey: North Train Station, Victory Square, Liberty Square, Union Square, Theresia Bastion, Civic Park, Bega Canal.

PEOPLE

The first Territory to map is within ourselves - from daily habits and forgotten dreams, to collective joys and anxieties. Culture has the energy to create civic motion through emotion, to inspire value-based attitudes and actions. Let's call this, at a risk to be misunderstood, 'inner light'.

REFLECTIONS

We start our journey from disconnected individuals to cooperative action by first discovering ourselves. *Reflections* gathers insights, memories, and emotions triggered by our recent and turbulent past.

This is the first large-scale cultural initiative in Timișoara that is co-created with the audience. Multi-layered memories (autobiographical, trans-generational, urban and regional) are collected on a digital platform, creating a complex and enriched collective memory, sustained and available for future generations. A spectacular city-scale exhibition at the beginning of 2021 (see *Opening*) reveals the unknown, yet groundbreaking people's history of the city of Timișoara. A history reflecting our shared European experience: the struggle for better lives and a responsible society.

1   **STATION**

Drive

We invite the audience to shift their attention inwards, to remember, to raise awareness of personal identity and history, rooted in the community.

Timișoara is a good place to explore collective European "micro-narratives". Descendants of colonists from the 18th century, Romanians who moved to the Banat region after 1919 and Italians who settled here after 1990—all have shaped our city. There are numerous threads from the city to its sons, daughters and grandchildren all over the world. The diaspora is a constant presence in our lives.

This Station is built on workshops, inter-generational encounters and research on three themes, with outputs gathered on a complex digital platform that overlap professional archives, documents and testimonials selected and interpreted by curators and artists.

Capturing Memory deals with individual memory and the process of "extracting" and collecting it from the public. The great-grandfather's apprentice diploma from Vienna, the grandmother's photo from the Siberian deportation, the father's passport with countless Serbian stamps from the embargo times, and the sister's photo from Spain, can become colourful bits of a personal yet very European memory scrapbook.

Beyond Memory explores the links between neurosciences and art. "Translation" of experimental and theoretical research on brain activity into artistic interpretations, to create multiple types of experience for the viewer, from sensation and understanding to emotion and self-reflection. The exploration includes niches such as amnesia, and post-traumatic memory disorders.

Sustaining Memory is the process of selecting, integrating and preserving the amount of knowledge and emotional information that maintains collective identity, unites its members and is passed on to the next generations. This phase builds the connection between past and future memories, traditions, beliefs, and craftsmanship.

Process map

2017-2018 Memory collectors and platform set-up
- expert working group setting up and managing the digital platform;
- five presentations and workshops on subjects such as: how to collect and organise personal and family memories, scrapbooking, books of life, genealogy,

family tree, genogram (at different levels of complexity, depending on the age of participants);
- set-up of the *Memory Volunteers Group* (youths and seniors interested in deepening their involvement);
- three open workshops facilitated by professional memory collectors (anthropologists, historians, writers etc) teaching the engaged audience about artistic production and deciding the topics of the collections;
- exchange visits to past similar programmes (Linz, Marseille, Pilsen, Ljubljana).

2019-2020 Pilot events
- calls for content on the digital platform, curated by specialists and volunteers;
- indoor and outdoor pilot events and exhibitions, to which the general public can contribute, on topics such as: a day at work in the well-known factories and companies of Timișoara (eg: Guban, Kandia, Fructus), departures, the news on the day when I was born, engagement, marriage proposals etc.;
- residence of international artists and preparation of the city-scale exhibition.

Highlights

January to March 2021
- international artists such as JR (France) or RAQS Media Collective (New Delhi, co-curators of Manifesta 7, chief curator 11th Shanghai Biennale) curate a city-scale exhibition built on the most interesting outcomes and patterns of the crowd-sourced digital platform;
- **Beyond Memory** debates and **Keeping Alive** "savoir faire" workshops.

Audience approach

Engaging audiences during the preparation years is an essential participation component in the co-creation of narratives. The city-scale exhibition launches in the first months of 2021, drawing the attention of local and international audiences. Asking people "to remember and share" is attractive both for locals (the active participants in the process), and for visitors seeking interesting and universal experiences to be found in the particular context of our city.

Impact

- institutions and memory-related professionals (archives, libraries, museums, anthropologists, historians, personal archivists) maintain a developed web and a shared digital platform;
- stronger links are created between generations, family members, civic groups, and between locals and visitors;
- a real and virtual archive of Timișoara connecting with similar memory initiatives all over Europe is in place and accessible internationally.

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◯ TRAIL

KNOWLEDGE FIELDS

A blend of arts and critical pedagogy guide audiences through today's world, shaped by technology.

Drive

An extremely technology-driven world lies ahead to amaze, confuse, connect or isolate us. How can we upgrade education, the very basis of culture, for the rapidly changing world we live in? How do we bridge the gap between the needs and expectations of digital natives, and the older generations in charge of educating them?

Lessons Exhibition is a media art exhibition, critical and interactive. We invite educators to collaborate with artists to create artworks inspired by lessons taught in the current education system. The lessons proposed for the exhibition will be associated with online resources (lesson plans, materials related to the lesson) on a platform accessible to educators and learners worldwide.

Moving out of School are experiential workshops inspired by the legacy of the Sigma Group in Timișoara, reinterpreted from the perspective of new media, critical pedagogy. Activities will be proposed by artists and teachers who borrow from the '70s movement the concept of artistic interventions that change the perception of open spaces. The activities held in Timișoara and Arad will use 3D design applications, augmented reality and will create urban classrooms and site-specific installations.

Culture Quest is an Alternate Reality Game created by adults in collaboration with game developers. An ARG is an interactive narrative, using the real world as a platform, and where, as the game advances, the tasks are altered by the ideas and actions of the participants. We create educational stories on sciences and humanities to be explored by young

audiences following digital clues, and unique real-life testimonials offered by the most inspiring personalities of the moment.

Process map
2017–2018
- focus groups for engaging teachers, learners and families;
- planning meetings for the *Lessons Exhibition* with teachers and artists, to identify relevant themes for art lessons;
- constructing the lesson plan platform and the *Culture Quest* base;
- conducting pilot activities: *Digitalised ambiances*, *Game invention*, *Little Bits workshop* introduction with Péter Szabó (Budapest), Teaser for *Lessons Exhibition*.
2019–2020
- developing the artworks for *Lessons Exhibition*;
- developing tutorials for Culture Quest, beta audience tests;
- producing digital applications, digital clues, teasers, evaluation forms, digital materials to be used during the programme.

Highlights
February to May 2021
- opening of the **Lessons Exhibition**, curated by Arad-based artist Nita Mocanu;
- **Moving Out of School** workshops with artists such as Minitremu (Târgu-Mureș), Kinema Ikon (Arad), Tatiana Fiodorova (Chișinau), Ralf Homann (Berlin), Zsolt Keserue (Budapest). *Little Bits Lab* will create interactive robot like functioning structures, installations and gadgets using modules. *Learning ambiances* workshop focuses on designing and programming the learning physical spaces;
- **Culture Quest** Alternate Reality game launch.

Audience approach
- Widening the audience for media arts among educators, young learners and their families.
- Deepening the experiences of the audience interested in gaming and technology with critical pedagogy approaches.

◯

HOST
Banat IT Association (Timișoara).

INTERNATIONAL PARTNERS
Jan Matejko Fine Art Academy - Faculty of Intermedia (Kraków); OFFcity project (Pardubice, CZ).

LOCAL & NATIONAL PARTNERS
Arad and Timiș County Libraries and School Inspectorates; Babel Education Centre and Faculty of Arts and Design (Timișoara); MAGMA Contemporary Art Space (Sf. Gheorghe); Minitremu (Tg. Mureș); Arad County Council; Timișoara County Council.

LOCATIONS
- six secondary and high schools of Timișoara and Arad, selected through open-calls.

● TRAIL

ADDICTIVE LIGHTS
Disrupting digital habits through multimedia installations and performances.

Drive
Artists create works that shift the attention from the artificial light produced by devices to the inner light radiated by individuals, to recall forgotten dreams, talents and passions.

Unexpected Scripts create startling moments in places of daily routine, touching people's drive to enjoy the moment. Mixed teams of art professionals (theatre, music, visual arts, dance, sociology, architecture) and volunteers will create scripts to be performed out in public, such as a symphony interpreted by an orchestra of mobile phones, media billboards displaying poetry, or supermarkets invaded by media artists.

Temporary Tactics is a nomadic stage for new media projects that use technologies as a tool of interaction between different categories of people. The works are selected based on their potential to transform passive digital media consumption into active technology usage that actually enriches our human dimensions, such as keeping together family members across continents or vocal tools for visually impaired people.

Talking to Strangers consists of an installation modules as urban objects placed around the city, encouraging interaction. Strangers meet across transparent walls in transit locations, even across countries and continents, and they can use an interactive surface with buttons, touchpads and displays to communicate. Each installation will be developed by different teams, with customised layout and theme.

Process map
2017–2019
- organising meetings and three workshops with professional artists, training a group of local participants on project development;

2018–2020
- implementing pilot projects (public space installations).

Highlights
February to April 2021
- city-scale exhibition and performances. Artists such as the Swiss Pipilotti Rist, Varvara & Mar OÜ (Tallinn) and Paul Sermon (Brighton) create spaces for contemplation and interaction, where visitors meet an exuberant and sometimes alarming survey of our human condition in a highly technological world.

● TRAIL

ANALOGIC
Re-think, re-invent, re-create

Drive
In an alarming, disposable world of single-use objects, artists and creatives are still attracted to the world of repairable machinery. Undoubtedly, there is a worldwide fascination for anything retro and DIY. The term "analogue" has come to describe anything that is "not digital" in so many fields: photography, music, film, clocks, computers or even books, cars and motorcycles. In parallel with the process of collecting objects and documents, we will focus on tracking experts, technicians and artists from Romania and Europe who are masters of old techniques.

The activities unfold in three stages: awareness (open museum activities), engagement (DIY museum and repair workshops) and artistic creation (photography, film, sound and contemporary art, with international events and workshops).

Process map
2017–2020 Crowd-sourcing and engaging
- exhibiting large vintage pieces (35 mm film projector, old printer press, vintage sound system, car or motorcycle) in malls, shopping centres and streets as teasers for the museums of recent history;
- collecting old objects and equipment for the future museums of recent history, from people, junk yards and institutions;
- DIY and repair workshops.

Highlights
January to March 2021
- exhibition openings at the existing and newly established museums of recent history, with parallel repair and DIY workshops;
- Analogue Photography, Film and Sound - screenings, concerts, performances and art workshops.

PLAYERS OF CHANGE
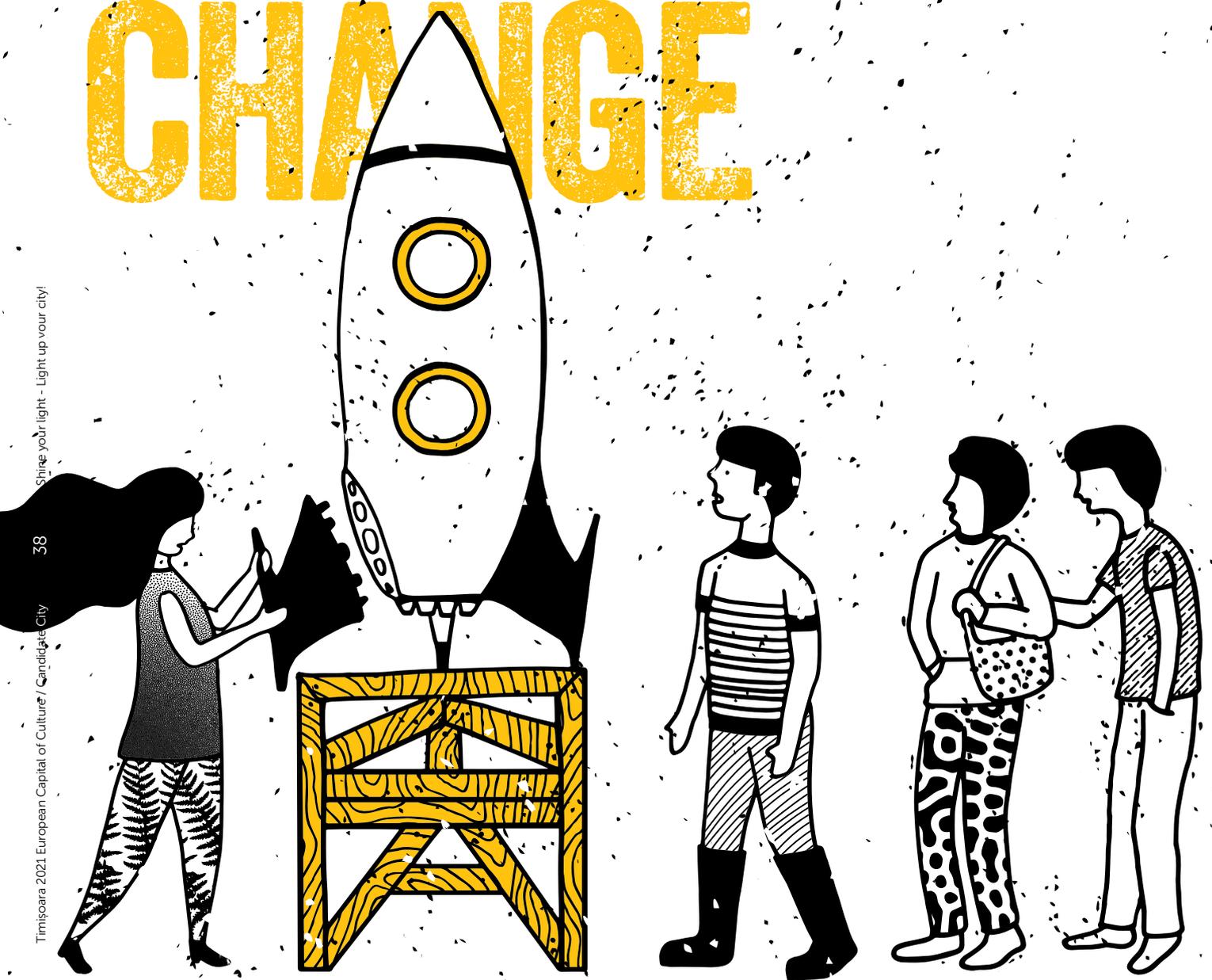
We live in times of increasing and accelerated changes—of lifestyle, politics and culture, all at once. During communism, culture kept the flame of dignity alive across Eastern Europe, through manuscripts passed secretly, manifestos, jokes and allusions hidden in productions and artworks that bypassed censorship. Today, all over Europe, cultural resistance takes many forms: street protests, viral digital campaigns, and alternative economic initiatives.

The Station *Players of Change* builds on the spirit of the 1989 Revolution, and brings into the spotlight the changemakers of today, in their diversity of form and expression.

2 **STATION**

HOSTS

TM2021 Association; Institute of the Present (Bucharest).

CROSS-BORDER PARTNERS

Translocal Institute for Contemporary Art and tranzit. hu (Budapest).

INTERNATIONAL PARTNERS

Pogon – Center for Independent Culture and Youth (Zagreb); Body/Mind Foundation (Warsaw); Oberliht (Chişinău); Cultural Center - Španski borci (Ljubljana); La Briqueterie-Val-de-Marne Choreographic Development Centre (FR); Eurozine (Vienna); Visual Culture Research Center (Kiev); Rijeka 2020-*Dopolavoro*.

LOCAL & NATIONAL PARTNERS

PLAI Cultural Centre / Ambasada, Hungarian Theatre, 1989 Revolution Memorial and Auăleu Theatre (Timișoara); Kinema Ikon (Arad); pepluspatru Association, One World Romania, Modulab and Decât o Revista (Bucharest); tranzit.ro (Iași).

LOCATIONS

🟠 1989 Revolution Memorial, Hungarian Theatre, Art Museum, art galleries;

🟢 Ambasada, Auăleu Theatre.

Drive

Players of Change reactivates and re-vitalises Timișoara's profile as a city of the 1989 Revolution, bringing together different generations of dynamic actors in the city, attracting new communities and connecting to similar movements in other revolutionary cities in Eastern Europe and beyond.

This Station generates an interdisciplinary platform of exchanges between a variety of actors, within the artistic scenes and the society at large, while aiming to value, engage, grow and connect the diverse communities of practices. These players share common civic values, but rarely come together – artists and activist groups, entrepreneurs, emerging creative cooperatives and the like.

The artistic programme—**Uncensored Act**—and a dedicated education scheme—**Seeding Change**—are organically interwoven and directed at an intergenerational spectrum of participants and audiences. The Station includes: a tailored programme for exchange of residencies and mobility; a civic laboratory for reflection, discussion and testing works; researches and studies on practices of association in the art field post-1989, with two international conferences; an art mediation programme and a non-formal art education dimension for children; an integrated documentation section.

The Romanian and international artists invited include the renowned visual artist Dan Perjovschi, powerful young theatre maker Gianina Cărbunariu, Moldovan artist Pavel Brăila, the acclaimed Rimini Protokoll unit from Germany, Turkish performer Erdem Gündüz (The Standing Man in Taksim sq.) and world renowned French artist Christian Boltanski.

Process map

2017–2018 Reflection Cluster

- an innovative civic laboratory that brings together artists and activist groups, entrepreneurs and emerging creative cooperatives for common reflection and sharing of practices and vision. It facilitates the cohesion of the local scene and connection to similar initiatives in the region and in the wider Europe, and it functions as a testing ground for the new works created in the programme;
- first meeting of international partners; research and preparation for the artistic components;
- first mobility grants and placements.

2019–2020 Pilot events

- a tailored programme for residency exchanges and mobility for professionals (artists, curators, managers, producers, writers, journalists) with 6 residencies and 10 mobility grants generating content for the artistic programme;

- first public events – introducing the Cultural Programme, film screenings, concerts; production phase for the commission of works, exhibitions, etc.
- documentation projects accompanying the artistic programme (until 2022), with theoretical approaches and publications; creative writing workshops for high school students, cultural journalists, critics; art facilitators guide the audience on the alternative routes created by the events.

Highlights

March to May 2021

- **Times Exposed** - a large exhibition showcasing ante- and post-1989 contemporary art movements in Eastern Europe, featuring as local highlights the Sigma group, samples of performance art in Timișoara, Iași and Chișinău in the 1990s, new works by international artists Dan Perjovschi, Lia Perjovschi, and Pavel Brăila, and commissioning Rimini Protokoll to create a larger project in this frame;
- **Performing 89** - presentation of documentary theatre performances, contemporary dance shows and reenactment of emblematic performances, featuring artists from the post-1989 movement—political art, artists and activism;
- **Subversive Music Hall of Fame** – the music of several generations—sound and music installation featuring censored and underground music bands from the communist times, and connected concerts. Mondial, Laibach, Plastic People of the Universe, among others;
- **Interactive Museum of the Revolution** – a contemporary approach to historic events, aiming to meaningfully deliver the story for all generations, children and adults alike;
- **Move-act** – programming of documentary and activist films under the One World Romania label. The artistic programming includes a touring dimension for several performances - the co-productions from *Performing 89* and the exhibition from *Times Exposed*.

Audience approach

This Station appeals to a wide spectrum of audiences by proposing relevant content, adapted to present-day reality. It creates a sense of belonging and ownership in building new narratives in Timișoara, Eastern Europe and the wider Europe.

Impact

Strengthened transdisciplinary and cross-sectorial debate on social engagement and democratic citizenship.

Revitalised values which drove the 1989 spirit and education of young audiences, featuring the role of art in political change, framing them into a new agenda for future Europe.

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● TRAIL

INVISIBLE/VISIBLE

Deconstructing stereotypes and overcoming marginalisation of Roma communities in Timișoara and Europe.

Drive

How does the 'collective eye' choose to see or ignore things? How are interpretation and reputation created, and how do these impersonal mechanisms return and mark people's lives?

The cultural diversity generated by the presence of several cultural groups represents a key element of the identity of Timișoara and the Banat region. However, there is one cultural group which is perceived through a distorted lens, which make these groups either invisible, or portrayed through abusive generalisation and stereotypes.

Invisible/Visible targets both mainstream and vulnerable groups, with the active participation of socially engaged artists and community members of Roma and non-Roma background. Performing artists and crowd-sourced photo and video installations will show how different generations cope with living unknown at the edge of the city, concealed in the mainstream or in the spotlights of the tabloid media.

Process map

2017–2019 Engaging and co-creating

- identifying engaged artists and volunteers willing to participate in cultural productions;
- theatre, forum theatre, music, photo and film workshops with Roma and non-Roma youth;

- workshops and interactive activities in marginalised areas to build capacity for cultural expression in the community and to stimulate the development of a positive identity and self-esteem;
- mobility and residence for artists and active community members.

2019–2020 Changing perceptions

- targeting the general public through performances based on the cultural expression of the Roma: interactive theatre by Paradox Theatre (Copenhagen); Théâtre de l'Opprimé (Paris); music performances integrated with other forms of expression; exhibitions combined with debates and educational activities; living library - public lectures from Roma authors; open calls for film production and dissemination.

Highlights

April to June 2021

- music and theatre performances in Romani and other European languages, with the participation of international artists such as Rahim Burhan (Macedonia) and Santino Spinelli (Italy);
- international film festival on Roma themes;
- exhibitions on relevant past and contemporary themes, defined by the engaged audience during the participation phase.

Audience approach

The cultural activities follow closely the basic principles of Roma inclusion adopted by the EU, with a focus on explicit but not exclusive targeting during the engagement phase. They encourage an active participation in the Process Map, where artistic works include sounds/images/stories built in constructive, pragmatic and non-discriminatory workshops. In the outreach phase, this guarantees authenticity and the relevance of actions aimed at both mainstream and secluded audiences.

●

HOSTS
Intercultural Institute (Timișoara) and Alliance for European Roma Institute.

CROSS-BORDER PARTNERS
Work in Progress Association (Novi-Sad, SRB); Artemisszió Foundation and Romani Design -Erika Varga (Budapest).

INTERNATIONAL PARTNERS
CoE - Roma SRSG support team; East Street Arts (Leeds); Rare Studio (Liverpool); Cronograf Festival (Chișinău).

LOCAL & NATIONAL PARTNERS
Roma Women Association, Resource Centre for Urban Regeneration and Resource Centre for Ethical and Solidarity (Timișoara); Nevo Parudimos Association (Reșița).

LOCATIONS
▲ Kuncz Community Centre, Unirii Square, Sf. Gheorghe Square.

● TRAIL

CHIAROSCURO

Understanding the past so that we consciously decide for the present.

●

HOST
German Theatre (Timișoara).

CROSS-BORDER PARTNERS
BITEF (Belgrade); Trafó - House of Contemporary Art (Budapest).

INTERNATIONAL PARTNERS
New Theatre Institute of Latvia (Riga); Rijeka 2020 - *Seasons of Power*.

LOCAL PARTNERS
Faculty of Sociology and Psychology, Faculty of Political Sciences, Philosophy and Communication Sciences, Faculty of Arts and Design, Penitentiary, social services, Hungarian Theatre and Antagon Theatre Festival (Timișoara).

LOCATIONS
● German Theatre, Hungarian Theatre, National Theatre, Cetate Synagogue, local galleries;
● Ambasada, Auăleu Theatre, Electric Theatre, Aethernativ.

How can we digest topics such as the communist legacy, the enigmas of the 1989 Revolution in Timișoara, or European themes such as the Holocaust, the Yugoslav wars, pogroms and ethnic cleansing, the current refugee crises and hate speech?

Galleries, cafés and unconventional spaces will host theatre and contemporary dance productions, documentary films and experiential installations that immerse the audience in those human experiences where light and dark struggle to prevail.

The programme is organised around three topics, disposed in a gradual evolution: the marginalised groups we pass by daily, the hardships of those oppressed because of their ethnic or religious background, and the horrors of the totalitarian societies, dominating entire nations.

Powerful artistic productions on sensitive socio-political issues will be combined with audience engagement tools that create empathy and build critical awareness, encouraging the public to openly discuss issues of discrimination, inequality and violence.

Process map
2017–2020
- existing theatre festivals from Timișoara (European Theatre Festival Eurothalia, Euroregional Theatre Festival TESZT, Antagon Theatre Festival) test audience development techniques (debates and conferences, info sessions in schools, universities, neighbourhoods);
- pilot events encouraging the participation of marginalised groups—forum theatre projects by Cardboard Citizens (London), La Xixa Teatre (Barcelona) and PartecipArte (Roma);
- preparation of commissioned productions (call for artists, finding the locations, signing the contracts).

Highlights
March to May 2021
Productions and exhibitions under the three topics:
- March 2021 - **The Marginalised**
- April 2021 - **Collective Oppression**
- May 2021 - **Totalitarian and Transition Regimes**
Contributions by:
Árpád Schilling - Krétakör Company and Kornél Mundruczó - Proton Theatre (Budapest); Rimini Protokoll and Center for Political Beauty (Berlin), Peeping Tom (Brussels); International Institute of Political Murder (CH and DE), Tania Bruguera (Havana and NY); Omer Krieger (Tel Aviv); Sana Ghobbeh (Iran and SE); The Empathy Museum (London); Theatre Company shelf (Tokyo).

