

**Timișoara 2021 – European Capital of Culture**  
PROGRESS REPORT  
FOR  
THE FIRST MONITORING MEETING

# Timișoara 2021 – European Capital of Culture

## - 1<sup>st</sup> progress report, September 2017 -

### **Introduction**

#### **General context after winning the title**

Winning the European Capital of Culture 2021 title has generated an almost immediate effect on the cultural life of the city, by creating a completely new context for cultural and artistic opportunities, a sense of pride at the level of public perception and a window of opportunity in the cultural operators' daily activity. Other actors in the city, such as the tourism operators and its various services, the academic and education institutions, the business sector and the media have recognized in the title an immense opportunity for the city to develop on long term.

The citizens perceived it as the most important moment that happened with the city since the Revolution of 1989 and a turning point in the Timisoara's life, boosting its development for the future. The general feeling has been that "the EU" gave the city of Timisoara a chance to get out from its passivity and start a new life and that the title will bring a new focus of the public and political authorities at the local, regional and national levels to the city's needs for development. This translated into a massive openness and willingness of the citizens, professionals, institutions and organisations to support and get involved in the TM2021 project, and also into an increased number of cultural initiatives, projects and collaborations, backed by more public money allocated for culture.

#### **The political and administrative context**

**At local level** the city of Timisoara has witnessed:

political continuity and stability, by the re-election of the center-right mayor, in June 2016, together with maintaining the centre-right majority of the new Local Council of Timișoara, upon the National Liberal Party's alliance with minorities' representatives;

administrative consistency, by continuing the collaboration with the same people in the departments of the local administration, on the same premises built during the candidacy and the same legal procedures.

**At county level**, there has been:

political continuity, by maintaining the center-left majority in the new Timiș County Council elected in June 2016, but with a new elected County Council President, in the person of Mr. Sorin Grindeanu, which in January 2017 was appointed as Prime Minister, being replaced at county level by Mr. Călin Dobra, both center-left politicians, supporters of TM2021;

administrative continuity, by strengthening the relationships built within the Timiș County Council, especially together with Mr. Adrian Negoită, former center-left county councillor responsible for culture, currently personal advisor on culture of the Timiș County Council President.

**At national level**, there have been:

various political changes:

- the appointment of the center-left Government, chaired by Mr. Sorin Grindeanu as Prime Minister in January 2017, upon the national general elections in December 2016;
- extensive anti-government street movements in February 2017, in terms of number of people manifesting, number of days on the streets and number of cities joining the movement, upon government intentions of changing legislation on justice;
- the withdrawal of political support for the Government led by Mr. Sorin Grindeanu, in June 2017, replaced by a new cabinet, led by Mr. Mihai Tudose, as Prime Minister (centre-left);

administrative challenges, under the above-mentioned political variations and street movements, the most important one, with impact on the local level also, being the late approval of the national state budget.

## **Relationship with the Ministry of Culture and Romanian Government**

The dialogue with the Ministry of Culture, led by Minister Corina Şuteu, within the technocrat Government chaired by the Prime Minister Dacian Cioloş, has started on 23 September 2016, one week after winning the title. This was followed by submitting, on behalf of TM2021 Association and the Municipality, explanatory memoranda referring to:

- the operational and capital investments budgets of TM2021 (dossier no.412/24.10.2016),
  - supplementary details on the scheduled calendar of funding, objectives, projects, types of activities, and confirmed European partners (dossier no.446/24.11.2016),
  - needs assessment regarding legislation updates for the TM2021 project implementation and details on Municipality's investments planned for the ECoC year (dossier no.474/21.12.2016).
- Due to the change of Government, in December 2016, these requests were not addressed by the time Minister Suteu left the Office.

The dialogue with the new Minister of Culture, Ionut Vulpescu could not be established because of the difficult political context created after January 2016 and late approval of the national public budget;

The discussions were resumed with the Office of Prime Minister Sorin Grindeanu. All previous documents sent to the ministry, since the designation day (i.e. re-stating the TM2021 urgent needs in terms of announcing the value of Government funding, adapting the laws for multi-annual public funding of cultural projects and of appointing a Government representative to be directly responsible for the relationship with TM2021 - dossier no. 161/22.05.2017) were resubmitted;

The Ministry of Culture, led by Minister Lucian Romaşcanu, under the Government chaired by the new Prime Minister Mihai Tudose, has resumed the relationship with TM2021 in August 2017 by requesting from the TM2021 Association, the Municipality of Timisoara and the Timis County Council to submit new explanatory memoranda regarding details of projects, budgets and types of activities for the StartUp phase period (2017–2018), the general objectives and priorities proposed for national funding and features of the local investments related to culture and the ECoC context. All these were submitted by TM2021 (dossier no.434/12.09.2017). This was followed by a joint meeting between the 3 stakeholders from Timisoara and the representatives of the Ministry of Culture on 20.09.2017, where the Ministry representatives assured the Tm2021 delegation by its full support and collaboration in the future.

### **The legislation context**

Improvements in the legal frame for cultural projects implementation could not be made to date. This situation reflects upon the local and county public funding of the TM2021 project as the the legislation in force requires bidding on a project by project basis (at the county and national level). However, the Ministry of Culture has requested on 20.09 2017 a package of projects for 2018 to be submitted in detail by 29.09 in order to look for possibilities to finance them under the current legislation;

There is no decision to date regarding the government's contribution to the ECoC for 2018-2022; The legislation updates on multi-annual funding in culture are still pending.

## **A. Contribution to the long term strategy**

### **Contribution to the long-term strategies of the Municipality of Timisoara**

The ECoC context has favoured the implementation of **the Cultural Strategy of Timișoara (2014 – 2024)**, the key strategic achievements since the designation being the following:

initiation of the institutional reform in the field of culture within the Municipality, by establishing the Centre for Cultural Projects and a dedicated Unit for Public Investments related to TM2021, and setting up a new, more active, Consultative Council of Cultural Organizations attached to the Local Council;

increase of public funding for the independent sector through open calls from € 300,000 in 2016 to € 1,000,000 in 2017, under two annual funding sessions and evaluated by independent experts;

increase of the number of spaces dedicated to culture, including working spaces, as well as exhibitions spaces in the city;

simplification of the process of accreditation procedures for independent artists and easing the access of the independent cultural initiatives to the Municipality's communication channels;

encouragement of cultural interventions in neighbourhoods, including support for the rehabilitation, reconversion and /or re-functionalisation of old, unused industrial buildings;

facilitation of international cultural collaborations, by becoming active in cities' networks (LIKE-Les Recontres, UCLG-Agenda 21, twin cities, Smart Cities) and by funding cross-border and international partnerships and residencies;

allocation of public resources in the development of the Municipality's Tourism Strategy to be completed by the Intercommunity Association for the Development of the Growth Pole.

promotion of heritage, aesthetics, green spaces and urban regeneration.

The Municipality's achievements within the Cultural Strategy implementation are synthesised in **Annex A.1**. The ECoC context and TM2021 project contributed also to **other related long-term strategies**:

the initiation of the development of the Municipality's Tourism Strategy, the TM2021 Association being member in the newly established Consultative Council for Tourism, attached to the Local Council of Timișoara;

the initiation of the development of the County's Tourism Strategy), in which the TM2021 Association is working closely with the Association for the Promotion and Development of Tourism in the Timiș County;

the reinforcement of an up-dated Integrated Urban Development Strategy for the Timișoara Growth Pole (including the city of Arad), in which the TM2021 project is being re-enforced on the priority projects' list;

Implementing the Pilot cities project 2015-2017 initiated by the UCLG-Agenda 21 for Culture, in which TM2021 is one of the five local actors for the work programme design.

### **First impacts**

The implementation of the TM2021 project has generated, and will continue to generate by the end of 2017, **impacts on 10 out of 13 specific objectives of the Cultural Strategy** identified as synergetic (details below).

<b>Specific objectives of the Cultural Strategy</b>	<b>How TM2021 contributed in 2017</b>	<b>Where is addressed in 2017 Cultural Programme</b>
A.1: Encourage contemporary creation	3 European contemporary circus performances;	Circus Cirkor
	new media European initiatives presentations of 10 AVnode guests, towards new 2018 co-productions;	Extension within Simultan Festival
A.2: Build capacity of cultural operators	improved skills of 8 creative producers in international collaboration practices within Central and Southeastern Europe;	Lab for EPM
	skills in fund-raising for cultural initiatives (30 participants);	TMwork #1 Money
	engagement strategy competences, (30 participants);	TMwork #2 Audience
	training for future cultural mediators (30 participants);	Engagement workshops #1 & #2
	4 study visits to European network gatherings or festivals;	study visits (TEH, Aarhus 2017, Orleans – Festival de Loire, London – Totally Thames Festival)
	local capacity to work in transnational projects;	Xtensions

	improving engagement skills for actors of the four theatres in Timisoara;	Master Classes with Eugenio Barba (Odin Theatret, Denmark)
B.1: Involvement of economic operators and local administration	engaged segments of the IT sector, creative and cultural industries, public administration and research units at the Universities;	MultipleXity
B.2: Encourage cultural participation in neighbourhoods	artists' engagement with locals to create artworks made from scrap material found in their neighborhood streets;	Birdhouse Gallery
	open workshops in contemporary circus skills in the neighborhood	Circus Cirkor
B.3: Build new audiences	building critical thinking of the local community around European topics;	Café 21 series (Neighborhoods, City, Citizenship, Mobility, Globalism, Sustainability)
	deepen the cultural experience through cultural mediation (30 cultural mediators);	Praxis #1 & #2, at the Timisoara Art Museum and Simultan Festival
	stimulate participation and co-creation;	seminar on Community Engagement (Holstebro Festival)
	broaden the audience base for existing initiatives;	Xtensions
B.4: Access to culture for people with disabilities	the locations chosen upon allowing the access for disabled	all TM2021 public events
B.5: Consolidation of the cultural identity	a common publication (online and printed to celebrate) Romania and Bulgaria - 10 years in the EU;	Ten: RO-BG
	dialogues and field work shared by artists and sociologists;	RefleXions
B.6: Strengthen cultural consumption of youth	1,500 free tickets for high school students; circus artists animation of up to 250 young people;	Circus Cirkor
	artists to work with up to 25 children;	Birdhouse Gallery
C.1: Increase national & international networking	international networking and experience exchanges within cultural professional networks; Networkig and sharing experiences with other ECoCs; Participation to meetings with artists organised by the EU-Japan Foundation;	IETM, CAE, TEH, LIKE, Agenda 21, EUROCITIES Rijeka, Novi Sad, Pecs, Plovdiv, Mons, Marseille-Provence, Linz, Aarhus, Sibiu The Puppet and Youth Theatre's participation in Japan
C.2: Regional cross-border cooperation in tourism	mapping potential sites and routes in Banat villages; creating contacts and networking with tourism operators in Timisoara.	Moving Fireplaces participation to 3 international conferences on tourism in Timisoara

