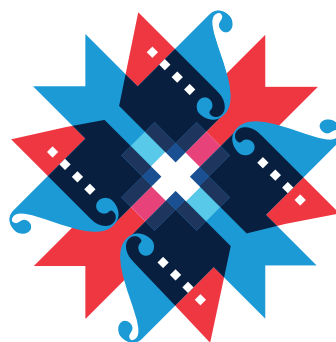


BAIA MARE
CANDIDATE CITY
FOR THE
EUROPEAN
CAPITAL OF
CULTURE
2021
TITLE





Proposed Application for the Title
of European Capital of Culture



Baia Mare 2021

European Capital of Culture

Culture of Hosting



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

The quest for progress, the permanent confrontation of the status quo, is one of the deepest motivations that define European space and history. Baia Mare makes no exception. We are in the final stage of the competition because we embraced this motivation instead of pride, potential profit or glory.

We are here because we want to change, to escape the inertia that post-industrial cities of our size and geographical position seem to be condemned to. We believe that our rich heritage and current cultural output deserve a chance to be connected to a broader context. On the other hand, problems are rarely solved within the same system that generated them. We value the ECoC title as an opportunity to address specific issues: a much needed upgrade of our academic offer, the lack of an integrated approach on social disparity and marginal communities, the functional isolation of the local creative industries, or the absence of a coherent cultural and touristic brand.

Culture and education, the subsequent purple economy that includes the cultural footprint, accounting diversity and the social dimension, are fertile ground for innovative solutions that can reshape the destiny and the vocation of a community, developing opportunities and navigating threats. This is the credo that guides us in this competition. Baia Mare needs the catalyst power of this title and can fully benefit from the process that this title sets in motion. As a matter of fact, it already did.

The only valid measuring unit for culture is its impact, the depth of the change it produces, the chain of effects it triggers. Our candidacy for the title of European Capital of Culture aims for impact, and, in the last two years, it has produced some solid proofs of both concept and content.

Self-confidence and enthusiasm are the most valued resources in a long term project. The participation in the ECoC competition has determined an unprecedented mobilization of volunteers, with over 300 people involved in our public actions. Another encouraging effect are two self-generated organizations: the Volunteer Center, an activities space open to all NGOs that host or work with volunteers, as well as the City Makers, an action group dedicated to event management.

With the help of these organizations, the Baia Mare 2021 Foundation was able to facilitate the implementation of over 30 public events during the last 10 months, doubling the offer of the independent cultural sector and connecting Baia Mare to networked events reserved, until now, for bigger cities. Under the ECoC candidacy umbrella, local publics had access to street culture weekends, European film festivals, live concerts and performances, with encouraging effects on audience development. These success stories prove that the size and texture of our city makes it an ideal candidate for the title of ECoC, as the effects of the title can be maximized even on limited budget scenarios. Another important proof of concept for our candidacy is the online activity and traction that our projects and our marketing campaigns have produced. Our Facebook page has become an alternative local cultural agenda aggregator, and generated interactions that surpassed up to 10 times the benchmarks of the other shortlisted candidates. We also value the interest of the national media for our events and programs that helped us build a solid presence through news, interviews, and featured stories.

In order to test our approach on know-how transfer and cultural cross-fertilization, we prototyped our Center of Excellence in Cultural Management, through a series of residences, workshops and working visits, hosting experts and artistic researchers from Brussels and Oxford, as well as active operators and curators from Bucharest, Braşov or Iaşi. Our managers participated in several international workshops and conferences, setting the frame for international partnerships and advocacy projects. As stated before, we are exploring our role as regional integrators and mediators, opening prolific relationships with authorities and counterparts from Ukraine, Poland and Hungary.

The significant shifts in the public and political discourse are probably the most important effect of the candidacy. Cultural policies, the knowledge economy, ecotourism and cultural tourism were featured on the political agenda of the candidates for the local elections, and topics proposed by our first bid book became part of the public debate or have been assumed as political projects by both the current majority and the opposition. We are confident that our foundation can become a key partner in the elaboration of cultural and educational policies, both at a local and regional level and, eventually, be recognized as a good practice generator for the Romanian and European space.

We know that the winning combination for the success of an ECoC project relies on vision and determination. The touchpoints listed above prove that our vision, to be elaborated on in the next pages, can and will produce the desired impact and that our lean startup model of cultural programming is working. We don't lack the necessary determination either. Our management team has remained unchanged, and we are still the only Romanian city in the competition that has taken responsibility for naming an Artistic Director. Furthermore, during the last year, we recruited four managers and ten external project managers and curators, in order to consolidate our capacity to deliver. Our open door policy, with meetings open to the public, created a prolific emulation inside the team, breaking the barriers between management and cultural experts. As a result, the Baia Mare ECoC project is assumed and represented by the entire workforce involved in the preparation of the bid book, as well as the community.

We are here because the ECoC approach works, because the process set in motion by the journey to the title produces tangible effects on our community, improving the general perception of the city at national and regional level. Imagine what it can do in the long run.

PROOFS OF CONCEPT. PROOFS OF MARKET.

As stated, we assumed an entrepreneurial vision for our endeavor, following the principles of the lean startup model.

The last two years were a great occasion to ideate-prototype-test-scale different approaches to the planned cultural programming. We succeeded:

- To reintroduce in the local cultural circuit four spaces: an art gallery, a multipurpose event space, a cultural community centre and a volunteer center. Three other locations were tested as pop-up spaces for events.
- To generate four organizational structures: the Volunteers Center, the City Makers organization, the Center of Excellence in Cultural Management, and the Center for Resources and Microfunding in Tourism.
- To double the expected audiences for specific events (The Night of Museums, European Film Festival) and to attract franchises of national events (TIFF Caravan, Street Delivery, The Night of Galleries).
- To chart in an unified interactive map the cultural and touristic objectives of the region, as well as to run an extensive audit on all the local cultural fields.
- To prototype a technical solution for a Cultural Multipass Card - a scalable system that allows real time reporting on the local cultural consumption and a user-friendly accounting system for the institutions.
- To strengthen the capacity of our cultural operators through a dozen of consultations, trainings, and facilitations of know-how transfer from outside experts: cultural managers, journalists and artists.

If awarded the title, Baia Mare is facing a major reconvention opportunity. In the last stage of this competition, we take into account several medium-term goals:

- To reconnect the North of the country to the national and European economical and cultural circuit, proposing a functional regional node for the knowledge economy and the purple economy.
- To prototype new approaches addressing social inequity and the exclusion of categories at risk, based on educational programs, social businesses and creative industries.
- To recalibrate the local economy by focusing on the supporting creative industries, crafts and the educational sector, thus bringing about a shift that can increase the local production added value.
- To recalibrate the educational offer, starting top down, based on three development direction: artistic and creative research, vocational education and training, new media and production.
- To promote sustainable ecotourism and cultural tourism, creating the biggest integrated cluster in the region.
- To reclaim and reconvert industrial spaces, using scalable non-aggressive interventions.



An entitled community

Last year, close to 70% of the respondents to a relevant sociological survey were aware of our project, and 93% of the respondents expressed their appreciation and their support for it. This enthusiasm and availability to mobilization is shared by the vast majority of the local cultural institutions. After the local election, the ECoC project received the confidence vote and the pledged support of an absolute majority in the City Council and the County Council.

In an online survey deployed in late July, 80,5% of the over 1000 respondents considered the project very important for the development of the community, while 10,4% rated as somehow important. 68% express their confidence in the chances to win the title, while 73,4% stated they trust the management team. The expectations of the population regarding the positive effects of the ECoC title include: the development of tourism (69,8%), infrastructure projects (51,2%), business opportunities (53,6%), more opportunities for the youth (48,8%), and more opportunities for leisure (45,6%).

Does your city plan to involve its surrounding area?

The city of Baia Mare will be directly responsible and accountable for the strategy, management, coordination, funding and implementation of the proposed program and of the connected projects. Our decision to use a single urban jurisdiction has multiple reasons, prominently our commitment to guarantee the political, institutional and public consensus regarding the assumed strategy, as well as the need for a predictable financial exercise.

We are counting on our solid collaboration with the local administration and on mixed partnerships with the local NGOs, public cultural and educational institutions, cultural producers, representatives of religious groups, creative industries representatives, investors and key opinion leaders. We don't want to risk weakening the developed network of local stakeholders, as we have invested a great deal of time and effort in the induction process in order to implement a coherent communication strategy, as well as to coordinate the cross-organizational programs.

Still, one of the most valued characteristics of Baia Mare by its visitors as well as its inhabitants is the extended mobility that it offers, as well as the diversity of easy-to-reach natural and cultural attractions of the region. Baia Mare is the main gateway to Maramureș County, ranked by National Geographic as one of the 20 must-see places for 2015, and a constant choice for Romanian and European backpack travelers, nature and astronomy enthusiasts, as well as adventure seekers from all over the world.

Eight wooden churches listed as UNESCO World Heritage sites are accessible by car or public transportation in a sixty-minute drive radius. Two unique private museums – the contemporary art Florean Museum and the only private ethnology museum in Romania – are also accessible inside a forty-minute drive radius. The same accessibility criteria apply to at least four tested open-air concert sites, suitable for festivals or one-time events that can take advantage of the existing accommodation infrastructure. More than 350 kilometers of marked biking tracks zigzag across the environs, on four mountain passes, crossing picturesque villages and landscapes favored by photography enthusiasts, as well as historical sites or unique preservation areas already part of eco-tours. Furthermore, NGOs activities based in Baia Mare and local cultural projects often transcend the geographical city limits, making use of spaces or referring to cultural objectives found in our close surroundings.

It is very important to understand that the region is not a heterogeneous cultural space, but a mixture, coherent, yet full of contrast, between four historical counties, the so called "countries" of Maramureș: Chioarului, Lăpușului, Codrului and the Historic Maramureș. Each of them shall be open for exploring through special programs that include one-day or half-day tours, photo safaris, or even special cluster of events happening outside the city limits. We plan to make use of specific destinations outside the city as annexes for our cultural programming, mainly for outdoor activities such as concerts and performances, but also for artistic residences and camps, research projects and projects related to the movie industry.

A new vision for the region

There has been a constant historical exchange between the free people of rural Maramureș and the citizens of Baia Mare, through trade, workforce movements and by means of cultural vicinity exposure. Thus, the folkloric influences of the area cannot be denied by any cultural development, not only because of the singularity of the traditional Maramureș culture, but also because of its strong presence and influence felt within the city.

Our cultural programming assumes the promotion of the local traditions and traditional cultural products of Maramureș (folklore, crafts, culinary heritage, archaic seasonal rituals or vernacular architecture) by increasing the collaboration between urban and rural communities, in sustainable projects that value preservation and conservation. However, we consider our duty to explore new ways to present and translate to international audiences the love brands of the region, namely the eight churches listed as UNESCO World Heritage sites events and the Merry Cemetery of Săpânța.

With the help of the County Council we have signed a protocol of collaboration with the cities of the metropolitan area: Baia Sprie (10 km away from Baia Mare) and Tăuții-Măgherauș (10 km away from Baia Mare, hosting Baia Mare's international airport), as well as the other locations reachable in a twenty-kilometer radius: Căvnic, Seini, Șomcuta Mare, Cănești, Căcârlău, Coaș, Coltău, Copalnic Mănăstur, Dumbrăvița, Groși, Mireșu Mare, Recea, Remetea Chioarului, Satulung, Săcălășeni, Valea Chioarului. The objectives of the common protocol are:

- to synchronize the cultural calendar agenda for 2017-2020, and mainly for the year of the title in order to avoid juxtaposed events and redundancies;
- to tune the local cultural programming to the cultural strategy proposed by the bid book;
- to share the cultural infrastructure including: technical equipments, human resources, available spaces for events, communication network etc.;
- to elaborate a common marketing strategy under the ECoC umbrella for relevant national and international target groups;
- to draft a common ecotourism and cultural tourism strategy in collaboration with the Center for Resources and Microfunding in Tourism coordinated by the Baia Mare 2021 Foundation. The mentioned strategy also aims to increase the capacity to host incoming tourists;
- to offer priority access to international partnerships, as well as training, networking and know-how transfer opportunities for the partner cities; The current protocol will be extended to Territorial Administration Units that offer access to cultural or ecotourism points of interest such as: Săpânța, Bârsana, Târgu Lăpuș, Sighetu Marmației, Ieud, Șişești, Băsești, Ruscova, Repede, Poienile de sub Munte.

A revised and extended version of the memorandum is currently negotiated with the capital cities of the surrounding counties: Bistrița (Bistrița Năsăud County), Zalău (Sălaj County) and Satu Mare (Satu Mare). The projected cultural network to be achieved through this protocols has no precedent in the recent Romanian cultural policies and aims to unify the north of the country in a functional partnership. Its main objectives are:

- to co-produce, promote and distribute cultural events and products;
- to create the context for multi-annual big shared events;
- develop trans-border partnerships with Ukraine and Hungary;
- access interregional funding;
- develop the overall institutional capacity to deliver.



Explain briefly the overall cultural profile of your city

In order to understand Baia Mare, you have to understand its people, their 700 years history of freedom and autonomy. The community managed to keep, throughout its evolution, a surprising degree of independence, translated into trade privileges, special status as imperial mint or exception from the forced collectivization imposed by the oppressive post-war regime. This autonomy manifested itself into positive traits and values: pious respect for private property, as well as an extended sense of family and reputation.

Not surprisingly, faithful to the mentioned values, Baia Mare hosts impressive yet not completely charted private collections of art. Private and public artistic and vocational education, namely in music and visual arts, has a strong tradition. In the last 60 years, the Baia Mare College of Arts has nurtured generations of talents who confirmed their vocation both as professionals in reputed academic institutions and as accomplished European artistic creators and performers.

It is this autonomy that also define, to some extent, the cultural consumption habits. The local public is mostly built up by “spectators” and not by “participants”, whereas the general attitude is somehow reserved. Based on a study conducted last year, the most favored cultural products include: live music, traditional performances, theater, art exhibitions, and reading.

In terms of trend adoption, the population shows the profile of an “early majority”, opting for traditional forms of entertainment (open air concerts, folklore events) or for events and cultural products that validate a social and cultural status (theater festivals, collective exhibitions). The overall consumption is tied to two factors: authority and insurance, thus defining a cultural comfort zone.

However, if cultural leadership is manifested and supported by marketing campaigns, the public interest shifts away from the mainstream. We experimented in pilot events and received positive or even enthusiastic feedback for European independent film screenings, contemporary photography exhibitions or street culture weekends.

The most successful public events in terms of attendance offer free access, the precarious personal budget dedicated to culture and the lack of time being the most cited reasons for not participating in events. Traditionally discriminating cultural spaces, such as museums, witness ever-growing audiences of up to 5000 people during the annual Long Night of Museums. The long lasting Chestnut Festival attracts each year audiences of up to 150.000 people/week, and the national selection for the Eurovision Song Contest, hosted in Baia Mare as a capacity to deliver test, had all its 2500 seats fully booked.

The city's potential is undeniable. Today, Baia Mare boasts rich cultural resources such as a strong folkloric and archaic legacy in ethnology, music, wooden architecture, oral history and semiotics. It was home to the Baia Mare Colony of Painters, an artistic movement of European magnitude that lives on and is inherited by a very strong organization of local artists, adding up to more than a hundred and fifty registered professional painters. We host one of the most active and prestigious public libraries in Romania, with excellent presence throughout Europe. Design, publishing, architecture, photography, IT&C and all other areas of creativity are currently growing, as our emergent creative economy adds up to almost a fifth of the local GDP. Most of all, we are beneficiaries of talent, which is the single most important resource of our community.

CULTURAL PROFILE

The local sector deals with challenges in providing excellence in operational capacity and marketing, while outer partnerships are inconsistent and not a common practice. Some operators suffer from under-staffing or lack of sufficient financial support. Cultural goods and products are only now beginning to make use of technology. The cultural infrastructure, though satisfactory to current needs, has to develop in order to keep up with the pace of the city, while some heritage buildings are in need of restoration and are vocationally suited to be used for cultural purposes. The local economy, no matter its current growth, is less competitive on an international level, as it employs mainly low-added value production when it comes to creative industries. Last, but not least, Baia Mare needs to uplift its current European image, as it was object to negative, even if superficial, scrutiny of the press, due to environmental accidents and social issues of the past.

MAIN CULTURAL PUBLIC INSTITUTIONS:

the Museum of Arts, the Museum of History and Archeology, the Museum of Ethnography and Popular Art, the Village Museum, the Museum of Mineralogy, the Center for the Conservation and Promotion of the Traditional Culture, the Union of Artists, The Order of Architects, the Municipal Theater & the Puppet Theater, the City Library, the Planetarium, The College of Arts, The Community Arts School.

MAIN MULTIANNUAL EVENTS

the Cultural Days of Baia Mare, the Atelier Theater Festival, the Annual of the Arts, the Chestnut Festival, the Hungarian minority Foter Feszt, the European Photography Salon, Street Delivery, the Long Nights of Museums, the Long Night of Galleries, the Festival Chants, Sons sur Scene, the International Roma Day, the Spring, Summer and Winter Fests, children and choir international music festivals, Skirt Bike, the Gastronomy Festival, over six summer and painting camps.