Audience approach
The programme will be the most important test bed for local theatres to innovate in their work with audiences. Ways of working include taste cultivation among existing audiences, innovative communication with audiences by choice, exchange with renowned international partners to involve hard-to-reach audiences, means to create anticipation and facilitate the processing of cultural experiences.

© Oana Stoian

● TRAIL

FLUID VIEWS

Breaking through clogged mentalities with the power of culture.

Drive

Feminist and queer topics remain controversial in Romanian society. This Trail will launch an artistic and pedagogical platform around sensitive feminist and LGBTIQ topics. *Fluid Views* proposes methods to promote mutual respect, question stereotypes and discrimination and break through dominant ideas that restrain and marginalise the queer members of our society.

We aim to create a safe place for debates and meetings, where feminists, LGBTIQ people and supporters of their rights will be encouraged to express themselves.

Process map
2017-2020 Pilot events
The events will gradually grow every year until 2021:
- **Queer and Feminist Images** - documentary and fiction film screening events, followed by talks and debates;
- **The Fluid Performer** - one artist-in-residence exchange programme, followed by one queer performance show, held at the Hungarian Theatre;
- each month - an electronic music performance in a public space with a local or international artist, part of the **Electroqueer** section. These episodes will be uploaded on an online platform, they will show different spots of the city and will create a subjective fluid map of sounds and queer identities.

Highlights
April 2021
Fluid Views Festival is comprised of 3 sections:
- **Queer and Feminist Images** - a one-week international queer film screening curated by One World Romania and Queer Lisbon (shorts, documentaries and queer art). Talks and conferences by Accept (Bucharest) and Genderdoc-M (Chișinău);
- **The Fluid Performer** - a one-week queer performance and a residence exchange programme organised by the Hungarian Theatre, together with Domino (Zagreb, Croatia) and Mask Association (Szeged). The international residence programme functions as a professional development for participants and contributes towards generating content for the artistic programme;
- Queer performance moments by Paul Duncă (Bucharest), Vika Kirchenbauer (Berlin), Tucké Royale (Berlin);
- **Electroqueer** - a one-week festival and online platform for queer electronic music, podcasts and electronic music spectral live events - from flea markets to gardens, from bars to personal houses, organised by The Attic (Bucharest) and TamTam from Timișoara. In 2021, many public space locations will be activated simultaneously through these queer electronic music performances. The online platform broadcasts live from the city.

Audience approach
This Trail works to develop the interest of mainstream audiences towards gender issues, and to attract audiences by choice (especially from the queer community). We anticipate for these different approaches to generate diverse contemporary performance art audiences.

●

HOSTS
TamTam and Hungarian Theatre (Timișoara).

CROSS-BORDER PARTNER
Mask Association (Szeged, HU).

INTERNATIONAL PARTNERS
Queer Lisbon; Domino Project (Zagreb); Genderdoc-M (Chișinău).

LOCAL PARTNERS
SPICC Association and LGBTeam (Timișoara); The Attic and Accept (Bucharest); KF and Citizenit (Arad).

LOCATIONS
▲ open spaces in the city;
● West University, Hungarian Theatre (Timișoara);
◆ KF (Arad), Teba Factory (Arad).

PLACES

Our Journey expands into Territory 2, over the shared spaces of our city, the *genius loci* where People meet. Public spaces, Cultural spaces. Historic buildings. Post-industrial spaces. Schools. Libraries. From reclaiming small and familiar public spaces to a complete mental makeover of the city, we aim to open up decision-making processes. When we travel into the collective space, from neighbourhood to continental alliance, we challenge ourselves and our visitors.

DARE!

The Europe of citizens has no centre or periphery. European neighbourhoods can easily be divided by fear and extremism.

Dare! is a local cultural response to this European challenge as neighbourhoods are concrete places, where citizenship is practiced and innovated. Through playful and participative urban interventions, we shape sustainable environments as territories of human relationships.

Europe dares to stay together. One neighbourhood at a time. The process of identifying active citizens and forming a network of neighbourhood Lighthouses leads to empowerment of the local community and the democratisation of common space.

3 **STATION**

Drive

Cooperation, participatory decision-making, community urban planning, meeting rooms, peer-to-peer presentations and the European Neighbours' Day will push the local context and transform it into an open, friendly and equitable environment. A state-of-the-art public voting system, based on Democracy 2.1, in introduced as a mechanism of running participatory budgeting for financing citizens' innovative projects for their communities. At the same time, by using the network of **neighbourhood libraries**, this programme fosters innovation and capacity building for traditional cultural institutions, bringing them closer to the current needs of the local population.

Dare! is a project engaging residents of Timișoara in a **trans-neighbourhood dialogue** with their European peers. With the help of international attention, and in cooperation with other European neighbourhoods where similar projects are developing (Rijeka, Valletta, Leeuwarden, Linz, Košice, Pilsen), we support long-term learning and the sustainable development of local communities. *Dare!* is a process-oriented programme with a long-term development mechanism:

- **The Lighthouses** - local meeting rooms starting with four branches of the Timiș County Library, run by active citizens trained in the *Power Station*. The locations will gradually grow in number and will have different locations. During the meetings, citizens propose cultural activities and interventions which will be supported through an open call grant scheme;
- **Light House Exchanges** - a local version of PechaKucha presentations of local heroes and inspiring projects, which empower active people to present themselves and to inspire others. These community events facilitate networking and the exchange of ideas between **local and European** neighbourhoods. A yearly **United Neighbourhoods Conference** will be introduced as a tool for organisational learning in the innovative mechanisms of governance, participatory budgeting and bottom-up urban planning;
- **European Neighbours´ Day** - high visibility festivities, consisting of community dinners, guided tours, presentations and **public space interventions**. The interventions bring together artists (in residence), citizens and the Municipality.

Process map
2017 The human network
- social-anthropological research led by the social scientists of Anthropictures aiming to identify active citizens, as well as formal and informal groups;
- setting up the first *Lighthouse* as a meeting place in a Timiș Library Branch;

- testing the *Lighthouse Exchange* format and the public voting tool—Democracy 2.1.
2018–2019 The Lighthouses
- setting up the 3 other *Lighthouses*, *Power Station* trainings for the neighbourhood animators;
- organising monthly presentations;
- hold first open call for community projects and implementation of the first small projects selected for support by the community;
- organized the first European Neighbours´ Day.

Highlights
April to June 2020 and 2021
- two yearly United Neighbourhoods Conferences;
- trans-neighbourhood tours (local and European) for the *Lighthouse Exchanges* and stimulating connection to new networks capturing community initiatives across Europe such as CitizensLab;
- expanding the network of *Lighthouses* through open calls;
- two community-wide celebrations of European Neighbours' Day;
- six public space interventions with international artists, such as Kateřina Šedá, who will interpret the exchanges between European neighbourhoods as artistic creations, and the designers of Raumlabor (Berlin) and Transformatori Association (Sofia, Bulgaria), who will co-create artistic interventions with the locals.

Audience approach
The project is designed to empower active citizens and give them tools for expression and participation. This results in better dialogue, networking, exchange and concrete results of their pursuits, supported by the open call financing opportunities. We will attract a wide variety of people through peer-to-peer and more visible events, while the hard-to-reach audiences will be naturally drawn into the programme by the accessible public space art in their neighbourhoods.

Impact
Dare! transforms four neighbourhood libraries and four other spaces into community centres, it launches dozens of open calls for cultural activities and projects, and supports six public space interventions by international artists, while fostering the creation of new jobs as community facilitators. After 2021, we will build an independent structure that will run and maintain the existing Lighthouses. *Dare!* creates links between European neighbourhoods, stimulates a better understanding of democracy and decision-making, encourages public engagement in improving the quality of life and creates a rich network of empowered citizens.

● TRAIL

IMPULSE

Performing arts as a tool for reclaiming public space at the periphery.

Drive

Dancing in open spaces reveals the best way of expressing and liberating emotion, whilst also being a powerful tool for social cohesion, collective ownership, intergenerational bond and ultimately, conviviality.

Starting in 2017, *Impulse* transforms Timișoara's peripheral public spaces, which are usually seen as spaces of transition, into cultural spots for local amateur groups trained by artists in residence. The programme makes public spaces inclusive and combats social labelling by fostering performances that reach and involve all types of users, from pupils to marginalised groups and disabled people, with the expertise of professionals such as Candoco Dance Company (UK).

Building on the existing festival *Stradart*, which engages the Roma community from Traian Square in artistic creation, *Impulse* focuses on defining neighbourhood spaces for creativity and intercultural dialogue, and on promoting European contemporary dance. In 2021, the programme will have three highlights which will create the context for open exchanges between top local and international artists and companies.

Process map
2017–2018 Pilots
- engagement through neighbourhood meetings;
- launch open calls for the local dance and circus schools;
- month-long workshops in schools and day centres, and training sessions for residents carried out by local and international artists (until 2021);
- touring small-scale shows in the four public spaces.

2019–2020 Team build-up
- open call for new teams - local institutions, NGOs, civic groups;
- building small-scale cultural infrastructure in the four chosen spaces (stages, pavilions);
- public space contests between the teams of different neighbourhoods; European exchange programme for the winning teams.

Highlights
April to October
- **International Dance Day** (29 April), organised by local dance schools (from 2017);
- **Impulse Festival** (June) - large-scale performing arts festival, for both amateurs and professionals, in the city centre (from 2019);
- **Aerowaves** annual meeting – Dance across Europe (28-31 October 2021) with partners from 33 countries, accompanied by an evening performance programme, including Romanian artists and the Aerowaves network, hosted by local partner theatres.

Audience approach

Starting with familiar and accessible places within neighbourhoods, we reclaim public space for culture by creating temporary meeting points centred on art. The first activities are preceded by meetings with residents, to see what would motivate them to get involved. Connecting residents, socially excluded groups, tourists, homeless people, elderly people and youths, the programme is designed both for the general public and for the hard-to-reach. The five-year programme will naturally build residents' demand for accessible culture, and will instil ownership and mindfulness towards public spaces.

●

HOST
French Cultural Institute (Timișoara).

CROSS-BORDER PARTNER
Bandart Production (Budapest).

INTERNATIONAL PARTNERS
Aerowaves; La Strada (Graz); Centre Chorégraphique National de Créteil et du Val-de-Marne (FR); École des Sables (Sénégal); La Compagnie d'Ailleurs (Colombes); La Cité des Arts de la Rue and Collectif Etc (Marseille); Opera Circus (Dorset, GB); Çatı - Contemporary Dance Artists Association (Istanbul).

LOCAL & NATIONAL PARTNERS
National Dance Centre (Bucharest); German Cultural Centre (Timișoara), Timiş School Inspectorate and APECA (Timișoara); Arad School Inspectorate.

LOCATIONS
▲ several squares and parks from high-density, peripheral neighbourhoods such as Traian Square, Lidia Park and Dacia Park, and Mureș banks (Arad).

HOST
National Theatre (Timișoara).

INTERNATIONAL PARTNERS
Badisches Staatstheater Karlsruhe (DE); "Ivan Zajc" Croatian National Theatre (Rijeka); Riksteatern - National Touring Theatre (Stockholm, SE); CORNERS - turning Europe inside out (European platform).

LOCATIONS
▲ Civic Park;
⬢ Sala 2 of the National Theatre.

● TRAIL

CITY VOICES
Speakers' corner dramaturgy

Drive
We transform a public space into a platform for communication for proactive citizens, who take a leading role in the support of participatory democracy. After actively listening to the public voice on the position of the city and Europe, we translate the narrative into a constructive response through theatre plays and actions.

A **series of debates, performances and installations** help us to reclaim the Civic Park, including Sala 2 (the National Theatre's

unconventional hall for young audiences) and we encourage spectators to actively engage in the performances.

Highlights
June 2019–2021
- public debates which lead to three newly-developed performances, for which we invite prominent artists, such as the playwright Stefan Peca (RO) and the choreographer Pál Frenák (FR);
- one big-scale theatre play commissioned;
- installations and performances that act as tools for democracy, and which ask for the residents' views on local and global issues, similar to the „Windows" participatory outdoor theatre by Michael Hanna, Asier Zabaleta and Valeria Simone.

HOST
CRIES - Resource Centre for Ethical and Solidarity Initiatives (Timișoara).

INTERNATIONAL PARTNERS
Parti Poétique (Paris); URGENCI - The International Network for Community Supported Agriculture; TOGETHER - Territories of Co-responsibility (Odemira, PT); EkoConnect - International Centre for Organic Agriculture of Central and Eastern Europe (DE).

LOCAL PARTNERS
Hostel Costel, University of Agriculture (Timișoara).

LOCATIONS
▲ city centre large boulevard surrounded by parks (the Civic Park, I.C. Brătianu Park, I.C. Brătianu Boulevard).

● TRAIL

SLOWING DOWN
Re-imagining the city as shared space and connecting it with its green surroundings and recreational capacity.

Drive
In our daily life, labour usually means a busy schedule, unhealthy work posture and a never-ending to-do list, a situation that also affects the way we experience the city. But once in a while, you might stop and disconnect. For the Labour Day weekend, we propose an outdoor festival which closes a busy boulevard of the city, surrounded by two parks, to create a large shared space where people reclaim their streets, their time and reconnect with the basics.

Slowing Down - an organic food festival encourages a more sustainable environment and a healthy lifestyle by stimulating responsible consumption and a better use of the city as a shared space, thus promoting regionally produced food, green mobility and green energy. The programme also raises awareness on the shortcomings of current agricultural practices and

the benefits of alternative methods. It supports local farmers and small business owners in order to shorten the food supply chains.

Highlights
May 2017–2021
- **Slowing Down Festival**: a food truck festival with ethnic and fusion cuisine that celebrates culinary culture, with solar-powered kitchens, recyclable packaging, compostable utensils and biofuels from oil waste completing the cycle of consumption;
- annual international conference by CRIES, the coordinator of the European thematic group about food, access to food, waste reduction, and local farmers;
- open gastronomy workshops for children and adults;
- **Green Gallery**: pop-up forests, music and art interventions by Encore Heureux - Architectes et Collectif (Paris) and Luc Deleu (Antwerp) occupy and redesign the street;
- **Nomadic Teaching Lab**: educational activities for students, with film projections on sustainable living around the solarpowered greenhouse; initiating the 'school eco-gardens';
- local products catalogue (edible souvenirs) and regional farmers visiting routes.

BRIGHT CITY

What do we, as citizens, need in order to be the makers of the city? And how can a digital lifestyle with future technology give us the power to re-think and co-create our urban environment?

Timișoara's strong IT community, together with Ars Electronica's know-how and expertise, transforms the city into a unique playing field of experimentation, where urban and social research take the form of one-to-one scale multimedia visuals, exhibitions, installations and interactive performances.

Bright City generates a large-scale festival of lights which instills the energy of change and fosters a common understanding of European cities.

●

HOSTS

TM2021 Association ensures programme content; Municipality of Timișoara (ensures infrastructure and sustainability).

INTERNATIONAL PARTNERS

Ars Electronica (Linz); Connecting Cities Network; European Digital Art and Science Network; ESA - European Space Agency; GeoPulse Network.

LOCAL & NATIONAL PARTNERS

Politehnica University, Order of Architects Romania - Timiș Branch, Faculty of Architecture and Urbanism, Faculty of Arts and Design, Aquatim - Water supplier company, ELBA - Lighting Products Company, AEM - Utility Company, Plan 0 Makerspace and Edukube (Timișoara); CINETic - International Centre for Research and Education in Innovative Technologies of UNATC (Bucharest).

LOCATIONS

▲ Initially Bright City Lab is set in the former Urbanism Office in Victory Square;

▲ city centre squares and the streets where the Lights Festival takes place; **after 2020** the Art-Technology-Experiment Centre.

Drive

During the communist period, while citizens did not have the means, nor „the right to know", the urban dynamic was controlled by a privileged group, a condition which instilled a state of confusion and powerlessness. Nowadays, even though the tools and the constantly-growing databases are available, we are made passive due to the fascinating, yet impossible to grasp, complexity of the city processes and dynamics.

But what if this complexity could speak out? What if a collaborative platform could become a tool for co-creating the city? What if one-to-one scale 3D visuals of crowd-sourced future scenarios would change our daily behaviour, or what if 100 Spaxels, a swarm of LED-studded quadcopters, could transform the city centre's façades into huge screens, where the collective feelings of the audience could redesign their environment?

Four different layers will foster a comprehensive approach:

- **Understand** the city, by digitally mapping its evolution and overlapping different layers of data through Ars Electronica's GeoPulse tool, used in the European cities network, to make the **city readable and accessible** for all, from children to tourists;
- **Explore** the city by collecting and analysing crowd-sourced content, in a map of perceptions, through an upgraded Beehive mobile app, to give residents the impulse and the power to **reclaim their city and their rights**;
- **Compare** the cities of Lille (FR), Linz (AT), Groningen (NL) and Sundsvall (SE) by analysing the differences and the similarities between their structures, and finding the links that make **European cities interdependent**;
- **Co-create** the city in digital and physical form. The above layers of data gathered both bottom-up and top-down will give the opportunity to re-think the city and empower artists to bring the solutions into the public space, through the **Bright City Festival** curated by Ars Electronica.

Process map
2017 Testing phase

- research the local context: the available stakeholder databases (municipality, universities, public services companies);
- contribute with content to the municipality-driven initiative Art-Technology-Experiment Centre built out of TM2021 (see page 70), as stated in the Cultural Strategy;
- run workshops with partners and stakeholders;
- build a pilot version of GeoPulse Timișoara;
- public opening of the interactive exhibition in a permanent space;
- conferences, seminars, pilot feedback.
2018–2019 Development phase
- widen the studied topics and the network of stakeholders;
- launch the participatory process through the Beehive app and a public forum;
- artistic exhibitions, multimedia simulations.
2020 EU knowledge exchange & pilots
- seminars with experts in urbanism, architecture, technology and sociology;
- open call for five multimedia installations, itinerant expositions;
- tests for the co-created artistic installations and performances with public participation;
- develop solution-apps and the tourism tools;
- start an Urban planning educational module for youth.

Highlights
April to June 2021
- seminars, conferences, collaborative workshops, exhibitions;
- ten city-scale installations based on the relevant outputs of the research (topics, places);
- **Lights Festival** - performances and installations through international open calls or co-created by the public.

Audience approach

The technology tools that allow crowd-sourced contributions from the citizens themselves, the relevance of the theme (the city where people live) and the choice of locations in public space give this Station a strong focus on diversifying audiences. Large events such as the *Bright City Festival* create engagement opportunities and prepare the audience for the next experiences within the Journey.

Impact

After 2021, *Bright City* continues to be hosted by the new Art-Technology-Experiment Centre to be built by the Municipality of Timișoara, a point of interaction between scientists, artists and large public groups. European exchanges generate creative solutions for urban development, culture and sustainability, while technology empowers both the city and the citizens to engage in urban planning.

© Velisar Manea
Simultan Festival, 2014

Shine your light - Light up your city!

50

Timișoara 2021 European Capital of Culture / Candidate City

● TRAIL

ENERGY INCUBATORS

Temporary actions for long-term change.

Drive

The Bega Canal shows the European post-industrial reality which still marks our cities. Large-scale abandoned buildings are perceived as dark spaces of the city, that absorb energy and wait for cultural recycling - new uses for defunct places. **Creative camps**, focusing on temporary interventions and public art, architecture and design, map a unique environment - a parallel universe to the present urban landscape.

Energy Incubators is an invitation to activate overlooked spaces and reclaim industrial heritage. Besides temporary interventions and events, the former Iosefin Water Tower (Iosefin neighbourhood), a closed and neglected building, which offers a stunning perspective over the otherwise flat city, is transformed by the Municipality of Timișoara (see page 70) into a permanent cultural space, out of TM2021 budget, dedicated to young artists and activists who transform the city.

Process map
2018 Dark spaces showcase
- open debates and European practice exhibitions for local actors and stakeholders: property owners, temporary users, artists, theoreticians, urban planners;
- specific activities of the programme in the former Iosefin Water Tower.

Highlights
August 2019–2021: Creative camps
- month-long camps (three each year), for youth and other enthusiasts, build the framework for **local festivals** through pop-up art cinemas, playgrounds or common pools. The camps are guided by top artists in residence from Assemble (London, Turner Prize 2015) and Basurama (Madrid and São Paulo);
- in 2021, the temporary interventions are highlighted for the wider audience, by site-sensitive installations of The Constitute (Berlin) and Adrien Tirtiaux (Antwerp), light projections by Urbanscreen (Bremen) and a special edition of the Sabotage Electronic Music Festival.

Audience approach
By gradually developing the framework, the programme naturally grows from niche audiences (2018) to young festival consumers (2019–2020) and to a wider public (2021), giving a new perspective to the use of industrial places, and engaging citizens in testing new scenarios of the city which empower them to reclaim more from future investments.

●

HOSTS
Am o idee mai ARTfel Association and Sabotage Festival (Timișoara).

INTERNATIONAL PARTNERS
Eutropian Association (Rome); City Creative Network (Skopje).

LOCAL PARTNERS
Faculty of Arts and Design, Faculty of Architecture and Urbanism, Landscape Architects Association of Romania - Timiș Branch, În Comunitate Association, Asociația de la 4 and local festivals: Fisart, Ceau Cinema!, Sabotage, Antagon (Timișoara).

LOCATIONS
▲ abandoned factories and brownfields on the Bega Canal such as Iosefin Water Tower (1 Iunie factory and Pasmatex Factory as alternatives).

● TRAIL

SPOTLIGHT HERITAGE

Empowering citizens to co-curate and tell visitors the story of their city.

Drive

While the architectural heritage of Timișoara clearly traces our common Central and Eastern European roots, mirrored in Budapest, Vienna and Prague, the personal stories of each inhabitant describe a fascinating and deeply unique history. *Spotlight Heritage* increases the interest of the wider public in Timișoara's historical neighbourhoods, and empowers locals and tourists to see, hear, feel and co-create their future by digitally overlapping the intangible heritage and by laying the foundation for a **participatory governance** of the cultural heritage.

Spotlight Heritage mixes personal memories with historical data in a **crowd-sourced digital museum**, while writers, actors, filmmakers, photographers and media artists transform the collected stories into augmented reality items for smart tourism applications. During 2021, the hi-tech tourist itineraries unfold a complex artistic experience, being presented twice a week by residents from a variety of backgrounds. From June to August, 3D concerts, theatre plays and augmented reality items alternate with live performances in the courtyards of historic buildings, thus reviving the sinuous curves of László Székely's secession architecture or the opulent Habsburg Baroque.

Process map

2016–2017 Digital museum
- platform design and archive selection for the virtual museum (cross-border programme of cooperation Romania–Serbia).

2017–2020 Collaborative platform
- bottom-up process of heritage preservation: open database co-curated by citizens (personal stories, historical data, newspaper articles, old photos, videos);
- residents' interviews, conducted by students of anthropology, to overcome digital divisions;
- open call for actors, writers, filmmakers, photographers and media artists to reinterpret the stories.

2019–2021 Smart tourism capacity building activities
- develop augmented reality applications for tourists and visiting routes, record art performances for the applications, set up 3D video projectors on the buildings;
- promote and train for innovative technologies used in cultural tourism;
- train local guides from a variety of backgrounds, including disadvantaged groups such as Roma youngsters, migrants and the elderly, to guide the public through some of the augmented reality experiences.

Highlights

June to August 2020 and 2021
- monthly multidisciplinary events along the tours - concerts in selected building courtyards, light installations by FAHR 021.3 (Porto), residents' stories using augmented reality, photography exhibitions, film projections and performances such as Bodies in Urban Spaces by Cie. Willi Dorner (Vienna);
- typographical interventions - workshops and design contests to create a unitary advertising structure for the historic city centre and a TM Visual Guide for shop branding;
- visiting tours by local guides using digital tools, two times a week during 2021;
- theatre performances curated by The National Theatre, based on research of the museum's stories. The plays will be left open-ended for the public to define.

After 2021
- propose new neighbourhoods of the city for the database.

Audience approach

The wide primary audience - professionals, technology lovers, passionate citizens - and the high level of personal involvement in the co-creation of the virtual museum ensures a rapidly growing interest among other types of public. At the same time, in order to raise the inhabitants' awareness of the high potential of their historical buildings, the programme highlights spectacular artistic performances in neglected historical areas, which ensures the involvement of hard-to-reach groups.

● TRAIL

BREATHING SPACES

Giving public space a voice through design and architecture interventions.

Drive

Does a place have a soul, anxieties or desires? Urban spaces have taken on the lives of the people and now we find a way to express their feelings by giving them a voice. For each of the five public spaces we will co-create personalised characters with a life story, with qualities, desires and shortcomings, which will eventually be interpreted into physical interventions. For example, we rescue a narrow square trapped between communist blocks by means of a 10 metre ladder which allows us to see the horizon for the first time. *Breathing Spaces* creates an emotional anchor for the citizens and stimulates empathy and care.

The programme uses the **BETA architecture biennale** as a platform for constant and constructive debate and dialogue between the community, the public administration and the professional body, and relies on collaboration with experienced international partners, such as CCCB—**European Prize for Urban Public Space** (Barcelona). A coherent city planning is enforced by the development of local laws and public policies to support co-created and civic initiatives for public spaces. As Arad joins TM2021, it aims to transform a space on the banks of the River Mureș into a creative place belonging to the community.