### **Monitoring and evaluation plans**

Following our bid-book statement, the primary purpose of the monitoring and evaluation strategy is to serve as a practical management tool. During the preparations year we have:

- gained more focus and clarity by interrelating TM2021 objectives with the ECoC objectives, as stated in Decision no.445/2014 and the EC Guidelines;

- researched the ex-post evaluation reports of the previous ECoCs (2011–2015), acknowledging the core impacts and result indicators best practices, with a particular attention to the 2012-2015 ECoC evaluation reports ECoCs and the monitoring reports for current and future ECoCs (2016 – 2020) for similar issues in terms of mechanisms and tools;

met the Local Operators' Platform (LOCOP) – a young and independent research lab, specialised in cultural research, currently developing an evaluation tool for the ECoC Programme from the perspective of local cultural operators, and which organised the Evaluation Symposium in Plovdiv, in 7 – 10 November 2016;

defined key responsibilities for the Independent Monitoring and Evaluation body, within the decision-making process at the governance level, under the Organisational and Functional Regulation, following the ECoC Association statute up-dated by the bid-book;

initiated working group within the West University of Timișoara in setting up the system for monitoring and evaluation activities, in terms of mechanisms, tools, data basis and interrelations with other institutions and initiatives in similar fields;

attracted European expertise in big data gathering, compiling and 'reading' new trends and pointing out much-needed interventions towards predefined targets, namely through Mr. Robert Manchin, the president of CAE, previously former Senior Vice President of Gallup Organisation, Princeton and the Chairman and Managing Director of Gallup Europe and through Professor Pier Luigi Sacco – Harvard University and University of Milan;

identified core indicators within the EU-defined ECoC objectives and the TM2021 definition of success, as starting point in framing and building the monitoring strategy (*Annex A.2*);

defined baseline studies: i) on assessing the reference values of the pre-defined success indicators (within the working group that has been initiated, with advise for the European perspective) and ii) on profiling existing, potential and hard-to-reach audiences (upon extensive research on audience segmentation and expert discussions with the Audience Agency and MHM Agency);

built coherent interconnections within the logical framework of the StartUp phase, under the overall objectives, in terms of the StartUp goals and activities, towards defined target groups;

implemented first monitoring mechanisms by embedding monitoring and evaluation objectives and responsibilities into the concrete delivery agreements/ contracts signed with partners.

## **B. Programme**

The Cultural Programme proposed for the selection in 2016 is still essentially and fundamentally in place. The narrative structure of a Journey, through light and dark, with Stations and Trails along the way is our motor.

**We have formed necessary partnerships and initiated mapping, study visits and engagement with 13 of the named Stations/Trails in our Bid Book.** All of these co-initiatives are confirmed through written Letters of Intent and Delivery Agreements.

We were given the task of developing and defending the Bid Book. This is what we have tried to do in these initial steps and what we intend to carry on with. (see *Annex B.1. for a project by project description, according to the Cultural Programme at the selection stage and present status*).

Some of the Stations/Trails have changed names or expanded partnerships. We describe these transformations in the Cultural Programme below. Naturally we found overlaps and commonalities in several of the proposed projects. We have also done "feasibility" and financial viability assessments with partners on each of the Stations/Trails named in the Bid Book. This has helped us to see advantages for cost-effective program management.

### **Criteria for Cultural Programme of TM2021**

The Stations/Trails of the Cultural Programme are designed as conceptual frames. Concretely, they were formed to meet specific challenges in our city/region. They create contexts for artists and cultural operators to generate specific events and activities. At the same time, the Stations/Trails provide a structure that maintains the integrity of the Cultural Programme and its objectives, allowing flexibility and development, as different Trails are followed. All projects already at work for the Cultural Programme have been assessed during meetings with partners on the basis of *10 specific criteria, as defined in the Annex B.2.*

## **The Cultural Programme will continue to expand and develop in three phases:**

**(A) Invitation-based Calls to strengthen existing Stations and Trails**, selecting specific artistic interventions, citizen initiatives, residencies and mobilities. Since the Artistic Unit at the beginning of 2017, our 8 months of work has involved **102 meetings with TM2021 partners**. We have **signed 10 Letters of Intent** with institutions, organizations and initiatives who are already at work implementing their long term strategies for a Station or a Trail in the TM2021 Journey. These have resulted in clear **delivery agreements with 6 local operators** and to deliver the part of our StartUp Phase, until the end of 2018. These are based on proposals that became part of our Bid Book and continue to be concrete.

**(B) A second Call for proposals will be made at the end of 2018**, when the StartUp Phase is reaching its conclusion and the next Phase - Action & Implementation - increases the speed and the need for local intervention. We have reserved 30% of the Programme budget for these additional initiatives, directly inspired by the Journey structure and grounded in the enthusiasm that the title naturally generates during the first year as a designated European Capital of Culture.

**(C) Invitation-based partnerships for new initiatives, proposed to, by and with international partners**, kindled as a result of the mobility initiatives developed by the *Power Station*. These can include projects that contribute to active relations with other cultural capitals, presently mainly with Rijeka 2020 and Novi Sad 2021.

All new selections will be made by an advisory group, composed of cultural managers, curators and artists, under the supervision of the TM2021 Artistic Director and the respective Territory Managers. The selection body will additionally take into account the balance between programme themes and the diversity of interventions. Artistic quality, European dimension and audience engagement are primary criteria among those listed above.

### **Phases of Implementation**

We have organized our project timeline in three Phases: **StartUp** (2017-2018), **Action/Production** (2019-2021), **Legacy** (2022 and beyond). For more details, see *Annex B.3*.

### **The StartUp Phase 2017-2018**

The purpose of the StartUp Phase is to set a solid foundation for successful delivery of TM2021 and the entire legacy. During this phase, human structure and capacity are developed, prototypes are tested and community engagement begins. Our focus is primarily local in these first years.

For the citizens and the evolving staff, it is 2 years of “sensitization”, taking the pulse of the city, focusing on collaborations. What we describe below is what is achieved already, what is at work during the rest of 2017 and through to the end of the StartUp phase in December 2018.

**Clusters:** we have added a layer of “artistic clusters”, nearly all of which are transversal to the large-scale Stations. This is part of our strategy for “taste-testing” 2017-2018, to map how the public engages and the cultural sector responds. They are described in the Programme below.

**The Programme 2017-2018:** At work ...

### **1. POWER STATION**

**The Power Station** is a unique and multi-layered action, rooted in the process of building a cultural program, mapping fields for strategic intervention. Few cultural operators, independent or institutional, among local partners of TM2021 have sufficient experience of managing large-scale European cooperation projects. Our strong focus on audience engagement and community outreach creates further expectations on us all.

This capacity building strand will support a critical mass of culture makers to develop skills.

**The formats** are: organized study visits, both to and from Timisoara; short intense seminars on specific issues – TMwork; training sessions and praxis - Engagement Unit.

**Lab for European Project Making (EPM)**, (Dec. 2017, April and July 2018)

The Lab for EPM aims to improve skills of creative producers, as well as to develop collaborative, peer-to-peer learning and networking. This enables participants to develop fresh insights into international collaboration practices. The programme offers a set of learning modules, tools and

manuals for practice-based learning, to build meaningful collaborations within Central and Southeastern Europe. The Lab will train 8 participants from each future ECoCs involved in the project, one meeting will be held in each core city: Timisoara, Novi Sad, Rijeka.

### **TMwork seminars (2017)**

#### **TMwork #1 - Money. Culture. Europe. Power. (4-5 October 2017)**

Today both independent initiatives and institutions face the challenge of *multiple sources of income* for cultural initiatives. The crisis of public financing and increasing demands on the role culture plays in society make it necessary to understand the **cultural eco-system**: where the money is, how it is used, who decides. Both the EU and local governments see culture as a powerful factor for development. It stimulates critical thinking and active citizens. Adam Jeanes, the mentor of this seminar, is presently Head of the Music Department within the Arts Council England/London (UK). He has worked as financial director and consultant in a large number of international initiatives through the past years, including to large scale Creative Europe financed collaborations and through Visiting Arts (UK) where he was deputy director for a number of years.

#### **TMwork #2 - Citizens. Visitors. Community. (25-26 October 2017)**

Every cultural initiative, institutional or independent, needs an engagement strategy. Targeting audiences who could be stimulated by the program we offer, finding connections between different citizens groups. TM2021 has placed the highest priority on opening doors to cultural experiences for all citizens, not just privileged groups. We put audiences at the centre of our Cultural Programme. Cristina da Milano, the mentor of this seminar is one of Europe's most respected experts in audience engagement and development strategies. With her organisation ECCOM (Rome, Italy), she has formed programs for large-scale museums and smaller cultural independents. She was also part of the Core Team, together with Chris Torch, that recently delivered a study to the EU, focusing on new approaches across Europe for audience engagement.

### **TMwork seminars x 3 (2018)**

The themes for the three planned TMwork seminars in 2018 are yet to be decided. We will do this based on the needs analysis, prepared by the Power Station Coordinator together with the cultural sector and our partners.