CURRENT EVENT SPACES

1 summer theater, 1 stadium, 1 multipurpose event and sports center, 10 art galleries, 15+ conference and workshop halls, 6 churches and cathedrals, 1 municipal theater, 1 puppet theater, 1 multipurpose library and event facility building, 1 cultural youth center, the City Halls' Millennium Business Center, the University and the School conference and event halls.

ABANDONED, UNDERUSED OR UNAPPROPRIATE EVENT SPACES AND FACILITIES

Minerul Cinema, Schreiber House, the Dacia Cinema Hall, The Trade Union's Houses of Culture.

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

The conceptual engine of our program is "The Culture of Hosting", a solid cultural framework for projects ranging from artistic research to big shared events, but also an appealing invitation for operators and institutional partners worldwide, as proven in the last 24 months.

The hospitality is the top of mind value associated with Baia Mare by its citizens, but also by its visitors, and the main reason-to-come for the tourists eager to explore the city and the Maramureş region. Much more than a catchphrase, "The Culture of Hosting" testifies the openness of our city, its ability to understand, accommodate, integrate and value different cultures, various form of artistic expression and successive development paradigms. The vocation to host is the ultimate proof of tolerance, but a proof of resilience, a genuine reaction in front of adversity.

Hosting and hospitality, their definitions and their limits, are trending topics in the context of international unrest, of closing borders, and unprecedented suspicion toward the other. Promoting this specific topic through the title of European Capital of Culture is a symbolic gesture that reaffirms the core values of the European Union: the manifested dialogue, the search of common grounds, the fertile multiculturalism.



Starting from this powerful local, yet globally valid insight, we developed four cultural programming pillars that explore the four steps of hosting: Meet, Greet, Show, Share. Each of the pillars has a curatorial theme that allows operators and managers to identify and build upon these conversation topics. The themes that will guide the open calls elaborated further on are: Open Maps (Meet), New Nomads (Greet), Portal. Signs and Rituals (Show) and Translating (His) stories (Share). Each of the themes has strong links to the local history, specificity or cultural vocation, articulating a coherent long term vision. Open Maps makes reference to our geographical position, near the intersection of four national borders. New Nomads gets its inspiration from the Colony of Painters founded in 1896, a cultural phenomenon that brought together artists from all over Europe. Portal. Signs and Rituals is a testimony of the rich folklore and pre-Christian traditions of Maramureș, one of the best documented areas by anthropologists. Translating (His)stories makes reference to the intercultural spirit of the city, a real buffer zone between alternate governances and a functional synthesis of alternative histories.

Starting from the recommendations of the jury after our first presentation, we carefully balanced our cultural programming for 2021, in order for the cultural offer to include own produced projects, open calls, and community generated projects:

- 25%** of the cultural offer will include own produced flagship projects, including the opening and the closing ceremony. The flagship projects are closely related to the "Culture of Hosting" concept, or to the strategic development opportunities for the city. All the projects in this category aim to be reasons-to-come, appealing to international audiences.
- 35%** of the cultural offer will include co-produced lines of programming, illustrating the four pillars listed above. Each line of program will have an appointed curator, program manager or hosting organization, selected in an open, international call.
- 30%** of the cultural offer will be subject to four open call sessions (2018-2020). The topics of the open calls will be directly linked to the four curatorial themes listed above. Each open call sessions will have a special focus and a dedicated budgets for specific countries of regions. We plan to adapt our open calls to trending topics in the years to come, but also to further development in terms of geopolitical dynamics.
- 10%** of the cultural offer will be developed through micro-funding for community development programs in six open sessions (2019-2021).

Following the lean startup model, the mechanism chosen for implementing and developing our cultural programs, we will prototype, test and develop the own produced and co-produced projects and lines of programming in multiannual exercises (2018-2020). The startup logic as main working instrument for our endeavors ensures team dynamics, solid audience development, futureproofs the construction of sustainable and functional partnerships and obtaining proofs of market.

Projects under each line of programs, except the ones that are subject to micro-funding, will have to have four main touchpoints:

- a public dimension (a shared moment with the local, regional and international audience),
- a know-how transfer dimension (bringing together artists, professional, operators and the media),
- a reason to come for a broad or specialized public broadcasted through proper communication channels,
- a heritage dimension, including publishing, online or offline documentation, network or partnership generation.

The transversal criteria for the evaluation of all the projects included in the cultural programming for 2021, as well as for the multiannual exercises remain: education, organizational sustainability, networking, environmental responsibility and technology.

We strongly believe that this conceptual framework provide both guidance and flexibility for European and international partners, the responses that we got so far being more than encouraging. Our vision is a mixture of academics and showbusiness, politics and policies, artistic research and public delivery. The current cultural programming exercise is a balance between projection and lucidity, positioning ourselves in a double stance: as mediums trying to grasp future trends and to translate current cultural expressions, and as cultural mediators working for broad and specialized audiences.

CONTRIBUTION TO LONG-TERM STRATEGY

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

The Cultural Development Strategy took on the challenges that the current cultural sector struggles with, in order to achieve growth and put into practice the vision set for Baia Mare in 2030. It is a long-term strategy as it spans in implementation for fifteen years, in a responsible manner that can insure sustainability. It was drafted after a wide consultation of all stakeholders, of both public and independent cultural sectors, as well as of institutions and policy makers, but most importantly, of the local community. After its formal adoption by the Baia Mare 2021 Foundation in 2015, before the first bid was submitted, as one of the organisms to implement it, the Local Council approved the Strategy at the beginning of 2016 through the Local Decision no. 69/29.02.2016.

Objectives of the cultural development strategy

- Competitive, established and sustainable public and independent cultural sector of culture

- Interconnected city as a cross-border influencer in culture and innovation
- European success-story as a city reborn through culture and education
- Cohesive multicultural community with diverse and growing audiences

- Competitive economy profiled on innovation, with a focus on education, the creative and hospitality industries

- Tech-city as a cultural plug and play platform
- Educational center that attracts and nurtures talent
- Top-of-mind destination for cultural tourism and ecotourism

Mission and priorities

Our mission is to facilitate and mediate the development of all types of capital and resources linked to culture, creativity and innovation, while producing beneficial social, economic, cultural, physical and symbolic impact.

This holistic approach will ensure the sustainability of our fifteen years of action and will produce evolution, rather than just change.

PRIORITIES OF THE CULTURAL DEVELOPMENT STRATEGY

- Build the capacity of the local cultural sector:

- Finance
- Professionalize
- Market
- Ensure mobility and know-how transfer
- Support and upgrade educational offer

- Develop social cohesion through culture:

- Ensure access to culture to all audiences
- Create and implement dedicated programs for categories at risk and dormant audiences

- Test, scale and implement a sustainable economical model based on culture, creativity and innovation:

- Develop entrepreneurship capacity
- Attract, nurture and maintain talent

- Reconnect Baia Mare to European and international cultural mainframe and nurture cross-border cultural partnerships



AIM

to improve our city's cultural offering and to further develop the artistic and cultural products and services produced or hosted by Baia Mare. Opening to all forms of culture and innovation can definitely boost the local cultural vibrancy and make it an appealing destination for national and international talents and entrepreneurs.



MEANS

Bringing new events, raising budgets for culture, supporting the development of new organizations dedicated to areas of culture yet uncharted in Baia Mare, such as film, gastronomy and many others, as well as opening the city's cultural agenda to national and international competitions and programs.



EFFECTS

Raising access to culture and fostering cultural practices will contribute to the development of audiences and participations. Our strategy puts into place special programs that engage different social groups, such as youth or seniors, as well as projects of cultural pedagogy, not only in schools and universities, but also in the cultural community centers to be activated in all neighborhoods of the city. Marketing tools are also deployed, offering a user-friendly experience of culture, by setting up a system of integrated cultural ad-displays around the city or implementing the cultural multipass card system, that we described in our first bid book.

In terms of ensuring access to culture for marginalized groups, the current administration is considering target-subsidizing cultural events offered by the city, as well as reserving funds within its budget to finance dedicated events, as recommended by the strategy. Our plans to build social cohesion around culture include the creation of a Center for Cultural Mobility, whose mission will be to research and support transcultural programs, as well as the research and preservation of specific legacies of different ethnic groups inhabiting the city: Hungarians, Germans, Romanies, Ukrainians, Jews and others. Migration and the new wave of displaced communities are also a part of the center activities and programs.

Education is one of the six values that can secure sustainable development in culture. Building the capacity of the local cultural sector is, as shown, one of the main priorities of the strategy. The continuous formation of the personnel involved in the culture is mandatory to that extent, and is to be pursued by means of professional training and retraining, scholarships and grant programs, mobility funds, and local subsidies for post-graduate or other studies in cultural fields. Such studies should cover financing, management, as well as cultural marketing and the economy of the arts. Hence, one of the strategy's endeavors was to set up a Centre of Excellence in Cultural Management, planned to grow into a Department of the future Baia Mare University.

The development of culture and creativity within the city has to be matched by the appropriate infrastructure. The strategy proposed an innovative approach that would use the city as a stage, rethink public

spaces and existing buildings in order to host a diverse range of events and cultural operators, reclaiming abandoned or unused spaces and building new alternative facilities. Projects such as restorations of heritage buildings and their transformation into museums, galleries, multipurpose hubs, as well as the refurbishing of public spaces or waterfronts of the city with small glass temporary and permanent pavilions to host cultural centers, art cafes or NGOs meet our criteria and purposes. The strategy also sets out the ground for the opening of uncharted private spaces to public usage.

One of the Cultural Development Strategy's goals is to gain healthy economic growth by adding value to the local existing creative industries, especially in architecture and specialized design, furniture production, IT&C, fashion, and traditional craftsmanship, as well as develop cultural tourism. Moreover, we are beginning to chart education as a business. Our endeavors include encouraging creative entrepreneurship by setting up a creative industry center and a business incubator to host educational activities, know-how transfer and best practice solutions. A multimedia resource center is to be set up in the near future, serving both experts and the community, in order to increase digital production and enhance creative education. In terms of tourism development, the strategy focuses on the creation of a micro-financing center for tourism that will support the local sector in funding new projects, finding new markets, and providing local and European entrepreneurs with guidance and know-how. Also, the local administration is currently preparing a new city marketing strategy, that will further develop the lines of action for cultural tourism development.

RESULTS OF IMPLEMENTATION SO FAR

We already started implementing the Cultural Development Strategy, as we tested our vision and approach by piloting different projects and programs. We opened the doors to the first Cultural Community Center in the neighborhood of Firiza, we have set up the Volunteers Centers, as well as the Center for Excellence in Cultural Management, training local independent and established operators in cultural management & finance, project writing, social media, curatorship and the economy of the arts, having national and international experts as mentors and speakers. We are currently beta testing the infrastructure for the cultural, as well as the mobile application to integrate the cultural agenda and touristic info on Baia Mare and Maramureș.

In terms of infrastructure, a very important project is currently under construction and over 60% completed: the restoration of the Colony of Painters. Moreover, we have initiated an artists in residence program to host Romanian and European artists in the field of literature, visual arts and choreography. We have brought about new events into the city's cultural agenda and connected Baia Mare to national and international networks of events that have contributed to the doubling of visitor and audience numbers. We have also successfully managed to increase the number of partnerships of Europeans and local operators with projects due for implementation in 2016 and beyond. We have aggregated and created communities, which is the most durable effects of all projects developed so far.

NOMADISM, SEGREGATION AND SELF-EXCLUSION - TESTING AND DEVELOPING NEW TOOLS OF SOCIAL INCLUSION

Within the pre-selection report, the panel suggested the further development of plans to socially, culturally and economically include the Roma community in order to build social cohesion, while addressing ways to tackle the negative views of the majority. Years of media coverage on Baia Mare and its social problems overinflated the “segregation wall” subject, while investigations rarely managed to go into the depth of the problem and expose its causes such as failure of educational reforms, historical class-conflict, the failure of the forced industrialization and the brutal years of transition.

The Social Development Strategy, which looks out to the ECoC project as an instrument to build cultural cohesion in sync with the Cultural Development Strategy, sets up an integrated action frame that strongly focuses on the education of the Roma youth, but also includes programs to support and foster the integration of the Roma workforce within the local economy. As an effect of themes brought up by our candidacy into the political agenda, the local administration, alongside the civil society are currently lobbying and have taken significant steps so that the pilot project of the new Anti-Poverty Strategy of the Government be implemented in Baia Mare, with the overlook of established organizations such as Apador-CH. Moreover, we have drafted amendment suggestions of the Social Housing law, that will allow all Romanian cities to implement new social policies, preventing the segregation of groups at risk, acquiring unused properties in normal neighborhoods and converting them for social usage. 2016's elections brought up even political change to that respect, as the majority-holder alliance proposed Roma representatives to join the Local Council for the first time in the history of the city.

The ECoC project also helps build towards our plans to create a socially cohesive environment. Nomadism, new nomadism, social activism, they are all are key concepts in the cultural program to be developed in 2021. Projects that deal with European squats and temporary habitation projects, social intervention, recycling, parasite and nomadic architecture are challenging features of our program. To add up to the ECoC effect and build-up momentum and create legacy, the Cultural Development Strategy sets up strong local media campaigns including short films, ads, educational projects that star Roma stories and role models are just a small part of our endeavors. So are creative projects that will put Roma, Romanian, Hungarian and German adolescents working and creating Baia Mare together, as a Center for Cultural Mobility is to be set up. It is not only about changing the negative opinions of the majority over the minority, but also changing the way the Roma community views itself.

CULTURE AND EDUCATION AS ECONOMIC RESOURCES

In the last few years, globalization, alongside the mobility of goods and products have brought up discussion on the limited capacity of thinking about creative industries and culture as a sector in itself. Hence, a new model is now being acknowledged, that is the purple economy, viewing culture as a multi-disciplinary influencer of all consumption or trade, enriching goods and services by capitalizing on the cultural dimension of every sector. The European Capital of Culture program, as it creates context, is able to produce sustainable impact on the local economy, not only by fostering tourism growth or by aggregating creative and business communities, but also by the change in mentality it is able to produce, taking the transitioning society of the post-industrial city out of isolation and creating networks and new opportunities for entrepreneurs and creators.

Baia Mare 2021 is an excellent opportunity to resolve past and present trauma brought by the aggressive industry model that exploits finite, physical resources, producing a sustainable shift to the valuing of regenerable or limitless resources such as creativity. Our ECoC program has taken on the goal to consolidate and stabilize the local creative ecosystem, pursuing our mission as facilitators, networking opportunity creators, mediators and policy makers. We target architecture and restoration, design and crafts, fashion, support industries, publishing, eco-tourism and education. Once our title will be confirmed, the following steps are to be expected:

- we will directly negotiate with impact investment funds such as GIIN, IVUK of DFID innovative product-design and craftsmanship, sustainable architecture and eco-tourism;
- we will develop, alongside our partners, innovation labs researching new fabrics and trends in the textile industry, new crafts, wooden and alternative structures or innovative recycling techniques;
- we will host, under our Culture of Hosting credo, franchise events such as the Start-up Weekend and also create flagship programs such as the Know-Now Festival, that are able to link the local and the national business community with international mentors, fostering know-how transfer, networking and business opportunities;
- we will make available our artistic or trans-sectorial research results as open-source data for investors and operators;
- we will be matching local partners and operators with European funding opportunities.

Each step of the way, we want to be able to deliver proofs of concept. Through our candidacy, we have already triggered and are currently testing new cultural policies that are able to influence the economy, such as the public subsidy of documentary film production within the area of Maramureș, in order to empower support industries and boost tourism. We have also created networks with international education peers, such as the University of Oxford-Brookes, who have publicly expressed their intention to operate an innovative educational center in Baia Mare that researches hospitality as a form of art and creation. Such a specific educational offer is able to re-position our city as a destination for acquisition of education, consolidating several layers of the local economy, and creating long-term sustainability.

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

The European Capital of Culture program is integrated within the Cultural Development Strategy as an acceleration tool, not a destination in its itself, but rather an instrument built on the same principles of sustainability and support of cross-sectorial links of culture with the social and economic fields. Moreover, it is also included as a priority accelerator within the Integrated Urban Development Strategy of the city. Viewing the ECoC as a process and not a destination means that we will definitely have an early jump-start were we to be nominated in order to build impact and legacies and truly foster evolution and not just temporary change. It's not only about the 2021 program but also the process of getting there.

Our „Culture of Hosting” program and its four curatorial lines, as well as the flagship projects directly contribute to the accomplishment of the cultural strategy's objectives and fall into its action plan. Capacity building of the cultural sector is enforced by cross-fertilization and know-how transfer that our co-produced and co-curated projects bring. Educational and artistic research programs (for example, artistic residencies and mobility projects or the Know-Now Festival) contribute to the continuous training of professionals working within local public and private operators, gaining new insights and tools. In terms of stabilizing the local creative economy, the ECoC brings its fare share by creating context and business networking opportunities, while producing added value to the new knowledge economic eco-system (see above). At the same time, digital projects build the way to a tech-city that includes innovation and technology into cultural and creative goods, by facilitating expertise and infrastructure.

Transforming Baia Mare into a de-facto cross-border influencer is also possible by means of collaboration projects with impact on the surrounding different national communities, but also by proposing European themes of mutual interest such as Migration, Euro-skepticism, globalism, trans-national tradition in the Open Maps program (objective projects, with theoretic and research emphasis) or Portal, Signs and Rituals. The objective of ensuring social cohesion into a multicultural environment is tackled by projects to be found in New Nomads program, proposing social activism projects, with current European themes focused on subjective approaches and participation.