Process map
2017-2018 Pilot phase
- citizens' competition to determine the first location for intervention (continuing the Privește orașul 2015 campaign);
- applied research in cooperation with local universities;
- workshops with communities and specialists to agree on the personality of the place;
- BETA 2018: exhibitions of research results, public lectures on public spaces, community building,

urban commons etc.

2019-2020 Design phase
- selection of public spaces based on criteria (misuse, abandon, potential);
- academic research;
- workshops on character building with the community, visual and audio artists, writers, filmmakers, architects;
- BETA 2020: character introduction—gradual spatial interventions of the character embodying the space, with multimedia artists, designers, architects (2020-2021).

Highlights
April to June 2021
- competition for citizens—„using its character, share the future of this location";
- "happy birthday!"—exhibitions, public debates, happenings, awards ceremony. For each of the five spaces there will be a celebration of the personifying character;
- study trips, residences, stages, master classes;
- events dedicated to children.

After 2021
- civic programme for community initiatives for the use, maintenance and regeneration of common space.

Audience approach

Breathing Spaces is an outreach-based programme in which the primary audience—architects, urbanists, landscape architects, students, social scientists, local NGOs—gradually builds a wider audience during the five years, because the programme relies heavily on a strong network of people, communities, organisations and institutions. The programme involves even hard-to-reach audiences by employing a process-based strategy that builds trust and produces concrete results. It also fosters specialised tourism with niche audiences from Europe (artists, officials, urban activists, social scientists, architects, urbanists).

●

HOSTS
Order of Architects Romania - Timiș Branch; Citizenit (Arad).

CROSS-BORDER PARTNERS
NAPON - Institute for flexible cultures and technologies (Novi Sad, SRB); Nova Iskra (Belgrade); KÉK – Contemporary Architecture Centre (Budapest).

INTERNATIONAL PARTNERS
STEALTH.unlimited (Rotterdam/Belgrade); Associazione 47|04 - In/Visiblecities Cities Festival (Gorizia, IT); L'atelier d'architecture autogérée- aaa (Paris); Rijeka 2020.

LOCAL & NATIONAL PARTNERS
Municipality of Timișoara, Urbanism Department, Smart City Association, Urban Survey Association, De-a arhitectura Association, Asociația de la 4 and Faculty of Architecture and Urbanism (Timișoara); Municipality of Arad; Zeppelin Association (Bucharest).

LOCATIONS
▲ five public spaces. (for example: the large urban void on Sudului Boulevard);
◆ regional places: on the banks of Mureș River (Arad).

CONNEC
TIONS

The Journey steps into Territory 3, the regional and transnational, and equips the city to share and evolve. From citizen in Timișoara, to Europe, to the world, we are interdependent. We urge citizens to adopt responsible behaviours towards the environment and the society, meeting global challenges. Territory 3 is the space that unites People and Places. It encompasses the legacy of TM2021.

LIGHT OVER BORDERS

Station *Light over Borders* redefines Bega Canal's role, from that of exporting manufactured goods to one of becoming a channel for connecting ideas and people, across territories and national borders.

The factory-lined banks radiate both a post-industrial melancholy and a creative optimism, generated by innovation hubs connected across the continent. The waterfront becomes a meeting place for people during **Mega Bega**, a large multilingual festival where theatre, film, music, land art and interaction all celebrate a Europe of diversity and interdependence.

5 **STATION**

⬤

HOST
PLAI Cultural Centre / Ambasada (Timișoara).

CROSS-BORDER PARTNERS
REX Cultural Center (Belgrade); A38 Cultural Centre (Budapest); Philharmonic Orchestra and National Theatre (Szeged); Belgrade Philharmonic Orchestra; Serbian National Theatre (Novi Sad).

INTERNATIONAL PARTNERS
Trans Europe Halles; River// Cities; DokuFest (Kosovo).

LOCAL & NATIONAL PARTNERS
Fisart, Plan 0 Makerspace, National Theatre, Banat Philharmonic, German Theatre, Hungarian Theatre and Faculty of Arts and Design (Timișoara); Ideo Ideis (Alexandria); Tașuleasa Social (Bistrița-Năsăud), Arad Filarmonic.

LOCATIONS
▲ along the Bega Canal, Paltim Hat Factory, The Iosefin Water Tower, The Iron Bridge, Roses Park, Children's Park, The Water Plant;
● Ambasada;
◆ floating stages in Arad, Uivar, Sânmihaiu Român, Szeged, Novi Sad, REX Cultural Center (Belgrade), A38 Cultural Centre (Budapest).

Drive

Bega Canal, built in the 17th century in order to drain the surrounding marshlands and as a transportation route, is slowly awakening to become a green social area. As a result of a cross-border initiative, the inhabitants of Timișoara can now cycle for 37 km alongside the water, to the border with Serbia. At the heart of the city, the canal is a symbol of past engineering ingenuity and industrial heritage, and is to be transformed into an area for contemporary culture and connections.

In 1882, the Paltim Hat Factory was established on the Bega Canal's northern banks, the first industrial-sized **hat factory** in South-Eastern Europe. It connected Timișoara with the cosmopolitan continent, delivering high quality products and developing cross-border exchanges. The factory was closed in 2006, but nine years later its spaces host one of the creative hubs of the city, meeting place for networking and new endeavours.

Light over Borders fosters strong links on four levels:
- **Cities in the cross-border region.** The programme develops gradually with new activities every year, reaching a peak in 2021, when 21 stages of the **Mega Bega** festival host events in Timișoara and in the partner cities of Arad, Szeged and Novi Sad;
- **Artistic initiatives that promote the linguistic diversity of Europe.** Theatres from multilingual cities such as Brussels, Trieste, Gdansk, Skopje, Rijeka and the cross-border region join the local German, Hungarian and Romanian theatres in the largest festival of Timișoara;
- **Creative spaces at the forefront of repurposing Europe's industrial heritage** for arts, culture and activism. Upcycled hat moulds found on the premises of the former Paltim Hat Factory are the pretext for the residencies organised within the Trans Europe Halles network. Young designers and makers are challenged to create smart hats, to be discovered by a dedicated *Social Hat* app using Bluetooth and similar location services, to encourage interactions amongst the audiences during cultural events. This location is also taken into consideration as possible space for the *Lightscapes Lab* in the next Station.
- **International audience.** The two-week festival in 2021 recognises the authenticity of the cross-border links in the Banat region, naturally bringing together the people of diverse cultural and religious groups living in three countries. Using creative communication and audience engagement tools, we create the premise for the international

audience to join in and interact. For example, the smart *Social Hat* will be sent via networks, including the Romanian diaspora, all over the world as an invitation to attend the **Mega Bega** festival in 2021 - thus reaching diverse audiences through personalised, meaningful networks.

Process Map
2018–2020 Pilot events, mobilities and Social Hat production:
- one Mega Bega pilot event a year, which tests and gradually expands the number of venues;
- concerts in partnership with the philharmonics of Timișoara, Arad, Novi Sad and Szeged;
- Trans Europe Halles artist exchanges and artistic content research;
- networking and training activities involving the diaspora in the event, for communication and distribution of the hats;
- *Social Hat* testing and sampling distribution at the European level.

Highlights
September 2021—Mega Bega
- a two-week festival along the Bega Canal and in the region, with 21 venues for multilingual theatre production, fiction film and documentary projections, diverse music genres and other performances, and with in-between areas to explore the land art and social activities;
- cooperation with other cities include a floating stage travelling on the waterway between Arad and Szeged, an exchange of orchestras and theatre productions, live-streamed events and joint promotion.

Audience approach

This Station focuses on widening audiences, targeting current performing arts/music/film audiences and attempting a diversification thereof, with a focus on new audiences choosing culture via meaningful social networks.

Impact

The international profile of the city is significantly raised and strengthened by **Mega Bega's** fun-culture, and with specific acts that engage a large mass of public and make an international splash. The long-term partnerships and artist mobility initiatives established throughout the project connect Timișoara with the cross-border and European cultural scene.

© Radu Dumitrescu, Banat circular village
Charlottenburg, Banat circular village

● **TRAIL**

MOVING FIREPLACES

Acknowledging migration as a past and present reality in Banat and in Europe.

Drive

The fireplace is a symbol of comfort, safety and warmth linked to our home. However, past and present phenomena such as forced relocations, political conflicts and unemployment are making fireplaces move. *Moving Fireplaces* challenges xenophobia and intolerant behaviour, which are dangerously escalating in Europe, by telling the stories of people on-the-move and sensitising the public to an unavoidable reality.

We identify and present forgotten and undocumented true stories of past regional tragedies, told by survivors of the Bărăgan Deportation and by those who fled the communist regime and the Yugoslav Wars in an analogy with the present movements of refugees and economic migrants. Unconventional locations from the cross-border region host the *Moving Fireplaces* festival—storytelling, documentary films, story slam events, public readings, performances, workshops, talks and debates.

While hunting for the stories of the people, we promote the linguistic diversity of the region as a result of the successive migrations in the Banat region. The *Moving Fireplaces Stories*, a multilingual and multi-author volume about these displacements and encounters, brings together influential contemporary authors.

Process Map

2018—2020 Preparation and pilots
- documenting stories on the *Moving Fireplaces* digital platform; launching open calls for content;
- researching the festival's locations in the Banat region and developing visiting routes;

- **The Storytelling Caravan** does research and also runs the **Story Slam storytelling** events until 2021;
- storytelling workshops for all types of audiences, in the schools and retirement homes of Timișoara, in the refugee centres—with Menedék (Budapest), and in the abandoned railway stations of Banat, with Johan Centrum (Pilsen);
- **Short Story Festival**, where young authors connect with publishers from Central and South-Eastern Europe as well as the international public, in Kikinda, Arad, Szeged - until 2021.

Highlights

September to October 2021
Moving Fireplaces Festival
- **Unfolding the untold stories**: exhibitions and art installations;
- premiering **five theatre performances** and **ten documentaries**, subsequent to open calls launched in 2019, based on the true stories from the *Moving Fireplaces* platform;
- **RIVER Bus** (continuing the successful Rivers of Europe) - theatre performances on the move, promoting the benefits of cultural diversity and connecting Timișoara, Arad, Novi Sad and Szeged;
- **THE JOURNEY/DROM** - a collaborative theatre project that tells the stories of Roma who, during the war, went from Novi Sad via Budapest to Berlin;
- exhibition and event for the commemoration of 70 years since the Deportation in Bărăgan;
- **The Conference of the Federation for European Storytelling** in Timișoara, a unique meeting that gathers professionals from all over Europe and beyond;
- public readings by guest authors, such as the post-Yugoslav writer Dubravka Ugrešić, and the book release of *Moving Fireplaces Stories*.

Audience Approach

Moving Fireplaces counters the present stereotypes by exposing them through storytelling and contemporary creations, to highlight the benefits of diversity and intercultural communities. On the other hand, the tumultuous past and present events of the region are debated in a trusting climate, encouraging survivors to share and document their personal experiences.

●

HOSTS
Prin Banat Association (Timișoara); Magia Cuvântului (Arad).

CROSS-BORDER PARTNERS
Kikinda Short Story Festival (Kikinda, SRB); Kulturanova Association (Novi Sad, SRB); Krokodil Festival (Belgrade); Pro Progressione, Holnemvolt Storytelling Foundation and Menedék – Hungarian Association for Migrants (Budapest).

INTERNATIONAL PARTNERS
Corners of Europe; Federation for European Storytelling (Brussels); Johan Centrum (Pilsen); Qendra Multimedia (Prishtina); Danish Cultural Institute (Brussels).

LOCAL & NATIONAL PARTNERS
FILTM - International Literature Festival, Babel Education Association, Timiș County Library and Faculty of Letters (Timișoara); FILB - International Literature Festival (Bucharest).

LOCATIONS
▲ Emergency Transit Centre in Timișoara;
◆ Refugee Centre in Horia, abandoned train stations; refugee centres in Szeged and Roszke (HU); Kikinda and Novi Sad (SRB); Arad; Banat villages: Gottlob, Stanciova, Charlottenburg, Românești, Anina, Oravița, Socolari, Gărâna.

○ TRAIL

BAROQUE RELOADED
Contemporary visual arts and performances reinterpret the international heritage.

Drive
Baroque is the last borderless experience that connected culturally a large part of Europe. The free mobility of artists, architects, musicians and ideas was a common phenomenon in the 18th century. Baroque means blaze, gloss and glamour and is understood as a turbulent process of constant reformulation, the tension between knowledge and speculation, rationality and spirituality, and we invite contemporary artists to reconnect it with contemporary topics in unexpected spaces of transformation.

We celebrate the universality of the Baroque with events that reconnect artists with audiences around the Danube region. As Timișoara is a place where the Byzantine and Catholic influences meet, the clash creates an added potential. The Baroque Hall of the Art Museum of Timișoara and the Evangelic Church host Baroque music and silent discos, while the Art Museum and the Catholic Dome, located in the same Union Square, create a powerful space

for interaction by hosting art exhibitions, including the works of the world-renowned Bill Viola. This shared context of Timișoara is what makes *Baroque Reloaded* a relevant contemporary artistic project, inviting artists to find connections between the Baroque promoted by the Catholic Church and the challenges of nowadays Europe through contemporary forms of artistic expression.

Baroque Reloaded brings contemporary experimental artists (video art installations, video mapping, site-specific art) into the regional heritage setting, mixing artworks and aesthetics from two different eras.

Highlights
September 2019-2021
- major exhibition of contemporary artist Bill Viola, attracting audience from the region;
- exhibitions and site-specific art by artists invited through open calls to reinterpret the regional Baroque heritage;
- concerts that bring together locals and tourists to study and sing famous works;
- a Baroque carnival in the Unirii Square with music, costumes, theatre and even reinvented food and beverage recipes, inviting audiences to celebrate and reflect on the shared identity.

○ TRAIL

ENCOUNTERS
Contemporary art meets audiences across borders.

Drive
Encounters sets the fertile ground for connections, as Timișoara aims to become an important meeting point between the Romanian and the international contemporary art scenes, connecting artists, curators and wide audiences.

The Trail will take shape under the **Art Encounters Biennale**, which creates every 2 years the prerequisites for a lively dialogue between artists, curators and the general public on the most relevant topics of the moment, a dialogue on the paradigms of contemporary art. Thus the city is the canvas for contemporary art, both with conventional cultural spaces and run-down buildings, forgotten areas and unexpected public spaces.

Exhibitions, public space interventions, conferences, meetings and workshops with artists, curators and art historians, the year-long programme for artist residencies, and the educational programme—

they are all *Encounters* aiming to support contemporary art, to motivate the intercultural dialogue, to encourage the cultural mobility and to grow a wide audience. A special focus is put on **developing art-mediation educational tools** such as the art-passports and art-facilitators for young audiences.

The cross-border cooperation between Timișoara, Arad and Novi Sad in 2021 brings together similar or contrasting artistic concepts and sensibilities, to achieve synergy and to show the universality of the artistic message.

Process Map
2017 and 2019
Two editions of the Art Encounters Biennale that, besides the artistic themes, continue the special focus on the cultural mediation programme for young audiences, and on growing the audience in the cross-border region.

Highlights
October 2021
Co-curated Romanian-Serbian contemporary art exhibitions in Timișoara and Arad (Art Encounters Biennale) and Novi Sad (Danube Dialogues Contemporary Art Festival).

LIGHT SCAPES

The farthest Station of our Journey is, in fact, an invitation. Timișoara was the first city on mainland Europe whose streets lit up—on the night of 12th of November 1884—with electric light. The people that made this vision possible are forgotten, yet the lesson remains: we rely on people connected across borders, united by curiosity and a desire to contribute.

We want the traces of the people and places we have set in motion with our Journey to remain beyond TM2021 and continue to shine in physical and mental Lightscapes. We invite the citizens of Timișoara, of the Banat region, of Europe, to continue the exploration and to make sure that the paths that have been opened during our Journey to 2021 remain clear and well-travelled.

6 STATION

Drive
Lightscapes is the start of an open, permanent laboratory for interdisciplinary experiment and innovation, which inspires young generations to explore and embrace creativity with responsibility towards the society and the environment. A resource centre for future thinking and experimenting.

The Station has four parallel tracks:
- **Curious Connections** creates links between sectors and encourages networking locally and internationally. Building on initiatives and events such as Minds Hub or Hack TM, Timișoara will host four international conferences that foster cross-sector networking between players active in technology, learning, environment and culture. The public part includes the *Hack solutions* workshops, dedicated to professionals as wll as audiences at large, aiming to propose and test innovative solutions for environmental and social problems;
- **Eco-explorers** and **Urban-Eco Challenges** are the educational sections for young audiences and adults, respectively. The first one uses kits, experiments and activities in order to talk about the environment and the human impact on it. They are carried in schools or in informal, family settings. The activities for adults consist of contests for small groups with tasks to be achieved, while connecting with international initiatives such as *Let's Do It*;
- **Lightscapes Lab** is the place where creative entrepreneurs, artists and innovation enthusiasts can work together in a risk-free environment. The spaces will be accessible through subventioned incubation schemes, corporate sponsorships and bursaries. The activities consist of research, artistic creation and prototyping; support for international networking; and audience communication such as open days, workshops and innovation fairs.

Process Map
2017–2018 Research and pilots
- identifying interested local and international companies and cross-sector experts;
- interdisciplinary teams design the *Eco-explorers* educational kit, together with Ceps Projectes;
- European workshops on eco-entrepreneurship and socially aware prototyping;
- strategies for citizen engagement in global justice issues (raising awareness activities with the Italian Foundation Bruno Kessler).
2019–2020 Curious connections
- international conferences with European and

local makers, artists, IT professionals, students and companies on Water and Climate adaptation, and Zero Waste Society;

Cross-sector activities:
- artists, makers and IT enthusiasts find answers to international conference topics through *Hack Solutions* prototyping hackathons;
- art and business - through international artist residencies in local companies;
- education and business - through the *Eco-explorers* programme (company visits and workshops with the educational kit);
- *Urban-Eco Challenge*—a competition for European audiences taking personal steps for solving trans-global issues.

Highlights
September to November 2021
- inauguration of the permanent *Lightscapes Lab* for creative industries and eco-social innovation, with weekly experimental and creative workshops;
- *Curious connections*: two international conferences (topics: Alternative transportation, Renewable energies) and *Hack Solutions* prototyping hackathons; five artist residencies;
- *Lightscapes Lab Open Days* in collaboration with Ouishare International, with exhibitions, conferences, performances, presentations of the most visionary *Hack Solutions* prototypes;
- *Urban-Eco Challenge* award ceremony and celebration;
2022 activities continuation
- creative start-up incubation.

Audience Approach
The programme creates meeting points for the creative sector, businesses and large audiences, with facilitation and support from cultural operators. Specifically, large events such as the Hack TM or Innovation Fair create a cultural dimension that diversifies audiences for artists and technology creators alike.

Impact
- Creating a stimulating risk-free environment in Lightscapes Lab, facilitating innovation and creation of products and services that contribute to the European market.
- Network of best practices among creative peers from other cities in Europe and of artists and enterprises that make stable clusters of creative industries and eco-social innovation in Timișoara work.

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● **TRAIL**

LIGHT SEARCH
Music can transform any place into a sanctuary.

Drive
The rise in religious fundamentalism and the xenophobia and intolerance against the new Europeans have all pointed to religion as an apparent cause of conflict in the present and coming years. Timișoara is renowned for having been a thriving multiconfessional city over the centuries, and music has always been one of the common forms of expression across differences. The universal language of music is a powerful way to immerse audiences in a **spiritual experience**, in order to comprehend our shared humanity in spite of any religious differences between us.

Twelve groups of artists representing different faiths and religious backgrounds are invited to explore sacred and profane places around Timișoara (churches, synagogues or prayer houses along with everyday squares or isolated places such as caves or forest glades), and craft events blending music and visual arts, to create awe-inspiring experiences which express the human search for the sacred.

The immersive audio-visual acts feature diverse music genres and eras, from old music deciphered from monastic manuscripts, to contemporary sounds such as those of composer Arvo Pärt. Invited artists include Thy Veils (Timișoara), Opéra Nomade (France) and the Korean Symphony Orchestra.

Process Map
2017-2020 Mapping places and events
- invited artists (musicians and visual artists) explore Timișoara and the area around to select locations for *Light Search* events;
- six music and visual art events of different scales in diverse locations.

Highlights
September to November 2021
- six *Light Search* concerts in Timișoara, Novi Sad, Makó and the Banat region (Lugoj, Reșița, Oravița).

HOST
Banat Philharmonic (Timișoara).

CROSS-BORDER PARTNERS
Isidor Bajic Piano Memorial (Novi Sad, SRB).

INTERNATIONAL PARTNERS
Centre musical Edgar-Varèse Gennevilliers (FR); Cadenza European Art Productions (Maastricht, NL).

LOCAL & NATIONAL PARTNERS
Pro Philharmonia Association, Faculty of Music and Theatre, FACT - Timișoara Academic Cultural Foundation, Musica Antica Association, Romania-Korean Cultural Association, Black Pine Association and Speotimiș Club (Timișoara).

LOCATIONS
◆ religious locations and unconventional locations in the region, chosen by artists.

© Sorin Suciu

Shine your light – Light up your city!

Timișoara 2021 European Capital of Culture / Candidate City

● TRAIL

EUROPEAN ECHOES

The Closing celebration initiates the time of legacy, the echoes of our efforts.

Drive

Holding the title of European Capital of Culture sets in motion an incredible amount of energy and resources for amazing cultural productions. What happens with them when the year is over? We would like to cooperate with other cities holding the title, and exchange with them our fondest exhibitions and the performances that echo the spirit of a transforming year. We will evaluate Timișoara's process route and the pinnacle year from the point of view of artists and audiences alike.

Finally, in the closing event of the year, *European Echoes* will capture the voices of people transformed by the Journey.

HOST
TM2021 Association.

INTERNATIONAL PARTNERS
Former and preparing ECoCs (including candidate country/potential candidate for EU membership); Antiheroes (Brussels); LOCOP - Local Operators' Platform.

LOCATIONS
● National Theatre, *Lightscapes Lab* foundation;
▲ the city centre;
● bars, clubs, cafes.

Process Map
2017-2020
- exchange of productions (exhibitions, performing arts, live broadcasts and virtual projects) with cities holding the title in their respective year, to create anticipation among local audiences;
- exchange of experience within the European Capitals of Culture network.

Highlights
January to November 2021
- one large exhibition space dedicated to cultural productions developed by a past European Capital of Culture;
- **Anti-Echo Room** inauguration by Antiheroes (Brussels) - a space where people in the city can share critical insights on the European Capital of Culture, following specific rules and games, to create an anti-echo voice;
- interviews and works by LOCOP - Local Operators' Platform together with local artists;
December 2021
- closing event.

Multi-annual timeline of TM2021 Cultural Programme

2016 2017 2018 2019 2020 2021 2022

Power Station (capacity building)

development phase
production phase
technical phase

Cultural Programme

Opening

PEOPLE
- Reflection & Trails
- Players of change & Trails

PLACES
- Dare! & Trails
- Bright City & Trails

CONNECTIONS
- Light over borders & Trails
- Lightscapes & Trails

Closing

Audience Development

audience engagement
audience participation
audience outreach

2023-2025
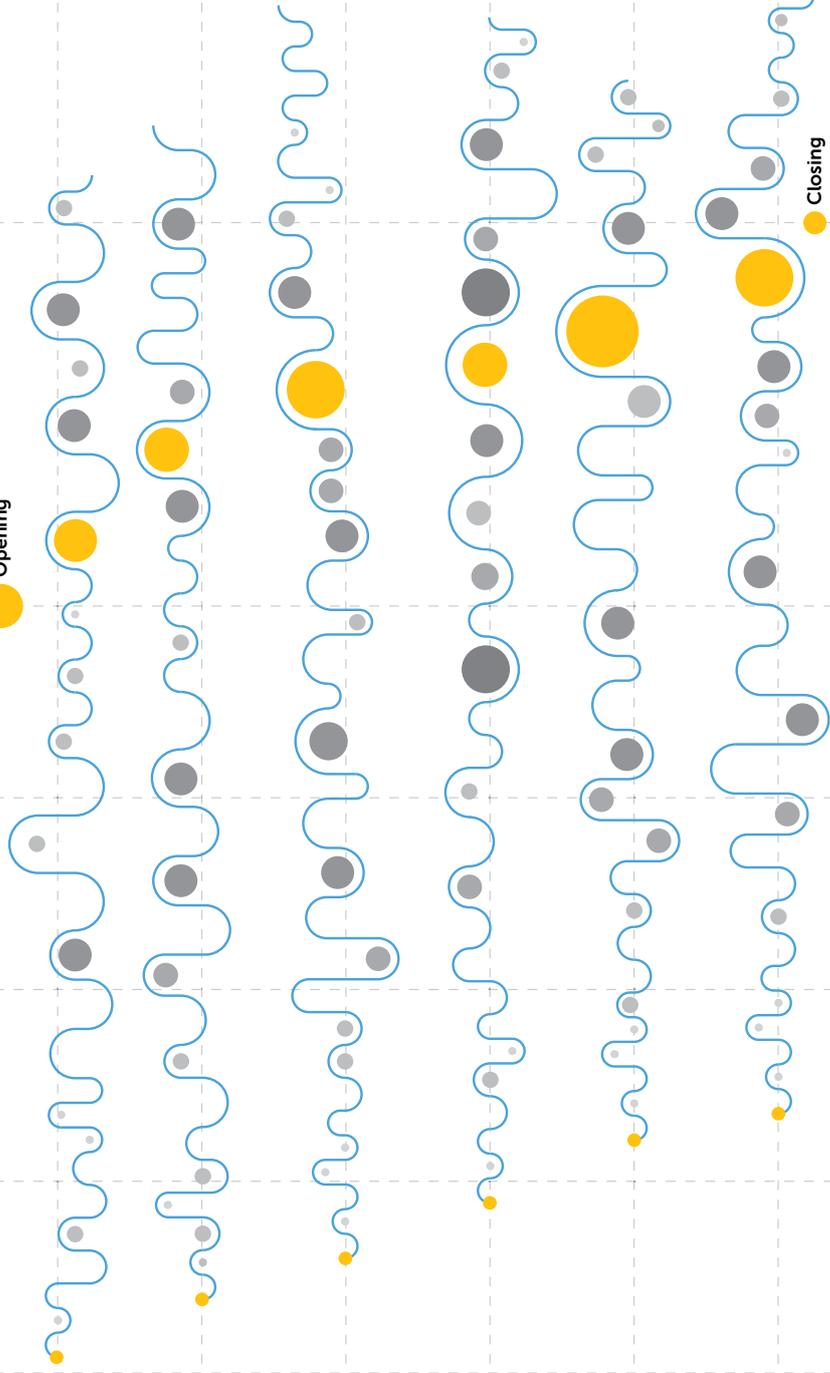
The Stations of the Cultural Programme are designed as conceptual frames, derived from the vision of a Journey through light and darkness. Practically, they were formed to meet specific challenges in our city and region, and the objectives of the candidacy. They create contexts for artists and cultural operators to propose specific events and activities. At the same time, the Stations provide a structure that maintains the coherence the Cultural Programme and its objectives, allowing flexibility and development, as different Trails are followed. All projects already decided for the Cultural Programme and those that will be added are chosen on the basis of 10 specific criteria, as defined below.