#### **Summer Forum: Inter//Local - with the West University of Timisoara (July 2018)**

Together with the West University of Timisoara, we will arrange a one week **Summer Forum**, a gathering of students and teachers on the connections between International Impulses and Local Identity, Cultural Leadership, Cultural management of expectations and surprises, Finding local responses to global challenges. The intention is to create a sustainable international platform for exchange of practice and methods which will be eventually accredited.

## **2. ENGAGEMENT UNIT**

**Café21** is a series of debates on current European topics, approached together with the local community. In 2017, they are taking place in 6 different cafés/pubs in the city, and we are talking about: NEIGHBORHOODS // A Europe of communities? CITY // public space, private interest? CITIZENSHIP // How does change happen? MOBILITY // A Transit City? GLOBALISM: A little picture in a big frame? SUSTAINABILITY // What's the price?

The Café21 series of debates take place in different cafes and pubs and have 2 different speakers every time (one local and one international). The event is framed by music performed by local artists with the aim to promote them.

3 **Café21** events will take place in new venues, with new speakers in February, April, June 2018.

**Engagement Unit** training sessions 1 & 2 (September 2017). Here the focus is on mediation of visual arts to a broader audience.

**Engagement Unit** Praxis for Simultan Festival and the Timisoara Art Museum (Oct-Dec 2017).

**Engagement Unit** training sessions 3 & 4 - the focus will be on the mediation of performing arts (dance, theatre, circus) to new audiences (February and March 2018).

**Engagement Unit** Praxis (April-December 2018).

### **3. THE CULTURAL AND ARTISTIC PROGRAMME**

**The European dimension is woven into the structure of the Programme.** Practically every project generated or sustained by TM2021 is based on, or results in, exchange with **European partners, either as artists or as experts.** They represent a diverse group, far beyond the collaborations with our neighbouring countries, extending to Italy, Spain, Denmark, Germany, Poland, Austria, France, Bulgaria and Sweden. Also we have approached **European themes** such as active citizenship, interculturality, multiconfessionalism, globalism, sustainability, mobility and digitalisation.

#### **3.1. Revised Clusters: cross-dimensional, long-term and repeated**

We have clustered initiatives that will work transversally among the Stations/Trails and with additional projects generated by TM2021.

##### **o HOME! (formerly Dare in the Bid Book; neighbourhood thread - Chiaroscuro)**

We have mapped different neighbourhoods in and around Timisoara, in order to identify collaborators and host associations with whom long term relations can be developed. We began already in 2017 with the Intercultural Institute to make an inventory. The next steps are targeted interventions, followed by a complete neighbourhood mapping in the spring 2018.

**Birdhouse Gallery**, a team of artists from Bulgaria, Poland and Sweden, engages with local people, especially youth, to create artworks made from scrap material found in the streets of their neighbourhood. The venues are the West Technical Highschool and the General School no 12, both in Josefin historical neighbourhood. Animations, working with children, collaboration with local artists are organized together with the **Intercultural Institute** on 16-29 October 2017.

**Cirkus Cirkör** lead, together with the **Timisoara Circus School (TCS)** conduct open workshops in circus skills. Two trained circus teachers from Cirkör and 2 from TCS, together with artists from the company, animate and inspire up to 250 young people in November 2017.

**Windows**, a duo of artists from Spain/ The Basque Country and Northern Ireland, engages with local people, to create neighbourhood evenings, focusing on local issues. The intervention will be organized together with the **Intercultural Institute** in May/June 2018.

##### **o HEAVEN!**

*The great Polish theatre director and philosopher Jerzy Grotowski wrote: "I am concerned with the spectator who has genuine spiritual needs and who really wishes, through confrontation with the performance, to analyse himself".*

As we have underlined in the Bid Book, multi-confessionality characterizes Timisoara and the entire region of Banat. We have decided to cluster activities which underscore this reality under the title HEAVEN! Concerts, readings and poetry will be presented in diverse "spiritual venues" around the city, both still functioning and abandoned. The basic concept is that music from one confession is presented in a space that is associated to a different denomination. This means, for example, gospel music in a synagogue, Sufi music in an Orthodox church, a Catholic mass in a Muslim mosque etc. We are presently mapping spiritual spaces throughout Timisoara and the Banat as possible venues.

Locations: churches, synagogues, mosques, chapels

Spread: Timisoara, neighbourhoods and the county.

2 events: 2018; 4 events 2019, 4 events 2020

##### **o CIRC!**

As part of our objective to show the development of traditional entertainment and how it develops in a changing society, we will establish an annual summer festival of contemporary circus. Other new circus initiatives, training opportunities and networking meetings at a European level will be arranged. We see this also as an opportunity to enrich cultural tourism for the city in the summer months. We will have 3 companies each year between 2018 and 2020 and run circus workshops and development of the Timisoara Circus School, the workshops and outreach are done in collaboration with them. Grand Finale: summer 2021.

### o **ROOTS!**

This is the title we have given to a variety of initiatives focusing on ethnic/cultural and linguistic minorities, which have always played a significant role in Timisoara's cultural history. We have begun with a series of meetings with representatives of the different groups: Roma, Hungarian, Serbian, German, Italian, Bulgarian and others. The result will be crossover festivals, in smaller and larger formats, which highlight the culture and the languages of the most important minorities/cultural groups in our city. Within this cluster we will initiate a "signage project", making publically visible the different languages which have contributed to Timisoara through the centuries. This involves adding signs (street, historical) with multiple languages and including English for the international visitors.

### o **PIATA!** (formerly **Lights Festival**)

The city centre is used for any number of events each year, above all during late spring and late summer. However - most is a kind of "add-on" to the central squares which form the historical centre. We have decided to transform the original idea in the Bid Book of a "Lights Festival" into a series of large-scale and spectacular events, one each year, on the three public squares. Connected to these events there will be three "neighbourhood" squares, as satellite activities, for each year. Video-mapping, installations, street art, stages, music and participation, each year an international artist or collective will be commissioned to create the PIATA! and extend it into the city's periphery. The main squares hosting the events will be:

Piața Libertății + 3 connector squares in neighbourhoods - October 2018

Piața Unirii + 3 connector squares in neighbourhoods - October 2019

Piața Victoriei + 3 connector squares in neighbourhoods - October 2020

### o **BREAD!** (formerly **Slowing Down**)

This cluster covers food, gastronomy and sustainable agri/culture. We begin in the StartUp Phase with a series of studies commissioned with partners, to explore the possibility of raising the standard of street food quality and other events. Focusing on local/regional production, zero waste packaging and thematic connections to the events, we arrive at a series of Bread Festivals, with both citizens and temporary visitors as target groups.

### o **BEGA!** (formerly **Mega Bega** in the Bid Book)

The Bega Canal is Timisoara's only waterfront and it travels through western Romania into Serbia, stretching across Banat. Formerly a primary transportation and trade route, it has left a number of abandoned post-industrial buildings at the edges of the city. We have identified the area as a primary focus for cultural re-invention, transforming the riverbanks into public stages and over four years developing a floating festival extending across border.

## 3.2 National Priorities

**TM2021** is one of five national Cultural Priorities, together with the **Grand Union Centennial 2018**, **Europalia 2019**, **The Presidency of the European Council 2019** and the **France-Romanian Cultural Season 2019**. It is our task and our privilege to find high quality collaborations with these national objectives

### o **French-Romanian Cultural Season**

The Years and Seasons are the result of bilateral diplomatic commitments at the highest level and are an important part of France's policy of promoting cultural diversity. They represent high-profile tools of soft diplomacy. They provide an opportunity to stage events, in conjunction with overseas governments and agencies, designed to: showcase and enhance the image of both France and the partner countries; promote better mutual knowledge and understanding; highlight the vitality of exchanges in the fields of culture, education and academic research, but also in technology, science, industry and commerce. The Season will take place during 1 December 2018-30 June 2019.

One project will be done together with the Museum of Art (spring 2019) and other local partners. Others are still under discussion.

### o Centennial Grand Union Romania 2018

**MEMORY WALLS:** 10 days × 10 Memory Walls = 100 years of unity and re-invention

The wall has a long history and a symbolic significance, mostly negative; it is the one that separates us. We want build an interaction space. Ten architectural modules (memory walls) will be temporarily built in public space. They will function as an antenna for exhibiting photographic archives, historical texts pages related to Centenary themes as well as daily news and issues.

A panel of experts, historians, and artists will curate by choosing 10 artists or artists groups, including both European artists and regional (Serbia, Hungary, Romania). The panel also delegates certain historical data to all the collaborators, as a basis for discussion and development. There will be one artist/group per wall.

The other side of the Wall is for local citizens, a platform where they intervene through drawings or text, a living newspaper and portrait gallery for neighbours. There will be platforms dedicated to theatre, poetry or music, to keep the Memory Walls alive. Ten citizens groups will be delegated the responsibility to fill the Memory Wall.

The shape and structure of the walls of memory will be established through a Call for Ideas, open to professional and emerging artists and architects, organized with support of the Order of Architects – Timisoara Branch and of the Faculty of Architecture and Urbanism within the Polytechnica University of Timisoara.

Design, neighbourhood mapping, call for proposals: January - May 2018 (5 months)

Preparation, construction, neighbourhood meetings: June - September 2018 (4 months)

Implementation - 10 days x 10 places: 19 - 28 October 2018 (1 month)

### 3.3 Xtensions

There are two primary objectives for an Xtension:

- to increase the capacity of partner institutions and associations to manage and gain from transnational projects;
- to add investment from the **Engagement Unit** to broaden the audience base for existing initiatives.

As the name suggests, an **Xtension** is a special add-on by TM2021 to existing local initiatives. An **Xtension** can take various forms: from European performances to specially invited guests, from hosting network meetings to large-scale exhibitions. An **Xtension** is an opportunity to extend, grow local capacities and connect with European peers.