Learning and research projects (for example, Living Academia) contribute to the status Baia Mare wishes to play by using education as one of the most sustainable tool for specific and general development. Other contributions of the ECoC to the objectives of the Cultural Development Strategy are self explanatory. They are proven impacts of the title year on all ECoCs: generating the image of a European success story and increasing cultural tourism.

As we have already stated in the first bid book, we have seriously assumed our mission to put culture at the heart of city development and we will implement our strategy, independent of Baia Mare being nominated as the European Capital of Culture in 2021 or not. Yet, without the power of context it creates and the boost it brings to all development actions, it is safe to say that it would be improbable, at best, to reach the same results. We are maybe the only city left in the race that needs the title the most, but also has strong will and power to deliver a successful European Capital of Culture, ensuring long lasting impact and results.

CULTURAL LEGACY AND SUPPORT POST-2021

By the end of the title year, the ECoC program, enhanced by the implementation of the Cultural Development Strategy, will have created tools and will have trained people and changed mindsets. The process set in motion by the title year is a no-return road of evolution. However, after this important step, the legacy plan is a stage of evolution in itself and a furthering process to the accomplishment of our objectives.

We will ensure not only an honest and thorough evaluation, but also keep stable and large budgetary funds for the continuation of multi-annual flagship events. The resource centers that we are already creating will have had gained consistency. After 2021, they will continue to operate and they will be able to multiply the effects of the title year not only for Baia Mare, but for the entire surrounding region. The new-found knowledge produced within our projects will be made available open-source, in order to increase the access of all types of beneficiaries and audiences, local, national and international. Moreover, professional and business communities that will have resulted from our actions in 2021 will continue their missions and research new-found agendas that will set the tone in the third decade of the 21st century, furthering Baia Mare's quest for innovation and progress.



SHARED LEGACY: CLUJ-NAPOCA 2021 – BAIJA MARE 2021

The ECoC 2021 agencies from Cluj-Napoca and Baia Mare have signed a memorandum of cooperation that becomes active after the title announcement is made. The memorandum speaks about the legacies of the two candidacy projects and about the mutual support the two agencies are committed to offer each other.

KEY ASPECTS OF THE MEMORANDUM:

1. The agency of the finalist city contributes with its partner networks and owned know-how to the development of the cultural and artistic program in the winning city. Members of the agency in the finalist city can act as lobby and support body for the cultural policy initiatives the winning agency wants to implement in the country.

2. The agency of the winning city allocates financial and HR support for the other city to implement part of the cultural and artistic program designed during the ECoC bid preparations. The financial allocation is of 300.000 Euros, to which the finalist city can add its future allocation from the European Cities Program launched by the Ministry of Culture.

3. The main areas of interest for this cooperation are Creative Industries, Education and Contemporary Arts.

PHOTO KALMAR ZOLTAN

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

We have shown in our first bid book that Baia Mare is at a tipping point, where the nomination can become a powerful vehicle that will bring together existing favorable contexts and accelerate its development. We seek impact and our program is built in such a manner so as to deliver significant improvement in all targeted fields.

We envision long-lasting cultural impact, as the program will:

- increase the quality, diversity and volume of the local cultural offering, doubling the number of events;
- double budgets dedicated to culture and increase absorption of matching funds;
- double cultural attendance and develop audiences;
- triple the number of co-produced and co-curated cultural events and goods;
- double the number of cross-border cultural exchanges and cooperations;
- increase the quality, as well as proportion of cultural venues in the city, improving its infrastructure.

The Baia Mare 2021 ECoC program seeks to foster economic development by means of encouraging the purple economy and its principles. We believe that the economic impact of the title year will translate into:

- a 30% increase of the total GDP of the local economy and a larger ratio of the creative economy;
- enhancing the competitive potential of Baia Mare within regional markets, integrating innovative products and practices;
- more job opportunities (25% more jobs in culture, creativity, tourism and education) and a higher medium wage;
- a 25% increase in foreign investment;
- doubling the GDP of the hospitality industries.

Social impact is also targeted and we believe that, by 2023, our nomination will result in:

- enhanced life quality for our citizens and sense of local pride;
- greater access to culture and education for all, including social risk groups;
- increased tolerance and cohesion within our community;
- diverse education and career opportunities, as well as access to cultural exchanges;
- better international and national image of Baia Mare;
- increased awareness on EU themes and values.

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

Our ECoC program is all about impact. This is why we have built our strategy and preparation process using the lean start-up model, so that we can calibrate and scale in order to achieve our objectives and ensure sustainable and reliable growth on our road to 2021.

a Who will carry out the evaluation?

The evaluation will be carried out by experts at the University of Leuven, which is already one of our confirmed partners. In order to interpret the data and generate in-depth reports we are exploring a collaboration with Leeds Data Mill. Monitoring coordination falls into the task of the Baia Mare 2021 Foundation. We also intend to create a professional work group inviting experts that worked for former ECoCs that will review the intermediate evaluation of 2018 and will make recommendations to calibrate our action plan in order to set the frame for a successful European Capital of Culture.

b Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?

We regard evolution as a process of recalibration of the action plan with clear set milestones that can improve the results of our program and deliver a successful ECoC. The evaluation set for 2018 assessing data collected representative of the activity throughout 2017 will verify success of our intermediary targets in all key performance indicators. This will definitely help our agency to have a pragmatic outlook on the strengths and weaknesses of the program and it will also give us the chance to act accordingly on our priorities.

c What baseline studies or surveys - if any - will you intend to use?

At the beginning of 2017, our ECoC agency will draft a baseline study after collecting hard data from local operators, from both the municipality and the County Council, as well as statistics of the National Institute for Statistics and the Registry of Commerce Office. This will add to the 2015 study commissioned within the strategy, at the time we were drafting the first bid book, but, more importantly, it will establish base values for all the indicators we will be monitoring. We will also commission a social survey and a media market research in order to complete the list of key performance indicators measurable only by means of such instruments. The MULTIPASS cultural card, to be implemented starting 2016, will also convey important information and data regarding the dynamics of audiences and trends in cultural consumption. This smart tool is meant to gather data that would be otherwise both time-consuming and expensive to collect. Online data, such as facebook insights, website traffic and mobile apps analytics will also offer important key elements to add up to a comprehensive and accurate monitoring and evaluation process. A standardized audience and customer satisfaction survey is to be implemented by all public and private cultural operators starting 2017 and will be used both as a monitoring and (self) evaluation tool.

d What sort of information will you track and monitor?

We decided to use the common core indicators recommended by the guidelines of the European Commission guidelines for cities own evaluations of the results of each ECoC for the timeframe 2020-2033. Please consider the exhaustive data collection as a proactive decision in order to ensure the quality of future reports and to comply to the EU good practices. The KPIs listed below provide a 360 degree evaluation frame, but the management team will focus, based on the jury's recommendations, on a shortlist of 6 indicators in order to calibrate the implementation tactics and to guarantee the loyalty to our mission:

1. **The number of co-produced and co-curated events and cultural products** involving European partners and their quota of the overall cultural agenda.
2. **Volume and texture of beneficiaries of educational products and programs** (formal and informal education, e-learning, vocational education, professional reconversion, workshops, conferences etc.). Particularly interested in the number of representatives of categories at risk or hard to reach audiences / number of participants / total number of inhabitants.
3. **The cultural audience volume and texture.** Particularly interested in the number of representatives of categories at risk or hard to reach audiences / number of participants / total number of inhabitants.
4. **Qualification in top-of-mind 5 cultural destinations in Romania.**
5. **Ratio of matching funds attracted in overall budget.** We are interested in the texture of the budgets and the quotas of: local funds, national funds, European funds, international funds, sponsorships and CSR contributions, donations, ticket, subscriptions, membership fees etc.
6. **The ratio of creative economy /purple economy (including education and support industries) out of overall GDP.**

These 6 indicators offer the most important insights regarding:

- The sustainability of our program and a meaningful legacy (1, 4, 5)
- The capacity to deliver of local cultural operators and institutions (3, 5)
- The economical reconversion (1, 6)
- The audience development (2, 3)
- The social inclusion (2, 3)
- The marketing and communication strategy (4)

We have selected a list of key performance indicators (KPIs) with established intermediary milestones and targets that will be monitored in different stages of our program: preparation phase, title year and legacy stage. We have made sure that these KPIs are SMART: specific, measurable, achievable, relevant and timed. They are meaningful in terms of the economic, social and cultural impact we seek and envision.

Data collection and monitoring will be made by our agency, in partnership with the local university, that will access grass-root information through our resource centers and local pillars (bottom-up). We also intend to create a “watch-dog” work-group consisting of experts formerly working for shortlisted Romanian candidates, whose mission will be to ensure the reality and accuracy of the information. This proposal was debated with the executive directors of the agencies from Cluj-Napoca, Timișoara and Bucharest. So far, Cluj-Napoca confirmed their interest and participation.

Criteria/ Objective	KPI	Intermediary Milestone (2016-2018)	Target (2016-2022)	Data Collection
ECONOMIC IMPACT				
- Contribution to long-term strategy (Economic development by means of culture and creativity, enhancing cultural tourism) - Capacity to deliver	total GDP of the local economy	+10%	+30%	Registry of Commerce Office
	ratio of creative economy out of overall GDP	+10%	+30%	Registry of Commerce Office
	total no. of employees in creative sector	+50%	+30%	Registry of Commerce Office, National Labour Ministry (Revisal program access)
	total no. of tourists (overnight)	+50%	+100%	local HORECA sector National Institute for Statistics
	total Euro yearly value of hospitality industries	+50%	+100%	local operators ECoC agency National Institute for Statistics
	medium wage within the city	+10%	+25%	Registry of Commerce Office, National Labour Ministry (Revisal program access)
	total Euro value of foreign investment	+10%	+20%	Registry of Commerce Office, National Institute for Statistics

Criteria/ Objective	KPI	Intermediary Milestone (2016-2018)	Target (2016-2022)	Data Collection
CULTURAL IMPACT				
- Contribution to long-term strategy (Capacity building, Improvement of Cultural Offering Infrastructure Development, Audience Development) - Quality of Artistic Program - Outreach - Capacity to deliver	overall no. of cultural events and products	+100%	+200%	local operators ECoC agency municipality & country administration
	Euro value of overall culture budget	+50%	+100%	local operators ECoC agency municipality & country administration
	% ratio of overall culture budget	+50%	+100%	local operators ECoC agency municipality & country administration
	% ratio of matching funds attracted in overall budget	+50%	+100%	local operators ECoC agency
	audience volume (no. of participants)/ total no. of inhabitants	+50%	+100%	local operators ECoC agency National Institute for Statistics
	no. of active operators	+25%	+50%	Municipality ECoC agency
	no. of cultural venues	+25%	+50%	local operators ECoC agency municipality & country administration
- European Dimension and Cross-border interaction	no. of overall cross-border cooperation (HU, UKR)	+50%	+100%	local operators ECoC agency municipality & country administration
	no. of co-produced and co-curated events and products	+50%	+100%	local operators ECoC agency
	no. of projects highlighting EU themes and values	+50%	+100%	local operators ECoC agency
- Know-how production - Enhancing access to education and culture	no. of publications and media productions emerging out of the Baia Mare 2021 program (research, articles, etc.)	+50%	+100%	ECoC agency, operators and partners, online research
- Marketing and promotion - image and media coverage	volume and ratio of positive of media coverage of Baia Mare, as a city	+50%	+100%	National and European media survey
	qualification in top-of-mind 5 cultural destinations in Romania	+50%	+100%	online European and national survey

Criteria/ Objective	KPI	Intermediary Milestone (2016-2018)	Target (2016-2022)	Data Collection
SOCIAL IMPACT				
- European dimension and awareness of unity in diversity, as well as ECoC	ratio of citizens aware of the diversity of European cultures	over 70%	over 90%	social survey
- Contribution to long-term strategy (Social development by means of culture and creativity, cohesive society, audience development)	ratio of citizens that feel they belong to a common European cultural space	over 70%	over 90%	social survey
	ratio of awareness of the ECoC among residents	over 80%	over 90%	social survey
	ratio of residents proud of their local identity	over 80%	over 90%	social survey
	Euro value of monthly budget spent on culture	+10%	+40%	social survey
	ratio of citizens that affirm better life quality because of ECoC candidacy and title year	over 30%	over +50%	social survey
	no. of community produced cultural events or goods	+20%	+50%	ECoc agency local operators municipality and county administration
	no. of active volunteers in the cultural sector	+50%	+100%	ECoc agency local operators municipality and county administration
	no. of beneficiaries of educational products and programs (participants in classes, universities, e-learning, etc.)	+10%	+30%	ECoc agency local operators and universities National Institute for Statistics
	no. of beneficiaries of cultural products representing risk groups out of total attendance	+50%	+100%	Cultural Multipass system ECoc agency local operators municipality and county administration
	no. of beneficiaries of educational products representing risk groups out of total attendance	+50%	+100%	ECoc agency local operators and universities



How will you define “success”?

The measures of our success (both in delivery and value) in implementing the European Capital of Culture program have to prove that it has contributed to the economic development of Baia Mare, that it has increased the quality of life for our citizens and of the cultural offering, that it has developed and expanded audiences and that it has improved the image of our city. Accomplishing to reach over 80% of our set milestones and fixed targets will prove that our vision was successful.

For purposes of publicly communicating success, we have selected 4 main key-targets:

- a 30% increase in GDP and employment as a result of 2021;
- triple audiences and number of cultural events after the title year;
- qualification in top-of-mind 5 cultural destinations in Romania;
- double the participation of representatives of categories at risk and hard to reach audiences to cultural and educational programs.



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

All baseline studies, media research and social surveys employed in our evaluation process will gather relevant data for the entire prior year. We will commission evaluations every two years up to 2023, except for the title year that will benefit from evaluations prior and after the program. The time frame and frequency of evaluation and collection of KPIs will follow the calendar below:

- January-March 2017 for 2016 data;
- January -March 2019 for 2018 data;
- January -March 2019 for 2018 data;
- January -March 2021 for 2020 data;
- January -March 2022 for 2021 data;
- January -March 2024 for 2023 data.

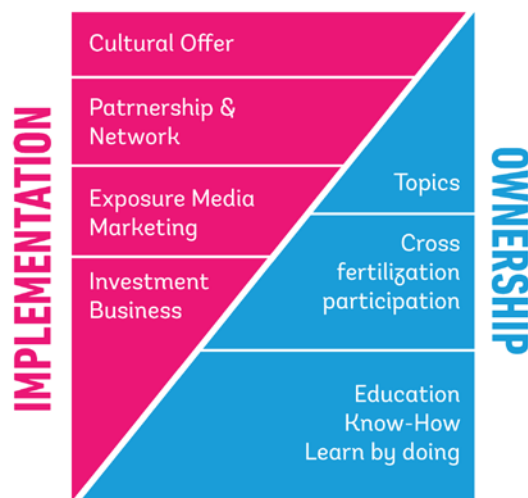
European dimension

Elaborate on the scope and quality of the activities:
Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;

Our Culture of Hosting program is, at its core, a platform of interaction and cultural dialogue of all European cultures, an invitation to discover ourselves by discovering each other. Going through every step of our concept and through every type of interaction it brings about - Meet, Greet, Show and Share – each of the four pillars of the cultural programming are incentives for intercultural dialogue, discovery and exploration, even transculturality.

What does it truly mean to be united in diversity? This catch-phrase that has become a standard communication value for the EU needs to be recreated, by adding substance to it, by making it palpable to local communities and micro-universes. Thus, we aim at fostering European co-operation and interaction as a common practice on several layers: audiences, cultural producers, media networks but also businesses and governments, as beneficiaries and stakeholders of European specific systems.

In terms of promoting cultural diversity and increasing the European dimension of local cultural goods, our cascaded approach includes 3 stages of interaction, that are pursued in different areas of our program.



The first step is learning together and sharing know-how. In order to interact, you need to firstly get to speak the same language. We will create common educational programs, with our already confirmed European partners, such as the Oxford Brookes University, the University of Leuven, the European Confederation of Youth Clubs or the Design Research Lab in Berlin but also European experts in different areas of culture and innovation. We will also foster know-how transfers by means of our proposed residencies, artistic research projects and our 90% co-produced and co-curated cultural programming, ensuring a wide addressability of our endeavors to enhance European interaction by means of cultural programs for both large audiences and specifically targeted groups.

The second step is learning about each other by doing. Dialogue and exposure will be provided by encouraging the direct participation of the community through projects like The Curettes, Comfort Food or the artists in residence programs, where Europeans and locals meet as part of the guest-host couple, telling their own stories through artistic co-creation, experiencing taste by engaging in gastronomic adventures and engaging in social interaction. Moreover, we provided a generous micro-funding budget for 2021, in order to cover about 500 community generated projects that will have to tackle at least one European interaction and will increase ownership of the project. By hosting European volunteers, as we did this year, through the European Voluntary Service, and also by engaging them in project implementation alongside community members, we will increase exposure and interaction of people belonging to different cultures, and enhance the adoption of European values.