The Cultural Programme will continue to expand in three phases:

a. Open and invitation-based Calls to strengthen existing Stations and Trails, selecting specific artistic interventions, citizen initiatives, residencies and mobilities. The Art Markets are the main tool used to communicate the existing Cultural Programme and the partnerships built between local and international cultural operators, to monitor programme development and to initiate ideas for the Calls for proposals. On average, the Calls will be launched half-yearly after the Art Markets and will be managed by the Territory Units.

b. A second Call for proposals will be made at the end of 2017. **We have reserved 30% of the Programme budget for these additional initiatives**, directly inspired by the Journey structure and grounded in the enthusiasm and optimism that the title will naturally generate during the first year as a designated European Capital of Culture.

c. Invitation-based partnerships for new programmes, proposed by and concluded with international partners, kindled as a result of the mobility initiatives developed within the Power Station.

The new selections will be made by an independent jury composed of cultural managers and programme curators, under the supervision of the TM2021 Artistic Director and the Unit Manager of the respective Territory. The selection body will additionally take into account the balance between programme topics and the diversity of cultural interventions. Artistic quality, European dimension and audience development are primary criteria among the ten listed below:

1. **interdisciplinary artistic excellence, showing originality and/or quality.** Proposals have to creatively mix different artistic forms, but also combine arts and culture with other sectors (social, educational and economic). The blend of traditional art forms with new, innovative and experimental cultural expressions will be encouraged;

2. **European dimension**, highlighting the richness of cultural diversity in Europe. A vast range of possibilities will be encouraged, from creative exchanges to sustainable partnerships, and co-productions between existing initiatives, such as festivals and new partners;

3. **audience development:** projects will address one or more levels of audience engagement, participation and outreach: to inspire self-expression, welcome user-generated cultural content, foster co-creation or engage and train volunteers. Proposals are encouraged to include vulnerable groups and/or address social issues;

4. **cooperation** between established cultural institutions and emerging independent groups and artists, whether local or international;

5. **focus on public space** and contribution to making the city open and accessible, integrating neglected dimensions;

6. **promotion of heritage and new technology encounters:** in line with the European Digital Agenda schemes, projects will promote open and collective cultural content platforms, and provide citizens the opportunity to acquire advanced skills for content production, access, and circulation;

7. **culture as a driver for development and innovation:** the projects will promote new forms of cultural and creative entrepreneurship, create new job opportunities within the CCI sector and contribute to the transformation of Timișoara and Banat into a hub of cultural creativity;

8. **the educational component** will be fostered by actively involving schools and promoting cooperation with educational establishments from different European countries. Lifelong learning and active ageing proposals will also score high;

9. **drive for the development of the tourist sector**, presenting attractiveness for both tourists and the local population. The locations of the events will be spread equally in the city and the surroundings, covering the entire region;

10. **the long-lasting legacy, in line with the city's cultural strategy** for 2014–2024, will be assessed in terms of durable cultural, social and economic impact.

In the Journey to explore people and places, the contemporary cultural expressions are aimed at highlighting the sentimental value of the local heritage and its deep connections to the regional, European and worldwide cultural heritage.

Culturally, Timișoara and the Banat region hold an ample array of material and intangible heritage, and other forms of intercultural traditional arts, whose roots and connections spread across Europe. We approach the local cultural heritage gradually, across several programmes, both off and online.

Reflections, the first station of the *People* Territory, encourages individuals to experiment artistically with their own personal history, and brings world-class artists together with local anthropologists, historians and other specialists to re-mix collective memories into works that make audiences aware of identity – personal and collective. Using this innovative approach, in the last part of the programme the audiences become aware of the cultural mechanisms through which an unsorted "past" has a chance to become "heritage"; they also learn to recognise the valuable elements of traditional art, artifacts, and lifestyle and distil them into the rich non-material heritage of Banat to be kept alive in an authentic and contemporary manner.

Spotlight Heritage is the key programme addressing the material heritage of the city. The rich architectural heritage in particular – with over 14,500 buildings in historic areas - is linked to all European architectural styles of the past three centuries, and has often been mentioned as an urgency of the city, since most properties are in an advanced state of decay. We use **audience development tools to address the very complicated situation of the heritage of decaying buildings**, which has existed for decades. The complexity of stakeholders (public and private owners, tenants, authorities, specialists) and the bureaucracy has prevented them from finding ways of listening to each other and finding solutions. Technology tools offer ways to work together, across disciplines, and to open existing information to wider audiences, while contemporary performances create the emotional bonds needed to inspire decisive actions to save the local heritage.

Light over Borders and *Baroque Reloaded* put the **local heritage into a European context** (the former multilingual culture, the architecture, the music and the manufacturing traditions).

Besides this gradual approach that builds awareness on material heritage, there are programmes which address specifically themes of non-material cultural heritage of the city and the Banat region.

Knowledge Fields is an education programme that, among other activities, remakes and reinterprets artistic interventions which change our perception of open spaces, **a tribute to the Sigma Group, founded by artists in Timișoara in the '70s and '80s**. Thus, the workshops held in Timișoara and Arad will use cutting edge technology and media arts to create urban classrooms and site-specific installations, bringing into the contemporary context the visionary and experimental pedagogy and the theories of learning that are being tested.

Players of Change and *Chiaroscuro* are collective exercises supervised by artists and aiming to conclude and re-frame in the city's collective memory the moments of recent past: the anti-communist resistance and, in particular, the 1989 Revolution.

Last but not least, *Light Search* is an opportunity to highlight the religious heritage (buildings and traditions) and reconsider it in a larger context of spirituality. Some of the musical events, inspired by creeds from all over the world take place in desecrated and even abandoned places of worship, in order to awake the collective responsibility of preserving them and reconverting them into cultural spaces.

3.5 / 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 participatory conception phase, the strong and diverse group of institutions and organisations hosting the Cultural Programme, together with the carefully planned process route for 2017—2020 guarantee a strong involvement of the local scene during the title year.

LOCAL CURATORS

Delia Crăciun (French Institute from Timișoara), Simina Cuc (Romanian Order of Architects, Timiș Branch), Andreea Duda (German State Theatre of Timișoara), Ștefania Ferchedău (Institute of the Present, București), Anne Guillermou, Emil Kindlein (Cultural Ambulance Association, Timișoara), Andrei Luchian (Sabotage Festival Timișoara), Nita Mocanu (visual artist, Arad), Corina Nani (Timișoara International Street Art Festival), Alexandra Palconi (Prin Banat Association from Timișoara), Camelia Popescu (Sinaptica Association from București), Renée Renard (visual artist, Timișoara), Alin Rotariu (Simultan Association from Timișoara), Raluca Selejan (Timișoara International Literature Festival), Török Olga (German State Theatre Timișoara), Silviu Vert (Politehnica University of Timișoara) along with Art Encounters Foundation of Timișoara, Art Museum from Timișoara, Banatul Philharmonic of Timișoara, Contrasens Cultural Association of Timișoara, Csiky Gergely Hungarian State Theatre of Timișoara, the Intercultural Institute from Timișoara, Mihai Eminescu National Theatre of Timișoara and PLAI Cultural Centre Association of Timișoara.

After creating and exploring two concepts in 2012-2013, the final one—*Shine you light— Light up your city*—was developed in 2014 and tested in 21 organised workshops and informal meetings, including over 250 people. The dynamics of the process behind our candidacy made us realise that the local artists-activists are crucial to implementing a complex programme such as TM2021. This is why, during the second phase of the Candidacy process, the core team focused on **testing interactive consultation formats and on ensuring a transparent process in order to build relationships with organisations which conceive and later implement the Cultural Programme.**

The process began in December 2015 with a public detailed presentation, and continued over the next three months with the **'Cultural Thursday' meetings**. The 8 workshops, of which one took place in Arad, brought together 84 cultural operators from the two cities, and offered a very productive environment in which various programmes received feedback and concrete suggestions on how to be developed.

The next stage was the **open Call for programme curators**, to which both local operators and curators from Arad and Bucharest applied. An important milestone of the Cultural Programme development was the two **Cultural Cafés**, which were held in March and May 2016 and brought together 139 participants that could, based on their interests, choose to discuss one or several of the 24 programmes which were literally 'on the table'.

The local operators have contributed to the Cultural Programme not only with their vision and expertise, but also with **solid partnerships, especially in the cross-border regions of Serbia and Hungary**.

Thus, the implementation phase has a strong core of cultural institutions and organisations committed to performing as programme hosts or as local partners. The working relationship will continue with a carefully designed, multi-annual process route for each Station and some of the Trails - detailed on pages 25–60.

Other cultural operators will have the opportunity to join the Cultural Programme later, via future Neighbourhood conferences and Art Markets, as well as through the Power Station. This capacity-building laboratory is a mechanism set to assure quality in terms of artistic excellence, cooperation with international partners and coherence within our concept.

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

TM2021 has benefited from a wide political backing since the beginning of the candidature process, being the city's most important community-wide project since the 1989 Revolution. The public authorities' commitment are very solid, with five years' financial experience with us in this project, and a recent full clearance with audits on all levels.

DECISIONS OF THE LOCAL COUNCIL OF TIMIȘOARA

- No. 82/29.03.2011 on supporting the candidacy;
- No. 250/12.07.2011 on the Municipality becoming founder member of the Association;
- No. 271/14.05.2013 on increasing the Municipality's annual membership fee;
- No. 371/01.08.2014 on including the candidacy logo on all official Municipal documents;
- No. 252/26.05.2015 on increasing the Municipality's annual membership fee;
- No. 395/22.09.2015 on the approvement of the contribution of €20 million with amounts earmarked for each year throughout the next seven years if the city is awarded the ECoC title;
- No. 221/27.05.2016 on increasing the Muncipality's annual membership fee.

DECISIONS OF THE TIMIȘ COUNTY COUNCIL

- No. 106/04.08.2011 on becoming founder member of the Association and the respective membership fee;
- No. 134/28.08.2013 on increasing the County Council's annual membership fee;
- No. 168/30.09.2015 on the approvement of the contribution of €5 million throughout the next seven years in the event the city is awarded the ECoC title;
- No. 145/22.07.2016 on increasing the annual membership fee.

Reliable political support

While the 1989 Revolution was a civic outburst, the ECoC initiative is a civic movement which is growing slowly but steadily, turning politicians into its followers. The broad and strong political support is confirmed by:

- **three political agreements** of all political leaders in the Municipality of Timișoara and Timiș County, stating their support for the TM2021 project on behalf of the parties they represent (in March 2011, in January 2014 and after the elections, in August 2016);
- **balance between the center-right and center-left political forces** maintained for the last 20 years at the local and regional administration levels;
- the political candidates were proudly associating themselves with the TM2021 project during the recent local and county ellection campain.

Considering the activities planned for the delivery of TM2021, in case of winning the title, by the elections in June 2020 the implementation of the project will be well advanced in order to deliver at its maximum potential; therefore, as no major changes in the political leadership of the city are expected, the delivery of the project will not be challenged.

Public authorities' sound commitment

The sound commitment and support of the local and regional public administration for the TM2021 preparations and delivery, after the local and regional elections of June 2016, is evidenced by:

- **re-approval of the city's cultural strategy and the final bid book, including the financial commitment of €20 million** to the operational budget, in the event of winning the title, taken by the new Timișoara Local Council in its plenary session of 7 July 2016.

- **re-approval of the final bid book, including financial commitment of €5 million** to the operational budget, in the event of winning the title, taken by the new Timiș County Council in its plenary session of 22 July 2016.

The local and regional public authorities' commitments are also backed by **their prior engagement** in supporting the entire candidacy through: seven decisions of the Local Council of Timișoara, four decisions of the Timiș County Council, and also by the provisions of public financial resources and other necessary means during the candidacy, from both local and county public administrations.

Within the **regional context**, Timișoara has established cultural cooperation agreements in Banat and DKMT as follows: with **Arad**, as partner city, with **Reșița**, with Municipalities in Serbia such as **Novi Sad**, **Kikinda**, **Pancevo, Vršac and**, **Zrenjanin**, with **Szeged** in Hungary, and **Rijeka** in Croatia. These agreements have been signed between the Municipality of Timișoara and the respective municipalities. The TM2021 Association and its partners have signed agreements with cultural institutions and operators in these cities. An agreement was signed with the Municipality of Chernivtsi as well.

Within the **national context**, we will enforce the Government commitment under a **Memorandum of Understanding**, and also by means of a standing invitation to the Minister of Culture, offering them a seat in the Supervisory Board as non-voting member. We will involve **other ministries** in connection with the TM2021 Cultural Programme: the Ministry of Regional Development and Public Administration (*Power Station, Bright City*), the Ministry of Communications and Information Society (*Bright City*), the Ministry of National Education and Scientific Research (*Knowledge Fields*), the Ministry of Youth and Sport (*Energy Incubators*), the Ministry of Labour, Family, Social Protection and Elderly (cultural access for the disabled and elderly), and the Ministry of Foreign Affairs (for communication, cultural diplomacy, relation with the Romanian Cultural Institute).

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

The Locations strategy uses the three steps of our audience development process, gradually growing through groups of people—from individuals to communities, public spaces, the region and beyond. It develops new cultural infrastructure in places that address key problems of the city by means of cultural locations. 50% of the activities are in outdoor spaces.

Types of venues in the city and the region

TM2021 is been designed to invite as many people as possible to attend and participate in events, whilst making use of the existing infrastructure. For us, the most important part of the existing infrastructure is intangible; it's about the people that use the space already available. The Cultural Strategy and the TM2021 Cultural Programme build and train human competences and produce skills that change cultural consumption patterns and behaviors.

As for the material cultural infrastructure, we will use venues in Timișoara and the region of Banat. In the table we present relevant information about these spaces, with particular focus on Timișoara.

Types of venues in the city and the region	Main parts of the TM2021 programme where they are used
24 Libraries	*Dare!, Reflections*
19 Cinema Halls—of which nine former art cinemas to be reconverted (see page 70) and an Open Air Cinema (4,150 seats)	*AnaLogic, Fluid Views, Players of Change*
11 Auditoriums from Universities, high schools, Business centres, Multifunctional Sports hall (5,900 seats)	*Lightscapes, Knowledge Fields*
14 Galleries for contemporary art including 7 independent galleries (1,457 sq m exposition space)	*Reflections, Players of Change, Encounters*
6 Theatres—German, Hungarian, Romanian, Children & Youth, Alternative and Underground Culture—the last two being independent (1,410 seats)	*Players of Change, Chiaroscuro, Fluid Views*
4 Museums—The Art Museum, the Banat Museum, the Village Museum, the Museum of the Communist Consumer (last one independent)	*Reflections, Baroque Reloaded*
The Philharmonic (870 seats) and **The Opera** (686 seats)	*Light Search*
4 Cultural spots – Timișoara 1989 Revolution Memorial, the Municipality Cultural House, Students' Cultural House, The Youth House (860 seats)	*Chiaroscuro, Players of Change, AnaLogic*
47 Heritage sites, including: the former industrial and now contemporary exhibition halls*; in a former imperial circus and sports hall; and in a part of the fortification used for culture and entertainment**; two synagogues	*Spotlight Heritage, Encounters, Lightscapes, Energy Incubators, Baroque Reloaded, Moving Fireplaces*
24 Schools	*Knowledge Fields, Lightscapes*
8 Cultural and Creative Industry Centres, including a creative zone, a makers pace, a social enterprise cafe, two alternative and one underground cultural centre, co-working space for the Start-up Hub and offices of the regional IT hub	*Players of Change, Chiaroscuro, Light over Borders, Lightscapes*
340 Squares, parks and inner courtyards, including 20 streets and four squares, covering an area of 17 ha of exclusively walking quarter, a dense greenway of 7 parks spreading along the Bega Canal, and the inner courtyards of public buildings, all of which can create a special atmosphere for cultural events (capacity of 593,000 visitors)	*Light over Borders, Breathing Spaces, Spotlight Heritage, Baroque Reloaded, Bright City, Dare!, Impulse, City Voices, Slowing Down, Encounters*
18 Public and commercial buildings as the Post Offices, Town Halls, Hospitals, Airport, Shopping Malls, and tax offices	*Addictive Lights, Reflections, AnaLogic*
2 Transit centres for migrants in Timiș and Arad counties	*Moving Fireplaces*

Notes
*. the TIMCO – former industrial halls, now exhibition venue for contemporary local and international artists (hosted the Futurotextiles exhibition co-organised with Lille 3000 in the fall of 2013)
**. The Bastion fortification, currently hosting cultural venues (a public library, an art gallery, a civic NGO and the TM2021 office)

The urgencies and challenges

One of the key challenges in reclaiming the city is **the misuse of available spaces**. Abandoned industrial areas, old cinemas and factories (i.e. Paltim Hat Factory) have a great potential of being reconverted in cultural venues, and the public spaces within neighbourhoods could potentially be used for cultural events.

Another problem of the city is **the neglected historical monuments and areas**. Even though Timișoara has the largest number of historical buildings in Romania (14,500) less than 10% of them have been rehabilitated. A recent law passed in June 2016, regarding the restoration of historical buildings with the support of municipalities, seems to take a step further towards a solution.

At the same time, there is an acute **need for new spaces**. Local creative industries and independent artists lack working studios and places to host artistic events where synergies among cultural operators can be stimulated. In order to solve these concerns, we gradually expose and light up the city's cultural infrastructure.

Our Locations strategy

We are following the three steps of the audience development strategy. In the first stage, **starting in spring 2017** (1st Territory of our Cultural Programme), we **engage** small and medium audiences by spreading the events in specific locations, primarily aiming for areas currently overlooked by cultural operators. The next step is the **2nd Territory starting in summer 2017**, when we bring together communities that actively **participate** in reclaiming a wider selection of public spaces for culture. Eventually, with the **3rd Territory, starting in spring 2018**, the programs spread in both real and virtual spaces that cross the borders of the city and **reach out** in the region of Banat and beyond.

1st Territory - We engage the citizens and deepen their cultural experience

We start our journey by capturing people's attention wherever they happen to be. This means at their daily routine spaces: work and transit sites, places which are unusual for cultural encounters: malls, train stations, the airport, schools and institutions – through interactive multimedia installations in *Addictive Lights*, and multigenerational activities in *Knowledge Fields*. It also includes conventional cultural centres: museums, theatres, auditoriums and independent sector venues equally – by engaging people in open workshops that through participation develop into collaborative exhibitions and performances, in *Reflections*, *AnaLogic* and *Chiaroscuro*.

2nd Territory - We empower people to participate and co-create their city

Together with the citizens we address the city's issues by reclaiming public spaces. By opening up cultural institutions and conventional places to new audiences—through *Dare!*—the neighbourhood libraries will become community meeting places. Schools and senior homes will host *Impulse* dancing classes held by local and international artists. *Spotlight Heritage* will open up the courtyards of historical buildings to live and virtual performances. We will use these places' potential to develop cultural education projects, build up capacity, produce skills and trigger creativity as well as a change in cultural consumption patterns and behaviours.

By reclaiming and defining new unconventional spaces for culture we make it accessible within neighbourhoods (through *Impulse*, small cultural infrastructures will define familiar areas for temporary performances), in the parks and on the streets (*Slowing Down* will change our perception on the use of crowded city boulevards, while the design and architecture interventions of *Breathing Spaces* co-curated with the locals will highlight the potential of otherwise misused spaces), in the abandoned places on the Bega Canal, as the: '1 Iunie' Factory, the Iosefin Water Tower and the Pasmatex Factory (young creatives imagine alternative scenarios in *Energy Incubators*), as well as in the overlooked historical neighbourhoods (*Spotlight Heritage* will bring in physical and virtual forms the stories of their residents).

3rd Territory - We widen and diversify the cultural experience

In order to understand the regional, European and global interdependence, we will explore the variety of intercultural places and villages in Banat. *Mega Bega* festival takes place mainly along the Bega River in Romania and Serbia and in the partner cities of Arad, Szeged and Novi Sad. *Moving Fireplaces* involves communities from Banat villages and small towns in a cross-border dialogue for the largest storytelling festival ever in the wider region, to take place in refugee camps, abandoned train stations, or in other key regional locations with history. Arad, as a partner city, co-hosts the international film festival and theatre performances of *Fluid Views*, while *Breathing Spaces* involves the local community in redesigning public spaces along the Mureș river. We also create the framework for the new *Lightscapes Lab* (in the reconverted building of the Paltim Hat Factory) which will host *Lightscapes*, *Power Station* and *European Echoes*, which will remain a strong legacy for fostering international exchange of know-how on artistic, social and environmental issues.

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

Due to its proximity to the western border as well as to three international airports, Timișoara is a very easily accessible ECoC candidate city in Romania. It is also one of the national leaders in developing local public transport, bike roads and pedestrian pathways, mainstreaming ecology.

Internationally networked city

Due to its geographic position, at one hour's drive from the borders of Hungary (70 km) and Serbia (60 km), the direct highway connection with the rest of Europe, and other four border points for cars, **Timișoara is a very accessible-by-car candidate city in Romania**.

Thus, **ten European Capitals** are reachable from Timișoara by road: within *three hours* Budapest and Belgrade, and within *six to eight hours* Bratislava, Vienna, Sofia, Skopje, Zagreb, Bucharest, Ljubljana and Prague. Another **210 European cities** are connected by daily bus services, SimpliCity, Europa Trans, Nordic Tours, and Flix Bus having the most frequent routes.

In 2016, new flight routes are introduced: Berlin, Brussels, Düsseldorf, Frankfurt, London, Milan. **Ryanair is establishing a new base in Timișoara**, with an €100 million investment, starting from autumn 2016.

By 2020, Timișoara will have a completely modernised, extended international airport, due to a €138.3 million investment, between 2016–2018. The annual target is 3 million passengers. The investment plan is in support of the newly announced **Airport City Project**, a new innovative concept for Romania.

Euroregional and national accessibility

Timișoara is also well-connected within the regional terrestrial network, with over **600 destinations throughout the Euroregion and Romania**, by regular buses and trains (9 private bus stations and 4 train stations).

Within the Euroregion, the following cities can be reached in less than a 1–2 hours' drive: Novi Sad, Zrenjianin, Pančevo, Vršac, and Kikinda **in Serbia**, Szeged, Békéscsaba, Orosháza, and Makó **in Hungary**. In Romania, Timișoara is **a half-hour's highway drive** to Arad, **four hours** away from Sibiu (by 2017, on highway), Cluj (by 2017, on highway) and Craiova (by 2021, on highway), **a seven hours** drive from Baia-Mare and Bucharest.

Further development of city's accessibility includes the following investment projects:

- the European road to Belgrade (ET Banatica), as part of E70 European Route, a €59 million investment, during 2017–2018;
- Timișoara Detour (City Belt), southern sector, as an alternative for heavy traffic to Serbia, decreasing the traffic through the city and allowing better mobility; a €59.5 million investment, during 2017–2018;
- Timișoara-Arad railroad speed-increasing project, part of TEN-T Core railway corridors, a €28 million investment, during 2017–2018;
- Infrastructure projects for completing Timișoara's transport rings 1, 2 and 4, as part of the city's Sustainable Urban Mobility Plan, a €50 million investment, during 2015–2020.