#### o Eurothalia 2017/The State German Theatre of Timisoara - Odin Teatret (Denmark) - October 2017

As part of the annual festival of innovative European theatre, Eurothalia, we have collaborated to bring the legendary Odin Teatret, including director Eugenio Barba. Although they have performed often in Romania, they have never presented their work in Timisoara before. Two Master Classes with Barba are planned only for actors from the four Timisoara theatres: The “Mihai Eminescu” National Theatre of Timisoara, the State German Theatre of Timisoara, the “Csiky Gergely” Hungarian Theatre and Merlin Theatre for Children and Youth. A special seminar on Community Engagement will be held within the Eurothalia Festival, as part of TM2021, using the example of the Holstebro Festival, organized for years by the Odin in their hometown. This is part of the development of the Engagement Unit for TM2021.

#### o Eurothalia 2018/The State German Theatre of Timisoara - Teatro delle Albe (Ravenna, Italy) - October 2018

In 2018, we plan with the same festival to extend it with performances by the award-winning Teatro delle Albe, as part of a planned long-term co-production with **Ravenna Festival** (Italy). Director and writer Marco Martinelli, together with his partner, Ermanna Montanari, have woven together the company’s own artistic work with the task of introducing young people and local citizens to the classic texts. Within the framework of the “non-scuola”, they have developed a methodology of working deeply with the texts and creating large-scale participatory theatre

- performances. They are presently working with the great writer Dante Alighieri (whose death 700 years ago will be commemorated in 2021). We will arrange workshops with actors, teachers and animators preparing the ground for a co-creation on the two first parts of the trilogy, **Inferno** and **Purgatory**, resulting in a grand finale, made in Timisoara, of **Paradiso**, involving hundreds of youth, seniors and other local citizens.
- o **TESZT/ "Csiky Gergely" Hungarian Theatre of Timisoara - Other America, May 2018**  
We have initiated collaboration with the "Csiky Gergely" Hungarian Theatre of Timisoara to create a partial platform for a series of performances, concerts and readings from the Other America, from places and voices not commonly associated to the USA as the headquarters of the entertainment industry. Romania's close relations and respect for the USA, and the larger number of Romanian emigrants who moved there and whose families remain, encourages to open windows to minority voices, womens' voices and other expressions of the multiple identities of the American continent. The first presentation will take place as part of TESZT Festival, organized by the Hungarian Theatre, in 2018. After that we will continue to monitor the interest and the impact, for further development in 2019-2020.
  - o **Timisoara Jazz Festival - "Re-Tracing Bartok//Prelude" - October 2018**  
Bela Bartok, the great Hungarian composer, was actually born and raised in Timis County, now a part of Romania. He is one of the many who lived at the edges, with permeable borders and a multilingual environment. The jazz musician and musicologist Lucian Ban will - together with two other jazz instrumentalists - make a research trip in Banat, gathering songs, melodies etc. and then a concert will be performed in Timisoara in October 2018, as part of the Timisoara Jazz Festival. This is the first step - the Prelude - to an expected series of concerts, visual arts exhibitions, conferences and other events on the way to 2021. We will Re-Trace Bartok and revive his curiosity about folk traditions and how they are transformed.
  - o **"Mihai Eminescu" National Theatre of Timisoara & PLAI Cultural Center - Circus Cirkör - November 2017**  
This is the first step in our series of contemporary circus. Six guest performances (two free for all the high school students in Timisoara) and a series of workshops, in collaboration with the **Timisoara Circus School** will happen in November 2017. We arrange this collaboration with the **National Theatre** and the **Plai Cultural Center**. About 6.000 tickets will be distributed for this important event with the performance LIMITS - about Europe and refugees.
  - o **CIRC! - a summer festival - Timisoara Circus School - July 2018**, as a continuation from the above Xtension, we will develop an annual summer festival of contemporary circus. The first version will take place in 2018, to test the waters and the interest of the public.
  - o **BETA Architectural Bienalle - CityScapes #1 & #2 - March & May 2018**  
**BETA Architectural Biennale - October 2018**  
The Architectural Biennale BETA is a major event each year that brings together architects, artists and authorities in dialogues, workshops and exhibitions about new approaches to urbanism. TM2021 will arrange two seminars - CityScapes - during spring 2018, as a run-up to the Biennale which takes place in October/November 2018. These will focus on urban cultural perspectives and open to impulses from other similar cities in Europe. The continued internationalization of the Biennale is the main objective.
  - o **Film21 - Engagement and Coordination - November 2017 - December 2018**  
There are presently 5-7 film festivals, with different themes and formats in Timisoara. **Film21** has begun the process of coordinating these festivals, looking for synergies, a better spread throughout the year and - by working directly with our **Engagement Unit** - broadening and deepening the audience base. We work for cost-effective collaboration and new venues for film in the city. As a first step, during 2018, we will investigate the existing audiences for these festivals through a series of audiences surveys, formed together with the leadership of the diverse festivals. Following that, a strategy for increasing the film audience and the international attention to these festivals will be developed.

o **TEN - an e-zine in cooperation with Plovdiv 2019** - launch October 2017

With **Plovdiv 2019**, we have co-produced an e-zine involving 10 Romanian and 10 Bulgarian writers about the cultural impact of the two countries joining the EU 10 years ago. The result will be an online and a printed publication. Launch in November/December 2017.

o **The Timisoara Art Museum** - curation: **Emilio Navarro** (Spain) - opening September 2018

We plan together with the Timisoara Art Museum a high-status institution in a beautiful Baroque building in the city centre, to renew the permanent exhibition and at the same time to introduce a number of “art mediation” initiatives during fall 2017 and carrying on throughout 2018. In the fall 2018, a new temporary exhibition will be formed, in collaboration with the curator Emilio Navarro (Spain).

### 3.3. GENERATORS - empowering Stations and Partners

o **Bega!** (formerly **Mega Bega**) will begin developing the capacity for a large-scale event year in 2021. The existing festival *Bega Boulevard* will be transformed, coordinated by Centrul Cultural **Plai**, into a trans-national festival series. To do this it is necessary to cultivate competence in health, safety and logistics, as well as with international artists. Prototype #1: August 2018, annually through 2022.

o **Moving Fireplaces** is understood as a *cultural tourism* project with strong artistic input, focusing on story-telling and heritage. It will eventually involve the entire Banat Region by 2021. We began by mapping potential sites and routes together with the **Prin Banat Association** in 2017-2018 and the first prototype of **Moving Fireplaces Fest** will take place in late summer 2018, in several Banat villages.

o **Multiplexity** (formerly **Bright City**) a central part of the Bid Book, coinciding with the Centre for Art, Technology and Innovation mentioned in the **Cultural Strategy of the Municipality of Timisoara**, is the development of a new Arts, Science and Innovation centre. Timisoara 2021 takes the challenge given of developing content and coordination concepts. We turn to European models of medium-scale learning centres, museums and co-working hubs, to conduct serious thinking on Timisoara’s specific needs. We want the content of this municipal development, which we call **MultipleXity**, to grow parallel with the City’s plans for location and renovation. Study visits by experts from other cities will be arranged to stimulate the discussion. We do this together with active segments of the IT sector, research units, West University and Polytechnica University of Timisoara and with the creative and cultural sector. Seminar(s) with **Ars Electronica** (Linz, Austria) in Fall 2017/Spring 2018 will be held.

o **RefleXions** generating an archive of memories, stories and urban myths, will be done together with the **Institute for Advanced Studies at West University** (and others). Research will be initiated, including both public and internal dialogues and field work shared by artists and sociologists.

o **BREAD!** (formerly **Slowing Down**) - a food festival with spin-offs

We have commissioned the organization for fair and local agricultural policies - CRIES - to make a study about how and in what way we can improve the quality and environmental thinking around Street Food. After that we will work to remove administrative obstacles and open new contacts with local producers.

Prototype #1 - 2018, prototype #2 - 2019

Festival of Bread! - 2020, 2021, 2022

o **Addictive Lights/ Simultan Festival:** consists in 5 days meetings and short presentations of activities in Timișoara of **AVnode - International Network for Audio Visual Performing Arts** (where Simultan Association is a member). Introducing the Timisoara scene to European cultural actors from the field of new media/digital art, exploring possibilities of co-productions in the future. The event will take place on 3-9 October 2017 and will generate further activities for future editions: 2019-2021.

The Action Plan for the StartUp phase is detailed in *Annex B.4*.

**And to respond concretely to the criteria, on which the title is based:**

**Cultural diversity and migration** are clear topics in the current EU context. In Timisoara and the surrounding Banat region we have the practice of living together, without conflicts, in an intercultural and multiconfessional environment for centuries. Our borders and our languages have been shifting constantly. The demographics of the region have undergone rapid changes in the past 30 years. We aim to enrich the European perspective of the city and region through shared responsibility with international initiatives. We begin this during the StartUp Phase with the Stations **RefleXions** and **Moving Fireplaces**.

We take the term ‘intercultural’ seriously by addressing it throughout the Cultural and Artistic Program. While targeting “marginalized cultures and peoples”, we find a risk of stigmatizing the very people when want to meet. Naturally, as part of the city, we touch themes of minorities, ethnicity, Roma, multiple languages and faiths. We search truly intercultural frames for the diversity of the city. We address these themes transversally, with the artistic clusters **ROOTS!**, **HEAVEN!** and **HOME!**, all focusing on the differences that unite.

An important factor in assessing the European dimension is the scope and quality of activities that highlight **common aspects**, in the European meaning that diversity rejects the levelling of cultures. **Café 21** is an event format for current European themes to be approached together with the local community. Six times in 2017: NEIGHBORHOODS/A Europe of communities?; CITY/public space, private interest?; CITIZENSHIP/How does change happen?; MOBILITY/A Transit City?; GLOBALISM: A little picture in a big frame?; SUSTAINABILITY/What’s the price? It will continue at least 3 times in 2018, bringing local and European speakers, thinkers and talkers together.