The third step consists in openly and honestly debating common topics and forward-thinking European trends. Our Culture of Hosting program aims not only to discuss and reconfirm European traditional topics such as solidarity, tolerance, diversity, but also challenge an organic dialogue on crisis topics, such as migration, refugees, terrorism, Grexit, Brexit, the rise of extremist nationalism, inter-religious dialogue, that can be related to and understood by local communities and beneficiaries of the programs, preventing the superficial and artificial approaches that usually the media unfortunately disseminates. The Borderline Art Space project brings Romanian and Moldovan artists together, in transnational and transregional approach.

Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;

Increased and substantial interaction under the Culture of Hosting concept is, in itself, a guarantee of creating context that will make the community discover and understand, in a natural and easy to decrypt manner, common aspects of European cultures, heritage and history, by observing, opening dialogue, showing how we are and sharing our stories. Our entire program is based on interaction, as one of the most important impacts we envision is the ability to create communities. Baia Mare has a longstanding multicultural tradition, with more than 4 ethnicities living together in peace and tolerance for thousands of years. Such collective memory helps our community to easily relate to both common and different facets of European heritage, history and tradition. This is why we believe our projects and programs will succeed in highlighting common themes, as the local audience is already a fertile land to exploit.

The "Culture of Hosting" concept accommodates not only projects that talk about European heritage, even if our region has incredible vocation to that extent, but connects heritage and new forms of artistic expression, reinvents tradition, engages technology as a means of creating innovative products and also discusses current controversial themes, trying to pilot and research solutions in a platform that generates best practices. Such themes are to be found in the four strategic pillars of our cultural programming.

meet – OPEN MAPS

The COLONY OF NETWORKS, an international project run by Constant, association for arts and media (Brussels) addresses European topics evolving around technology, digitization, open software. Curators and institutions from 9 different European countries will start a conversation about how to imagine networking beyond conventional global communication infrastructures and question the relations of power they evoke.

The 125 YEARS OF WOMEN & ART. FOCUS ON EASTERN EUROPE project opens the dialogue on the role of women in the arts as necessity to restore a natural social and cultural equilibrium of great historical importance.

GLOBAL BIOPOLITICS: MARGINAL HISTORIES OF RESISTANCE proposes a transnational and transregional comparative approach that brings together performative and conceptual acts from Argentina, Brazil, Chile, South Africa, Nigeria, Eastern and Central Europe, India and China, as milestones in the political engagement of contemporary arts. The project also investigates the installment and the transgression of racial, sexual, ideological and class borders.

For THE OTHER EUROPE, we will work together with confirmed strategic ECoC partners- Eleusis, Kalamata, and Novi Sad in order to answer important questions and topics concerning the ubiquity of the European space, new waves of migration, European diaspora, future European identity.

greet – NEW NOMADS

CentrUS Stations is a line of projects that questions the relationship between the center and the periphery using temporary architecture devices to make remote communities interact with our core European programs, whereas AsYouSee explores the life of European expats in Maramureș, confirming glocalism, tolerance, and new nomadism as viable solutions to today's challenges.

Rebuilding Babel is a social-cultural endeavour dealing with precarious temporary habitations and marginalized communities, prototyping new ways of interaction based on the experience of European autonomous communities.

show – PORTAL. SIGNS AND RITUALS

This pillar of our cultural programming is an exercise of diversity in search for unity, a portal towards genuine communication and understanding. ORIGINS – WORLD FASHION FESTIVAL will be the first World Fashion Festival in the world, linking tradition and contemporaneity, West and East, the sacred with the profane, the real and the virtual by bringing together 21 different cultural zones of the world.

Under the coordination of Pierre Rubio and A.pass (Advanced Performance and Scenography Studies) Brussels, Virtual Crafts will provide a double point of entry both into the ancient symbols and today's complex post-postmodern cultures. FANTASTICA. (S)ELECTIVE MYTHOLOGIES – INTERNATIONAL FILM FESTIVAL questions the reality of individuals, of society, from the perspective of myths of the past, whereas INSTAGRAMMAR. MAPPING VISUAL SYNTAX explores new media and technologies as the lingua franca of today.

share – TRANSLATING (HI)STORIES

How about you? deals with topics like refugees, Roma inclusion and ageing in a manner that aims at activating and including marginalized communities as active audiences, and achieve resilience through cultural participation, e.g. and storytelling. FastPast. Recording for impact is a project dedicated to young European journalists and film makers that approaches current issues and themes: freedom of speech, propaganda, censorship or media manipulation. iMuseums/ aMuseums sets out to achieve a courageous mission: one to turn museums into new-found spaces of social inclusion.

Moreover, our Flagship programs, such as Performing Foods or The Old Calendar are unprecedented attempts to highlight common background when it comes to our communities most intimate moments, such as sharing our ancient pastoral and mythical traditions, that links Europeans long before the existence of nation states, as well as the shared culinary culture.

As a border city, in terms of location, but also in terms of vocation, Baia Mare has the cultural prerequisites to become a relevant learning case for the entire Europe, to demonstrate the healing and the evolutionary power of hosting, in tackling European themes in its cultural programming.

We wish to create, using open calls for applications and involving European curators, a common dialogue platform, thinking globally and acting locally, addressing at micro-level some of the forces putting under stress the EU, as well as the entire world, today, such as Greece's financial troubles, the migration and refugee crisis, the rise of anti-EU or eurosceptic movements or European security concerns. Such tensions also have a local controversial correspondent topic, a traumatic episode from the past, for example, the failure of the forced industrialization, massive work migrations of the Romanian adult population or social exclusion of ethnic minorities. By nurturing both subjective and objective cultural approaches on such topics in our cultural programming, we are making sure of the relevance and worthiness of our projects, not only to audiences, but also to European media outlets.

Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.

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

As we have already stated, more than 90% of our projects feature European, as well as international participation by co-production, co-curation or consultancy on our own produced programs. Within our cultural programming, you will find not only European names of artists, but also a wide variety of targeted cooperation with specific European cultural organizations, that can ensure the European exploration of a unique ECoC.

Our approach seeks to connect to national portfolio holders, that can ensure incredible, as well as predictable, partnership opportunities, such as Foreign Policy or the Publica network, that publishes and manages agendas of thousands of great thinkers. Moreover, we have already started to connect with the cultural scene of important cities that are centers of power and influence, like example Brussels or Berlin, in order to access a wide network of proficient partners that can team up with us in our journey to the title and beyond.

We have established connections, co-operated or planned/ envisaged common initiatives with important cultural networks in different fields of interest: Eurozine – a network of European cultural journals, linking up more than 80 partner journals and just as many associated magazines and institutions from nearly all European countries, The European Confederation of Youth Clubs, the City Makers movement, the Romanian Cultural Institute, The UNESCO Chair for Youth, Slow Food International, Initiatives of Change or Eutropian.

Attracting the interest of a broad European and international public will be insured by:

- creating a quality cultural programming, with reason-to-come projects reaching both wide and targeted audiences and featuring prestigious European and international artists;
- generating access to a series of international and events, artists or speakers, that are not often included in the cultural agenda of most European cities;
- opening and acknowledging access to the unique cultural microcosm of Maramureș, as the last surviving authentic rural society of Europe;
- addressing within our projects topics of great European and regional interest such as migration, solidarity, educational reform, European crises;
- creating new dialogue means and platforms with outer cultures (for example partnerships with Asian and South American Countries in the Old Calendar or the Other Europes project)
- publishing open-source information and innovation know-how created within our program, as result of artistic research and educational initiatives;
- opening a wide variety of joint business opportunities in the new purple economy;
- last, but not least, providing with efficient marketing and communication campaigns of our 2021 program not only within the region, but also worldwide (targeting specific professional communities or enthusiasts).

Projects developed within the “Culture of Hosting” program cover cooperations with operators ranging from South America to Central Asia, Africa and the Far East. Most importantly, it involves the cultural sector of cities from almost every European Union state. Moreover, we have developed cultural cooperations with Baia Mare’s twin cities in Hungary (Nyiregyhaza, Szolnok), Poland (Bielsko-Biala) and Ukraine (Ivano-Frankivsk). Their local operators will be targeted in specific co-produced open-calls on subjects of mutual regional interest and common heritage. We have also signed a memorandum of support with the Region of TransCarpathia, and we’ll also cooperate with the Romanian Consulate in Chernivtsi alongside other important cultural institutions of the city (the International of Architecture, the Eudoxiu Hurmuzachi Institute, the Mihai Eminescu Association for Romanian Culture, as well as two important news portals), in order to ensure the sharing of resources and synchronization of cultural agendas for 2021, were we to be nominated, as well as the further exploration of common trending topics in our cultural programming.

REASON TO COME EVENTS:

- The Opening & the Closing Ceremonies
- The KnowNow Festival
- The Old Calendar flagship project – a unique program to take us back to the world of rituals, tradition, and magic (planned for the whole title year)
- The Pastoral Boutique Festival
- ORIGINS. Baia Mare World Fashion Festival
- “The Long Road to the Merry Cemetery” Intercultural Festival of Peasant Traditions
- The Baia Mare food festival, in collaboration with IRIS Festival Brussels, The Baia Mare Literary Food Festival in collaboration with Oxford Literary Festival, The Baia Mare food and culture itinerant festival; in collaboration with the Romanian Cultural Institute in different locations in Europe
- Groupe F performance – MIGRATIONS
- The Maramureș Cube – sounds of Maramureș and kinetic installation
- World music festival IgnisFest.

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

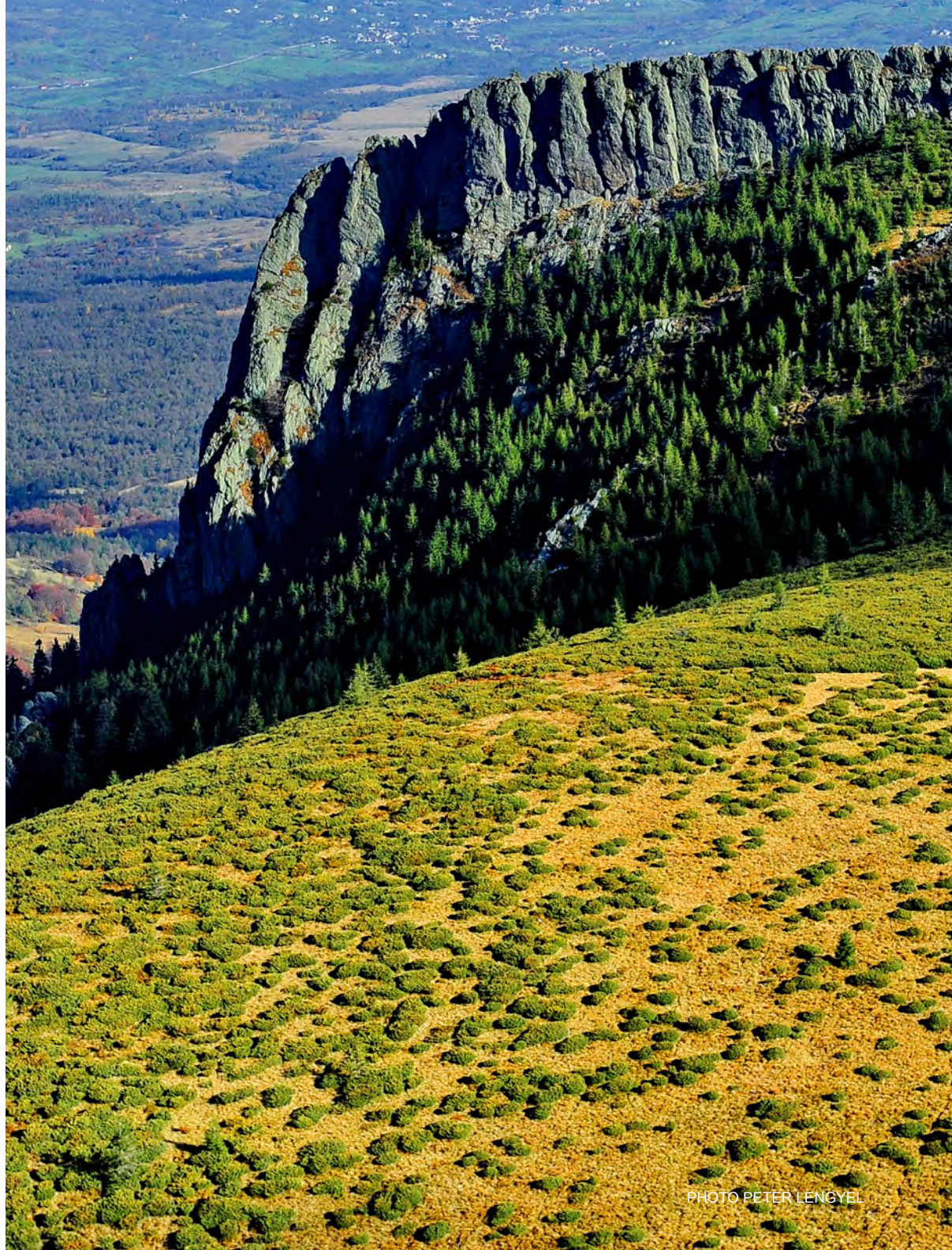
We have nurtured a quality relationship with our national competitors, Bucharest, Cluj-Napoca and Timișoara, as well as with fellow candidates from Greece, such as Eleusis and Kalamata, with whom we have settled to share partnerships and co-operation networks, no matter the results of the national ECoC selections this year. We have also initiated discussions and drafted partnerships, some finalized and others in the process of closing, with most of the European Capitals of Culture nominated for title years starting 2016, as well as with fellow candidate cities (confirmed: Wrocław 2016, Valletta 2018, Plovdiv 2019, Galway 2020, Herceg Novi 2021, Novi Sad 2021, Eleusis 2021, Kalamata 2021, Rijeka 2021, Kaunas 2021, Klaipėda 2022, Leeds 2023, Debrecen 2023). In addition to that, we have created links with the cultural sector of older ECoCs, integrating artistic and curatorial ideas, as well as organizations and artists emerging from such cities (for example, Turku 2011 or Plzeň 2015).

Examples of specific co-operation projects with other ECoC candidates*

- digital mapping projects under the Open Maps program (Leeds 2023 will be providing partners with technical expertise in digital research - Leeds Beckett University/ Leeds Data Mill North/Open Data Institute);
- joint project of artist residency developed with Leeds 2023 - East Street Arts;
- building bridges between our Performing Food program and Demeter Mother Earth of Eleusis 2021, based on vocation;
- featuring "Balkan Agora" projects of Eleusis 2021 within our Open Maps curatorial line;
- co-production with Kaunas 2022 of the I-Museum, A-Museum, E-Museums project

*this presentation is not exhaustive, but has the purpose to showcase principles in partnering with ECoC candidates

Our collaboration with partner European Capitals of Culture will target specific co-operations on projects of mutual interest or vocation. Moreover, we have provided within our 2021 operational budget a 300000 Euros fund dedicated to the development or continuation of co-operation projects with former ECoCs and ECoC candidates, (for example, Pula 2020), apart from another 300k agreed for projects of Cluj-Napoca 2021.



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

The Culture of Hosting

FRAMEWORK & CULTURAL PROGRAMMING

CONTEXT

Hospitality and hosting have intrinsic positive connotations, and are usually understood as sources of proactive attitudes: respect, empathy, honesty or manifested friendship. In our present days, when the European space is confronted with long-forgotten tensions, escalating doubts, fear or rampant prejudices, hospitality can be a form of resilience, and gains reactive connotation: mediation, conciliation, translation, integration, transformation.

Resilient hospitality is our answer to building a forward thinking strategy of development through education, art and culture.

When confronted with hostile conditions, hospitality is the natural reaction for creating a SAFE SPACE for both the guest and the host, an environment suitable for dialogue, a context that regulates emotions and encourages open exchanges. As a border city, in terms of location, but also in terms of vocation, Baia Mare has the cultural prerequisites to become a relevant learning case for the entire Europe, to demonstrate the healing and the evolutionary power of hosting.

In order to put this vision to work, we must THINK GLOBALLY AND ACT LOCALLY, addressing at micro-level some of the forces putting under stress the EU, as well as the entire world, today:

- The Greek debt crisis;
- The migration and refugee crisis;
- The increased acrimony and decreased solidarity;
- The rise of anti-EU or eurosceptic movements;
- The European security concerns such as the heightened terrorism threat.