Timișoara also has the longest paved cycle route in Romania (37 km), connecting it to Zrenjanin, with a similar route under construction towards Szeged.

Urban mobility overview

The mobility- and accessibility-oriented policies of Timișoara are also visible at the city scale, through:
- **40 public urban transport routes**, covering all the city areas, including peripheries, metropolitan areas and airport (12 km away);
- **real time 'info traffic' system**, monitoring and displaying waiting times at each station;
- **300 bikes as a free bike-renting service 'Velo TM'**, in 25 stations all around the city;
- **23 km of bike tracks**, and plans for **61 km** more in the city and **224 km** around the city;
- **public water transport** since 2016, with seven boats along the Bega Canal;
- **'pedestrian corridors network', totalling 105 kilometres** as part of the Sustainable Urban Mobility Plan, approved in 2016;
- **three City Park & Ride projects** to be implemented by 2017.

Eco- and people friendly city

By 2021, **80% of the historic city area, the 'Cetate' [Fortress] (70,000 sq m)** will become a pedestrian area, with a nucleus of the historic city centre along with nine proximity streets already completed (this area includes thre large squares: Union, Freedom and Victory).

All these actions for the development of international, national, regional and urban connections have been determined by the rise of the citizens' quality of life, thus being also

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TIMIȘOARA TRAIAN VUIA INTERNATIONAL AIRPORT

Direct destinations: **16 cities**
Top destinations: **Bucharest, Munich, Bergamo, Barcelona, Eindhoven, Paris, Brussels, Rome, Madrid, London, Berlin**

BUDAPEST FERENC LISZT INTERNATIONAL AIRPORT (300 KM)

Direct destinations: **74 cities**
Top destinations: **London, Paris, Brussels, Frankfurt, Amsterdam, Munich, Istanbul, Rome, Moscow, Milan**

BELGRADE NIKOLA TESLA INTERNATIONAL AIRPORT (170 KM)

Direct destinations: **62 cities**
Top destinations: **Berlin, Amsterdam, Dusseldorf, Karlsruhe, Oslo, Sofia, Tirana, New York**

eco-friendly. In this sense we keep following Timișoara's tradition of promoting public transport: the city was the first one in Romania to have an electric tram and it remains the second city in terms of size of the its network, with 49% of the population using it.

Considering the needs of disabled citizens and visitors, a report on the access and participation of disabled people to the cultural life of the city was drafted, leading to a gradual improvement of the infrastructure, with particular focus on wheelchair users, people with limited walking abilities, sightless and partially sighted, hearing impaired and mentally disabled people.

Actions related to infrastructure will be complemented by measures to make cultural content accessible, and by the publication of a guide dedicated to disabled visitors of the ECoC.

Timișoara is the most accessible-by-car candidate city in Romania

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

The city and its surroundings have 40,233 beds for tourists, including the capacity of the Serbian and Hungarian borderlands nearby. In line with the artistic vision and themes, the TM2021 strategy for increasing absorption of tourists focuses on: people—as families, relatives, friends, creative peers, youth and people from vicinities and diasporas, places—as city, nearby surroundings and region, and connections—as smart hospitality and thematic tourism.

Tourist absorption capacity

The Huffington Post has listed Timișoara as the only Romanian city in their top ten European affordable luxury destinations for autumn (7 October 2014), along with cities in Spain, Portugal and Bulgaria.

Tourist absorption capacity, within a 150 km radius from Timișoara		Beds	Area
40,233 beds	**20,639 beds**, in tourism infrastructure	8,150	Timiș County
		4,249	Arad County
		3,070	Caraș-Severin County
		1,385	Hungarian borderland
		3,785	Serbian borderland
	19,594 beds, in campuses	5,450	Boarding schools, in Timișoara
		14,144	Student halls in Timișoara and Arad

Current tourism-related facts about Timișoara

Timișoara is a central touristic spot in the region, frequently chosen by both foreign and Romanian tourists, attracting **80%** of the tourists coming into the region, but still with only a **31% annual occupation rate in 2015** (though highest in the region). The average stay is **two nights**, mostly for business trips or city breaks.

In 2015, **279,349 tourists** arrived in the city, totaling 577,717 overnight stays, within an annual absorption capacity of 1,829,564 overnight stays.

The highest occupation rates were in **October** (38%), **September** (36%), **November** (35%), **May** and **June** (34%), with more than 50,000 tourists per month, the maximum current capacity per month being 167,000 tourists.

For 2015 tourism statistics show a positive trend, with encouraging **increases in the number of arrivals** in 2015, by comparison to the same period in 2014: **51%** in August, **30%** in June, **24%** in July, **23%** in September, and a **20% annual increase**.

At Timiș county level, the absorption capacity in 2015 was of **2,568,093 night stays**, with 339,359 tourist arrivals (including Timișoara).

In term of opportunities in the future, a five star hotel will be opened in Timișoara in 2016, to complement the existing 19 four star hotels.

TM2021 action points to increase absorption of tourists

Being fully aware of the scale of the ECoC project and the potential increase in tourism, we elaborate in advance action points to be implemented in order to increase city's absorption capacity:

- increase in the number of overnight stays for **families, relatives and friends of residents** through:
  › family-oriented popular programmes, such as *Reflections* and *Light over Borders*;
  › high culture programmes, like in Chiaroscuro, *Baroque Reload* and *Bright City*;
  › co-owned programmes, by co-creation or co-delivery, such as *Impulse*, *Spotlight Heritage*, *Reflections*;

- increase in the number of overnight stays for **youth and students** by:
  › accessing three vacant lands in Timișoara and nearby surroundings for potential youth

camping: the Village Museum area, Green Forest camping areas, the former Energy College;
  › accessing school dormitories during the summer holiday;
  › specially designed programmes for youth: *Energy Incubators*, *Knowledge Fields*, *AnaLogic*, or even more specific *Breathing Spaces*, *Fluid Views*;

- increase in the number of overnight stays for people from **Banat**, **DKMT Euroregion** and from **Bucharest**, **Budapest** and **Belgrade**, through:
  › special TM2021 buses, initiated by local and regional transport companies;
  › specific cultural programmes: *Spotlight Heritage*, *Light over Borders*, *Slowing Down*, *Moving Fireplaces*;
  › touring those places with all suitable programmes;

- in 2017, initiate discussions and negotiations with **tour operators** to include Timișoara and TM2021 in their offers—operators such as Thomas Cook, TUI Travel;

- encourage a more experiential link with the place and residents through **smart hospitality and collaborative tourism**, by using existing digital collaborative platforms and virtual communities from social media (e.g. Airbnb, EatWith.com, GuestHouser), and exploiting the potential of IT&C tools and platforms developed within our cultural programme;

- promote new forms of **urban and rural thematic tourism** with memorial and religious tours through our recent history and the Banat region, and experiential services such as eco- and agro-tourism, health and adventure tourism, and eno-gastronomic tourism;

- **promotion of the interaction between tourists and residents** on the one hand, and **between the city and its surroundings** on the other, is addressed through the following programmes:
  › *Light Search*, with artistic residencies in locals' houses in Timișoara and its surroundings, artists being hosted in private houses so as to rediscover the rituals of hospitality;
  › *Moving Fireplaces*, with storytelling hunters and tourists hosted in locals' houses in the Banat region;
  › *Lightscapes*, creative locals hosting creative peers from around the world.

In Timișoara

Hotels
3,860 beds

Guesthouses
857 beds

Hostels
348 beds

Camping
260 beds

Villas and apartments
77 beds

Total
5,402 beds

Câmpia Turzii
Ploiești
Bucharest
Pitești
Constanța
Burgas
Varna
saloniki
Athens
tka

4.2.4 / In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work?

Infrastructure intervention

Our plan with the TM2021 programme is to transform the city into a place where people are the reason for the infrastructure development. In this sense, the city's infrastructure is to be open and friendly in order to transfer people's energy into the community, facilitating an inclusive and fresh sense of citizenship. During the past three and a half years, the Municipality of Timișoara has implemented 35 EU-funded projects, in a total amount of €165 million.

Infrastructure intervention	Amount (EUR)	Notes	Description
Cultural infrastructure	**€55,700,000**		
Art-Technology-Experiment Centre	12,000,000	Financing: City Budget and EU funds; Completion: 2020	an open space for experiment and innovation through art and technology
The new German State Theatre Hall	1,500,000	Financing: City Budget; Completion: 2018	a conversion of an industrial building
Mărășești Culture Centre	5,000,000	Prepared for ERDF funding; Completion: 2017	the Oldest Public Hospital (1745) in Eastern Europe, to become a home for culture
The Synagogue Culture Centre	2,500,000	Prepared for ERDF funding; Completion: 2018	the 19th century synagogue will be transformed into a concert hall and culture facility
Rehabilitation of the Palace of Culture	15,500,000	Funding: National and EU funds; Completion: 2018	a complete restoration of the iconic building of Timișoara, hosting the Opera and three theatres
The Museum of the Romanian Revolution	3,000,000	Funding: Ministry of Culture; Completion: 2018	a creative and innovative Museum of the Romanian Revolution
Conversion of old cinemas	2,000,000	Funding: City Budget; Completion: 2018	9 former cinemas will be converted into cultural centres (theatre studios, art cinemas, art galleries)
Restoration of the Huniade Castle	11,000,000	Funding: City and County Budgets, ERDF; Completion: 2020	home to the Banat Museum of Timișoara
Rehabilitation of the Banat Village Museum of Timișoara	3,000,000	Funding: City Budget; Completion: 2020	promotion of traditions, artifacts and village culture
Iosefin Water Tower Cultural Centre	200,000	Funding: City Budget; Completion: 2018	an old water tower converted into a space for exhibitions and small events
Cultural and Educational Centre Kuncz	Undergoing calculation	2014–2020	a community centre for cultural education and literacy, in the poorest district of Timișoara
Urban revitalisation	**€56,000,000**		
Rehabilitation of public spaces in the Fortress neighbourhood - phase I	14,000,000	Funding: ERDF; Completion: 2016	covering 9 ha; 4 squares and 9 streets for pedestrian use
Rehabilitation of public spaces in the Fortress neighbourhood - phase II	11,000,000	Prepared for ERDF; Completion: 2019	an additional 11 streets (totaling 20); 17 ha for pedestrian use
Rehabilitation of the urban public infrastructure for the Bega Canal Waterfront	12,000,000	Funding: EU funds; Completion: 2016	18 km of new bicycle and pedestrian paths, 10 ha of new green areas and parks; the first public water transport service in Romania
Rehabilitation of the Urban Ensemble 'Corso'	10,000,000	Prepared for ERDF; Completion: 2020	part of national heritage, includes some of the most important cultural edifices of the city
Local financial support programme for the private owners of historic buildings	9,000,000	Funding: City Budget, Private funds; Completion: 2019	targets the 14,500 historic buildings
Tourism infrastructure	**€12,000,000**		
Rehabilitation of the Bega Canal	12,000,000	Funding: IPA Romania-Serbia Programme; Completion: 2020	increasing the tourism potential in the communities close to the Bega Canal in Romania and Serbia, by extending the navigation system on the Timișoara - Danube route
Banat Science and Technology Museum	Undergoing calculation	2014–2020	showcasing local and regional technological and IT innovations
TOTAL	**€123,700,000**		

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

The civic-driven candidacy process of Timișoara will continue with an audience-centred journey towards 2021 and beyond

30000x
Facebook likes

6000+
citizens taking part in consultations

13
local civic initiators

160
volunteers since 2012

2000
website visitis / month

founders 63
contributors to the concept and cultural programme

1172
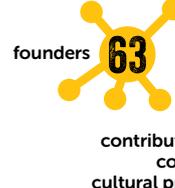
2010 — First debates and declarations from civic groups

2011 — Legal founding of the civic initiative backed by the Municipality and County (TM2021 Association)

2012 — Consultations, pilot activities on audience broadening and launch of the first concept ('Revolutionary')

2013 — Strengthening the Association and sociological study on local needs

2014 — Intense public communication, debates on the second concept ("Channel of Cultures')

2015 — Intense public consultation, debates on accessibility for disabled, vulnerable and minority groups. Final concept ("Shine your light-Light up your city!'). Pre-selection bid book

2016 — Development of the final bid book: development of the cultural and artistic programme with curators; reachout in schools; extending and deepening existing collaborations with European and international partners, artists, institutions, cities; mediating the dialog between the independent sector and the public administration.

2017 — Start of process routes by selection of programmes with audience engagement, test pilots

2018-2019 — Process routes activities with focus on building the capacity of cultural operators to develop audiences .
Engaged local audience participating in programme preparation

2020 — Process routes activities with focus on participative production (and international participation)

2021 — Highlights of the Cultural Programme focused on both broadening and deepening experiences of regional and international audiences.

2022 — Audience participation in the evaluation and communication of impacts

The pre-selection of Timișoara in December 2015 and the publication of the bid book have brought more clarity to the value-driven concept and have strengthened the trust of local, regional and transnational civic stakeholders involved in the candidacy.

In 2016, the Candidacy team intensified the dialogue with the civil society through structured open meetings (the 'Cultural Thursdays' and two Cultural Cafés/Art Markets with a total participation of over 260 people), through targeted meetings with key organisations, and an 'open door' approach with regard to the general public. The topic of debate was how cultural agents - independent and institutional, local citizens and their international contacts, across all sectors - want to be included in the curated programmes along the indicators mentioned in the artistic programme.

In comparison to the first cultural programme proposal, the topics and proposals raised by the citizens gained substance and unlocked new dimensions. Concrete examples include:

- *Invisible / visible* improved by clearer intervention guidelines, inclusion of a concrete initiative in the Kuncz district, addressing the request for capacity building among Roma artists;
- *Players of Change* Station recalls the revolutionary spirit of the city, and features initiatives built around the present times to inspire civic courage;
- *Fluid views* is a newly developed programme addressing gender and queer topics that are being avoided or even perceived as controversial in the local context;
- *AnaLogic*, *Slowing Down* and *Lightscapes* underline more strongly environmental topics, including critical views on consumerism and featuring local alternatives which are a part of global movements (community supported agriculture, maker movement).

The participation of the local population during the preparation years is a key principle around which audiences are developed and the Cultural Programme is built.

Attention was given to the process route (2017-2020) of every Station and every Trail, so that a significant part of the local population can have the opportunity to get involved beyond being mere spectators.
In *Reflections*, *AnaLogic*, *Bright City*, *Spotlight Heritage* and *Moving Fireplaces* the public is invited to contribute with their own content that will become part of a professionally curated pieces of artistic / cultural content;

- *Invisible/visible*, *Fluid Views* and *Chiaroscuro* give voice to particular social groups such as Roma, women, gender queer and socially marginalised people, thru stories and messages to be transmitted into the mainstream through artistic interventions;
- In *Players of Change*, *Dare!*, *Impulse,* and *Breathing Spaces,* the artworks as well as the cultural interventions are based on social surveys and consultations;
- In *Knowledge Fields,* the audience takes part in shaping the story of the Alternate Reality Game;
All other programmes have minimalistic pilot events followed by audience feedback that can shape further development.

On the long-term, the city will have new mechanisms for cultural management, which involve the local population in decisions and co-creation of cultural content.

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

Our journey creates opportunities for a wide range of citizens and it carefully tackles accessibility. What's more, it also systematically brings sensitive topics the mainstream, contributing to a stronger social cohesion.

With regard to widening the audience and reaching out to particular groups, we adapted to all categories four of the ten basic principles of Roma inclusion adopted by the EU: (1) explicit but not exclusive targeting; (2) aiming for the mainstream; (3) stimulating active participation; and (4) constructive, pragmatic and non-discriminatory activities.

Overall, the way these principles are currently built into the cultural programme is threefold. Stations widen audiences by opening the cultural programme to a large range of citizens, with a focus on intergenerational connections. One level down, the Trails deepen cultural experiences, especially on sensitive topics such as social marginalisation, exclusion and migration. In each programme (Station or Trail) there is a clear process route that creates opportunities for engagement for many categories of the public.

Coming from extensive consultations and engagement of local groups and European partners during the creation of the Cultural Programme, particular sectors of the audience will find along the Journey activities which are not only relevant for them, but which contribute nonetheless to a stronger social cohesion. Though many of these activities are targeted at specific audiences, they are not exclusive but aimed at and designed for everyone.

The relevant parts of the TM2021 Cultural Programme (the Journey) planned for these various groups are:

Children and youth
- *Knowledge Fields* focuses on the educational needs of digital natives, bringing these to the attention of adult educators and to the mainstream;
- *AnaLogic*, *Players of Change*, *Breathing Spaces*, *Bright City*, *Lightscapes* suggest non-formal education on artistic, technical and environmental topics;
- *Energy Incubators* sets up creative camps for the young audience.

Intergenerational dialogue
- The *Reflections* Station encourages young audiences to interact with older generations at a deeper level, on topics such as personal memory and family history;
- *AnaLogic* exposes the knowledge, skills and lifestyle of older generations;
- *Players of Change* highlights topics such as: rebellion, resistance and engagement in social change across generations.

Accessibility for the elderly and the disabled
- All programmes and the *Power Station* make sure that activities and event venues are physically accessible, and provide training to cultural operators on how to make cultural content accessible (e.g. touch museums and exhibitions, sign language and simple language translations with up-to-date technical solutions and good practices);
- *Addictive Lights* brings into the mainstream the topic of digital inclusion of the elderly and the disabled.

Socially marginalised or excluded people
- *Chiaroscuro* highlights social marginalisation and exclusion; creates opportunities for active participation of hard-to-reach audiences (e.g. Cardboard Citizen Theatre for the homeless), and includes those excluded due to their ethnicity or religion;
- *Fluid Views* targets the involvement of gender queer individuals and their social nets; opportunities for active participation along with setting safety boundaries;
- *Invisible/Visible* creates opportunities for active participation of hard-to-reach Roma communities living on the city outskirts (Kunz neighbourhoods in particular);
- *Dare!* and *Impulse* encourage citizens living in marginalised areas of the city to get involved in cultural activities;
- *Slowing Down* brings into the mainstream the topics of consumer responsibility, and the social responsibility of cities towards the marginalisation of rural areas;
- *Spotlight Heritage* involves elderly and marginalised inhabitants living in heritage buildings, to contribute as storytellers.

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Ceva de spus Association

People targeted by discrimination and hate-speech

- *Invisible / visible* involves Roma groups and individuals; exposes and discusses topics such as stereotype deconstruction, social marginalisation and exclusion of Roma, along with the consequences of hate-speech;
- *Fluid Views* brings the topics of feminism, gender and sexual orientation fluidity, stereotype deconstruction and the consequences of hate-speech into the mainstream.

Highlight on diversity

- *Light over Borders* and *Let there be light* creates opportunities for active participation of diverse ethnic and religious groups, featuring cultural diversity.
- *Moving Fireplaces* brings the topics of population displacement and the consequences of nationalist speech to the fore.

Volunteering opportunities

- The *Reflections* Station proposes a group dedicated to research, exhibition set-up and new audience guiding, on the topic of personal memory and identity;
- *Addictive Lights* creates 'Unexpected scripts' and 'Talking to strangers' in city-wide artistic installations;
- *AnaLogic* proposes museum-type activities, workshops and art events;
- *Players of Change* sets up the Interactive Museum of the Revolution and guiding activities;
- *Dare!* and *Impulse* create opportunities for active participation and volunteering in cultural activities in the city districts;
- *Bright City* brings large crowd-sourcing action to support data collection that democratises the city (citizens can volunteer to provide data through smart devices in daily use);
- *Spotlight Heritage* proposes a 'museum without walls', and guides audiences through historical districts of the city;
- *Baroque Reloaded* and *Encounters* propose the curation of exhibitions and the guidance of new audiences.

How does it work?

We strive to **make culture accessible** from three perspectives:

1. a physical level (approached not only from the disability angle, but also from the viewpoints of those living in remote districts with reduced access to public transport);

2. access to information level (communication approaches that tackle digital exclusion, for example);

3. artistic content level (adjustment for sensory impairment but also cultural interpretation with support from guides and cultural mediators for large audiences).

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

Audience development has consistently determined the structure of the bid. The artistic vision, the cultural programme, the capacity building and the European dimension, among others, contain the three audience development stages: engagement, participation and reach out.

We start with the urgencies identified during the Candidacy process, with themes that are **relevant** for sections of the audience that already have the energy and purpose to engage. It is through the Cultural Programme that they get involved in the society. The Programme is seen as a Journey, as a process with a drive and a logical intervention, that puts the audience at its very core.

How does TM2021 develop audiences?

We believe that the most effective way to work with the audience is by widening and deepening involvement, starting with **engagement** through relevant themes, and then creating the frame for active **participation**, so that the audience can grow meaningfully. They then naturally play their part in to **reaching out** to new audiences, in self-generating cycles. This process is fuelled by the **capacity building of cultural operators**, who grow together with the public and innovate to offer new cultural experiences. The choice of **locations** and **digital tools** supports the reach of new audiences.

During the candidacy process, the audience development strategy has determined other strategies and processes, namely:

- the **Artistic Vision** and the **Cultural Programme**: the Programme is a map with Territories, Stations and Trails to be explored by the audience, offering choices to navigate according to their own interests. Each Station and Trail is planned as a multi-year process which incorporates the stages of **engagement** through pilot activities in 2017 and 2018. This maps the individuals and the organisations who are willing to **participate** in further development of the programmes in 2019–2020, and to support **reaching out** to new audiences, locally and internationally in 2021;

- the **Capacity Building** strategy includes explicit activities for the cultural operators (managers, staff, artists and agents) to operate with the audience in mind, in the various stages of interaction - contact, decision, ride, reception, the cultural event itself, departure, processing and sharing of the cultural experience. The formulation of the proposals for the TM2021 Cultural Programme by the local curators has already included an analysis of existing audiences, and the tools for further development. Negotiated partnerships with Matera2019 and Rijeka2020 will ensure that the cultural operators of the three cities develop concrete, specific audience development tools that are highly relevant for future European Capitals of Culture and other cultural programmes of similar size and scope;

- the **European Dimension** strategy directed the contacts and partnerships towards international networks, organisations and artists that are concerned with audience development in their field. We envisage partnerships with networks such as ENCATC - European Network on Cultural Management and Policy, EFA - European Festivals Association, NEMO - Network of European Museum Organisations, IETM - Informal European Theatre Meeting, CAE - Culture Action Europe and TEH - Trans Europe Halles.

The strategy to work with international audiences follows a similar pattern: by working with international partners in every programme we attract their engaged audiences, we offer the opportunity to participate (mostly through digital tools), and their contribution triggers the energy to communicate and further **reach out** to audiences.

- the **Locations** strategy: having audiences at the centre has influenced the choice of locations, to effectively remove site-related barriers and increase he reach of 'audience by habit' and 'audience by surprise';

ECoC Locations strategy
Types of Venues in the city

- ● conventional places for culture
- ▲ unconventional and public places
- ● independent cultural venues
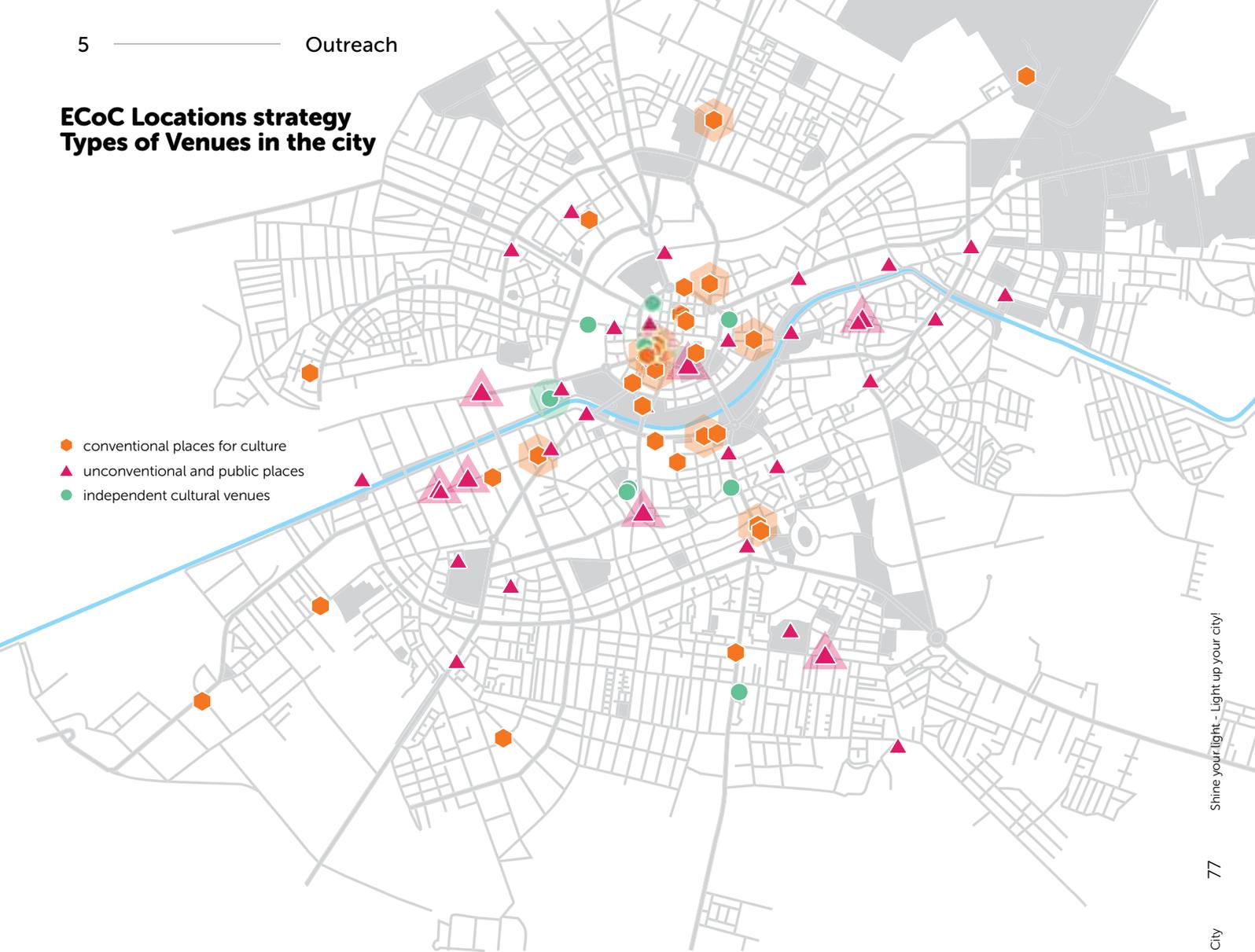
- the **Marketing and Communication** strategy includes audience development tools and practices, such as communicating new types of experiences to the existing networks of audiences by habit; creating anticipation and understanding of context before the experiences, in order to maximise engagement; creating opportunities for participation to shape future cultural experiences; communicating events to new audiences through existing engaged audiences, as detailed in the related section of the bid;

- the **Education** and **Tourism** strategies address specific needs of young audiences and visitors, with a focus on systematic communication of the local context and adapted opportunities for engagement and participation (i.e. by maximising the use of digital tools);

- the **Organisational & Staffing** and the **Monitoring & Evaluation** strategies include audience development-related units, responsible for specific activities (engagement, participation, broadening and diversification of audience experiences), and for the gathering of quantitative and qualitative results and indicators. Even the fundraising and volunteering strategies follow the same audience development strategy.