**Featuring European artists, cooperation** with operators or cities in different countries, in:

**2017: Cirkus Cirkör/Sweden** (November 2017) - 6 performances + workshops, in collaboration with the **Timisoara Circus School**

**Odin Teatret/Denmark** - 2 performances, films, master classes - Eurothalia Festival

**Birdhouse Gallery** - Three artists from Bulgaria, Poland, Sweden. 2 weeks residency

**2018: Beginning of DANTE Project with Teatro delle Albe/Italy**, directed by Marco Martinelli. Including company performances at Eurothalia Festival (October 2018). The DANTE PROJECT is a co-production with Ravenna Festival (Italy).

**CIRC!** - 3 major new circus companies from European countries invited to the first festival

**BEGA!** - The first prototype of a new festival tradition, including one major European company to animate the city area of the Bega Canal.

**Addictive Lights// Simultan Festival** - continued co-production and networking with international digital art collectives and artists.

**PIATA!** - The first stop on our journey across the public spaces of Timisoara, Piața Libertății.

Some relations with present and future ECoCs are developed. Especially with **Rijeka 2020** and **Novi Sad 2021**, with whom we are organizing the LAB for European Project Making, a capacity building program, during 2017-2018. Also Matera 2019, Plovdiv 2019 and Eleusis 2021 have been invited to send several participants to the ongoing Lab.

With **Plovdiv 2019**, we have co-produced an e-zine (also with printed version as a book) involving 10 Romanian and 10 Bulgarian writers and artists about the cultural impact of the two countries joining the EU 10 years ago.

As for earlier, ECoCs, we have only begun discussions with Galway 2020. In fact, as we have jumpstarted our activities and the recruitment of the Artistic Director came early, we are quite advanced with our programme to correlate yet with ECoCs that are just developing their teams and their budgets.

Below are examples to illustrate that we have the potential to attract **the interest of a broad European and international public**:

**BEGA!** - a large scale arts festival along the developing riversides of the Bega Canal, heading towards Serbia, which is meant to grow annually. (20018-2022)

**CIRC!** - the first version of a new circus festival that is meant to grow annually. (2018-2022)

**PIATA!** - A spectacular use of public spaces, using lights, video mapping, Street Arts including one central square and 3 connected neighbourhood spaces annually. (2018-2021)

**Moving Fireplaces** - a storyline and a regional cultural tourist project (2018-2022)

Until now we have involved nearly **20 independent and institutional cultural associations** in the implementation of the Cultural Programme delivered in 2017; we have held meetings with nearly all local stakeholders named in the Bid Book; we have signed Letters of Intent and/or Delivery Agreements with all appropriate Partners.

At the end of 2018, there will be an Open Call for **targeted** proposals, to complete the program. The decisions will be made according to **Criteria** named in the annex B.2.

Referring to **combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions**, this is an ongoing and central thread. It is reflected in several Stations/Trails, like **Moving Fireplaces** and **RefleXions**. Our focus on re-generation and re-invention of traditional art forms is visible in several of our “clusters”: **CIRC!** (transforming popular entertainment into contemporary forms of circus arts); **ROOTS!** (exploring ethnic/cultural minorities and multiple identities through comparative cultural initiatives); and **HEAVEN!** (traditional spiritual music in uncommon spaces). Finally - the project **Re-Tracing Bartok/Prelude** is only the first step in a developing “Bartok series”, which brings light to the musicologist research done by the great composer and the way it effected not only music but also other art forms.

As for ensuring **a wide range and diversity of activities and their overall artistic quality**, the Cultural Programme is prepared as a healthy balance between large scale, high quality projects and local initiatives which we open to European impulses and inspiration. This equation between **excellence** and **ethics**, between international quality and participatory enthusiasm, is a sensitive issue, always on the agenda as we engage in different projects.

### **2019-2020 (the ramp years)**

Projects to be developed *after* 2018, when StartUp Phase is completed.

**CIRC!** (prototype 2018) - Annually 2019-2021 - a festival of new European circus.

**HOME!** #4 neighborhood interventions in 2019; #6 in 2020; #10 neighborhoods animated 2021 - opening cultural centers – Kunz.

**BREAD!** Street festivals of food and gastronomy - **Slowing Down**

prototype #1 – 2019; Festival of Bread! - 2020, 2021 and on.

**HEAVEN!** Concerts and performances in spiritual spaces: churches, synagogues, mosques, chapels throughout Timisoara, neighborhoods and the county; 4 events 2019; 4 events 2020

**PIAȚA!** Spectacular events with Light Artworks and re-inventing public space

Piața Unirii + 3 connectors (neighborhoods) - October 2019

Piața Victoriei + 3 connectors (neighborhoods) - October 2020

**BEGA!** The first version of BEGA!, as an outdoor river festival on the banks of the Bega Canal will take place in the harbour in August 2018; one large scale event over 2 days.

**ROOTS!** We will collaborate with the **Hearts Festival** (an international folkdance and -music festival with over 1500 amateur dancers and musicians from all over the world. We will also work in close connection with representatives of associations from the significant minorities in our city, especially the Roma, German, Serbian and the Hungarian communities.

## **C. Capacity to deliver**

TM2021 continues to have a **broad political support** at local, county and national level, being officially declared Priority Cultural Programme at local level (having as legal basis the updated *Government Ordinance no.51/1998 on improving the financing of programs, projects and cultural actions*) and a **National Priority** by the *Strategy for culture and national patrimony 2016-2022*.

The authorities' commitment consists of a *signed contract* with the Municipality of Timișoara (no.2874/18 July 2017) based on the Decision of the Local Council of Timișoara no.217/30.05.2017.

The Municipality of Timișoara and the Timiș County Council continue to support the Association also through membership fees (in the case of the Timis County this is yet to be determined for 2017). As for the regional approach, we have initiated meetings under the development of the StartUp Cultural Programme, with local authorities from Hunedoara and Arad, and from Serbian and Hungarian settlements in the historical Banat region (stretching over 3 countries: RO, HU, SRB).

**The state of the infrastructure interventions** related to TM2021 is presented in the table below.

<b>Cultural Infrastructure</b>	
Center for Arts, Technology and Experiment	Theme of design in development. The bid for design services is being estimated during 2017.
New Showroom for the German State Theatre	Design brief process finalisation – 80%. The bid for execution costs to be estimated during the first half of 2018.
Cultural Center Marașești	Design brief process finalised. Construction authorization obtained. The bid for execution costs to be estimated during the first half of 2018.
Synagogue Cultural Centre	Design process finalised. Funding: State Secretariat for Religious Affairs. Beneficiary: Jewish Community Federation. Completion: 2019
Palace of Culture Rehabilitation	Phase 1: Rehabilitation facade. Design process finalised 80%. Bid process for execution finalised. Site works can start at the end of 2017. Completion: 2018. Phase 2: Refurbishing some of the bodies of the Palace of Culture (3 bodies) – project update finalised 90%. The bid for execution costs to be estimated during the beginning of 2018. Phase 3: Rehabilitation of the show hall - designing – first half of 2018. Execution 2018-2019.
Romanian Revolution Museum	Funding provided through the Project Management Unit – Ministry of Culture – 3.000.000 EUR. Current stage: identifying a representative building from the Municipality, County or Government patrimony.
Old Cinema Halls Conversion	Litigation regarding the transfer of the cinema halls has been ruled in favour of the Municipality. The transfer will take place during Sept.- Oct. 2017. For three, out of 9 cinemas, the design process has been funded; execution in 2018.
„Water Tower” Cultural Center from Iosefin neighbourhood	The Project is approached through a National Architecture Contest – organised in partnership with the Order of the Architects from Romania. Launch date of the contest: Oct. 2017. Design process: March 2018. Execution: March 2019.
Kuncz Cultural and Educational Center	The Project is approached through the local development strategy of Plopi-Kuncz (marginalized periphery) founded by the <i>Local Action Group Plopi-Kuncz</i> . The funding of the strategy is being provided through the Human Capital Operational Programme. Execution: 2019.
<b>Urban Revitalization</b>	
Rehabilitation of the public spaces within Fortress Neighbourhood – phase 1	Finalised Project – 100%.
Rehabilitation of the public spaces within the Fortress Neighbourhood – phase 2	40% of the Project is finalised (5 streets). The rest of the 6 streets are planned for completion in 2018.
Rehabilitating Bega Canal Waterfront urban public	Finalised Project – 100%.

infrastructure	
„Corso“ Urban Ensemble Rehabilitation	Design theme is drafted. Launching the bid for the design brief: Sept. 2017. Execution: 2019-2020.
Local financing programme for the owners of historical buildings.	Programme launched in April 2017; programme opened for continuous submissions with financing provided until 2020.
<b>Tourism Infrastructure</b>	
Bega Canal Rehabilitation	Funding through a strategic project of the Romania-Serbia Programme. Financing Contract signed. Project Leader: Banat Waters Department, Timis County Council. Execution: 2018-2020.
Banat Technology and Science Museum	Phase: identifying a building in order to prepare the documentation for the design brief.

## D. Outreach

Social mobilization is a process of raising awareness and improving communication within a community to achieve common interests. The entire program for **outreach** is designed to engage with new audience groups and to increase participation, as volunteer or as amateur artists. The local population is invited to events, as both public and participants.

Each community has key people - informal leaders, opinion makers in their communities, and enjoys the trust of people, allowing us to better understand the problems of a community but also direct access to the members of the targeted social groups.

People respond naturally more promptly to the calls of informal leaders, are more open to receiving information from those with whom they meet more often. So, the first step is to divide the region from a territorial point of view and identify those key people for each territory concerned.

For this reason, we have created a separate **Engagement Unit**, constructed as a combination of professional staff and volunteers. This is neither marketing nor publicity. It is about developing long-term relationships with a broad spectrum of citizens and their needs. For an effective and playful organization of volunteers, we group people in different teams:

- **Ivory White TM** – project managers, from partner institutions, also students at the **LAB for European Project Making** or engaged in a TM2021 project;
- **Fair Yellow TM** – Art/Cultural mediators, which will be capable to provide meaningful cultural experiences of educational value to **diverse** publics, especially children, and young people;
- **Royal Blue TM** – Seniors of Timișoara
- **Cardinal Red TM** – Young People/Reception and Guides those who will receive guests at events, know at least 2-3 foreign languages, including one of a neighbouring country, always has a smile and a map of the city in the pocket;
- **Fresh Green TM** – those who know the city as "on their own pocket" will be able to distribute information in neighbourhoods, will always know the shortest way to reach a particular destination or person;
- **Black Coffee TM** – The organizers and technicians, those who will be involved in the events, the people behind the scenes.