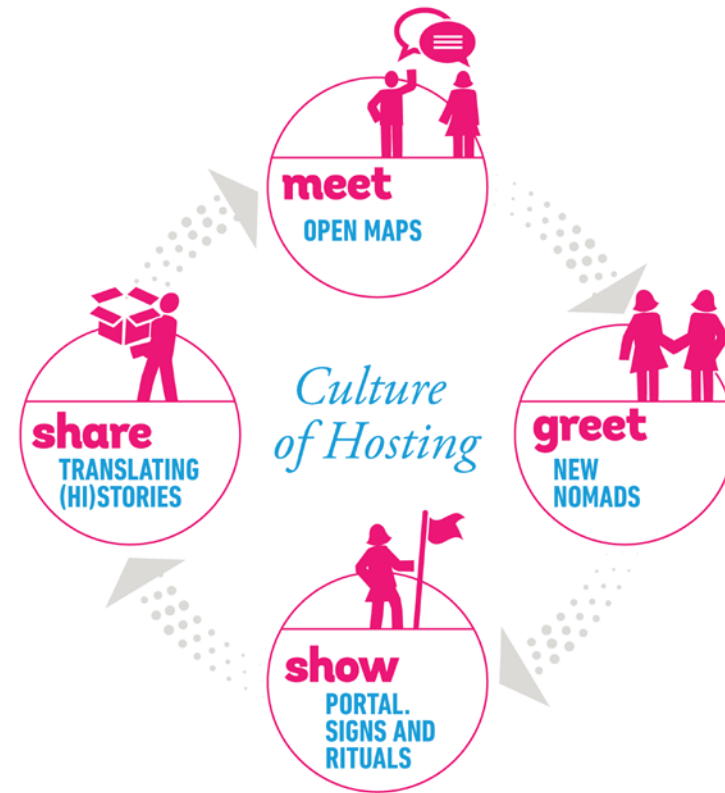
All the tensions listed above have a local correspondent topic, a traumatic episode from the past or a concerning trend:

- The failure of the forced industrialization, the cultural trap of mass tourism;
- The massive work migrations of the Romanian adult population, the incoherent approach towards the refugees;
- The stringent need for new forms of social economy addressed to the impoverished communities;
- The degree of social exclusion of ethnic minorities;
- The (in)voluntary isolation of the region.

How does it work

The capital duty of a European Capital of Culture is to ask, during an entire year, the questions "What is culture?" as well as "What is and what will Europe become?".

We measure our success by our capacity to host a large variety of answers, to engage in this multilevel dialogue a heterogeneous, yet relevant crowd, to judge the answers based on their dedication, not on their affiliation to this cultural and geographical space.



We are looking for honesty, not for confirmations, for lucidity, not for conformity, for the power of projection, not for the trap of actuality or the safety of the past. It is the only way to reach a temporary, yet functional definition of Europe, to explore the connotations and limitations, the common ground and the specific differences of this space and territory.

Our cultural programming is a mapping exercise of the uncertainties and genuine dilemmas, an ongoing conversation, not a definitive collection of right answers. In order to understand ourselves we must open up and listen, to let the stranger become a visitor and later on the only truthful mirror of our identity. There are four steps that we must take in order to become again a real host: to meet, to greet, to show and to share. Joins us in this journey, and you will always be welcome.

As you can see in the infographic, we mapped the hosting process in four steps, each of them becoming a pillar of our cultural programming.

meet – an invitation to discover, to observe and to question boundaries, to acknowledge alterity and disputed common grounds.

greet – an appeal to mobility, to action and movement, a call to manifestly cross borders direct involvement and interaction.

show – a time for reflection, a performed reminder of traditions and milestone, a breviary of rituals

share – a shared celebration, a quest for the common language, manifested gestures of generosity and curiosity.

Each of the cultural programming pillars has a curatorial theme and a list of conversation topics in order to offer a framework for curators and projects acquired through open calls for applications. Each of the pillars starts from a relevant aspect of the local cultural or historical heritage and put it in a broader perspective, connecting local topics to European or global topics.

meet

OPEN MAPS



This cultural programming pillar proposes four program lines that open up conversations and explore less frequented cultural spaces. All of them are questioning the validity and functionality of frontiers and boundaries investigating the human body role in the artistic acts, the representation of genders in art, the cultural determination of urban spaces or the ubiquity of the European space.

To meet somebody is the first step of the hosting process, but also a step out of the comfort zone. The program lines listed below are reflexive and rely more on observation and artistic research than on action or involvement.

As stated before, we believe that, geographically speaking, the ECoC mission is not that of being a Capital of European Culture, but instead an international capital of culture representing Europe. Therefore, in the following programs, as well as in other events and activities featured in our programming, we propose a vibrant dialogue with a variety of cultural spaces, from Africa to South America and Asia.

A COLONY OF NETWORKS

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **FEMKE SNETLING / PETER WESTENBERG**

- **CONSTANT, ASSOCIATION FOR ARTS AND MEDIA (BRUSSELS)**

CURATORS: • **GÉRALDINE JUAREZ (ME/SE, ARTIST RUNNING A DISTRIBUTED ART SERVER PROJECT IN GÖTEBURG)**

• **MAJA KUZMANOVIC (HR/BE, CULTURAL ORGANIZER, COORDINATOR OF FOAM, LAB FOR SPECULATIVE FUTURES)**

• **MARTINO MORANDI (BE/IT/NL, INFRASTRUCTURE)**

• **PASCALE BARRET (FR/BE, ARTIST/CURATOR)**

• **BITNIK (CH, ARTIST DUO, WORKING ON TECHNO-POLITICS)**

• **00000 / MARTHE VAN DESSEL (BE, ARTIST/ ORGANIZER OF BOLWERK)**

LOCAL PARTNER: **UMBRELA ART CREW**

PARTNER ORGANIZATIONS: **ECOLE DE RECHERCHE GRAPHIQUE (BRUSSELS), ESC (GRAZ), RYBN (PARIS), BAU (BARCELONA), MAMA (ZAGREB), UNIVERSITATEA TEHNICA DIN CLUJ-NAPOCA, FACULTATEA DE ARHITECTURĂ ȘI URBANISM (BAIA MARE), UNIVERSITATEA TEHNICĂ DIN CLUJ-NAPOCA, FACULTATEA DE ELECTRONICĂ, TELECOMUNICAȚII ȘI TEHNOLOGIA INFORMAȚIEI (BAIA MARE), TACTICAL TECH (BERLIN)**

LOCATIONS: **THE COLONY OF PAINTERS, VARIOUS TEMPORARY STRUCTURES DEVELOPED FOR THE ECoC YEAR.**

ESTIMATED BUDGET: **178.000 EUROS**

TIMEFRAME: **ENTIRE YEAR**

Colony Of Networks connects many tiny servers to host a digital exhibition distributed through the Baia Mare area. 6 invited curator-artists will work together with local, national and international artists to develop works that can be accessed through wireless connections on site. The servers form a digital P2P network will be used to communicate, store, download and view files. This alternative digital network cross-connects remote parts of the city, otherwise excluded from the cultural circuit.

CoN grows into an independent communications network that will live online and also in Baia Mare after 2021. CoN brings together communities and identities in a network of citizens and organizations who will all benefit in their own way from the project. Through activities and workshops, they host and feed the network in exchanges with each other, the curators and the artists. The Colony of Networks is a way to re-imagine the practice of networking, beyond existing infrastructures and services. This network is in our own hands.

The works/networks can be accessed through servers that are installed at a network of people, organizations, enterprises and associations. A dynamic on-line map indicates their location. A visitor can move to see the works that are indicated on that app/map. Each server has a very short range (about 30 meters) but together they span the full Baia Mare area. Proximity is required to enjoy the artworks.

In 2021, there will be six moments when a group of 6 artists is invited to add a new work in the CoN network. Two times, at the beginning of the year in January and halfway the year in July, a larger public four-day event is organized. The (18) artists, (18) hosts and (3) curators will gather for public work moments, presentations and exchange about the exhibition.

125 YEARS OF WOMEN & ART. FOCUS ON EASTERN EUROPE

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **COSMIN NĂSUI / POSTMODERNISM MUSEUM**

ASSOCIATION (BUCHAREST)

LOCAL PARTNER: **THE MUSEUM OF ARTS BAI A MARE**

ESTIMATED BUDGET: **107.000 EUROS**

PARTNER ORGANIZATIONS: **MOSCOW MUSEUM OF MODERN ART; MUSEUM OF MODERN ART IN WARSAW; NATIONAL ART GALLERY, BULGARIA; MUSEUM OF FINE ARTS, BUDAPEST; THE NATIONAL MUSEUM OF FINE ARTS, CHIȘINĂU.**

LOCATION: **THE MUSEUM OF ARTS BAI A MARE, SEVERAL ANNEXES AND ART GALLERIES**

ESTIMATED BUDGET: **108.000 EUROS**

TIMEFRAME: **FEBRUARY-SEPTEMBER 2021**

Cultural and artistic phenomena have witnessed, since the early twentieth century, a broad participation not only of male artists, but mostly of women. Their presence in the official narrative and the crediting of their role was delayed for more than a century, as a result of dominant patriarchal societies with a strong sexist penchant.

Recovering their historical presence and recognizing the role women had and have in art is not anymore a feminist activist mission, but a necessity to restore a natural social and cultural equilibrium of great historical importance.

The research-exhibition: 125 YEARS OF WOMEN & ART will include major names such as: Sonia Delaunay, Marina Abramović, Tamara de Lempicka, Vera Mukhin, Franciszka Themerson, Hedda Sterne, but also less known artist, that have not been part of the historical reassessment and rehabilitation. A dedicated section of the project will highlight the rich participation of women in the Baia Mare School of Painting, founded in 1896, thus following a still unexplored research angle.

GLOBAL BIOPOLITICS: MARGINAL HISTORIES OF RESISTANCE

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **BORDERLINE ART SPACE, IAȘI (RO)**

MAIN CURATOR: **CRISTIAN NAE**

CO-CURATORS (TBC): **LUCIO AGRA (BRAZILIA), BISI SILVA (CCA, NIGERIA), COSMIN COSTINAS (PARA SITE, HONG KONG)**

PARTNER ORGANIZATIONS: **CENTER FOR CONTEMPORARY ART, LAGOS; UNIVERSITY OF JOHANNESBURG; ERSTE STIFTUNG, VIENNA; PARA SITE, HONG KONG.**

EXTENDED LIST OF FEATURED ARTISTS: **LIGIA CLARK & HELIO OITICICA, PAULO BRUSCKY, TATIANA FIDOROVA, PAVEL BRĂILA, LAURA LIMA, TUCUMAN ARDE, TEHCHING HSIEH, MA LIUMING, ZANG HUAN, TSENG KWONG CHI, JIRI KOVANDA, KWIEKULIK, PETR STEMBERA, GYORGY GALANTAI, CHRISTIAN ETONGO, BERNARD AKOI-JACKSON, JELILI ATIKU, TAIWO AIYEDOGBON, ODUN ORIMOLADE ETC.**

LOCATIONS: **PIONEER'S HOUSE MEDIA LAB, MINERUL CINEMA**

ESTIMATED BUDGET: **117.000 EUROS**

TIMEFRAME: **SEPTEMBER-DECEMBER 2021**

What are the borders of the social body? How can they be rewritten and negotiated? Starting mid-century, the human body understood as imprint of the politics and warzone was used to showcase how biopolitical power acts upon society and the social body.

Proposing a transnational and transregional comparative approach, the expository project brings together photo and video documentation of performative and conceptual acts from Argentina, Brazil, Chile, South Africa, Nigeria, Eastern and Central Europe, India and China, considered to be milestones in the political engagement of contemporary art. A series of live performances prepared for the event, as well re-enactments of famous performances will accompany the archive display. The series of performances and the exhibition investigate the installment and the transgression of racial, sexual, ideological and class borders.

As a premiere, Borderline Art Space will promote, in this context, artists from Romania and Moldova who are already in contact with the gallery's program: Dan Acostioaei, Tatiana Fiodorova, Pavel Brăila.

THE OTHER EUROPE

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **BAIA MARE 2021 FOUNDATION**

CONFIRMED STRATEGIC ECOC PARTNERS: **ELEUSIS, KALAMATA, NOVI SAD**

MAIN CURATOR: **POSITION OPEN FOR APPLICATIONS**

LOCAL PARTNER: **UMBRELA ART CREW**

PARTNER ORGANIZATIONS: **CENTRE FOR INTERNATIONAL MIGRATION AND SETTLEMENT STUDIES, IOM REGIONAL OFFICE FOR SOUTH AMERICA (BUENOS AIRES), CANADIAN CULTURAL CENTRE (FRANCE), THE CENTER FOR MIGRATION STUDIES OF NEW YORK (CMS), CHULALONGKORN UNIVERSITY (BANGKOK), CENTER FOR COMPARATIVE IMMIGRATION STUDIES (SAN DIEGO), MIGRATION POLICY CENTRE (FLORENCE), CENTRE FOR ADVANCED MIGRATION STUDIES (COPENHAGEN), AFRICAN CENTRE FOR MIGRATION & SOCIETY (JOHANNESBURG).**

LOCATIONS: **THE CENTER FOR CULTURAL MOBILITY; THE REGIONAL CENTER FOR ASYLUM SEEKERS, ȘOMCUTA MARE; POKOL HOUSE DIGITAL MUSEUM.**

TIMEFRAME: **MAY 2021**

ALLOCATED BUDGET: **125.000 EUROS**

What is the exact geographic position of Europe? Do alternative Europes exist in the post-colonial world? What are the other Europes inside the EU? Can the migrations and European diaspora from South Africa, Southeast Asia, North and South America offer key insights in order to contextualize the future European identity? What are the implications engaged by the new waves of migration? What is the cultural impact of the current refugees crisis?

This program line will explore, for the entire month of May, through a series of interactive exhibitions, virtual reality experiments and multimedia installations, the ubiquity of the European space.

greet NEW NOMADS



The current line of programming explores strategies and tactics of coping with a world of ever shifting borders. Our projects promote extended mobility and out of the box solutions to social and cultural integration, builds bridges between communities and reverses the host-guest roles.

CentrUS STATIONS

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **STEFAN PASKUCZ / THE ORDER OF ARCHITECTS**

PARTNER ORGANIZATIONS: **THE DECORATORS (LONDON), 72 HOUR URBAN ACTION, PIOVENEFABI (MILAN), HELLO WOOD (BUDAPEST), RAUMLABORBERLIN (BERLIN), THE FACULTY OF ARCHITECTURE TIMIȘOARA, ATELIER MASS (CLUJ NAPOCA)**

ESTIMATED BUDGET: **240.000 EUROS**

TIMEFRAME: **2020-2021**

This line of projects questions the relationship between the center and the periphery, as well as the function of established cultural spaces. Aiming to interconnect isolated urban communities and to increase the cultural mobility inside the city's borders, CentrUS Stations changes the urban fabric using temporary and parasite architecture interventions. A secondary objective of the program is to set up new hosting spaces for cultural events with which the community can easily interact and also engage in co-creation, modification and ownership. The resulting spaces will be used for events and activities featured in the cultural programming, but also for community activities. Project development directions:

- Six interventions – pavilions, bridges, observation points, residence spaces, pop-up libraries and restaurants etc. – to be developed in partnership with European studios in six areas of the city (the train-station area, the Săsar neighborhood area, the Cuprom area, the Bilașcu complex area, the Săsar Esplanade, the central park area). The function and the complexity will be site-specific and decided by the guest studio.

- The Culture Circus will be a travelling event hall (inflated structure, tent etc.) reaching remote neighborhoods in order to ensure their access to the city's cultural offer. The space will be used for cultural and artistic activities during week days and for community activities during weekends.

ASYOUSEE

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **RADA PAVEL, THE CENTER FOR RESOURCES AND MICROFUNDING IN TOURISM**

LOCATIONS: **POKOL HOUSE DIGITAL MUSEUM, PIONEER'S HOUSE MEDIA LAB, VARIOUS TEMPORARY STRUCTURES DEVELOPED FOR THE ECOC YEAR.**

ESTIMATED BUDGET: **84.000 EUROS**

TIMEFRAME: **ENTIRE YEAR**

Baia Mare and its surroundings have become a second home for people from all over Europe in search of inspiration, a major life change or alternative experiences. Representatives of the new nomads, they will be, in 2021, the co-creators and content providers for personalized tours of the region available through a mobile app. The former guests will become the new hosts in a series of dedicated events: documentary exhibitions, reading sessions, live concerts and performances as they will invited to organize their own event during the year of the title. They will host their events on location, outside of Baia Mare, or use the existing urban infrastructure. Let them lend their eyes!

Duncan Ridgley – The English “peasant” from Breb

In 2004, the Ridgleys (Duncan, Penny and their three kids) left the great life in the UK and set off in search of another paradise. After years of travelling and thrilling experiences, they have found the place that made them want to stay: the village of Breb in Maramureş, with its inspiring stunning surroundings, lovely locals and a simple peaceful way of life. They have started to buy and restore old local wooden houses and after some years of painstaking work, these houses have been turned into an enchanting boutique hotel accommodation: The Village Hotel, opened now all year round for guests coming from all over the world.

In Maramureş, Duncan Ridgley would take you, as he says, “Back in Time”. Each year, he runs a photography tour at Easter. “We follow the build up to Easter, the hectic buying of the lamb in the market, the home cooking and spring cleaning of the woolen rugs in the whirlpools, like generations before them. The whole village turns out in traditional costumes for church and you feel like you are in a film set, the only cameras around being ours”.

Lili Steier and Volker Bulitta – Nature enthusiasts

Lilli Steier and Volker Bulitta (Germany) started hiking in the mountains of Romania in 1993 and from the very beginning, they were overwhelmed by the beauty of the countryside and the kindness of the people living here. They kept returning every year and this is how they fell in love with Maramureş. In 2005, they decided to have a house of their own in this place they liked so much. So they started to restore a traditional wooden house which they found in Poienile Izei and this was also the beginning of the project they have nowadays in Botiza, Maramureş: several traditional wooden houses for rent, their enterprise with an excellent team of carpenters who do all the constructions and interiors, their Scottish Highland Cattle and French Mountain goats with their outstanding herdsmen, the wide landscapes, the hay cutters, the women making the haystack and the Foundation (Volker Bulitta Botiza Fond), supporting the village and its inhabitants.