School programmes

Regarding the relation to education and participation of schools, the premises of collaboration are:

- several Stations and Trails in the Cultural Programme address educational needs. *Knowledge Fields* is a leading Trail in relation to schools from Timișoara and Arad, and develops cultural products **reaching out** to schools in Romania and internationally. Other programmes are *AnaLogic*, *Players of Change*, *Bright City*, *Breathing Spaces* and *Lightscapes*;

- the *Power Station* includes activities which enhance the capacity of the cultural operators to increase their cooperation with educational institutions, and vice versa.

With our **audience development strategy** we aim to change the cultural demand and create a new practice of co-creation, where the artists and activists facilitate collective journeys which trigger social change, travelling from the citizens into the communities, and then spreading all over Europe.

6A.1.1 / What has been the annual budget for culture in the city over the last 5 years (excluding expenditure for the present European Capital of Culture application)?

The percentage of the total annual budget of the city allocated to culture has almost tripled during the past six years (from 1.4% in 2011 to 3.2% in 2016). The city budget for culture is one of the most stable budgets in Romania. It was raised as an outcome of the city Masterplan issued in January 2012, where culture plays a crucial role in the long-term development.

The series of increases in the cultural budget have started with the increases in the allocation of resources for traditional cultural operators, and have continued with significant rise in the budget allocated for the Cultural Agenda of the city, which includes all events and festivals produced by the Municipality of Timișoara through the

House of Culture, an institution under its direct authority. These supplementary funds have been used to extend local cultural activities in the city neighbourhoods and its surrounding areas, to streamline audience development, and to boost cultural tourism.

The budget for culture and the budget for cultural investments together amounted to 9% of the total annual budget in 2015 and 2016, this being a rising trend from 3% in 2013, to 5.6% in 2014.
The budget earmarked for the preparation of the TM2021 candidature (not included in the table) has gradually increased during 2011-2016 to the current 2% of the total budget for culture.

Year	Annual budget for culture in the city (in euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2011	4,048,400	1.4%
2012	4,393,400	1.6%
2013	6,084,100	2.2%
2014	6,969,800	2.5%
2015	7,665,150	2.9%
2016	8,512,250	3.2%

6A.1.2 / In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

The Municipality has created a special budget line for the TM2021 project, which is earmarked in the local budget with €20 million until 2022, should the city win the title. Based on the approval of the Local Council of Timișoara, through Local Council Decision in 2015, and re-approval through a Statement of Committment by the newly elected Local Council (following local elections in June 2016) in its first session held in 7 July 2016, on the one hand, and following a contract with the Timișoara-European Capital of Culture Association (TM2021 Association), on the other, arrangements have been made for how this amount will be transferred to the independent organisation. The Association is responsible for the preparation of the candidacy and the implementation and monitoring

of the programme, should the title be awarded to the city.

Therefore, the budget earmarked for the TM2021 project has no effect on the annual budget for culture. Obviously that during the ECoC preparation years the Municipality can decide to re-allocate some funds from its budget for culture for its own activities that are related to the TM2021 programme. These activities would be later aligned with the indicators of the cultural programme.

The city's contribution to TM2021 accounts for almost half the total budget allocated for culture during the next 6 years, without the former affecting the later.

6A.1.3 / Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

The long-term Cultural Strategy for 2014–2024 indicates that the city will spend 4.1% (€11,661,346) annually on culture in the years following the ECoC year. This amount will be needed in order to finance the outcomes and legacies of the TM2021 programme, such as: a stronger international profile of the city (through at least one major event each year), activities of the *Power Station* programme (capacity building and artists-in-

residence programmes), European and international collaborations and co-productions, and a vibrant and internationally-connected cultural and creative scene. The expectation is that after the ECoC year, the types of cultural events and festivals supported by the Municipality will advance in quality as a consequence of the audience demand during the ECoC year.

Income to cover operating expenditure:
6A.2.1 / 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.

As the Municipality of Timișoara is among the top three stable local authorities in the country, it can sustain the highest rate of the operational programme expenditure for all financing sources involved in TM2021. The Municipality has a good practice of successfully built and executed projects of the size and scope of an ECoC, due to its financial stability. Moreover, whenever Government funds were not available or not allocated to Timișoara's projects, the city was able to either self-sustain them or attract European funds.

For this reason, as early as 2011, a separate budget line was set up for the candidacy process by the Municipality in order to secure that each year the resources needed to prepare the TM2021 bid would be earmarked in advance. According to Romanian law, it is not possible to treat the budget as a fixed investment. However, **our arrangements concerning the budgeting for 2017-2022 and later are as close as possible to a multi-year investment plan. This - due to the Local Council Decision (which has the highest degree of enforcement in the local administration, equivalent to a**

'local law') and the subsequent Statement of Commitment of the new Council - does not require annual re-approval. Therefore, it will not be possible to change either the scope or the purpose of the budget allocation.

The funds currently secured in the Association's accounts are sufficient to launch and continue the TM2021 implementation process for the first six months (from October 2016 to March 2017) after the potential positive decision of the ECoC Selection Panel.

Thus, this multi-annual plan covers and anchors all key organisational, governance and staffing decisions as well as financial commitments until 2022 and afterwards.

We work specifically with a model where there is a high expectance of income coming from the private sector. This will benchmark the TM2021 as a success story in the region from a funding perspective, and place the Association on a national platform for promoting investments in culture.

Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
48,500,000	44,000,000	91%	4,500,000	9%

Income from the public sector:
6A.2.2 / What is the breakdown of the income to be received from the public sector to cover operating expenditure?

The Municipality of Timișoara and the Timiș County Council (region) have both secured their funding contributions. Funding from the national Government will be transferred according to a number of contracts with relevant ministries, agreed on specific activities, thematic projects and

events. By 'Others' in the table below we mean public institutions, which already pay annual fees as members of the Association, as well as various partner municipalities from the Banat region and the Danube countries.

Income from the public sector to cover operating expenditure	in euros	%
National Government	12,000,000	27%
City	20,000,000	46%
County	5,000,000	11%
EU (with exception of the Melina Mercouri Prize)	3,000,000	7%
Other	4,000,000	9%
Total	**44,000,000**	**100%**

6A.2.3 / 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?

Both the Municipality of Timişoara and the Timiş County Council (region) voted on their financial commitments in 2015. Both positive decisions - the Local Council Decision No. 395/ 22.09.2015 and, respectively the County Council Decision No.168/30.09.2015 - were recently confirmed and reinforced by the newly elected authorities after the local elections of June 2016. Both decisions contain precise amounts illustrated in the timetable at 6.A.2.5. These decisions will be laid down as legal contracts with the Association, valid until 2022

and beyond, thus providing the strongest possible guarantee for financial stability under Romanian law. Discussions with the Government on funding started as early as 2015, during the pre-selection phase, and have been continued in 2016. As yet, the amount has not been announced. In addition, we have submitted to the Ministry of Culture, together with the other three Romanian candidates, a list of requests to adjust and secure an integrated law concerning the financing of the ECoC project implementation and legacy (in July 2016).

6A.2.4 / What is your fund raising strategy to seek financial support from Union programmes/funds to cover operating expenditure?

We will approach the fund raising strategy through EU programmes/funds to cover our operating expenditure from three angles:

[1] Resources, partnerships, and existing projects

During the candidacy period, the most active cultural players in Timişoara have already established the needed partnerships, have applied for funding and successfully implemented European and cross-border projects. Some of the examples include:

- '*Poles of Culture – Cultural Policy as a Tool for Community and Regional Development*', by the Intercultural Institute of Timişoara, as leading partner, together with the Municipalities of Timişoara, Zrenjanin, Pančevo and the Civic Parliament Free Town Vršac;
- '*E-Theatrum, Virtual Theatre – Cultural Bridge*', by the 'Csiky Gergely' Hungarian State Theatre of Timişoara and Inno-Motive Nonprofit Kft. Szeged;
- '*Exchange programme in the fields of architecture and urban planning, between Timişoara and Szeged*', by the Municipalities of Timişoara and Szeged;
- '*Joint development of Romanian – Serbian Bega Canal tourism potential capitalisation study and promotion of cross-border foreground investments*', by the Timiş County Economic and Social Development Agency, the Regional Agency for Socio Economic Development Banat and the Zrenjanin and Regional Chamber of Economy Zrenjanin;
- *The Historical Banat, Romanian - Serbian inter-cultural area*, by the European Union Banat Romania - a local NGO, member of TM2021 Association, the Culture and Art Center of Timiş County, the Banat Village Museum of Timişoara, the Literary Municipality of Vršac - Književna opština Vršac (KOV), "Borislav Petrov Braca" High School in Vršac;
- '*Say It Now*', by the 'Mihai Eminescu' National Theatre of Timişoara, under EEA Grants.

[2] Mapping the opportunities

We have carried out an analysis of the cultural programme to determine what types of activities can be funded under the existing European financing schemes. We take into account for the 2014-2020 financing period the Interreg-IPA Cross-border Cooperation Romania-Serbia Programme, the Interreg V-A Romania-Hungary Programme, and the Danube Transnational Programme. The possibility to apply under these schemes is a clear advantage, as Timişoara is in the proximity of Hungary and Serbia and part of the Danube region, related programmes being mostly under the Connections territory, such as *Light over Borders*, *Moving Fireplaces*, and *Encounters*.

Another exercise we conducted in the past few months was analysing the EU funding programmes for the years 2014–2020. This list was created **with a particular focus on audience development**, which is both the core of the TM2021 project, and one of the EU funding priorities under Creative Europe.

We have identified the following schemes: Horizon 2020—Section Societal Challenges to (co-)finance programmes such as *Lightscapes* and *Bright City*, the Erasmus+ for the Youth Partnerships in programmes such as *Knowledge Fields*, *Impulse* and *Dare!*, Creative Europe, under the coordination of the *Power Station* capacity building programme, giving priority to following programmes *Reflections*, *Chiaroscuro*, *Players of Change*, and *Lightscapes*.

EU funding for regional development - to be jointly applied for by the Municipality of Timişoara, the Timiş County Council, and the other municipalities in the Banat Region - is also taken into account. The budgets will include funding for cultural and public space projects, amounting to €15–20 million. Partners will apply for these resources in order to (co-)finance projects under *Moving Fireplaces*,

Spotlight Heritage, and *Light over Borders*. Concerning EU funding directly from the European Commission, our partners in the region have been trained and encouraged to apply. This resulted in four applications submitted, of which two were granted.

[3] Creating opportunities

One of the key objectives of the TM2021 programme is the development of an active civic society and a strong network of local cultural operators with competencies in fundraising. Special workshops and sessions with international practitioners and business-mixers are organised to develop fundraising skills among cultural operators and activists. In this sense, the skills and knowledge

gained will create new opportunities for securing financial support in the future.

We base our EU funding strategy on the expertise and experience of the candidacy team, which amounts to over 65 years of work with projects funded by European programmes (based on the sum of each individual's experiences). We also consider capacity building and the use of EU funds as a part of the *Power Station* programme. Therefore, involvement in the search of resources needed to implement our programme is a critical element of real participation in cultural and social undertakings, and thus is a key-element of the audience development process.

6A.2.5 / According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

Source of income for operating expenditure	2016*	2017	2018	2019	2020	ECoC year 2021	2022	Later
EU	0	300,000	450,000	450,000	570,000	900,000	180,000	150,000
National Government	0	0	480,000	2,520,000	3,600,000	5,040,000	360,000	0
City	125,000	1,600,000	1,800,000	3,000,000	5,200,000	6,800,000	1,000,000	600,000
County	0	400,000	450,000	750,000	1,350,000	1,600,000	300,000	150,000
Sponsors	0	0	225,000	675,000	1,350,000	1,890,000	225,000	135,000
Other	0	200,000	480,000	600,000	1,040,000	1,440,000	120,000	120,000

* The budget for the last quarter of 2016 is not part of the total Programme budget (€48.5 million); it is an **additional amount earmarked for this year for post-designation activities**, namely to kick off the preparations of the TM2021 implementation (i.e. capacity building programme and strategic planning with key stakeholders).

The rationale behind the annual operating expenditure allocation is based on studying the funding processes of many ECoCs over the last five years, and on the detailed financial planning of programmes within the TM2021 Cultural Programme, **with a particular focus on the multi-annual implementation approach**.

Regarding Government funding we base these figures on specific financial plans, and on a project-based funding approach, as explained in section 6.A.2.2.

For the 'Other' budget line, we expect contributions from the municipalities of metropolitan, regional, euroregional and Danube areas, along with public companies and institutions, in direct relation to their involvement as partners in the preparations and delivery of the cultural programme.

An important contribution is expected from the sponsors, on a gradual approach, starting with

2018 when we initiate our first projects on building the cultural responsibility of businesses. For the years 2020 and 2021, the projected sponsors' contributions increase, based on our plans to attract international sponsors and launch the TM2021 merchandising and co-branding strategy.

EU funding during the first years of the preparatory period is to be arranged via EU applications, mainly for capacity building needs, delivered under the *Power Station* programme. Other EU funding programmes consistent with culture are also taken into consideration, as detailed in the EU fund raising strategy section.

As we became aware of the need for an active management after the ECoC year in order to keep building a strong legacy, we will allocate resources from the operational budget, even beyond 2022, to best nurture, disseminate and strengthen the immediate results and impacts, as vital sources for the legacy.

Income from the private sector:
6A.2.6 / What is the fund raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Our fund-raising strategy consists of two components representing both a classical approach and an innovative one—at least in the Romanian context—based on the audience development strategy.

Sponsors are audiences

In general terms, our strategy is based on defining:

- **the size and capacity of the sponsors**: big entities (ECoC main partners: €350,000+), medium enterprises (ECoC partners: €80,000+), small businesses (ECoC local partners: no threshold, maybe in-kind contributions) and individual supporters only;
- **the category of partner**: media partners, key sponsors, sponsors of specific events, even various sorts of traded income;
- **the possible form of support**: financial support, promotional support, organisational and service support and symbolic support;
- **benefits offered in exchange for the support**: various forms of visibility (printed materials, electronic media, mass media releases, announcements in the city space, and reports); membership on programme boards of selected projects implemented with substantial support from the partner and corelated collaborations; or just the very fact of being an ECoC sponsor supporting a cultural programme, unprecedented in size and excellence, while contributing to the development of the city of Timișoara.

Apart from the standard general call, potential sponsors will be selected and contacted on the basis of already existing databases, and by using personal contacts of the board members and cultural operators in Timișoara. The offer addressed to a given partner will be personalised and will include a range of possible involvement options as well as a baseline calculation of the benefits. Particular focus will be given to *Corporate Cultural Responsibility*, not yet very widespread in Romania, but started with strong seeds in Timișoara.

An 'early birds' promotion scheme will be a significant element of the strategy. Commitments signed in the early stages will help secure the implementation budget in advance. On the other hand, these pre-agreements are planned to remain open, and it is expected that the financial worth of the promotional value of being an official ECoC sponsor will rise significantly in the years 2020 – 2021.

Another key element in the sponsors' participation is the ongoing extensive marketing campaign, which positions Timișoara as the place where culture meets technology – a place to be in Central and South-Eastern Europe.

To date, we have been offered and already received financial and in-kind support from some of the international companies with local offices, such as Draxlmaier, Kathrein Romania, Staropramen, Hella, and from local companies such as Bega Group, (our main sponsor during the Candidacy) Aquatim, Elba, Timișoreana, GreenForest, Movidius, Pasmatex and Dab IT.

Finally, an array of private foundations and organisations that provide support for cultural activities has been listed below as per the scope of the artistic programme, including:

- international: ERSTE Foundation and Allianz Kulturstiftung (visual arts, dance projects) and Trust for Mutual Understanding (mobility support on collaborations, including US artists);
- national: BRD Groupe Société Générale (focus on contemporary arts), Orange Foundation, ING Bank, Raiffeisen Bank, Unicredit Bank, and OMV-Petrom (education programme);
- local: German Economic Club Banat (promoting economic and cultural relations between the German states and Romania), Rotary Club.

Audiences are Sponsors

We convince small and medium-size businesses and service providers to follow our audience development strategy and become actual co-owners of the TM2021. Similar to the audience development scheme, this journey will be based on three key elements.

Engage! A social economy concept is still quite uncommon in Romania. In order to involve a broad circle of assorted grass-roots entities from the city and neighbouring region we intend to make use of, and promote ideas such as:

- cultural participatory budget for bottom-up projects;
- sharing economy and local service exchange systems;
- crowd-funding.

Participate! According to the idea of social economy, the funders become co-owners of the projects and initiatives funded. This also means co-responsibility and participation in the decision-making processes. This will become possible thanks to a cultural web platform to be launched with the support of the consortium of IT companies active in Timișoara. The platform will not only enable the funders to transfer money for cultural projects easily and securely, but also to track the development of the initiatives supported, as well as co-create them and participate in key decisions. This will lead to the creation of small communities around a number of crowd-funded projects and thus will become an ongoing civic learning process.

Reach out! This platform will gather an initial baseline budget – also thanks to the involvement of big sponsors – earmarked to cover the cost of maintaining and developing the very approach of reaching out to people, and those people reaching out to even more people via crowd-funding, for example to generate their own ongoing budget in the years to come after 2021.

This way a private contribution to sustainably finance the legacy of TM2021 will be secured.

Operating expenditure:
6A.2.7 / Please provide a breakdown of the operating expenditure.

The majority of the expenditure (€33,95 million, 70% of the total budget) is assigned to the programme budget, which amounts to significant spending on the key cultural activities.

15% is allocated to promotion and marketing. The breakdown of expenditure for communication is at the high end, since it contains cultural projects that are focused on awareness, (international) engagement and communication.

11% for wages, overheads and administration is allocated for building a sound, durable foundation of the TM2021 Association's structure, aligned with the organisational strategy, and especially the staffing policies and procedures.

The 'other' represents a 4% reserve to be allocated for contingencies, and to have the kind of flexibility that enables implementation of valuable projects and initiatives submitted at a very late stage of the preparation efforts.

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other (in euros)	Other (in %)	Total of the operating expenditure (in euros)
33,950,000	70%	7,275,000	15%	5,335,000	11%	1,940,000	4%	**48,500,000**

6A.2.8 / Planned timetable for spending operating expenditure

Timetable for spending	Programme expenditure (in euros)	Programme expenditure (in%)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other (in euros)	Other (in %)
2016	125,000	0.3%	-	-	-	-	-	-
2017	1,869,000	5.5%	364,000	5%	267,000	5%	-	-
2018	2,784,500	8.2%	727,500	10%	373,000	7%	-	-
2019	5,997,000	18%	1,091,000	15%	907,000	17%	-	-
2020	9,035,000	27%	1,965,000	27%	1,334,000	25%	776,000	40%
ECoC year 2021	12,066,500	35%	2,546,500	35%	1,990,000	37%	1,067,000	55%
2022	1,421,000	4%	363,000	5%	304,000	6%	97,000	5%
later	777,000	2%	218,000	3%	160,000	3%	-	-

*Preparations start from the fourth quarter of 2016, provided Timișoara wins the title; 0.3% of the total budget is allocated for preparing the first capacity building activities and strategic planning with key stakeholders.

The programme expenditure increases steadily, in line with the cultural programme planning and development. During the preparation stage, the highest allocations are in 2019 (18%) and 2020 (27%), when all audience development phases - engage, participate, outreach - are being developed simultaneously. 35% of the programme expenditure is for the ECoC year itself. For follow-up events, and for support activities consolidating the TM2021 legacy, 6% is assigned for use in 2022 and beyond.

Promotion and marketing expenditure follows the trend of programme expenditure, having 5% allocated for 2017, doubled in 2018, tripled in 2019, with the largest amounts allocated in 2020 (27%) and 2021 (35%). 8% is allocated for disseminating the results, lessons and experiences learnt, as well as communicating the impacts in 2022 and beyond.

Wages, Overheads and Administration expenditures reach 17% in 2019, 25% in 2020 and 37% in the ECoC year. Again, almost 9% of this budget is reserved for 2022 and later, in order to sustain all follow-up and legacy consolidation activities.

The budget line for 'Other' is reserved for unexpected, but spectacular, innovative, cutting-edge ideas in the cultural programme and for micro-financing of very small-scale, high-risk cultural business plans, resulting in 95% being spent during 2020-2021, with 5% for the unforeseen in 2022.

6A.3.1 / What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year?

Income from the public sector to cover capital expenditure	in euros	%
National Government	11,000,000	9%
City	40,200,000	32%
County	6,000,000	5%
EU (with exception of the Melina Mercouri Prize)	66,500,000	54%
Other	-	-
Total	**123,700,000**	**100%**

The capital expenditure in connection with the TM2021 programme is financed a little over half (54%) by EU funds, 32% from the Municipality of Timișoara, and the rest by the Government (9%) and Timiș County (5%).

Capital expenditure for the cultural infrastructure accounts for 45% of the total capital expenditure budget, with the following assignment scheme:
- 26% for the institutional cultural infrastructure modernisation and heritage rehabilitation;
- 9% for conversion of old, unused or misused buildings;
- 10% for a new space for experiment and innovation through art and technology. Finances for the cultural infrastructure are secured, half of the investments to be completed in 2018, and the rest in 2020.

Capital expenditure for urban revitalisation accounts for 45% of the total capital expenditure budget, out of which:
- 38% for rehabilitation of urban public spaces, which are or will become exclusively pedestrianized;
- 7% for restoration of privately owned heritage buildings. Half of the budget for urban revitalisation projects is secured, with completion in 2016. The rest of the projects are prepared for ERDF funding, with a completion plan for 2019–2020.

The capital expenditure for the tourism infrastructure is about 10% of the total budget, and includes the rehabilitation of the navigation infrastructure on the Bega Canal. The budget will increase with the value of the Banat Science and Technology Museum project, currently being assessed.

6A.3.2 / 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?

In the table on page 70 referring to the city's investments plan, the source of the capital expenditure and the completion status are noted for each infrastructure intervention.

In reference to this table, 77% of funds for the cultural, urban and tourism infrastructures are approved and anchored..

6A.3.3 / What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

Our fundraising strategy is to use the EU programmes that are complementary to ERDF, and the cross-border Romania-Serbia and Romania-Hungary funding 2014-2020 EU. With regard to EU regional development funding, since 2010 the regional and local authorities have demonstrated

that the ECoC programme is consistent with the ERDF regional priorities for the years to come. The ECoC's opportunity to support strategic investment in regional development has therefore been identified and taken into account.

6A.3.4 / According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture?

Source of income for capital expenditure	2016	2017	2018	2019	2020	ECoC year 2021
EU	26,000,000	12,000,000	14,000,000	10,000,000	4,500,000	-
National Government	1,000,000	3,000,000	3,000,000	3,000,000	1,000,000	-
City	5,000,000	11,000,000	14,200,000	5,000,000	5,000,000	-
County	500,000	1,500,000	2,000,000	1,000,000	1,000,000	-
Sponsors	-	-	-	-	-	-
Other	-	-	-	-	-	-

By 2019, 91% of the city's investment progress plan will be complete, with the remaining 9% to be completed during 2020. The Municipality is responsible for preparing and implementing the city's investments plans. Having experienced large scale investment delivery, the City of Timișoara is, if necessary, prepared to front any instalments needed to assure the investment cash-flow of programmes which are crucial to the ECoC delivery, and whose funding is secured.