The intention is mobilization, to get people of all ages, skills, educational and cultural backgrounds to engage in our actions. Our motivation is to instil a desire to do something for the city, for the community and above all for one's self.

We focus on **increasing the relevance of culture**, both in content and in the places where events are presented. A particular challenge is to increase the engagement of young people themselves, empowering them, making them co-creators. The DANTE Project together with Teatro delle Albe (Italy) is a perfect example. We make sure that the locations chosen allow access for the disabled. We improve participation in non-formal education.

**Audience Engagement** is a fresh concept and covers a large number of actions, approaches, and philosophies (we use this concept instead of Audience Development in order to eliminate the ambiguity of who is to be developed: the audience or the cultural sector). Audience engagement is a term used to describe how cultural organizations manage sustainable relations with their public. In our organization, the audience engagement plan includes strategy, approach, evaluation, and monitoring. This is the **Engagement Unit**.

In this regard, in the last 9 months since the team grew and we have an Artistic Director, in addition to the official launch of the 2017-2018 Cultural Program – StartUp, 84 meetings with officials and decision makers of the cultural sector have taken place. We develop relations with the school system, libraries, neighbourhood cultural centres and pensioners. By segmenting audiences, we can compose unique and appropriate events.

The children will be involved not only as mere spectators; they will be engaged in educational arts programs. The Timis County School Inspectorate will be close and reliable partners.

HOME! - a cluster of neighbourhood interventions including Birdhouse Gallery and Windows.

CIRC! - new circus as a community tool.

## **E. Management: Organisational structure**

As proven during the candidacy, the **TM2021 Association continues to be fully operational**, initiating the implementation of the project on the next day after the nomination.

Under the Romanian law, and considering the political and social milieu and the cultural practice and legislation, an independent, non-political structure is the best possible structure to develop and implement the ECoC project.

Therefore, we have built on our strengths of independency, legitimacy and well-balanced representation of the stakeholders in the decision-making process of the Association.

TM2021 Association remained and will remain as a non-governmental organisation, independent from the public administration, as well as from any other political, economic or private interest, after the selection being even more acknowledged by the public administrations, as well as by all the other stakeholders and the general public, as the delivery organisation of the TM2021 project.

### **TM2021 Governance structure and the decision-making process**

The governance structure includes General Assembly, Supervisory Board and Censors Committee.

**General Assembly's** role is to safeguard the mission achievement of the organisation, by overseeing annual activity progress and planning reports. Nowadays, it comprises 70 members.

**Supervisory Board** is engaged in strategically advising, supporting and monitoring the general objectives achievements, within at least quarterly meetings and reports. Currently, it comprises 11 members, with the same structure as during the candidacy.

**Censors Committee** oversees financially and operationally the annual accounts of the Association.

We are in a process of **strengthening the governance level** through:

- updating the existing statute, by the current legislation and the bid-book (completed);
- approving the updated statute by the General Assembly, which is to be overseen afterwards by the Romanian authorities in the field (on-going, not later than April 2018);
- developing the organisational and functional regulations, subsequent to the updated statute (ongoing, not later than April 2018);
- putting in place the new Supervisory Board (on-going, not later than April 2018);
- setting up the independent expert bodies: the Independent Monitoring and Evaluation body and the Audit, Cultural Governance and Ethics Council (on-going, not later than May 2018);
- setting up the consultative bodies: Regional Representatives Forum and Consultative Forum (on-going, not later than June 2018).

**The updated statute** includes the following main adjustments:

- extension of the nature of the organisation, by adding the social feature to cultural and educational;
- consolidation of the link with the final bid-book's objectives, strategies and programmes;

- enforcement of the primary focus of the Association on the TM2021 legacy;
- clarification of the conflict of interests issues towards all Association’s and Board members;
- stating the characteristics of the new Supervisory Board: 7 members, 5 years mandate, competences and roles for each, the Ministry of Culture observer (under nomination by the Minister of Culture) role and responsibilities, board’s strategic role, having as primary focus the legacy indicators, explicit delegations for the Executive Director, the representation roles;
- empowerment of the Executive Director to run the TM2021 project, through explicit responsibilities on project coordination and delivery, including monitoring and evaluation, legacy planning, budgeting and financial execution, staffing, legal and official representation to stakeholders (already completed by the Board decision).

**The organisational and functional regulations** strengthen and complement the statute, by defining more in-depth roles and responsibilities, setting up procedures and working methodologies for the expert and consultative bodies, including Censors Committee, as well as for the top and senior staff, with their respective organisational units and teams.

All constitutive acts and annual activity reports are published on the Association’s website .

### **TM2021 Management structure and the administrative processes**

**The Executive Director** (Simona Neumann) runs the TM2021 project. Upon the Board re-affirmation and their explicit delegation by the statute, she ensures the whole project planning, coordination, daily monitoring, financial final responsibility, recruitment and staffing, and official representation.

**The Artistic Director** (Chris Torch) holds responsibility for the Cultural Programme development and implementation, as well as for aligning it with the activity of the Power Station Unit, Engagement Unit and Marketing and Communication Unit.

**Current staffing situation** includes recently selected unit coordinators and managers, as detailed below. The selection for PR & Communication Manager and Engagement Coordinator are ongoing at the date of the present report. All positions have been selected through open calls, with the pro-bono consultancy of a local based international HR company. The team equalling now 18 members, includes: office manager, strategic planning and monitoring coordinator, marketing specialist, Engagement Unit officer, Artistic Unit officer, tourism, City Info Centre and public institutions relations officer, graphic designer, graphic design specialist, legal advisers, procurement officer, and accountancy officer.

**The internal management and administrative processes** are in-development, being closely inter-related with the recruitment of the senior staff, which is to be completed in October 2017. Therefore, together with the unit coordinators and managers, the already initiated organizational and functional regulations of the Association will be finalized in all details and approved by April 2018.

**Current organizational chart** reflects and builds upon the bid-book reference points, having all 5 units at work (*Annex E.1.*).

### **Staff roles and responsibilities – managerial positions**

<b>Executive Director</b> (since Jan. 2013)	Global leadership and responsibility for the project delivery; Effective operational management (annual work plan and budgets, personnel etc.); Financial management; Official representation before local, national and international stakeholders and mass media.
<b>Artistic Director</b> (since Jan. 2017)	Concept and artistic vision implementation, in line with overall objectives, strategies and performance targets; Delivery of the Cultural Programme; Coordination of the artistic, production, technical and delivery activities; Liaison to cultural institutions, artists and the independent sector.

<b>Territory Manager</b> (since Oct. 2017)	Preparation and delivery of specific artistic interventions, with a view to maintaining the coherence of the Cultural Programme (for each of the 3 territories); Project management and development of various cultural events in the general framework of the Cultural Programme, from idea generation to implementation – management and finance, overseeing planning and production budgets etc.;
<b>Production Manager</b> (since Sept. 2017)	Management of all practicalities involved in the delivery of the Cultural Programme, implementing each project under the general concept, in time and on budget; Management of logistics of large scale projects (technical resources and supplies, sound, light, transport and stage construction) and people (artists, technicians, sub-contractors or suppliers), enabling the production of high-quality and high-impact cultural events;
<b>Power Station Coordinator</b> (since Sept. 2017)	Building and strengthening local competencies in arts and culture; Effective management of the resource and competence-building centre for the local cultural scene and the shared logistic resources at the disposal of cultural organisers; Ensuring the organization of capacity-building sessions (for cultural institutions, associations and public administration, for tourism operators, volunteers, teachers and artists as cultural facilitators) in the form of workshops, training sessions, conferences, mobility experiences etc.;
<b>Engagement Coordinator</b> (selection ongoing)	Building and strengthening connections with other European cultures and scenes; Putting in practice the audience (development) engagement strategy, by broadening, diversifying and deepening audiences' cultural experiences with the TM2021 Cultural Programme; Development of specific tools for audience engagement, participation and outreach, by integrating them in the education strategy; Responsible with hospitality and volunteering, as well as the engagement of youth, minorities, elderly and disadvantaged groups;
<b>PR &amp; Communication Manager</b> (selection ongoing)	Ensuring a coherent and efficient implementation of the marketing and communication strategy, in close correlation with the fundraising/sponsorship, locations and audience development strategies; Monitoring overall performance indicators: participants, spectators, volunteers, residents, tourists, night stays, money and budgets spent, invested and generated.

For senior staff members brief resumes are presented in *Annex E.2.*, and current staffing and estimates for 2018-2022 are detailed in *Annex E.3.*

**Interns** are to be engaged in activities related to creation, development and production of the cultural programme, in correlations with their main specialisation, being targeted mainly students and graduates from arts and culture high schools and faculties. **Secondees** positions are to be fulfilled by employees of local and regional cultural institutions and operators, in order to strengthen organisational capacities. **Volunteers** are our main audience engagers, as connectors, mediators and facilitators towards the general public and therefore engaged in all activities in direct connection with the audiences, but not only, research and data base processing being envisaged.

### Staffing strategy & procedures

#### **Talent sourcing and attraction**

Up to now we have targeted talents with proven track records on similar positions, so as to ensure a short learning cycle and a smooth on boarding process. However, given the current talent shortage on the local labour market in the culture sector, on a case by case basis we have redirected our attention to young, high-potential candidates who share our values and are able to implement the artistic vision: passionate, structured and critical thinkers, status quo challengers, and enablers of change. For **management** positions, the **recruitment methods** which resulted in a more qualitative pool of candidates were: **referrals (networking)** and **direct approach (headhunting)**. However, we were also able to attract interesting applicants by means of **targeted recruitment marketing** (recruitment advertisements strategically designed to attract attention and generate interest), which we will continue to use for all the other positions to be hired.