Nigel Shakespear – Times New Romanian

Nigel Shakespear (UK) first visited Maramureş in 1998 when working on an EU funded project and returned a number of times, experiencing the true hospitality of country people. After more than a decade of consultancy work in Romania, he found others to help him express what he thought about the country, foreigners who chose to make a life there, and their stories and experience can be found in his book ‘Times New Romanian’.

Eveline Bervoets & Matthijs Louman – The Dutch are here to stay!

Eveline and Matthijs are a Dutch couple who moved to Romania in March 2010. After working for a year in Cluj-Napoca, they came to the conclusion that office job is not for them, so they decided to search for a more satisfying, natural way of life. They found it in the heart of Maramureş, in the charming village of Breb, where they bought a piece of land and a wooden house from an old lady (their ‘Romanian granny’, as they like to call her), who at the moment is still living with them in her summerhouse. Soon after they moved here, they turned their yard in a welcoming campsite and an old barn into a hostel, both hosting now travelers who want to enjoy the authentic Maramureş.

Estelle Cantala – the Storyteller

Estelle, a French young woman fond of hiking, unexplored scenery and Romanian culture, has discovered Maramureş in 2006, when she first came in the region to work on an eco-tourist project. Three years later, she returned to Baia Mare and stayed here for one year and a half to create a hiking tour in the area. Every summer, since 2011, she has taken several groups of foreign tourists on this magic itinerary. When in France, Estelle shares on stage (in libraries, schools, festivals) fascinating stories based on tales and legends she has heard during her stay here. An illustrated storybook is to be published in September 2016 by a French editor and hopefully it's going to be translated in Romanian soon.

Ian Macilwain is searching for the village distilleries in Maramureş

Ian Macilwain (UK) first set eyes on Maramureş in 2007 and was captivated by the traditional agrarian society and in particular the central role played by the distillation of fruit brandy in village life. As a photographer and publisher of alcohol related books he grasped the opportunity to record the process for posterity recognizing a culture in transition exposed for the first time to 21st-century inferences from outside. The extraordinary hospitality he received in Maramureş turned photography into a mission and led to the publication of the hardback book “In search of the Village Distilleries of Maramureş” in 2015.

REBUILDING BABEL

TYPE OF PROJECT: **CO-PRODUCED**
 COORDINATION: **CENTER FOR SOCIAL MOBILITY, TEAM FOR YOUTH, XAVIER GORGOL**
 MAIN CURATOR: **POSITION OPEN FOR APPLICATIONS**
 LOCAL PARTNER: **UMBRELA ART CREW**
 PARTNER ORGANIZATIONS: **ASBL WONINGEN 123 LOGEMENTS VZW (BRUSSELS), FORTE PRENESTINO CENTRO SOCIALE OCCUPATO AUTOGESTITO (ROME), SQUATINET.**
 ESTIMATED BUDGET: **150.000 EUROS**
 TIMEFRAME: **ENTIRE YEAR**

Precarious temporary habitations and marginalized communities are two of the topics usually associated with Baia Mare. Our line of projects addresses these issues using non-intrusive interventions, trying to prototype new ways of interaction with communities at risk. The project will focus on the Cuprom area, the heavily polluted old industrial area of the city, a vast disaffected space in terms of social, cultural and economic functions.

- SquatWise is a series of six immersive three weeks long workshops for communities living in temporary or illegal habitations. Using the know-how and community skills of activists and temporary occupation residents from all over Europe, we want to improve the living conditions and self-management capacities of the local marginalized groups. The results of the workshop can be: community gardens, parasite architecture structures, community restaurants, recycling shops etc.

- The Curettes is a heterogeneous group of four European facilitators creating together interventions in the suburbs, and becoming hosts for their hosting communities. Present all along the events of 2021, the Curettes group will be creating links between the marginalized publics and the ECoC projects. The Curettes are facilitators, pacificators, linking elements. The Curettes, other than helping the whole structure, have their own interventions, such as happenings, flash mobs throughout the events, soil regeneration initiatives (seeding plants to renew the polluted ground in the city) and the creation of ephemeral safe places for their activities during the year.

show PORTAL. SIGNS & RITUALS



The four lines of programs harvest the power of signs and rituals in the search of common grounds and expressions. We focus on action and interpretation, offering access the old shared heritage in new and surprising expressions. To show, to display a vision or a property is, after all, an invitation to feedback and collaboration. This pillar of our cultural programming sets the table for an exercise of diversity, in the search for unity.

ORIGINS – WORLD FASHION FESTIVAL

TYPE OF PROJECT: **CO-PRODUCED**
 COORDINATION: **ANDREEA DIANA TĂNĂSESCU**
 PARTNER ORGANIZATIONS: **FOUNDATION PIERRE BERGÉ, YVES SAINT LAURENT, FRANCE; GOOGLE PROJECT JACQUARD, CENTRAL SAINT MARTINS, LONDON, UK; TEXTILE MUSEUM OF CANADA; INSTITUTE OF ARCHAEOLOGY, USA; ALLIANCE OF ARTISAN ENTERPRISE, USA; DIANE PERNET, STUDIO SHOW, MARIO TESTINO.**
 LOCATIONS: **MINERUL CINEMA, CITADEL SQUARE, PEACE SQUARE, VARIOUS TEMPORARY STRUCTURES DEVELOPED FOR THE ECoC YEAR.**
 ESTIMATED BUDGET: **180.000 EUROS**
 TIMEFRAME: **21-26 JUNE 2021**

Fashion returns to the roots to create the future. Based on the eclectic concept of World Music we developed ORIGINS, the first World Fashion Festival in the world, exploring a new paradigm fashion that unites past and future, the West with the East, the sacred with the profane, the real and the virtual. We aim to bring together in an innovative celebration of tradition: artisans, fashion designers, filmmakers, photographers, stylists, ethnographers, performance artists, scientists, engineers and entrepreneurs.

The festival will engage participation from 21 different cultural zones of the world, and will feature three curatorial categories:

- Ancestral Inspiration. The fountain of knowledge. Content: traditional textiles and apparel exhibitions, craft demonstrations, textile storytelling.
- Future Present. Knowledge seeding. By 2022, 10% of the world population will wear smart clothing, opening a chapter of new of interaction. How will textiles further evolve? Content: designer collections, innovation showcases.
- Virtual Visual. Documenting Knowledge / Emotional Transfer. Content: fashion documentaries, photography exhibitions, transmedia projects, augmented and virtual reality projects.

VIRTUAL CRAFTS

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **PIERRE RUBIO / A.PASS (ADVANCED PERFORMANCE AND SCENOGRAPHY STUDIES), BRUSSELS, BELGIUM**

PARTNER ORGANIZATIONS: **GOLDSMITHS COLLEGE, DEPARTMENT OF VISUAL CULTURE, LONDON, UK; SENSE LAB, LABORATORY FOR THOUGHT IN MOTION, MONTREAL, QUEBEC, CANADA; CONSTANT, ASSOCIATION FOR ART AND MEDIA, BRUSSELS, BELGIUM**

LOCATIONS: **THE COLONY OF PAINTERS, VARIOUS TEMPORARY STRUCTURES DEVELOPED FOR THE ECOC YEAR.**

ESTIMATED BUDGET: **63.000 EUROS**

TIMEFRAME: **FEBRUARY-DECEMBER 2021**

Invited to explore signs, symbols and crafts in the traditional visual landscape of Baia Mare and Maramureș, seven international artists-researchers will interpret the graphic, ideological and magical workings of these powerful visual codes. Re-telling the much-needed cultural histories of the symbols embedded in the crafted artifacts and architectures through their experimental, unfamiliar and present tense languages, the seven artists-researchers will conduct a participatory and playful but necessary in depth study of tradition/contemporaneity within the landscape that sustain it.

Each artist individually will produce one original 'virtual craftsmanship', then, assembled in a unique collection of virtualities they will provide a double point of entry both into the ancient languages and today's complex post-postmodern cultures. The collection will be presented, practiced, disseminated and shared with different audiences of Baia Mare / the Maramureș region, including traditional craftsmen and craftswomen.

FANTASTICA. (S)ELECTIVE MYTHOLOGIES – INTERNATIONAL FILM FESTIVAL

TYPE OF PROJECT: **CO-PRODUCED**

CURATOR: **CRISTI MĂRCULESCU**

PARTNER ORGANIZATIONS: **THE EUROPEAN ACADEMY OF FILM, ASSOCIATION OF EUROPEAN CINÉMATHEQUES, EURIMAGES, THE FINNISH FILM FOUNDATION, THE CHECK CENTER, THE ITALIAN CULTURAL INSTITUTE, THE FRENCH INSTITUTE.**

LOCATIONS: **MINERUL CINEMA, COMMUNITY CENTERS, CITADEL SQUARE, VARIOUS TEMPORARY STRUCTURES DEVELOPED FOR THE ECOC YEAR.**

ESTIMATED BUDGET: **92.000 EUROS**

TIMEFRAME: **10-20 JULY 2021**

The film festival revolves around the role that myths have on shaping individual existences, as well as society as a whole. Our reality is a construct that relies on fantasy more than we are willing to admit. Traditions and rituals, old and new, our fictionalized past and future, the error space between personal and shared realities. On the frontier between history and fiction, superstition and religion, lucid dream and fake reality, anything can happen. Including great cinema. Ignoring the formal differences between documentary and fiction, animation and experimental films, the festival proposes four curatorial directions and an archive special section:

- Urban/unreal – The cities are mythological peripheries of the rural populations that once moved in direct conflict with their immediate fast-paced reality. Artists on the watchlist: Korakrit Arunanondchai, Valéry Rosier, Benoît Debie.

- National/mythological – How much reality fits a nation's history? How real is or should be the past? Artists on the watchlist: Urša Menart, Vitaly Mansky, Daniel Roxin.

- Personal/supernatural – The appetite for supernatural is often the most powerful toxin and medicine for the individual personality. Artists on the watchlist: Joyce A. Nashawati, Shane Carruth, Antoine Barraud, Matteo Norzi.

- Psychedelia – Style IS the Substance. The psychedelic movies of the 60s and 70s remain, as well as the giallo subgenre, the most powerful demonstrations of visual symbolism and transcendence.

INSTAGRAMMAR. MAPPING VISUAL SYNTAX

CURATOR: **POSITION OPEN FOR APPLICATIONS**

CONSULTANT: **COSMIN BUMBUȚ**

PARTNERS: **LEEDS BECKETT UNIVERSITY, CENTRE FOR CULTURE AND THE ARTS, ART DIRECTORS CLUB, TIRANA ART LAB**

LOCAL PARTNERS: **UNION OF ARTISTS, TRENCADIS**

TIMEFRAME: **THROUGHOUT THE WHOLE YEAR**

ESTIMATED BUDGET: **53.000 EUROS**

In 2015, one trillion photos were taken, and in 2017 the amount of stored photos will be 5 trillion. 80% of them are taken with a smartphone. The mobile visual language has a life of its own, yet we still operate obsolete visual codes. During the year of the title we will analyze the photo stream generated by our visitors, launch photographic competitions and crunch the big data in order to analyse the recurrent symbols, colors and shapes. By closely working with designers, we will elaborate new street signs and other forms of informational design based on the temporary collective visual alphabet. The user-generated mapping exercise will establish a provisional visual grammar and syntax to be recorded in printed and online materials.

share

TRANSLATING (HI)STORIES



Translating (Hi)stories proposes a set of projects and activities dedicated to innovation in storytelling and documentation. Sharing, the last touchpoint in the process of hosting, is a moment of honesty and discovery.

HOW ABOUT YOU?

TYPE OF PROJECT: **CO-PRODUCED**
COORDINATION: **VERA ION/ SCRIE DESPRE TINE**

FACILITATORS: **MARK RIETEMA (GERMANY), TIINA HALLAKORPI (FINLAND), RICCARDO BRUNETTI (ITALY), NARG EMANUELE (ITALY), CHRISSIE TILLER (UK).**

LOCAL PARTNER: **THE MUNICIPAL THEATER**
PARTNER ORGANIZATIONS: **THEATRE.DOC (MOSCOW), THE ROYAL COURT THEATRE (LONDON)**

LOCATIONS: **COMMUNITY CENTERS**
ESTIMATED BUDGET: **90.000 EUROS**
TIMEFRAME: **ENTIRE YEAR**

The project consists in three interventions using documenting and participatory theatre techniques in three communities experiencing a limited mobility: the refugees from the Regional Center for Asylum Seekers, the marginalized Roma communities and elders groups. The results of the interventions will be three theatre performances that will tour five Romania cities during the year of the title as well as European theatre festivals starting 2022.

The working method involves the activation of three communities, engaging their members in artistic activities (drawing, acting, writing) in order to explore personal histories relevant for the research topics. The six trainers will work in three stages:

- exploring the stories and the means of expression specific to the members of that group;
- forming stable working teams, followed by the selection and development of stories in collective scenarios;
- productions of the performances by actively involving the members of the communities.

FASTPAST. RECORDING FOR IMPACT

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **MIHAELA STĂNESCU / ARISTOTELES WORKSHOP ASSOCIATION; FRIENDS FOR FRIENDS FOUNDATION**

PARTNER ORGANIZATIONS: **FOREIGN POLICY, EUROPEAN YOUTH PRESS NETWORK, THE ORGANIZED CRIME AND CORRUPTION REPORTING PROJECT, ARTE NETWORK, GOEAST (WIESBADEN), DOCUMENTA (MADRID), IDFA (AMSTERDAM), THESSALONIKI DOCUMENTARY FESTIVAL, ONE WORLD FILM FESTIVAL, WATCH DOCS / HUMAN RIGHTS IN FILM.**

LOCATIONS: **MINERUL CINEMA, DACIA CINEMA, PIONEER'S HOUSE MEDIA LAB, THE CULTURE CIRCUS**
ESTIMATED BUDGET: **170.000 EUROS**
TIMEFRAME: **AUGUST-OCTOBER 2021**

FastPast is a 3 month series of events dedicated to journalists and nonfiction film-makers, encouraging professional standards, promoting good practices and innovative techniques, and addressing stringent issues such as freedom of speech, propaganda, censorship or media manipulation. The activities will include:

- Four conferences and workshops dedicated to young journalism. Speakers shortlist: Erik Aerts, Haris Dedovic, Anna Saraste, Katarzyna Mortoń, Johannes Andersen, Katerina Kuznetsova;
- weekend projections of documentary films in the network of community centers;
- an anniversary edition of the Aristoteles Workshop – a training and development center dedicated to foster a new generation of creative documentary filmmakers around the world;
- a European edition of the Romanian based SuperWritings Awards for non-fiction.

iMUSEUMS/ AMUSEUMS

TYPE OF PROJECT: **CO-PRODUCED**

COORDINATION: **BAIA MARE 2021 FOUNDATION**
MAIN CURATOR: **POSITION OPEN FOR APPLICATIONS**
CONFIRMED STRATEGIC ECOC PARTNERS: **KAUNAS**
LOCATIONS: **THE COLONY OF PAINTERS, PIONEER'S HOUSE MEDIA LAB, THE CULTURE CIRCUS, VARIOUS TEMPORARY STRUCTURES DEVELOPED FOR THE ECOC YEAR.**

ESTIMATED BUDGET: **113.000 EUROS**
TIMEFRAME: **JANUARY-MAY 2021, SEPTEMBER-DECEMBER 2021**

This line of programming addresses the discriminatory energy and function of museums and big scale exhibitions, perceived as exclusive and isolated cultural spaces. We propose four development directions:

- a series of pop-up exhibition dedicated to homeless museums (i.e. the Ukrainian voodoo-dolls museum, the Romanian travelling comics museum, the Communist consumer museum);
- a monthly open-door program dedicated to local collectors, including their exhibition spaces in a guided cultural circuit;
- a VR space offering free and instant access to the world most famous museums;
- a series of recreations of iconic museum exhibitions.



Celebrating Europe

In order to ensure the correct representation of the ECoC program as an initiative of the European Union, as well as to engage international audiences at the start of the summer seasons, we decided to extend the Europe Day celebrations for an entire month. The month of May bares in itself a power meaning for the local cultural audiences and operators, as the 5th of May is the official celebration of the founding of the Colony of Painters, a cultural milestone for the city's history.

In 2021, the city will celebrate 125 years of Painting School of Baia Mare through a series of anniversary exhibition bringing together collections from seven countries, launches of publications, conferences and happenings. The cultural programming that we propose for the entire month of May is meant to support and contextualize the local cultural agenda, to diversify the cultural offer and offer the necessary marketing traction for the current and following events.