6A.3.5 / 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.

As detailed in the table on page 70 regarding the Municipality's investments plan in the framework of the title year, but out of the TM2021 budget, the total amount spent on the cultural infrastructure is €55.7 million, out of which:
- €26.5 million for heritage building restoration;
- €6 million for modernisation of existing cultural infrastructure;
- €11.2 million for conversions of one 19th-century synagogue, nine former cinemas, one industrial building;
- €12 million for the newly built infrastructure for the CCI of Timișoara, which is part of the Cultural Strategy investments plan, approved in 2014.

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

The governance and delivery structure is rooted in an independent cultural NGO, the Timișoara - European Capital of Culture Association. It has practiced transparent and effective decision-making procedures during the past five years of candidacy preparation, under the authority and competences of the Supervisory Board. The Association is backed politically both locally and regionally and benefits from broad civic support.

Governance policy

The Timișoara-European Capital of Culture Association (TM2021 Association) was set up in 2011 to prepare the city's candidature for the ECoC title and, in case of winning it, to ensure the delivery of the multi-annual TM2021 project. Throughout the entire candidacy process, the organisation has remained free from interference by political and private interests. It operates **as an independent, legitimate, non-governmental organisation under Romanian law**, which is confirmed by:
- **full support of all political parties, the Municipality of Timișoara and the Timiș County Council**;
- **sound funding mechanism** (cleared by the Romanian Court of Accounts in February 2016);
- an increasing awareness, support and **participation by citizens** (over 90% according to a study concluded by the West University of Timișoara in June-July 2016, ready and willing to co-create the project).

After the pre-selection stage concrete steps were taken in order to secure **the stability of the decision-making process and the independence of the governance structure on potential conflicts of interests and/or mismanagement**. In particular, in case of winning the title, **the open membership General Assembly will no longer have the authority to make decisions**. During the delivery phase, most members will become either partners or hosts of programmes included in the TM2021 Cultural Programme. Therefore, the Assembly will be transformed into a supporting, contributing and consulting body, its practical role being, among others, to organise the TM2021 Art Markets biannually during the preparations of the ECoC year.

The Executive Director of TM2021 is the decision-making authority in the Association, under the guidance of the Supervisory Board of TM2021 Association.

The TM2021 Association is founded on a number of baseline principles, including:

- **professionalism**, secured by the **non-interference rule**, according to which members of the Supervisory Board must avoid any conflicts of interests, to be safeguarded by the **Audit, Cultural Governance & Ethics Council**, according to the national legislation in force and the best practices stated in the *Governance Code Cultuur* (www.governancecodecultuur.nl);

- Regular communication between the Executive Director and the **Independent Monitoring & Evaluation** body, which delivers feedback based on multidisciplinary research, conducted within the framework defined in the Monitoring and Evaluation section. This is done in close correspondence with the ECoC Monitoring Panel's reports. Monitoring will be commissioned to external independent expertise, for example the National Institute for Cultural Research and Training (NIRCT) in Bucharest (www.culturadata.ro), the Budapest Observatory (www.budobs.org) and independent experts such as Professor Greg Richards from the University of Tilburg (NL);

- **transparency** secured by three structures:
  › *The Regional Representatives Forum* - an advisory group, composed of representatives of our partner cities from the region, without decision-making powers, working in direct collaboration with the Supervisory Board;
  › *The Consultative Forum* – an advisory group for the Supervisory Board on issues related to Business, Youth, Neighborhoods, Citizens, Politics, which will not have decision-making powers;
  › *TM2021 Art Markets* - a formal tool of communication with citizens, artists and cultural sector, based on regular meetings, including Q&A sessions and debates on the TM2021 project development.

Governance capacity

The capacity of the governance structure follows from the roles and profiles of the **Supervisory Board** members. In case of winning the title, these are to be adopted to meet artistic excellence, visionary thinking, responsible and sustainable management, and legacy through informed and rational debates, as well as an adequate representation of the key project stakeholders. The Supervisory Board oversees the progress of the TM2021 Programme delivery, and also supports, advises, mediates and represents the project according to the needs of the Executive Director. The new composition of the board will include the following 7 voting seats and one observer:

Post holders	Roles and expertise to be ensured	Appointment by
1. Representative of the City of Timișoara	• financial sustainability; • European networking; • technical support in the city;	the Mayor of Timișoara
2. Representative of the Timiș County Council	• financial sustainability; • Regional and Euroregional networking; • technical support in the county and Banat region;	the President of the Timiș County Council
3. Representative of the institutional cultural sector	• artistic excellence; • capacity building; • community and schools engagement;	General Assembly (election)
4. Representative of the independent cultural scene & CCI sector	• artistic excellence: creative, alternative and experimental; • capacity building; • bringing new talents from the local, national and international scene;	General Assembly (election)
5. Local business representative, with good international reputation and visionary thinking	• modern cultural funding models; • creative partnerships driver; • CSR and CCR advocacy;	open call (competence-based selection)

Post holders	Roles and expertise to be ensured	Appointment by
6. International expert	• deep understanding of international artistic excellence and European dimension; • large scale cultural management expertise; • audience engagement and cultural education expertise; • ECoC implementation experience is an advantage;	international open call (competence-based selection)
7. Cultural public figure with an international profile	• opinion leader on the local and national cultural scene with strong international connections; • conceptual thinker;	the President of the Supervisory Board
8. Representative of the Ministry of Culture (observer, consultative role, non-voting member)	• sustainability, funding, big infrastructure and accessibility projects; • national and international cultural relations facilitation; • national visibility and awareness.	the Minister of Culture

Supervisory Board cannot have: more than two active politicians and more than three public sector representatives. Due to the European perspective and approach of the project, all documentation at the governance level will be available in both English and Romanian. The international expert will be compensated for attendance.

The scope of the new composition is to safeguard the independence of the project and to secure the effectiveness of the decision-making process, thus ensuring trust, connections, and decision power within the TM2021 Programme implementation. The **Board will have a supervisory, not an executive role** and will gather four times a year.

The Board meetings, consultations and administrative support are ensured by the Board Secretary (BS), appointed by the Executive Director, who will prepare, distribute and keep the agenda, minutes and other materials of all meetings. The BS will ensure communication between the Supervisory Board and the Regional Representatives Forum, the Consultative Forum, the Audit, Cultural Governance and Ethics and the Independent Monitoring & Evaluation bodies, together with the Executive Director. **The President of the Supervisory Board** will be either the Mayor or a business person. The current President of the Supervisory Board is Mr. Emil Cristescu, a businessman with international outlook and experience, involved in many social and cultural initiatives in Timișoara. The Association has a **Honorary President** with a mandate of representation. Currently this post is occupied by Mr. Ioan Holender, born in Timișoara, former General Director of the Vienna State Opera for 19 years, and President and Artistic Director of the biennial George Enescu Festival in 2007, 2009 and 2011, an internationally recognised personality.

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

The management has a solid framework, with clearly defined responsibilities and flexibility in adapting to the different implementation phases. Ensuring a sound management and timely delivery of the European project is the primary goal for all decision makers within the organisation. The Executive Director has the final responsibility for the global leadership of the project.

Managerial challenges

The management structure has to address multiple challenges, such as:

A. *managing the expectations* of the diverse groups, institutions, decision makers, communities and reginal partners involved in TM2021:
  › the Supervisory Board consults the Regional Representatives Forum and Consultative Forum and communicates decisions to the Executive Director. It also maintains strong connections with institutions and informal communities in the city, building mutual trust and a spirit of cooperation, while maintaining a sense of realism;

B. *outputs* such as artistic excellence, audience development, national and European visibility, organisational and financial efficiency:
  › these will be addressed by state-of-the-art recruitment procedures, including intercultural and internationally mixed teams, along with

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the selection of the top management team: the Executive Director, the Artistic Director and the Director of Production;

C. *impacts and legacies*, which will remain after the ECoC year, are more difficult to measure but crucial in order to assess the real value of the project:
  › these will emerge from: a sustainable management scheme; clear mechanisms and procedures in delivery, including audience development and capacity building strategies; a practice-oriented monitoring and evaluation strategy focusing on the long-term legacy.

Construction policy

The management architecture has evolved during the final selection phase, with its core strategy based on an audience-centered approach. From the general system in the first bid book, it evolved into a pragmatic structure ready to implement TM2021 Programme, based on the following aspects:

- **a flexible and synergetic team under a solid leadership**. In the delivery phase, the key roles are played by the management and operational teams. They deliver the expected output and legacies, in accordance with the final bid book - prepared by the Candidacy team together with the community, agreed by the stakeholders and endorsed by the decision makers and politicians - which will become a *de facto* contract between the Municipality and the TM2021 Association, in case of designation. **The Executive Director has global leadership over the project and the final responsibility for delivering it.**

- **an active implementation of the audience development strategy**. The audience development strategy assumes a gradual growth of more involved audiences, a deep process reflecting a shift in attitudes, and a gradual change in the way of practicing citizenship through culture. Therefore, the management structure envisages special units created to inspire, deliver and strengthen this strategy, namely the *Power Station*, the Engagement and the Territories (*People*, *Places*, *Connections*).

- **a successfully delivered and long-lasting legacy**. The delivery of such a complex project requires a management structure with clear decision-making procedures, flexibility to adapt to changes and constant focus on performance to the best quality. Therefore, the management structure is

built on two layers: the top management layer of the Executive Director, the Artistic Director and the Director of Production, working in collaboration with the *Power Station* Coordinator, Engagement Coordinator, the Director of Operations and the Director of Communication. The operational layer with its units and teams is under the coordination of the Director of Production.

Management Capacity

The **Executive Director** of TM2021 has the global leadership and responsibility of the project delivery and its legacy. Key duties and responsibilities include:
- strategic leadership and delivery (leads and monitors the implementation of the project);
- operational management (prepares the annual work plan and budget, oversees personnel and HR matters, prepares evaluations, facilitates collaboration and information sharing, is conductive to attracting, retaining and motivating diverse talent, effectively manages operational and financial matters);
- financial management (ensures overall transparent and effective financial and administrative functionality of the organisation, reports to the Supervisory Board);
- official representation before relevant local, national and international stakeholders and mass media;
- collaborates with the Supervisory Board.

The **Artistic Director** has the responsibility to implement the concept and the artistic vision of the TM2021 project, in line with the overall objectives, strategies and performance targets, and to deliver the TM2021 Cultural Programme. She/he coordinates the artistic, production, technical and delivery activities, by working directly with the Director of Production and the 'Territories' Unit Managers (*People*, *Places* and *Connections*).

The **Director of Production** has the responsibility to manage the production and technical delivery of TM2021 Cultural Programme, scheduling work, coordinating the 'Territories' units, overseeing cost effectiveness and planning the production processes. **'Territories' Unit Managers** produce the TM2021 Cultural Programme. They are accountable for putting in practice the European dimension and audience development-centered strategies of each project, under the general coordination of the Director of Production, and working with the Artistic Director and staff from other units (*Power Station*, Engagement, and Communication).

Supervisory Board

Independent Monitoring & Evaluation

Audit, Cultural Governance and Ethics

Engagement Coordinator

Director of Communication

Executive Director

People Territory Unit Manager

Power Station Coordinator

Artistic Director

Director of Production

Places Territory Unit Manager

Connections Territory Unit Manager

Director of Operations

The **Director of Operations** is responsible for overseeing the project's budget, financial matters, procurement, legal, HR, big data, protocol and administrative tasks in compliance with Romanian rules. She/he is also responsible for the coordination of international relations, and overseeing the fundraising strategy from public funds and private sponsorships, as well as EU funds.

The **Power Station Coordinator** is responsible for building stakeholders' capacity (as detailed in the *Power Station* programme) in order to be able to contribute to the overall objectives of the project and raise the quality and sustainability of the cultural life of the city.

The **Engagement Coordinator** is responsible for putting in practice the audience development strategy, by broadening, diversifying and deepening audiences' cultural experiences with the TM2021 Cultural Programme. She/he is also in charge of developing specific tools of audience engagement, participation and outreach, by integrating them in the education strategy (detailed in question 5.3). She/he is in charge of hospitality and volunteering, and the engagement of youth, minorities, elderly and disadvantaged groups. The Engagement

Coordinator works closely with the Executive Director and the Director of Productions.

The **Director of Communication** is responsible for assuring a coherent and efficient implementation of the marketing and communication strategy (as detailed in the dedicated section of the bid), in close correlation with the fundraising/sponsorship, locations and audience development strategies. She/he will monitor the overall achievements: numbers of participants, spectators, volunteers, residents, tourists, night stays, money and budgets spent, invested and generated.

Behind our management structures are status quo challengers, critical thinkers and believers in change. Our philosophy is to cultivate these values in all team members, and to develop their technical expertise and best practice experiences. Therefore, each coordinator has his/ her 'twin junior' and his/ her volunteer crew.

Regarding the leadership at the middle management level, TM2021 Association has stated a strong preference for female leadership during the candidacy phase, which is translated in practice by a 5:1 ratio of women.

6B.3 / How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title?

We strongly believe that the people are the most valuable resource we have. Therefore, we acknowledge the importance of having the right people at the right place and the right time, especially as the gap between a larger talent demand and a rigid labour offer is widening.

Staffing policies and procedures

Taking into consideration the fact that through the delivery of the TM2021 project we will create an expertise demand, our staffing strategy will strive on attracting, maintaining and growing talents from the local market and also from other cities in Romania where important competences were developed already during the ECoC candidacy process (Bucharest, Cluj-Napoca and Baia Mare, Arad and Sibiu2007). We also aim at attracting international staff from former ECoCs. The development of staff competence will be coordinated by the *Power Station*, ensuring continuity and coherence.

We **target** talents with proven international track records on similar positions. For the middle and baseline management positions we will search for expertise with proven local, national and possibly regional track records. We have already begun to attract highly competent international and local experts, along with young and promising talents, and have built capacities around the TM2021 project since the bidding process. For the future, in order to generate qualitative pools for talent selections, we will apply **complementary recruitment methods**, such as open international and national calls for applications (with invitations), and specific head-hunting tools.

The selection process will have three different phases: **[A]** out of a pool of candidates, an outsourced specialist HR agency will filter the best one third of candidates for the job on the basis of submitted portfolios corresponding to prior established job profiles; **[B]** two national or international experts in the field, on case by case basis, together with the representative of the Municipality and the Executive Director will interview and assess candidates and select the best three; **[C]** the final selection is made by the selection committee, which includes: the Executive Director and the Supervisory Board. The Executive Director has the veto right.

The above selection procedure is applied to middle and top management positions. For all other positions we will keep the three-step procedure, but with a selection committee established within each specific unit.

Well-defined **roles and responsibilities** will be elaborated for every position, with relative indicators for overseeing, monitoring and evaluation. We will put emphasis on real life situations and challenges, as well as on culturally-mixed teams.

A **real life situation** builds real skills in conceptual and critical thinking, in planning steps, dealing with uncertainty, solving problems and mistakes, and handling team conflicts.

The **culturally-mixed team** changes the perspectives and paradigms of each of its members through culture, opening windows for new, innovative, creative ideas and solutions.

By our **capacity building** and growing talents approach, coordinated by the *Power Station*, we encourage career development at all levels, from volunteers and interns to the Artistic Director. Special programmes attracting volunteers are prepared, based on secondments, mobility and experience exchange.

Volunteering is one of the key TM2021 audience engagement tools.

The core monitoring and evaluation team will remain for at least 12 months **after the ECoC** year, to evaluate and disseminate results and possible immediate impacts. The core management team will remain at least 2 years after the ECoC year, to build on the legacy of the *Power Station* programme, facilitating know-how transfer and sharing.

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

The cooperation with the local and regional authorities will be framed under the specific legislative decisions (Local Council Decisions and County Decisions) and upon detailed contracts consisting of clear roles, objectives, tasks, indicators, reporting procedures, plans, budgets and responsible persons, on a multi-annual basis. The relation with the Government will be secured on a contractual basis, through the Ministry of Culture and possible other ministries. The artistic team acknowledges the role public authorities play in financing culture; however, it remains independent in regarding the artistic and cultural content of the project.

Cooperation with local authorities

TM2021 Association ensures judicious cooperation with the local authorities, through three complementary channels:

1. **strategically**, by keeping the two seats for the Municipality of Timișoara and the Timiș County Council in the Supervisory Board, as they have been since the establishment of the TM2021 Association;
2. by continuing regular **communication** between the Executive Director and the Supervisory Board, the Mayor/ Vice Mayor for Culture and the Timiș County Council President, as well as the Timișoara Local Council and the Timiș County Council, in the form of regular meetings and reporting;
3. **at an operational level**, on a daily basis, through specifically appointed public servants (municipal and regional), charged exclusively for the relations with the TM2021 project, from the Municipal Department of Development, the County Agency for Economic Development and the Regional Agency for Regional Development.

In addition, under the special agreement concluded between the Municipality of Timișoara and the TM2021 Association, besides clarifying common objectives and expectations, the aim is also **to protect the project from political interference**.

Cooperation with the National Government

A Memorandum of Understanding will be signed with the **Minister of Culture**, consisting of clear roles, responsibilities, budgets and targets, including details on concrete funding and possible related projects, as a minimum plan. Additionally, for each project financed directly by the Ministry, individual contracts will be concluded with the TM2021 Association. Moreover, a representative of the Ministry of Culture will have a seat in the Supervisory Board, without voting right. We intend to involve **other ministries** (i.e. Ministry of Regional Development, Ministry of Foreign Affairs), as well as **national institutes**, including the National Institute for Cultural Research and Training (NIRCT), subordinated to the Ministry of Culture, the Romanian Cultural Institute, the National Agency of Public Servants, and the National Agency for Tourism.

6B.5 / According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

We build teams based on values: integrity, professionalism, competence and sustainable efficiency. Our strategy is to attract and maintain talents.

HR policy at top management level

People who strive for quality are empowered through their passion, leaving their values as a legacy. They are recognised by their work transformed into benchmarks, by their relations transformed into networks and communities, by their legacies transformed into social and paradigm changes. This is our top level management HR policy.

Choosing top management decision makers implies the following **specific criteria**:

- Executive Director → excellent interdisciplinary skills in leadership, communication, public relations and diplomacy / team player / coach

/ manager / networker / proven track record of international experience / experience in managing staff preferably of a multinational composition / experience in interacting with high level local, national and international officials / Romanian and English fluency (other regional languages will be an asset);

• Artistic Director → excellent artistic and cultural knowledge and skills, including new emerging cultural and creative fields and sciences / excellent cultural management knowledge and practice / proven international track record in artistic productions / conceptual thinker / international networker / inspirational leader / team player / coach / fluency in English (Romanian will be an advantage).

• Director of Production → excelent interdisciplinary skills / experience in producing large scale artistic events / leadership, communication, managerial and networking skills with the ability to work on multiple projects / strong interpersonal skills / fluency in English and Romanian.

The **arrangements** for choosing the Artistic Director include an international open-call, run by an outsourced agency with international experience. The procedure follows the three-step selection process detailed in the staffing section, with the final selection to be conducted by the Supervisory Board and Executive Director. The assignment is conditioned by the interest and availability to commit for the entire period of 2017–2022, and possibly later.

Appointments and fields of action

The **Executive Director** is the organisational pivot, at the crossroads of governance and management, of strategies and tactics, of expectations and realities. She is the reference point and the guarantor of the path from Bid to successful Delivery of the project and its legacy.

Simona Neumann was selected by the Supervisory Board as an Executive Director in January 2013, following a headhunting procedure. The appropriate experience for the job was considered to be: *a proven international track record in leading multi-stakeholders international projects, within various international cultural contexts*. Subsequent to a series of performance assessments conducted during the candidacy period, **she is now contracted for an indefinite period**, under the national Labour Code, the most solid labour legislation in Romania, which goes to show the trust and determination of both the Supervisory Board and the Executive Director in the TM2021 project and in each other. Therefore, *the contract cannot be terminated on any other reasons but underperformance and competence issues, following performance assessment*. This proves that if the title is awarded

to Timișoara, she can start building the team and implementing the TM2021 project right away. Simona Neumann has seventeen years of work experience in international affairs and relations, specifically in executing, coordinating and managing different projects and programmes in Romanian and international organisations. During 2009–2012, she worked at the European Commission, DG Enlargement and Neighbourhood, in Brussels, managing a multi-level programme of reconciliation, building trust and developing civil society, cultural and academic exchanges and information about EU public policies, within the highly sensitive political context of Cyprus. In 2004-2009, she worked at the United Nations Development Programme in Bucharest, managing a project of Romanian public administration reform. Her international work experience includes an assignment in the Fulbright Program, at the Council for International Exchange of Scholars, in Washington DC, USA (2001). She holds a PhD in Public Diplomacy from the Babeș-Bolyai University in Cluj-Napoca (2011), and a Master's degree in European Studies at the West University of Timișoara (2000). She attended an Executive Education Programme in Strategic Management of Non-Profit Organisations at Harvard Kennedy School of Government, specialisations in International Relations at the Romanian Diplomatic Institute of the Ministry of Foreign Affairs (2008-2009) and in European Security and Diplomacy at the Center for Security Studies and Diplomacy, University of Birmingham (2005). Other fields of specialisation include: international public law, human rights, and EU law.

The **Artistic Director** is responsible for the artistic and cultural delivery of the TM2021 project. She/ he has the final decision on the artistic programme. Key duties and responsibilities include:
• delivers the TM2021 Cultural Programme, by maintaining its coherent artistic vision and concept, within the framework of the final bid book narrative, ensuring artistic excellence, European Dimension, strategic partnerships;
• designs and delivers the Opening and the Closing programmes;
• acts as a spokesperson for the organisation's artistic vision;
• reports regularly to the Executive Director, giving updates on the artistic progress;
• organises the open calls, liaises with cultural institutions, artists and the independent sector.

To be chosen under an international open-call before May 2017.

The **Director of Production** is responsible for the tasks described in 6.B.2. (page 86) and will be appointed before September 2017.

During the five years of our candidacy preparation we have conducted participatory debates and focus groups with local, regional, national, transnational and European stakeholders.

Since the beginning of our preparations, in 2011, we have run a series of dedicated workshops and debates centered on the strengths and weaknesses of the TM2021 project. We were joined by ten renowned European cultural and ECoC experts, and included exchanges and workshops with 16 other ECoCs.

The aim has been to assess the strengths and weaknesses of our project, to acknowledge the opportunities offered by the city and region, and set up a contingency plan to mitigate the possible risks of such a big scale project. Through these participatory debates we have succeeded to reach a financially stable environment, while keeping the project out of political interference.

During these sessions we formulated mitigation tools for the identified risks. The findings have been discussed with stakeholders at different levels: the political administration of the city and region, the Supervisory Committee of the TM2021 Association, key local and cross-border public institutions and partners, key entrepreneurs in the city, citizens, universities, independent agents and artists (also at European level). The information collected is organised in three items per section, highlighting those with the deepest possible impact.

After the pre-selection phase we focused on integrating the ECoC year and its legacy into the regional development plan, developed by the Economic Consultative Body from Timișoara, aimed at creating a regional pole of economic growth, powered by culture in the western part of Romania, around Timișoara and Arad, regardless of the selection result.

1. Contribution to the long-term strategy

Strengths	Weaknesses
• well-grounded cultural strategy developed in 2012-2013; • high participation in elaborating the Cultural Strategy (2,000 participants); • synergy with the TM2021 concept.	• a Cultural Strategy that is too institution-oriented; • insufficient capacity building planned; • scope of the Cultural Strategy too narrow to catch all possible spill-overs, especially in the IT&C local sector.

Risks	Mitigation
• political disagreement on the cultural strategy; • ECoC results and impacts not met; • insufficient staff for monitoring and evaluation.	➡ after the elections in 2016, a strong coalition which supports the TM2021 project was given a new term of four years which reassumed also the continuation of the implementation of the Cultural Strategy; ➡ implementation can start in Q4 of 2016; strong project and management teams; early warning milestones in place; dynamic performance control via feedback, reporting procedures and public Art Markets every half year; ➡ a list of potential local, national and cross-border operators, capable of conducting the work, who have a strong learning attitude and are open to capacity building; first working experience done.

2. European dimension

Strengths	Weaknesses
• multi-level, pragmatic and firm commitments with European partners; • unique intercultural history and profile of an "enlightened" city; • existing cross-border collaborations with Serbia and Hungary.	• low level of participation in European networks; • unfavourable stereotype of Romania and the region; • nationalistic views among the disadvantaged.

Risks	Mitigation
• international partners resigning; • European legacy not sustainable enough; • local operators not eager or encouraged to collaborate.	➡ clear and direct communication, strong commitments and sustainable multi-year programmes with a structure and schedule not dependent on one actor; ➡ special focus on capacity building in terms of: team, agents, resources, partnerships, legal frameworks and budgets, communications and networking; ➡ strong orientation on audience development, with a long-lasting learning process, capacity building and pro active and pro-European drive.