Very important in getting our recruitment messages across to a larger pool of candidates is keeping communication channels open with various cultural institutions and organizations (networking) and with the current pool of candidates already in our database (160). We plan to keep them engaged and up-to-date with various events and open calls, so that they can further act as TM2021 brand ambassadors, which is crucial in talent attraction.

### Talent selection

Out of a pool of candidates, our selection process is designed as follow: **1).** candidate screening (review applicant file, phone-screening to check mandatory criteria); **2).** competency-based interviewing of selected candidates; **3).** formal reference check of short-listed candidates.

As an exception, in the recruitment process for management positions we used an outsourced locally based international recruitment and HR consulting company (AIMS International) for the initial screening and interviewing process. Out of the pool of candidates they selected a short-list of 3 candidates for each position, to be interviewed by the selection committee of TM2021. However, for all the other positions to be recruited, we will follow the process outlined above.

### Talent development

The talent development process for the newly-hired employees will be coordinated by the Power Station, with a focus on developing their technical expertise and ensuring best practice experiences. Skill gaps will be identified throughout interviewing and selection, as well as during the on boarding process; training requirements will be defined accordingly. We encourage career development and capacity-building at all levels. Special programmes based on workshops, seminars, mobility and experience exchanges are already in place.

## E. Management: Finance

As stated in the bid-book, we continue to rely for the majority of the funds for the operational expenditures on the Municipality of Timișoara, the only public financier with whom we have signed a funding contract (no.2874/18.07.2017) to date. Secondly, in terms of secured funds comes the Timiș County Council (financial agreement for 2017 to be signed), and in terms of the amounts expected to be allocated the National Government, the situation is described on page 2.

Income to cover operating expenditures	Bid Book		Current situation	
	in millions €	in %	in millions €	in %
City	1,60	64%	0,35	82%
National Government	-	-	-	-
Region / County	0,40	16%	0,04	10%
EU (with exception of Melina Mercouri Prize)	0,30	12%	-	-
Other (public sector)	0,20	8%	0,02	6%
Private	-	-	0,01	2%
Total	2,50	100%	0,42	100%

Operating expenditures	Programme		Promotion		Administration		Others		Total	
	in m. €	in %	in m. €	in %	in m. €	in %	in m. €	in %	in m. €	in %
Bid Book	1,87	75%	0,36	14%	0,27	11%	-	-	2,5	100%
Current situation	0,16	53%	0,05	17%	0,09	30%	-	-	0,30	100%

The changes compared to our Bid Book were determined by the political and administrative context and the existing legislation in force (as mentioned in the report's introduction).

As for the level of funding commitment, the Municipality of Timișoara and the Timiș County Council voted on their financial commitments in 2015. The two decisions – the Local Council Decision No. 395/ 22.09.2015 and the County Council Decision No.168/30.09.2015 – were confirmed and reinforced by the newly elected authorities after the local elections of June 2016. Both decisions contain precise amounts, as stated in the Bid Book, which are to be laid down as legal contracts with the Association. **The first contract (for 2017) signed** is with the Municipality, summing 4.140.000 RON (900.000 euro), after the completion of the administrative procedure of

declaring the TM2021 a Priority Cultural Program. Apart from contracts, both public administrations – local and county – support the project by paying **membership fees**, the Municipality's being 1.000.000 RON (217.000 euro), and Timiș County Council's 200.000 RON (43.500 euro), the latter being under discussions of increasing it up to 500.000 RON (109.000 euro). Discussions with Government started in 2015 and have been continued up until nowadays. As yet, the amount has not been announced, as described in the Introduction of this report (page 2).

**Regarding fundraising from the private sector**, after we won the title, there has been a great enthusiasm among local sponsors, too. We have been approached by 3 major banks, international companies, a few local SMEs. The banks would each like to have exclusivity, therefore negotiations are slower. In this respect, we have drafted sponsorship packages of which each sponsor can choose according to the level of sponsorship they aim to do. By the beginning of 2018 we will have in place a sponsorship strategy and a specialized fundraiser (recruitment will be completed by mid-October 2017), who will help the Executive Director in fundraising in order to meet the 4.8 million EUR target until 2022. Also, regarding the cash-flow challenges, we have initiated discussions on the possibility of contracting a credit line without interest from the future main bank sponsor.

As for the **EU funding**, there is an acute lack of capacity in drafting competitive EU projects on the local cultural scene. Therefore, our main objective is to strengthen this capacity. In this respect, we co-organise a meeting with Creative Europe in Timisoara on 28 September 2017 for the presentation of the present calls and opportunities to improve their application writing skills. Our main project partners are applying for EU funding within the projects developed with us (Polytechnic University, West University, Intercultural Institute, EU-Banat Foundation, German Theatre and National Theatre). Also, we have initiated special workshops and sessions with international practitioners to develop fundraising skills (TMworks #1). In addition, within our staffing strategy, not later than spring 2018, we will attract an EU funding specialist.

In terms of audit arrangements, the Association has in place, since its establishment, **the Censors Committee** charged, by the law, to conduct internal financial controls. It consists of three members, out of which one must be an authorized accounting expert. In addition, under the Censor Committee responsibilities, we will create the administrative frame for outsourcing the operational and financial audits to an external organisation, not later than April 2018.

## **E. Management: Contingency**

The task force created for building the monitoring and evaluation (M&E) system has drafted the working framework, by defining the purposes, target groups' characteristics and framing the stages.

**The main purpose of M&E system** is to fine tune decisions and actions throughout the project, monitoring being seen also as **an early warning mechanism** for project suitability, through rapid responses to potential problems: correcting mistakes, identifying delays, eliminating weaknesses, addressing threats correctly. Within that, a challenge taken is to isolate and evaluate the impact of TM2021 project on the city, its development and the quality of life of Timișoara.

**Secondary M&E goals** are: *i)* post-factum evaluation of the success of the action, *ii)* creation of a fund of knowledge and good practice for the future cultural agenda of Timișoara, *iii)* creation of a fund of knowledge and good practice for other cities.

**Specific target groups** identified are: *a)* founding representatives (public and private); *b)* cultural events organizers, as main function; *c)* informal or non-formalized organizers of incidental cultural events; *d)* creators of cultural events; *e)* validation space of culture (i.e. media, critics, promoters); *f)* audiences (direct beneficiaries); *g)* secondary beneficiaries (i.e. tourism, retail, real estate sectors).

**The key implementation stages** are: *1)* the exploratory stage (fall 2017), *2)* the baseline studies stage (2017 – 2018), *3)* the continuous monitoring stage (2018 – 2020), *4)* the ECoC year stage (2021), *5)* the post-factum evaluation stage (2022 onward).

The detailed working framework of the M&E system is presented in the *Annex E.4*.

**The contingency planning** relies on the dynamic performance control via M&E feedback, reporting procedures and public status events every half year (first two planned in January and June 2018).

## **E. Management: Communication**

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.

Our Communication strategy is built around the **Cultural Programme** and closely linked to the **Engagement Unit**. The very structure of the Cultural Programme is designed with the purpose to attract and engage with audiences, creating a context for participation.

We have begun humbly during these first months of the first phase: StartUp 2017-2018.

In terms of communication we are looking for an appropriate Communication Unit Manager. We have tested different combinations of PR companies and individuals and we have not yet found a satisfying solution. It is a major priority to be completed in October 2017.

Our **Communication Strategy** is still based on the TM2021 Implementation Strategy and is developed in accordance with the Cultural Programme and in line with the Bid Book. There are two inter-dependent work clusters: **MARKETING** and **ENGAGEMENT**.

### **MARKETING**

**1. Objective** - the goal of the marketing effort during the Start Up Phase is to ensure visibility for the TM2021 project, build awareness, trust and networks around the program and support the audience engagement process as outlined in the Bid Book/Audience Development Strategy.

**2. Targets** - targets for the Communication strategy during StartUp Phase are seen as distinct groups: decision makers of public and private institutions and companies, cultural operators and artists in the city and region, young people and university students, neighborhood associations, ethnic associations, religious communities, older people, arts communities, families and schools, citizens at the edges.

**3. Positioning** - for each of the target segments above we have a specific **positioning** strategy:

decision makers: we have collaborated in the City's involvement with Agenda 21 for Culture Pilot Cities, refining and re-visiting the Cultural Strategy of Timisoara. We open debates through Café21, where policymakers are invited, in citizen pubs. We are constantly informing decision makers regarding the National Priorities as defined by the government, of which TM2021 is one.

cultural operators and artists: we have already begun through our *Xtensions and Generators* to work with a number of local operators and institutions, opening windows to transnational partnerships. Our job is to cultivate local talent through increased experience.

to all citizen groups that together form our public: The communication with our (above named) segments during the StartUp Phase is primarily "people to people".

**All this is be communicated and traditional methods for outreach (information to people) are only part of the solution to the complex net of relations the Cultural programme intends.**

### **4. Key elements**

4.1 Communication through **content**, striving to be relevant to our audiences. This in turn generates engagement.

4.2 Use of platforms both online and offline to communicate with **diverse communities**, gathering topics of interest and urgencies.

4.3 Digital engagement through **social media**. Special attention paid to the use of social media in engaging with diverse **diasporas** and the wide spread of the Banat region.

4.4 Cooperation with present and future ECoCs to boost visibility at international level. **TEN** - the e-zine co-produced with Plovdiv 2019 about Bulgaria and Romania's experiences after 10 years in the EU is an obvious example. The **LAB for European Project Making** was launched after a common communication strategy was formed, in three languages, together with Rijeka 2020 and Novi Sad 2021. The LAB in Timisoara in dec. 2017 will be a top news item.

## 5. What are we communicating?

### 5.1 Main message and slogan

The main message of TM2021 is **participation and engagement**. This goes back to one of the main issues identified in our Bid Book: the crisis of citizen engagement throughout Europe. This message of shared responsibility is aimed equally at all segments. Our slogan, “Shine your light! Light up your city!” perfectly captures the idea that through participation (Shine your light) there is a direct effect on the outside world (Light up your city!)