Know Now Festival. Living Academia Events

TYPE OF PROJECT: **OWN-PRODUCED**
COORDINATION: **FRIENDS FOR FRIENDS FOUNDATION**
LIST OF PARTNERS: **PUBLICA PUBLISHING HOUSE, FOREIGN POLICY, CROWN PUBLISHING, HACHETTE BOOK GROUP, INKWELL, PORTFOLIO/ PENGUIN RANDOM HOUSE, HARPER COLLINS**
LIST OF AVAILABLE SPEAKERS: **MALCOLM GLADWELL, SALMAN KHAN, GUY KAWASAKI, SETH GODIN, DAN ARIELY, KARIM RASHID, SIR KEN ROBINSON, MARTIN LINDSTROM, MUHAMMAD YUNUS, JASON FRIED**
ESTIMATED BUDGET: **240.000 EUROS**
LOCATIONS: **MINERUL MULTIFUNCTIONAL HALL, THE NORTH UNIVERSITY CENTER OF BAI MARE, MILLENIUM BUSINESS CENTER**
TIMEFRAME: **8 MAY-24 MAY 2021**

During the month of May, we want Baia Mare to become a true European Idea Center, bringing together, in a one week conference, the most influential thinkers worldwide, in an unprecedented display. Organized in partnership with Publica Publishing House, the event will feature live broadcasted conferences, public book launches, workshops and technology showcases. The proposed theme of the event is Authenticity, a topic deeply rooted in our cultural programming and our cultural brand.

Prior to and after the Know-now festival week, two events will be organized in order to link local innovators with international game-changers: the Romanian Thinkers Forum and the Academy of Young European Leaders for Sustainable Development Goals. Both events have the support of the Foreign Policy network and will feature emerging voices in the field of education, cultural management, research and social innovation.



Baia Mare Art Biennale

TYPE OF PROJECT: OWN-PRODUCED

COORDINATION: UNION OF PLASTIC ARTISTS

LIST OF PARTNERS: CIFRA PALOTA MUSEUM, KECSKEMET, HUNGARY; THE UNION OF ARTISTS, HUNGARY; THE UNION OF ARTISTS, POLAND; MISSIONART GALLERY, BUDAPEST, HUNGARY; HOLLOSZY GALLERY, UKRAINE; MALOPOLSKA GALLERY, NOWY SĄCZ, POLAND; LABORATOIRE I3M, UNIVERSITÉ DE NICE SOPHIA-ANTIPOLIS, FRANCE; SHORT FILM FESTIVAL, CLERMONT FERRAND, FRANCE.

ESTIMATED BUDGET: 310.000 EUROS

LOCATIONS: THE COLONY OF PAINTERS, THE GALLERY OF THE UNION OF PLASTIC ARTISTS, POKOL HOUSE DIGITAL MUSEUM, VALEA BOROȘULUI DISTRICT, BASTIONUL MĂCELARILOR, VARIOUS TEMPORARY STRUCTURES DEVELOPED FOR THE ECOC YEAR
TIMEFRAME: 5TH OF MAY-30TH OF MAY 2021

Part of a multiannual exercise, the Art Biennale of Baia Mare will debut in 2017 as a regional event, and will be gradually scaled until 2021. The year of the title will empower this event as a great opportunity to consolidate and reaffirm the artistic vocation of Baia Mare, recovering its modern and postmodern heritage through a series of exhibitions and events. Under the theme *Involve-Evolve*, outside the formal competition, the Art Biennale will host four content directions:

- *PeripheriqArt* – a workshop generating an alternative circuit of artistic interventions in isolated districts of the city;
- International champions, local incognitos. A panorama-exhibition of international acclaimed artists born or formed in Baia Mare: Adrian Ghenie, Mircea Suci, Bogdan Rața, Ioan Popdan, Zoltan Bela, Cantemir Hauși, Sebastian Moldovan, Larisa Sitar.
- EPS.BM – The European Photo Festival Baia Mare. Initiated in 2016 by the Baia Mare 2021 Foundation, the festival is part of a multiannual programming.

Opening And Closing Ceremony

The opening and closing ceremonies will be directly produced by our agency and will serve as introduction and conclusion for our „Culture of Hosting” theme. Synchronized with our flagship programs, the two big shared events will mark major symbolical moments of the year: the New Year’s Eve (Opening Ceremony) and the night after Christmas (Closing Ceremony). Both of the ceremonies will include the major city’s landmark: the Cuprom Tower, the Minerul Multifunctional Hall and Stephen’s Tower.

The theme of opening ceremony will be linked to the Old Calendar flagship program, and will address the concept of Rebirth with all the associated symbols: masks parades, ritual fires, regional and international myths.

The theme of the closing ceremony will be linked to the Performing Food flagship program, and will address the concept of Feast, a common sharing moment, a time for bringing back memories and setting up new perspectives.

Although we have established a short list of artists and performers – including the group F Pyrotechnie, the Romanian born Theater and Film Designer Dan Potra or the artist Adrian Ghenie – and a recommended milestone of 600.000 Euros budget for each event, after consultations with our Extended Board, we decided to award the direction of the events through an international open call for projects. Previous experience in producing or coordinating similar scale events for ECoCs is preferable, yet not mandatory. The call for applications will be launched in the third quarter of 2017.

Performing Food

TYPE OF PROGRAM: **OWN-PRODUCED, FLAGSHIP PROGRAM**

CURATOR: **RAREȘ CRĂIUȚ**

OVERALL BUDGET: **1.627.000 EUROS**

PARTNERS AND LOCAL PARTNERS: **AVAILABLE IN THE DESCRIPTION**

Hospitality, as one of the sacred and beautiful gestures in the world, is universally associated with food. In the Eastern Mediterranean area, Japan or Romania it is connected with the sharing of bread and salt and the implied promise that no hard will be done to the guest : like salt, a sign of true fraternity, the promise of the guest may not be corrupted or destroyed, as nothing can take over the savor of the salt, it can never spoil or go stale.

The hospitality food and drinks are talking about the identity of your host/guest : „tell me what you eat and I will tell you who (I think) you are.” And what about „what you eat”? We eat so many different foods! Which foods signify deep identity and which simply fill us up? Culinarians like to draw deep distinctions between human „dining” which is full of deep cultural significance, and animal „feeding,” a purely biological act, but not everything we eat has a lot of meaning. On food we have projected and developed a lot of our identity and food is also shaping us, in a complex interrelated field where what we eat is influenced, and in turn influences, a complex web of drivers, including culture, politics, economics, and our built and natural environments. We are performing food and food is also performing for us.

The „Performing Food” program is dedicated to food, its preparation, presentation, and consumption that may be viewed as a complex system of performance. Considering the physiology of taste and smell and the discourse of gastronomy, through conferences, performances, community engaged actions, art and cultural events, the one year long program will analyze the design, staging, and choreography of food preparation, presentation, and consumption. Using cross-cultural and interdisciplinary approaches, together with artists, researchers, local community and guests and tourists of the Baia Mare ECoC program, we will extend beyond strictly performative and aesthetic concerns to the consideration of historical and social issues. In the spirit of developing an art and culture approach to the study of food, we will pay special attention to artists who use food in their work as well as to the aesthetics and politics of food in cultural context, while also working towards an understanding of the body in sensory as well as corporal terms.

	Meet	Greet	Show	Share
RETHINKING PRODUCTION	“Feeding 9.3 billion. From techno-optimism to global food supply hijacking” – International conference on the impact of food culture on food security; in collaboration with the Oxford Martin program on the Future of Food	The Baia Mare food and culture itinerant festival; in collaboration with the Romanian Cultural Institute in different locations in Europe “The welcome to BM travelling recipes” – a community art project, in collaboration with the International Mail-Art Union	The comfort food encyclopedia – performances, installations and publication closing the 2016 -2021 cycle of performance research dedicated to food and memory; in collaboration with the Comfort Food Artist Collective	“Agricola Cornelia” – an interactive community arts laboratory aimed to stimulate a more social, economic and environmentally linked food production approach, with a focus on the reinterpretation of undeveloped grounds, residual spaces and interstices in Baia Mare
RETHINKING CONSUMPTION	“Afterthoughts of European food choices” – the 2021 Symposium on the history of food; in collaboration with FOST – Social & Cultural Food Studies Program of the Vrije Universiteit Brussel	“Tasty spaces: how food is shaping the cities” conference and exhibition, in collaboration with Bureau Europa Maastricht	“Food Experience Design” – the International food design Academy; in collaboration with the International Food Design Society The Transition – performance piece on consumption in the socio-cultural transition period in Romania, following the 1989 Revolution	“MMM!” – the international food bloggers conference; in collaboration with The Influencers Movement (TIM) Amsterdam
PERFORMING FOOD CULTURES	International conference of food ethnographic encounters; in collaboration with Institut Européen d'Histoire et des Cultures de l'Alimentation, Université de Tours – France Papilosophie : cookery on the agenda of Western popular culture, research publication in collaboration with COLLAPSE philosophical research	The Baia Mare Literary Food Festival in collaboration with Oxford Literary Festival “Alimentara” a community performance on the geopolitics of food and hunger in the last decade of communist Romania, lead by the Performing food program “Art and the culinary process” –international exhibition and publication on mutual food and fine arts influences; in collaboration with École nationale supérieure des Beaux-Arts, Paris		Conceptual and performative feasts : from Daniel Speri's "eat art" to Rirkrit Tiravanija's "museum meals" – series of artistic re-enactments of modern and contemporary artistic practices based on food; in collaboration with SMART Museum of Art Chicago
GLOCAL MEALS AND FOOD DIASPORAS	2021 European Region of Gastronomy Award Ceremony and meeting of the Platform of Gastrodiplomacy; in collaboration with IGCAT, the International Institute of Gastronomy, Culture, Arts and Tourism	“Common ground and heavenly treats”: a program of touristic discovery culinary walks through Baia Mare and the collections of the Baia Mare Ethnography and Folk Art Museum	“Cooked books” : series of European literature inspired dinners in collaboration with local restaurateurs. The Baia Mare food trucks festival, in collaboration with IRIS Festival Brussels	“Sarmale goes global. Variations on a meal” – performing the simultaneous dinner of the Romanian diaspora. Aesthetic and gastronomic citizenship project in collaboration with volunteers from around the world
FOOD ACTIVISM	“The Hunger Artist from Franz Kafka to the 1970's modern primitives. Self-starvation performances challenging dominant codes” – Performance studies conference; in collaboration with Performance Studies program of the University of Barcelona	Exhibition and live events on food as activism in contemporary public art; in collaboration with the Latvian Centre for Contemporary Art	“Watching what we eat” – the Baia Mare film festival of food social campaigning; in collaboration with Het Food Film Festival Amsterdam	The Fair Food Fair – food festival of fregans, subsistence agriculture and other counter hegemonic food activists and producers; in collaboration with Slow Food International Table talk – series of public events open to the public, press, tourists discussing and digesting the activities and the development of the Performing food program

Period	Project	Projected Budget
January	"Feeding 9.3 billion. From techno-optimism to global food supply hijacking" – International conference on the impact of food culture on food security; in collaboration with the Oxford Martin program on the Future of Food The international conference will focus on what has been the main topic of research and debate for international and government agencies in the past quarter of a century, that is the double focus of the international food security community on how to engage sufficient political will to secure food as a human right today while also maintaining a commitment to increase agricultural productivity (that will be required if we are to feed an ever increasing population) without further damaging the environment in the future.	€ 65.120
March	"Afterthoughts of European food choices" – the 2021 Symposium on food history; in collaboration with FOST – Social & Cultural Food Studies Program of the Vrije Universiteit Brussel The growing acceptance and legitimacy of food studies as an academic field reflects increase recognition that innovative scholarship often crosses interdisciplinary boundaries. The symposium wishes to encourage students and faculty in traditional academic disciplines to conduct and present research on the theme of food and the impact our past food choices have on our current state of being and facilitates the publication of scholarly work related to the role of food in society, culture and commerce.	€ 65.120
May	International conference of food ethnographic encounters; in collaboration with Institut Européen d'Histoire et des Cultures de l'Alimentation, Université de Tours – France The Conference focusing on food and hospitality will be dedicated to food traditions of European communities including research on recipes, methods by which foods are gathered, stored, prepared, displayed, served and disposed of. With a special focus on hospitable events that involve the serving of food – from ordinary meals to holiday feasts – the conference will investigate the ties of reciprocity between networks of preparers, as well as relationships between those preparing and those being served.	€ 65.120
June	Papilosophie : cookery on the agenda of Western popular culture, research publication in collaboration with COLLAPSE philosophical research. From Plato's dismissal of food as a distraction from thought to Kant's relegation of the palate to the bottom of the hierarchy of the senses, food has long been on the agenda of Western aesthetics and subsequently popular culture. The publication will reunite the latest findings of experts from the field of enquiry uniting food and aesthetics investigating the dialectics of inside and outside, the personal and the communal, the natural and the cultural in the hopes to fill a gap in understanding further the development of a modern attitude to the intersection of art, aesthetics and food.	€ 37.350
May	2021 European Region of Gastronomy Award Ceremony and meeting of the Platform of Gastrodiplomacy; in collaboration with IGCAT, the International Institute of Gastronomy, Culture, Arts and Tourism	€ 62.700
October	"The Hunger Artist from Franz Kafka to the 1970's modern primitives. Self-starvation performances challenging dominant codes" – Performance studies conference; in collaboration with Performance Studies program of the University of Barcelona Eat Art Of the 20th Century (Joseph Beuys, Eleanor Antin, and Alicia Rios) is geared at a radical critique and transformation of society. More recently a large number of performance artists started focusing on a subset of eat art events that, all together, form the „gastroaesthetic experimentalism of anorexic art" reminding us that the other side of the coin of overconsumption is the development of neuroses that arise precisely from the dangers and anxieties paradoxically generated by a world dominated by overabundance, saturation, and repletion. The conference will gather theoreticians and performers investigating the sources and current practices of the politically engaged anorexic performance.	€ 65.120
All year long	The Baia Mare food and culture itinerant festival; in collaboration with the Romanian Cultural Institute in different locations in Europe The festival will be a celebration of Transylvanian cuisine bringing together food producers from the region in an itinerary event, serving as a live event introduction for the region and the Capital of Culture city and giving a platform for small producers to market and sell their produce.	€ 313.500
All year long	"The welcome to BM travelling recipes" – a community art project, in collaboration with the International Mail-Art Union One day you receive an invitation from an inhabitant of Baia Mare. You are invited over for a meal in Baia Mare and to enjoy some of the events in the European Capital of Culture program. Whether you chose to take up the invitation or not, you now know of one Romanian recipe and that there is a ECoC program taking place there. The recipes will be developed in workshops with locals from Baia Mare using a recipe-postcard format and resulting in original pieces based on painting, drawing, printmaking, photography, digital, collage, calligraphy, visual poetry, mixed media etc.	€ 24.200
November	"Tasty spaces : how food is shaping the cities" conference and exhibition, in collaboration with Bureau Europa Maastricht Cities are home to over fifty percent of the world's population, a figure which is expected to increase enormously by 2050. Despite the growing demand on urban resources and infrastructure, food is still often overlooked as a key factor in planning and designing cities. Without incorporating food into the design process, how it is grown, transported, and bought, cooked, eaten and disposed of? It is impossible to create truly resilient and convivial urbanism? The conference will look into the relation of food and urbanism, on our growing dependence on transportation as we push food production at the limits of and outside the city and the way the cities and eating places sustain the illusion that we are doing well or better than ever despite increasing environmental pollution and decreasing food quality.	€ 65.120
July	The Baia Mare Food and Wine Literary Festival in collaboration with Oxford Literary Festival Food has always existed in text printed form from recipes to poems, from menus to entire novels. Today we publish more than ever, while cooking less than ever. The festival will bring together food critics, food writers, publishers to discuss and exchange on the role of food and food writing in today important hub for food and drinks enthusiasts worldwide to meet and share ideas with each other.	€ 65.120
January	"Alimentara" a community performance on the geopolitics of food and hunger in the last decade of communist Romania, lead by the Performing food program Communist and totalitarian regimes have always exerted a kind of fascination. The last decade of Romanian Communism was marked by extreme food shortages and the infamous „National Plan for Scientific Alimentation" falsely regulating the distribution of hunger for the general population. Alimentara will be a community performance interrelating personal micro histories together with food statistics of the macro-history. The performance will be a place of reminiscence and enacting oral histories but also inform on what were individual and collective coping strategies on themes that are current today such as politics of austerity and food security scares.	€ 18.480
All year long	"Common ground and heavenly treats" : a program of touristic discovery culinary walks through Baia Mare and the collections of the Baia Mare Ethnography and Folk Art Museum The Culinary Walks will be an enjoyable cultural culinary journey that is a two to three-hours guided visit in the Ethnography and Folk Art Museum open air museum. During the walk households representing the region of Maramures and the surrounding are visited with facilitated presentations and discussions as well as food tastings that are meant to be a learning extension into the history and culture of the places. The tour also includes trips to the art and craft shop.	€ 23.700
All year long		€ 60.120