3. Cultural and artistic content

Strengths	Weaknesses
• artistic programme being developed with broad participation and curation of stakeholders and agents; • tolerance and interculturality proven by peaceful coexistence of around 30 ethnic groups and 18 religions; • artistic excellence secured by a careful selection of European and international partners and a ambitious local scene.	• limited experience of local cultural operators in international collaborations; • certain programmes still need to be developed and saturated with concrete cultural activities after building capacity locally among cultural operators; • no tradition in interdisciplinary programmes linking art, business, hi-tech and science.

Risks	Mitigation
• not much experience with resentments related to rejections in open calls; • poor quality of ideas, energy and willingness to cooperate on projects submitted at open calls; • different actors trying to influence the artistic vision.	➡ we have already developed a "management of expectation" plan to effectively handle the disappointments, based on the experiences of former ECoCs (i.e. involving them in the *Power Station* to enrich their project writing capacity); ➡ we want to follow a common journey with the authors and the audience where, in collaboration workshops, they can debate how to create relevance and how to improve; ➡ implementation of the vision of the bid book will be monitored and protected from non-cooperative influences; delivery of at least 80% will be put into the terms and conditions of the Artistic Director's contract.

4. Capacity to deliver

Strengths	Weaknesses
• strong political support and administrative commitment, at local and county level, also after the 2016 elections; • a significant number of urban public spaces revitalised and connected with walkways; • most accessible candidate city by car, also by plane via the Timișoara, Budapest, and Belgrade airports.	• insufficient interrelations between strategic documents interdepartmentally and between municipality, county and the Euroregion; • local public servants not accustomed to ECoC-sized programmes; • city's tourism strategy not developed yet.

Risks	Mitigation
• the TM2021 team fired or broken apart due to political pressures; • cultural infrastructure works delayed significantly; • number of tourists exceeds the hosting capacity.	➡ the bid book and staffing policy approved by the authorities and every political party; the General Director has a long-term contract; ➡ a back-up plan for all in-progress investments that might affect the programme; no renovation or construction connected to the TM2021 budget; cultural programme not dependent on one single building; flexibility; ➡ smart hospitality and other innovative solutions increase the maximum number of beds available.

5. Outreach

Strengths	Weaknesses
• ECoC bid book and cultural strategy developed on an audience-centred approach; • artistic programme created together with local artists and activists, also representing minorities; • broad collaboration with schools and universities on the volunteering and ambassador programmes confirmed.	• not a long tradition of citizens willing to speak out and participate widely in the co-creation of cultural projects; • disadvantaged audiences suffer from a low level of (cultural) education; • not many local cultural operators experienced in an audience-centred or a European approach.

Risks	Mitigation
• passivity of the citizens – not involved in ECoC preparations and backing off from too much Europe; • international audiences not sufficiently reached; • a significant drop in participation after 2021.	➡ involvement of the citizens is the core of the TM2021 project, which delivers a variety of proactive tools to attract and stimulate them to co-own the programme; ➡ thanks to close existing collaborations with European/international partners and diaspora, as well as an Internet-based ECoC using cutting edge platforms and communication technologies, most Europeans will be able to co-create TM2021; ➡ a well-thought-through capacity building process, with international help, will turn citizens into advocates for TM2021, making them feel co-responsible for the project's legacy and thirsty for more European artistic encounters.

6. Management

Strengths	Weaknesses
• sound financial system in place, tested during the candidacy, re-affirmed by state control bodies; • businesslike independent Association in place, strengthened by its five-year TM2021 programme; • people-oriented communication and marketing, interrelated with the audience development strategy and a realistic financial plan for business collaborations.	• complex and unfriendly national legislation regarding cultural financing and public procurement (which was addressed by a common letter of all ECoC candidates to the Ministry of Culture on 7 July 2016); • apart from the leaders, a young project team is still limited in international project experience; • the envisaged communication, crowd-funding, participation platform and media-business consortium not yet in place.

Risks	Mitigation
• the key location to be recognised by the public as the TM2021 building still has to be confirmed;	➡ a decision has to be made on the main building(s) for the ECoC (the Hat Factory, the U Garrison, or the former Military Barracks are among the options)
[organisational structure] • cuts in city/county/state budgets; • sponsors not interested in supporting the project; • cash-flow problems, jeopardising preparations;	➡ the budget of the project is secured by financial commitments, and well-diversified to minimise selective risks in contracts; ➡ diversification of private funding strategies, including micro-sponsoring and non-standard economic approaches (crowd-funding, in kind, free office space, social economy); ➡ separate micro-business plans for artistic projects, taking into account cash-flow problems; with exact dates for financial commitments;
[organisational structure] • staffing risks due to lack of appropriate competences and skills; • personal clashes paralysing work in the office, team falling apart; • differences of opinions between the General Director and the Artistic Director (operations vs artistic quality);	➡ a clear procedure for open international calls; a majority of international expertise in the selection committee; capacity building and training programmes; 20% of staff planned to be international; ➡ the capacity building strategy stimulates the TM2021 team, with team building meetings, coaching and mentoring with international experts' support; ➡ the General Director has the final word; however, in case the artistic quality is jeopardised, it is the scope and size of activities that is limited, and not the artistic quality. This is established in the labour contracts of the management;
[communication] • media are against the project and over-criticise it; • target audiences not attracted by promotion; • negative image of the city generated by promotion and unsound political decisions.	➡ the capacity building programmes stimulate civic journalism and training for cultural journalists; ➡ target audiences are addressed via the diaspora and via the audiences already involved, a proven technique that was also used in the Presidential elections in Romania; ➡ decision makers, as project stakeholders, and Supervisory Board members meet half-yearly during art markets to secure the image and perception of the city, the ECoC and the EU.

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

Shine your light - Light up your city!

Light has always played an important role in Timișoara's journey through time, both practically and symbolically. So it is not surprising that our artistic programme is centred around it. *Shine your light – Light up your city!* is the slogan that reflects the journey from an isolated individual to an engaged European citizen, rooted in values and passionate.

It consists of two calls for action: *Shine your light* encourages citizens to dare to express themselves, which is metaphorically called 'inner light'. *Light up your city!* reflects the impact of this capacity to shine, turn darkness and passivity into light and engagement through a community process fuelled by culture.

Flexibility
The slogan is flexible and can be easily adapted to specific contexts, for example: Light up Europe, Light up your digital life, Light up your neighborhood, Light up your classroom.

Matching the message with the logo
When awarded the title, the official designation will be the moment to launch the new logo - a rising sun - which is displayed on the front cover of this bid book.

Keeping the first logo's colours - yellow and black, as were chosen through a public quest - the new one is a matching messenger of our slogan. It represents the totality and wholeness of a disk as the primary representation of light. The yellow sun on a black background is the energy-transformer, the light-provider and the life-giver. The rising sun shines for everyone equally in a non-discriminatory way, fuelling the energy to engage, participate and reach out to fellow local and European citizens.

Both the first and the current logos were developed by a local talented young artist, Ștefan Lucuț, a team member. Full copyrights for both are owned by the TM2021 Association.

6D.2 / What is the city's intended marketing and communication strategy for the European Capital of Culture year? (in particular with regard to the media strategy and the mobilisation of large audiences. At the final selection stage, consideration must be given in particular to the partnerships planned or established with the written press and the audiovisual sector with a view to ensuring media coverage of the event and of the plans relating to this strategy).

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

TM2021 is a people-centred Cultural Programme, engaging audiences to co-create and communicate meaningful cultural content.

We answer these two questions together because the overall strategy of our bid is audience development, meaning that a) we communicate through the Cultural Programme, which is designed to attract and involve audiences, and b) the TM2021 marketing and communication strategy is to mobilise our own citizens, those in diaspora and the most engaged audiences as communicators of the ECoC year to the outside world.

Strategy
Our marketing and communication strategy is built around the Cultural Programme and the audience development strategy with the following mechanism: the very structure of the Cultural Programme is designed with the purpose to attract and engage audiences, creating the setting to maximise participation. Audiences engage and participate in cultural activities which then become

their meaningful content to communicate in their networks, thus reaching out to new public.

Objectives
Our communication and marketing strategy focuses on achieving four core objectives:
- communicate effectively the TM2021 concept and Cultural Programme at a local, regional, national and European level in order to attract a critical mass of engaged audiences;
- develop audiences in Europe and the whole region of Banat, have them experience and participate in the TM2021 so that *they* become the main communicators;
- enhance the perception of Romania and boost the image of the city;
- highlight the richness and diversity of European cultures in Timișoara and the region.

The success indicators, as mentioned in the monitoring and evaluation chapter, are aimed at measuring whether we reach these objectives.

Our communication tactical approaches

We use traditional methods (marketing and media campaigns, presentations) along with cutting-edge technology ones, since technology will be an even bigger part of our lives by 2021. These approaches are complementary and potentiate each other:

1. Create relevant content that resonates with the citizens. This approach ensures that the themes addressed are relevant to a large number of people, and that the key words used in the Cultural Programme can seduce. They become curious about a programme, take part in it, create new meanings and then spread the word to others. This approach has an online and offline dimension.

2. Use of moods and structures in the architecture of both cultural content and digital strategy. Our Cultural Programme is developed as a Journey over three Territories, each of them having two Stations; one focused on catching audiences by appealing to their moods, while the second is designed to finding out deeper meanings in programmes through artistic interventions aimed to challenge society structures. This is an innovative approach, as moods are the new tags, according to IT&C experts which we consulted. They foresee that in 2021 and beyond, moods will be recorded by technology and that people will voluntary tend to share them digitally.

3. Use of platforms. Cultural programmes co-exists online and offline. We create platforms where we communicate with citizens to find out their ideas, and then design activities, together with them. Throughout this process, audiences communicate with their networks about these activities, topics and urgencies. Thus, the dissemination of TM2021 is generated not only through usual PR, but by people communicating with each other in resonating messages, from Timișoara to Europe and back. In brief, it is a tool box containing social media (we aim at using the existing ones rather than creating new ones), and also geo-mapping and voluntary tracking technology. Video is also an important tool; IT&C and communication strategists foresee social media will use it more and more as a way of sharing experiences. Finally, through this approach, we address the online side of civic energy by encouraging people to transform a consumerist, 'cyberpassive' use of the new media, into an active and critical, yet constructive, online behaviour.

4. Close cooperation with other ECoCs and relevant cultural networks for the most efficient use of marketing and communication tools, resources, and channels at an international level.

Audience groups

We split communication along the Territories in the Cultural Programme, so we can reach the audience from three different angles:

People's interest - addressing people potentially interested in co-creating TM2021 because they find the programmes relevant for their everyday lives; and those potentially interested in artistic excellence, tourist experiences, networking and ECoC apps;

Places - we target people living in Timișoara; residents of the cross-border region of Banat and the wider Romania, with a special focus on middle-age Romanian families with children, the young and curious - students from nearby cities in Hungary/Serbia/Romania; and European citizens (also with the help of our diaspora living in Hungary, Germany, Austria, Italy, Spain), on lower budget and on specialised cultural trips;

Connections - within a circle of 300 km an intensive communication and tourism campaign will be launched in order to attract large audiences. For this purpose we use focused, provocative narratives as well as visual interventions such as city banners located in smaller towns signalling the closeness to Timișoara: "Did you know that you live 80 km from the Cultural Capital of Europe?"

We distinguish groups which can be reached directly by the artists, activist, volunteers or ambassadors of TM2021, the digital audiences including those groups who will never visit Timișoara, but will still participate or even co-create thanks to our wide range of virtual activities, and those that will be reached through outdoor communication campaigns and classic media.

In all these cases we continuously work on our audiences' ownership of their ECoC, and support them in becoming our messengers and ambassadors in their own networks.

Communication partners

We will continue and further develop our relationships with strategic partners, as follows: the Municipality of Timișoara (Communication Directorate and Touristic Info Centre); the Timiș County Council (Communication Department); the Association for Tourism Development of the Timiș County; the Arad Municipality (Communication

Marketing and Communication Agenda

Milestone	2016	2017 Spring	2017 Autumn	2018 Spring	2018 Autumn	2019 Spring	2019 Autumn	2020 Spring	2020 Autumn	2021
Definition of core values, concept, Cultural Programme and success indicators	Done									
Field research: gathering of basic status quo data for marketing planning	Done									
Staff Development										
Staff development concept & training			✓	✓						
Organisation of Art Markets, including with communication managers from other ECoCs			✓	✓	✓	✓	✓	✓		
Workshops with artists on communicating the TM2021 brand and their project(s) inside own networks							✓	✓		
Infrastructure & Marketing Logistics										
Visitor information & ticketing concept requirement defined according to staff concept and shortlist of locations					✓					
Exploratory talks with Tourist Info Centre, the Municipality, local partners concerning visitor information & ticketing cooperation						✓	✓	✓		
Visitor Information Centre and ticketing system operational									✓	
Launch of merchandise – every item is a story related to the programme									✓	
Programme Planning										
Shortlist and timetable of main programmes and projects (final Stations and Trails)						✓				
Programme-Book one (shortlist of 80% of projects)							✓			
Internal Programme-Project final								✓		
Programme-Book Two (final list of projects)									✓	
Marketing Activity Planning										
Exploratory talks with the Romanian Cultural Institute (including for high visibility at the Venice Biennale), national tourism organisations and travel operators (including at the ITB in Berlin), national media partners and other partners					✓	✓	✓	✓	✓	
Media cooperation negotiations according to the final programme shortlist, including with selected European media outlets and Eurovision, as well as regional media							✓	✓	✓	
Exploratory talks with the media of Romanian diaspora (events co-created with travel agencies) and with tripadvisor.com, booking.com, airbnb.com, blablacar.ro and others							✓	✓		
Exploratory talks with European cultural centres working on TM2021 themes								✓		
Advertising plan final									✓	
Marketing budget and activity concept final (incl. Info, ticketing, communication logistics, programme communication)								✓		
Data war room installation to monitor success indicators									✓	✓
Sponsoring										
Negotiations with potential private sponsors		✓	✓	✓	✓	✓	✓	✓	✓	
Setting up TM2021 Business Club						✓				
Marketing & Communication Activities										
Press conferences on preparations status		✓	✓	✓	✓	✓	✓	✓	✓	✓
Regional campaigns						✓		✓	✓	✓
National & international journalists' visits to Timișoara								✓	✓	✓
TM2021 - packages for project ambassadors, entrepreneurs travelling abroad							✓		✓	
Big Bang & Cultural Programme teaser launch									✓	
Interactive screens in railway stations and airports in Belgrade, Budapest, Bucharest									✓	✓
Viral content producers installed									✓	✓
Regional distribution of the Cultural Programme and key projects in a communication-friendly calendar									✓	✓
Cultural programme updated daily on-line									✓	✓

Department); other regional municipalities (Lugoj, Reșița și Oravița); National Tourism Authority; media partners (as described below); Romanian Cultural Institute with its branches abroad; Ministry of Foreign Affairs (Cultural Diplomacy Department); Cultural Institutes in Timișoara and in Romania; the ECoC family; universities in Timișoara; tourism boards in Novi Sad and Szeged; Consulates and Honorary Consulates in Timișoara; the sister cities network; partner ECoCs in 2021; EU Cultural Diplomacy Platform; relevant European delegations and offices around the world.

Media relations

Media relations are not to be neglected, since Timișoara is a city where 70% of the population reads newspapers in online versions, according to a study conducted by the university in 2016. For this reason during, the past five years, the TM2021 Association has built an extensive network of long-term partnerships with the **local printed and online media, and the audiovisual** sector (our most active partners are Regional Romanian Television - TVR Timișoara, Digi 24 TV, Europa Nova, Radio Timișoara, West TV in Arad, West City Radio in Timișoara and Arad, Ziua de Vest, Tion, Agenda, Opinia Timișoarei, Pressalert, Student Radio, Radio France Internationale).

The relationships with the local media was develop by inviting them to our awareness activities, on-to-one discussions and constantly informing them about the candidacy process and the benefits of the ECoC title. Therefore, most of the leading journalists proudly associate themselves with the project.

At a **national level** we conclude media partnerships with mainstream media, which will be naturally interested in promotingthe Romanian ECoC: the public television TVR with its cultural channel TVR3; Radio Romania Cultural and private media channels.

At a **regional level** we partner with DunaTV in Budapest, which covers the wider Carpathian Basin, then with the help of partner institutions we address media channels in Belgrade, Vienna, Budapest, Novi Sad, Szeged, Zagreb, Rijeka, Graz, Linz, Bratislava, Prague, Krakow, Kosice and Plovdiv. With West TV in Arad we have concluded a partnership agreement to promote TM2021 in case of winning the title, during the implementation process and the year itself. West TV is a regional TV station which broadcasts in 31 counties in Romania, in the Republic of Moldova and in Serbia.

At a wider **European and global level**, we invite journalists to attend cultural and artistic events and provide for their flight and accommodation. In exchange, they cover the events and the city (we

have already tested this method through a pilot project in 2013-14 - 12 articles in the international media were produced).

In all cases, we aim to avoid purchasing media coverage as much as possible. In the Marketing and Communication Development Agenda we show which partnerships are to be strengthened and when.

Digital strategy

The digital existence of the TM2021 Cultural Programme leads the marketing and communication strategy because the digital component is the key mechanism to implementing the engagement, participation and outreach of TM2021 (each Station and Trail exists through online activities). This approach, just like the ones which follow, benefit from the fact that, according to the above-mentioned research, 74% of the people in Timișoara use the Internet one way or another, and 51% uses it once a week for cultural purposes.

We use what already exists in the digital world (website, social media accounts and channels, and envisage collaborations with the Google Cultural Institute, artsy.net, tripadvisor.com, booking.com, airbnb.com and blablacar.ro). This also includes concepts such as augmented and mixed reality projects (magic leap), digital broadcasting, 360 degree camera live streaming. The use of multimedia content in the social media will contribute to viralisation and creation of 'moods' - mostly emotional experiences that steer interest and create anticipation and the desire to explore more of the cultural offer of TM2021.

An integrated digital structure managed by the TM2021 Association will cleverly capture all the digital traces of the audience reactions online and make them easy to navigate, and also usable by the audiences themselves to reach out into their own networks. The tracking is done with hashtags, geolocation, device tracking and similar technologies in use in the next few years. Standard tools include the production of an interactive, user-friendly website, social media accounts and channels, as well as apps for mobile devices. All these elements are adjusted to the needs of disabled users.

We collaborate closely with the IT&C sector locally, which operates on a European level and will help us develop communication campaigns, conduct joint workshops and promote the ECoC programme via branch newsletters and video blogs.
We have already built an active community around our candidature on social media platforms (Facebook - more than 30,000 followers, Twitter, Instagram), including our website. In the next

three years, the focus of the strategy will be to build similar levels of digital interaction and commitment, with a network of three-theme based communication platforms: around *Reflections*, which focuses on hashtags and keywords on community-oriented topics; around communities of makers and recyclers in *Players of Change* and *Dare!*; and around *Bright City*, which aims at audiences voluntarily participating in experiments that make use of geo-locations, tracking and keyword analysis.

The virtual archives remain cultural products and enable their continuation after 2021, with concrete benefits for cultural operators and the research, city planning and tourism entities. Besides the communication use, the digital tools symbolically create space for dialogue between often conflicting stakeholders, which will hopefully, in the long-term, lead to concrete changes in the social fabric.

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

The concept and the cultural programme address what the European Union stands for — democracy, human rights, diversity, civic participation and unity. We, as organisers, stress the substantial role Europe plays in fostering these values on the daily life of its citizens.

We are Europe every day!

Throughout our communication activities we inform citizens of the positive contribution the European Union makes at the local and regional level through initiatives such as the European Capital of Culture, as we have done extensively from the start of our candidature. After the pre-selection phase, we started a series of debates with local and international students and youngsters living in Timișoara, under the title - *We are Europe* – where periodicaly we call EU policies and topics for debate.

Power Station runs training programmes, together with the West University of Timișoara, for volunteers and ambassadors of TM2021 - children and adults - about how the EU really translates to their daily lives.

Our communications will incorporate the EU visual elements (EU logo, flag) next to the TM2021 logo on all our printed and digital materials, on main spots, on every media picture and in our press releases. Whenever TM2021 is promoted or communicated, the European Union will be featured.

In the second half of 2019, Romania will hold the EU presidency, which we will use to communicate TM2021, and together boost the EU visibility in our city.

Moreover, we promote the Creative Europe programme, particularly when the European Commission Representation to Romania, through its regional information centres, organises presentations in the city and the region.

All our partners are invited to highlight that the European Capital of Culture action is part of the Creative Europe programme when communicating about TM2021.

Representatives of the European Union are be invited every year in the run-up to 2021. Needless to say, they will also be guests of honour at many events throughout the years. Representatives from Timișoara will travel to Brussels to showcase our TM2021 programme and everything we stand for and, upon return, will held press conferences for the local media.

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

There are a number of unique aspects to our Bid:

- TM2021 engages across borders in a complex and sometimes troubled European region, at the edges of Serbia and Hungary, building a cultural bridge between the EU and our Neighborhood.

- TM2021 has taken the challenge of highlighting multiconfessionality and interculturality, in a European context of fragmentation and fear.

- TM2021 recognizes the potential in connecting entrepreneurship and cultural initiatives, in a region that is hungry for talented and creative workers, threatened by an exaggerated emigration of young talent.

- TM2021 is developing in a stable political and economic environment, in a country where local political leaders do not always act responsibly and sensitively to the needs of the whole community.

- TM2021 is driven by a strong team led by women in the context of a male dominated society. A potential example of growing equality and new sensibilities.

- TM2021 focuses on public spaces. We start by reclaiming the streets, a process initiated in 1989, and continue with a conscious strategy of urban revitalization and open points of encounter, in a European context where more and more of our common space is co-opted by economic interests.

- TM2021 recognizes the necessity for environmental care and draws attention to the Bega Canal, re-connecting the city to its source of water and soft transport, leading into both Hungary and Serbia.

Strategic location

Within a 300 km radius of Timișoara there are six countries (Bulgaria, Bosnia and Herzegovina, Croatia, Hungary, Serbia and Romania itself), all contributing to the cultural landscape of the Banat region. These countries find themselves on the emergency routes of migration from Asia and the Middle East into Europe. Just an hour's drive from Timișoara, Hungary profiles itself as a "problem child" for Europe, building walls to stop the influx of refugees. Serbia, another neighbour, struggles to become an EU member, while at the same time ranking third in the world in terms of gun possession. **Timișoara can become a bridge of cultural exchange and stability in the region**.

European values

Our concept challenges head on the mechanisms of exclusion and elitism. We propose a project which highlights multiconfessionality and interculturality, creative entrepreneurship, a functioning and active civil society.

Credibility

Our ECoC journey started in 2010. During the candidacy process, we have undergone a transformation ourselves. We came a long way from insecurity and localism and took an honest look at our city. Sometimes it hurt. We had to face the urgencies hidden below the shiny surface. We generated self-confidence and courage with the help of many activists, artists and experts, backed loyally by our political and business leaders. We have carefully built an independent, respected and well-supported organisation, led by women, ready to deliver.

7.2 / Add any further comments which you deem necessary in relation with your application.

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The legacy

We have witnessed the power of transformation that culture can bring to people's daily lives during an ECoC year. Our Journey is mapped with a passion to awaken a change in the city and wider region. We want to create conditions for a lasting transformation. The legacy of TM2021 will hopefully be a meaningful contribution to European cultural development, but also a milestone in the modern history of Timișoara and Romania.

Although infrastructural investment is not the focus, TM2021 will leave behind a **multi-functional creative complex** - The Lightscapes Lab - a space for new connections between arts and cultural industries from all over the region and a bridge to European creativity. For this, resources outside the TM2021 budget will be used by the Municipality to buy and renovate 'Paltim' Hat Factory, next to the already existing independent creative hub Ambasada (alternative buildings to be considered are: the U Garrison, or the former Military Barracks). TM2021 will provide the content and the contacts necessary to sustain it.

The **Power Station** will remain an important cultural resource center for capacity building and international exchanges between artists, educators and activists, ensuring a pool of future cultural managers and cultural leaders.

The **Lights Festival**, another positive outcome, will continue to be organised every year after 2021, with a focus on topical European themes and concerns.

Most importantly, the **soft legacy** will provide a more competitive cultural and creative scene with international partners and the capacity to engage in European networks; stronger legal solutions for sponsorships; transparent financing of the independent cultural sector and well-developed regional strategies. Citizens will be empowered to reclaim neglected neighbourhoods. Our audience development strategy will increase critical thinking and participation in the cultural life of our city.

These are the expected results that make all our efforts worthwhile - leaving Timisoara to the next generation in better shape than we found it. The shining light of hope and community will be lit while recovering and giving a contemporary sense to the 'spirit of Timișoara'.

Timișoara – European Capital of Culture Association Candidate City

TM2021 Association

We wish to address our special thanks to all TM2021 community of artists, activists, cultural operators, academics, community service clubs, partners and volunteers, institutions, consular offices, Honorary Consulates and other diplomatic missions, NGOs, businesses, media representatives, expats and to the citizens of Timișoara for their support, ideas and actions that made this work possible.

Thank you!

This bid book was written in English and translated into Romanian.