### 5.2 Highlight Europe as a Cultural Project

As an ECoC, a part of the marketing highlights constructive contributions that the European Union generates at the local and regional level. We are present as an example of the power of Culture in the European Project. In this respect we are using the TM2021 logo in tandem with the EU logo on all our published and printed materials; we use European themes in our Café 21 debate series, as described earlier, we invite European guest speakers to our cafes and EU officials to conferences (“Opportunities of Local and Regional Development through Transportation and Tourism in the context of TM2021”, 21 -23 October 2016 with the participation of MEPs: Maria Grapini, Michael Cramer, president of the Commission of Transportation and Tourism, Giorgi Pirinski member in TRAN; “CoR (SEDEC) conference on "Culture unites the Community" to be held in Timisoara, 29 September 2017).

### 6. How are we communicating? Tools:

- Guest productions organized in the second part of 2017 and increasing during 2018 that demonstrate the capacity and visibility at national and international level;
- Entrepreneurs’ club - a platform to stimulate the local business community;
- Networking events - engaging in alliances, coalitions and collaborations;
- Targeted monthly newsletter with relevant information from end of 2017;
- Seminars and debates targeted at cultural operators;
- Printed informational materials on the program as well as the process;
- Neighborhood interventions;
- Online and social media to communicate day to day operations and future events;
- **Volunteer program**: as communicators and ambassadors. We began in sept 2017 with two Cultural Mediation training sessions 45 participants from over 70 applicants;
- Outdoor advertising;
- A large scale printed publication (“newspaper”) twice each year starting 2018.

### 7. Risk management is assured by three distinct routines:

constant media and online monitoring to ensure that the message across traditional media is correctly reflected and any partisan opinion is counter balanced by relevant facts;  
collect testimonials from 20-30 influencers about the TM2021 in order to have an archive of positive stories, for a later stage, once the initial excitement has passed;  
guidelines for promotion and cross promotion are set in the Branding Guidelines and contain all relevant rules and information regarding the use of TM2021 visual identity, both internally, as well as by outside partners (*Annex E.5*).

These rules are set so that TM2021 communicates in a consistent manner and avoids any confusion generated by the improper use of TM2021 visual elements.

## ENGAGEMENT

We have created a separate **Engagement Unit**, constructed as a combination of professional staff and volunteers. This is neither marketing nor publicity. It is about developing long-term relationships with a broad spectrum of citizens and their needs. This Unit will work in close collaboration with the Communication Unit, coordinated by the Executive Director and advised by the Artistic Director.

We have recruited an **Engagement Unit Coordinator**, starting in October 2017, who together with a budding team consisting of 2 officers, will organize the Unit, through training sessions, praxis platforms and hands-on experience with the initial TM2021 events, including a comprehensive volunteer program. See *D. Outreach* for a more concrete definition of the **Engagement Unit**.

## **PR & COMMUNICATION INDICATORS**

- a. Website & social media:** website:3.669 visitors, of which 588 returning; Facebook: 33.773 likes; Twitter: 770 tweets, 402 followers; Instagram: 1094 followers;
- b. Mass media**  
520 articles on local, national media and international media (with a peak after winning);  
112 talk-shows and interviews in online, printed press, magazines, radio, television at local, regional, national and international level;  
25 press releases of the TM2021 Association;
- c. Public events organised by TM2021**  
Public presentation of the Bid Book – TeaM2021 event, 28.10.2016;  
press conference on the Announcement of the TM2021 Artistic Director – 21.12.2016;  
informal meeting with the partners of TM2021, 21.12.2016;  
meeting with the members of the Association 5.04.2017;  
Public Launch of the StartUp Cultural Program – 19.06.2017;  
3 x Café 21 – May, June, September 2017;
- d. European public events attended by TM2021 team (selection)**  
ECoC family reunion, Paphos, Cyprus, 23-30 October 2016;  
Aspen Seminar, organized by the Aspen Institute, in Bucharest, 2- 7th November 2016;  
Symposium on Evaluation of ECoCs at Plovdiv, Bulgaria 7- 10 November 2016;  
TM2021 candidacy preparation presentation, Chemnitz, Germany 5 December 2016;  
Annual general meeting, „Culture Action Europe” Network, in Budapest, 26-28th Jan. 2017;  
Opening of the European Capital of Culture 2017 year – Paphos, Cyprus, 25-29 January;  
UE – UK on Culture and Education Conference, organized by British Council, in Berlin 15-18 February 2017;  
Working meeting with the Rijeka 2020 representatives for collaborations, 15-17 March 2017;  
"IETM - general presentation of the cultural program 2021", Bucharest, 20-23 April 2017;  
Opening of the Triple Hungarian Romanian Serbian border TRIPLEX CONFINIUM and the General Meeting of the regional cooperative Danube-Mures-Cris-Tisa DKMT for the TM2021 concept presentation in Csongrád, Hungary, 27 May 2017;  
International conference "Public engagement: the impact of the public-centered approach on cultural organizations and policies" and the conference on ECoCs, organized within the Performance Art Market, at the International Theatre Festival from Sibiu, 12-13 June 2017;  
Official meeting with Ravenna Festival representatives – Teatro delle Albe, meetings with artistic projects collaborators for TM2021, in Ravenna – Italy, 21-24 June;  
Conference on Cultural Policies and ECoCs, Zagre-Croata, 17-19 May 2017;  
LIKE Conference and Les Rencontres in Lisbon, Portugal, 23-25 May 2017  
Presentation European Dimension, Federal Chancellery of Austria, Vienna, 8-9 June 2017;  
Cultural Management Academy Conference, ARCUB Bucharest, Goethe Institute, Bucharest, 3-4 July 2017;  
„Managing expectations and challenges as well as creating a legacy of European Capitals of Culture” in Novi Sad, Serbia, 5-7 July 2017;  
Croatian Cultural Alliance at Osor, Croatia 10-12 July 2017;  
cultural program research, in Napoli, Italy; 13-15th July;  
Collaborations with Rijeka 2020 and meeting artists, Rijeka, Croatia 10-17 September 2017.
- e. Marketing and promotion:** outdoor: 1 totem at Traian Vuia Timisoara Airport, 6 flags, 300 balloons, 130 posters A1; indoor: 2 spiders, 10 roll-ups, 500 A2-folded, 4.130 A4-flyers, 2.300 A5-flyers, 3.000 stickers, 52 bullpens, 100 customized folders, 35 seminars diplomas;
- f. TM2021 Logo & EU Logo**  
placed by TM2021 Association: Baroque Urban Exhibition, Art Encounters Biennale, Alergotura Association, Badminton Championship, Simultan Festival, Plai Festival, Biennale of Architecture, Timisoara Art Museum, German State Theatre, JazzTm Festival, Hungarian State Theatre and other partners,  
placed by the Municipality: on all projects financed by the Local Budget;

#### g. Visitors on site

His Excellency Klaus Werner Iohannis, the President of Romania met the TM2021 team and other cultural operator after the designation / 3 October 2016;

Mr. Constantin Chiriac, vice president of the "Sibiu – Capital of Culture Association 2007", General director at the National Theatre "Radu Stanca" Sibiu and President of the International Theatre Festival Sibiu / 17 October 2016;

Mrs. Lyndy Cooke, GM of Hay Festival of Literature and Arts, London / 19th January 2017;

Mr. Shuji Kogi, General Secretary of EU - Japan Fest / 23rd January 2017;

Ivor Davies, Catherine Cullen, Jordi Balta, representatives of the Pilot Cities Europe 2016-2019, Agenda 21 for Culture / 6th April 2017.

#### h. Cultural tourism

5 presentations within conferences and debates on related themes, such as: cultural tourism, urban regeneration, local / regional development, regional transportation in collaboration with Banat Tourism Cluster, Geography Dep. of the West University, Association for Tourism Promotion and Development in Timis County, ClusTur Banat, DKMT regional cooperation;

2 participations, as member, to working meetings of the newly established Consultative Council on Tourism, besides the Local Council of Timisoara;

2 participations to working meetings of Banat Tourism Cluster;

involvement in drafting the Tourism Law;

#### i. Volunteering programme: 160 volunteers, out of who 20 engaged in the last year activity, in public events and back-office activities (research, data bases processing).

#### Action Phase (2019-2021)

We carry on with the two-pronged strategy of **MARKETING** and **ENGAGEMENT**. Our focus broadens during 2018 to include the national level, through actions like Memory Walls for the Great Union Centennial of Romania and the beginning of the French/Romanian Season. We will also elaborate a comprehensive Communication Strategy for 2018-2021 and will target strategic sponsors. From 2019, we increase the scope of our Communication work towards European and other international channels. An international marketing strategy, including collaboration with present and future ECoCs, will be launched in 2019 and carry on through 2021.

#### **F. Key milestones for 2018**

On the **Programme** (Capacity building, Engagement, Cultural Programme) we envisage following:

**Power Station** - 3 TMwork seminars on cultural and project management;

**Engagement Unit** is formed and ready after 4 training sessions and praxis at The Art Museum, Simultan Festival, theatre and film festivals in the city;

**Bega!** - prototype #1 in August 2018. Mapping of sites, safety/health issues, future partners;

**Moving Fireplaces Fest #1** - September 2018;

**Circ!** - first festival of contemporary circus in Timisoara - July 2018;

**Café21** - three versions of the popular dialogue evenings at pubs - February-June 2018;

**Piata! #1** - the first prototype of a series of public space artistic transformations.

**Monitoring & Evaluation:** baseline studies completed and Independent Monitoring body in place.

**Organisational:** updated statute and subsequent regulations approved, new Board in place.

**Communication, PR & Marketing:** recruitment of professional staff and Communication and Marketing Strategy elaboration, in correlation with sponsorships agreements concluded with strategic partners.



**Timișoara**  
**European Capital of Culture Association**

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