Period	Project	Projected Budget
December	The comfort food encyclopedia – performances, installations and publication closing the 2016 –2021 cycle of performance research dedicated to food and memory; in collaboration with the Comfort Food Artist Collective	€ 22.330
November	"Food Experience Design" – international food design academy; in collaboration with the International Food Design Society The academy will be open to all food professionals and scholars interested in developing their knowledge and application of food design mainly focusing on aptitude and hands-on practice of FxD principles through : teaching principles of "making" product concepts, practice modeling food experiences via storyboards and scenario prototypes and quick ways of shaping & pitching a business case. The event is also meant to be a meeting platform bringing together artists and local or regional entrepreneurs through the medium of food and applied design knowledge.	€ 27.800
August	"Art and the culinary process" –international exhibition and publication on mutual food and art influences; in collaboration with École Nationale Supérieure des Beaux-Arts, Paris The exhibition explores the relations between art and the culinary, examining their common approach to the transformation of materials. Culinary research is in the process of being recognised as a fully-fledged art form. How can cooking become the subject of an exhibition? The stake in this exhibition is how to position culinary art within the domain of contemporary culture? How to develop a more profound dialogue between artists and chefs at a time when the mutual exchange and influences between art and gastronomy have consistently multiplied? What are the aesthetic tendencies and the dominant forms taking place in contemporary cooking? Both chefs (Ferran Adria, Antoni Aduriz, Inaki Aizpitarte, Massimiliano Alajmo, Yannick Alleno, Eneko Atxa etc) and works of contemporary artists (Sophie Calle, Erik Dietman, Christian Jaccard, Miralda, Daniel Spoerri etc) will be presented.	€ 284.500
All year long	"Cooked books" : series of European literature inspired dinners in collaboration with local restaurateurs Food has always been a source of inspiration for writers, from Marcel Proust's famous madeleine, whose chief function was to sustain the "immense edifice of memory", to contemporary experimental art and literature looking to reflect and theatricalize the self's confrontation with foodstuff as material objects. Today it is time to close this circle and restaurateurs and chefs can look for inspiration in literature, remaking and serving everything from fairytale foods to „soilent green". A multilayered food and literature experience where the dish is an ad-hoc art piece.	€ 19.250
August	The Baia Mare food trucks festival, in collaboration with IRIS Festival Brussels During 3 days, the historic city centre of Baia Mare will host the largest food truck festival in Europe which includes original and qualitative food trucks. The audience is invited to discover artisans who will delight taste buds, that are passionate by „real fresh" food, by quality, proximity and seasonal food... The Festival offers a diverse gustatory journey that is innovative, surprising or just traditional. The festival will position itself as a family event open to „Food lovers" and „gourmets" of all ages!	€ 28.850
May	"Watching what we eat" – the Baia Mare film festival of food social campaigning; in collaboration with Het Food Film Festival Amsterdam "Watching what we eat" will be a multi-day film festival dedicated to independent food-filmmaking as an art form, with a special focus on films that focus on sustainable food and drink production and consumption. These films and short videos are a powerful way of increasing awareness and interest in the food system. With equal parts technology and artistry, filmmakers can bring an audience to a vegetable garden in Uganda, a fast food workers' rights protest in New York City, or an urban farm in Singapore. The festival will focus in one section on creating multi-sensory food and film experiences : guests watch films about food and simultaneously taste the exact dishes they see on the screen, right in their seats!	€ 46.160
All year long	"Agricola Cornelia" – an interactive community arts laboratory aimed to stimulate a more social, economic and environmentally linked food production approach, with a focus on the reinterpretation of undeveloped grounds, residual spaces and interstices in Baia Mare.	€ 29.700
February	"MMM!" – the international food bloggers conference; in collaboration with The Influencers Movement (TIM) Amsterdam Food blogging, in the past five years, has become more than just a hobby. It's a way of life, a full-time job and a passion shared by many people around the world. The program will include seminars, showcasing sponsors and engaging with their attendees on a more personal level, introducing speakers who come from all over the blogosphere, not only food as well as professionals in writing, design, business, tech, law, as well as hands-on cooking demonstrations. We believe this will be, during and after the event, one of the best off line, and mostly online, promotion tools for the ECoC program with hundreds of reviews and news pieces covering a generous European public : the foodies.	€ 36.000
All year long 6 events	Conceptual and performative feasts : from Daniel Speri's „eat art" to Rirkrit Tiravanija's „museum meals" – series of artistic re-enactments of modern and contemporary artistic practices based on food; in collaboration with SMART Museum of Art Chicago Since the 1930s, numerous artists have used the simple act of sharing food and drink to advance aesthetic goals and to foster critical engagement with the culture of their moment. The re-enactment practice of these artist-orchestrated meals can offer a radical form of hospitality that punctures everyday experience, using the meal as a means to shift perceptions and spark encounters that aren't always possible in a fast-moving and segmented society. The program will present throughout the year the work of more than thirty artists and artist groups who have transformed the shared meal into a compelling artistic medium, examining the history of the artist-orchestrated meal, assessing its roots in early-twentieth century European avant-garde art, its development over the past decades within Western and Eastern art, and its current global ubiquity.	€ 117.150
January	"Sarmale goes global. Variations on a meal" – performing the simultaneous dinner of the Romanian diaspora. Aesthetic and gastronomic citizenship project in collaboration with volunteers from around the world The existence of diasporic cuisine marks a complex negotiation between cultural identities and illustrates how food, as mundane and yet intensely symbolic item, is woven in the complex and shifting ways of traditions and transformation, identity and community. The project proposes a simultaneous dinner event taking place around the globe, at noon time to support discussions on the shared experience of exile and displacement, but also of continuing connection and identification. The project will also document the recipe of sarmale : how it is cooked, what are common substitutes and side dishes, the mobility and adaptability of one dish among diasporic groups.	€ 22.500
June	The Fair Food Fair – food festival of fregans, subsistence agriculture and other counter hegemonic food activists and producers; in collaboration with Slow Food International This is a fair that wishes to respond to the standardization of food created by globalised markets and the consequent penalization of small scale products. The event allows conscientious-producers to connect with discerning co-producers in search of quality food. It is the ideal place to promote taste education and inform the public about the threat to bio-diversity and similar eco-gastronomic concerns.	€ 35.600
All year long	Table talk – series of public events open to the public, press, tourists discussing and „digesting" the activities and the development of the Performing food program With a rich program of events we need to make sure everyone is heard, included and that community and institutional engagement is at an all time high. This series of talkative events will focus on debriefing and guiding on current ongoing projects and inform on and prepare the upcoming events.	€26.400

The program includes overhead costs of €170.000 covering for 3 full time and part time employees as well as office and running costs.

The Old Calendar

GATEWAY TO MARAMUREȘ, PORTAL TO THE WORLDS

TYPE OF PROGRAM: OWN-PRODUCED, FLAGSHIP PROGRAM

CURATOR: IULIA GORNEANU

CO-CURATORS, CO-COORDINATORS: GRIGORE LEȘE, MIRCEA FLORIAN, MIHAELA VOSGANIAN, CHUS MARTINEZ, PETER HURLEY, RĂZVAN ROȘU, ASTRA FILM SIBIU.

OVERALL BUDGET: 1.221.000 EUROS

LOCAL AND NATIONAL PARTNERS: BAIJA MARE ASTRONOMICAL COMPLEX; THE MUSEUM OF HISTORY AND ARCHEOLOGY; THE MUSEUM OF ETHNOGRAPHY AND POPULAR ART; THE VILLAGE MUSEUM; THE CENTER FOR THE CONSERVATION AND PROMOTION OF THE TRADITIONAL CULTURE; THE MUNICIPAL THEATER & THE PUPPET THEATER; THE NATIONAL UNIVERSITY FOR THEATRICAL ART AND CINEMATOGRAPHY, BUCHAREST; THE NATIONAL UNIVERSITY OF MUSIC, BUCHAREST.

SELECTED FEATURED ARTISTS: CHARLES FRÉGER (FR), STEPANIDA BORISSOVA (RU), MIHAELA NOROC (RO), BENJAMIN CABALLERO (ES), MATHIAS GOERITZ (MEX), LIU RUO WANG (CHINA), ORQUESTA DE INSTRUMENTOS AUTOCTONOS Y NUEVAS TECNOLOGIAS (ARG), SHAUN DAVEY (IRL).

Emerged towards the need to isolate the sacred time scale from that of the profane, The Sacred Calendar, although lost in most rural areas of the country and other parts of Europe, is still very much alive in villages of Maramureș. Using the old ways of counting and assimilating time as a cultural framework, we aim to create universal bridges, to juxtapose cultures and explore creative and historical similarities. This line of cultural programming generates surprising collaborations, a broad international aperture, and a constant stream of events for the incoming guests seeking new meanings of authenticity or deeper meanings of themselves. Under the Culture of Hosting banner, we will accommodate, each month, different artistic and ethnographic visions on our shared past and future, questioning and redefining our contemporaneity and European cultural construct. It is unprecedented exercise of conciliation between tradition and modernity, opening new interpretations and archiving a huge amount of documentation.

CONTEXT

When it comes to perceiving and assuming time, there are fundamental differences between the calendars of urban and agricultural communities, in sacredness and in substance. As a consequence, time takes its meaning from the holiday's magic and religious aspects. In Maramureș, the solar holidays are actual stepping stones for the whole year, and just like one's milestones in life they ask for rites and rituals of passage. The solstices and equinoxes bare stories, mythical creatures and open the skies. Customs, rituals and acts of divine submission, aside from their magical significance, are collective moments of ceremony that open up the gates of time and sacred space, creating a portal linking the realms of the divine and the telluric, of Here and There.

The Sun stands at the core of The Old Calendar, as a primordial and celestial epiphany. It is responsible for the life cycle of nature, for binding and unbinding seasons. The sun refreshes the sacred time scale. In the collective memory, the year, season, month and day are transposed into mythological characters who follow the same cyclic nature of earthly beings, they are born, they live and they die. Time is also metamorphosed into young divinities in the beginning of the year (Sânvasii, Sântoader, Sângiorz, Floriile, Sânzienele, Ielele), then into more mature beings (Sântilie, Sâmedru, Sântandrei, Sfânta Vineri, Inătoarea, Crăciuneasa), and gradually, as the year completes its cycle, it ascends to old men and women such as: Moș Niculae, Moș Ajun, Moș Crăciun, Baba Dochia.

RECURRING EVENTS

- Storytelling cafes and evening sittings related to each month of the folk calendar and the proposed topics. Its signs, rituals, and stories will be the incentive for starting a journey in search of common ground, common values, and a common language of the world. This micro-project will bring together story-tellers and performers from different cultures and diverse fields of expertise. Each time in a different place and having a diverse setting (in a cafe, a community center or youth club, a restaurant or residential court yards and living rooms), the event will be hosted by invited guests, such as: craftsmen and wise women from the villages of Maramureș, the Hutsuli or Ruthenians in the Ukraine, ethnologists and anthropologists, writers and musicians, actors and academics from all corners of the world.
- The Forefather's supper – gastronomical performance and installation. 12 courses, one for each month of the year, 12 international artists from 12 different countries, representatives of 12 different arts. They will predict, by means of the traditional onion calendar, the outcome of each month in 2021.
- The folk calendar marks several days throughout the year, when the sky opens and heaven and earth can communicate in a manner that is both magical and frightening. Similarly, each month will be marked by a concert or performance.

January

DEATH AND REBIRTH OF THE YEAR-GOD

Opening of the ECoC

In folk mythology, starting the first of January, the Year-God was born, grew, matured and then turned into an old man, died, and was reborn, following the cycle of the year. Thus, it follows a never-ending circular pattern.

THE MASKED PARADE

Relics of a symbolic world that reached us from ancient times, the trains of the masked are the most spectacular representations of time that dies and is reborn at the beginning of the year. Carols and dances with masks of Maramureș are archaic, agricultural and pastoral customs that renew the time and purify the space, they evolved simultaneously with the funeral rituals and the worship of the Forefathers. True sculptures in motion, the masked are not hiding but instead they reveal the evil that must be chased away. They release and banish diseases in the community, they cause an intense spiritual experience by which man regains awareness of his place in the world. The scattered energies around the world are captured in the mask and prevent them from wandering. They shelter the spirit.

By watching the play of the masked, we witness a combination of human features with animal like shapes, sometimes a monstrous and confused combination, causing ecstasy, joy and even fear. Carols and masked dances are believed to have healing and purifying purposes and facilitate the crossing into a new time-span. They are true cosmogonies, they organize the world.

On the verge of 2021, in strident tones of bells, whistles and drums, Baia Mare and Maramureș villages will include a great carnival with large retinues of goats, deer, bucks, sheep, oxen, horses and bears, wizards, doctors, soldiers, magi, shepherds, gypsies and countless devil masks (characters like Sărsăilă, The Great Governor, The Deceiver, Lucifer, The Evil Doer). It will be a time of joy, an echo of Dionysia festivals over time, related to death and rebirth as a coping method to crises in the cycle of the divine, the world, and of men.

CULTURAL EVENTS:

- Official Opening of the ECoC – the parade of the masked (international participations TBC). Confirmed partnerships with ECoC cities of candidates: Rijeka, Eleusis.
- Six open air and indoor masked theatre performances. Featured companies: Monster Kabinett (Berlin), Homunculus Masked Theater (New York), Theater Fragile (Berlin), Otsuki Noh Theatre (Osaka), Théâtre du Rêve Expérimental (China).
- Photography exhibition: Wilder Mann by Charles Fréger (France). Photographer Charles Fréger set out to capture what he calls “tribal Europe” over two winters of travel through 19 countries. Photographer Charles Fréger set out to capture what he calls “tribal Europe” over two winters of travel through 19 countries. Location: Museum of Ethnography and Popular Art.
- Concerts for opening up the skies – Twelfth Day (January 6th). Concerts in 4 different churches of the 4 Christian confessions in Baia Mare.
- Storytelling cafes and evening sittings – the Masked Parades.

February

THE LOVE GODS

This month is governed by Dragomir "the madly in love" along with his companions: The Flyers (Zburatorii), Love (Dragoste) and Loverettes (Dragostite). February is a ritualistic stretch of time under the sign of love, rejuvenation and companionship, the moment when birds start to sing, blood oaths are made, the first flowers are picked, fires are being lit and women keep loyal to their beautification rituals and are also initiating young women.

CULTURAL EVENTS:

- Rituals and incantations – performances, installations, conferences. Locations: neighborhoods and cultural community centers.
- Modern musical inspired by a Romanian folk tale "Făr Frumos din Lacrimă". In cooperation with the Iasi Philharmonic Orchestra and the Romanian conductor Cristian Lupes. Location Minerul Cinema.
- Cross-media performance (dance, live electronics, video, electric guitar) inspired by the Romanian fairytale – "Tinerețe fără bătrânețe și viață fără de moarte". Project proposed by the composer Mihaela Vosgianian and the choreographer Liliana Iorgulescu.
- Concerts for opening up the skies – Performance & ritual by Stepanida Borissova, the shaman actress, promoter of the Saha culture. "Tojuks" epic songs and Siberian shamanic ritual performances. Location: Municipal Theater.
- Storytelling cafes and evening sittings – Lupercalia, the ancient feast to celebrate love.

March

CELEBRATIONS OF THE CRONES AND THE FOREFATHERS

March is the month of Baba Dochia, patron of the Agricultural Calendar's dawn and Mother goddess of Neolithic origins. The embodiment of decrepit time, that perishes and then resurrects herself at the turn of the year, she is also the most important mythological figure of the Romanian pantheon. In Maramureș, it is said that Baba Dochia has a whole suite of Crones, and together they open a cursed period of time, that draws its negative aura from the malefic light of the "white sun". In order to protect themselves from that glow, people wear an amulet called Mărțișor.

Crones are meteorological divinities that give order to time and seasons, they are also mythical ancestors that hint people about faith, future weather and crops. From the 1st to the 9th of March, every cosmic Crone become patrons of one day.

CULTURAL EVENTS:

- Photography Exhibition – The Atlas of the Beauty by Mihaela Noroc. The Atlas of Beauty is one of the most popular photo projects in the world. It gathered strong online communities on Facebook and Instagram while its Tumblr blog was the third most viral in 2015. Mihaela Noroc has been travelling around the world for the past three years with her backpack and camera. In her journey she has photographed women in their own environment. She visited more than 50 countries.
- Concerts for opening up the skies – female traditional and folk voices from India, South Korea, Kazakhstan, Kirghizstan, Ukraine, Bulgaria, Ireland, Spain, Serbia. Coordinated by the ethnomusicologist Grigore Leșe. Location: Cinema Minerul.
- Dance performance and workshop by Helena Barquilla, creator of the SHE MOVES program, which empowers women through workouts and coach of the five rhythms method.
- The Seven Annual Planetary Cycles (World Premiere). Music & Performance by Mihaela Vosgianian, Photo and Video Design: Mihai Cucu. Location: the Astronomical Complex. The seven annual planetary cycles is an opus inspired by the kabala theory. The entire 7 parts cycle will be displayed as a 3D performance in the Baia Mare Astronomical Observatory. Each piece of the cycle corresponds to a specific planet, with a different cosmic vibe. Sound entities such as helium rain, hurricane, sand storms, Bijé, divine names are combined in musical layers with the specific sound of each planet as captured by the NASA satellites and together with the 3D motion images create for the public a fascinating mythical and esoteric universe.
- Storytelling cafes and evening sittings – Female goddesses of the universal pantheon.

April

DAWN OF THE PASTORAL YEAR AND SAINT GEORGE (SANGIORZUL)

Archetype of the ancient civilizing heroes, Saint George has his own homologous entity in the traditional Maramureș calendar, Sangiorzul. Reviver of nature and seeder of all the seeds, protector of flocks and herds, Sangiorz is the first guardian of time and the one that opens the pastoral year. Transhumance is the reason why the pastoral civilization is seen as nomadic, but in the case of Romanian shepherds, movement has a cyclic and circular pattern.

The Pastoral New Year dawns under the mantle of countless ritualistic, economical, organizational and even juridical practices. It is the time for gathering the flocks, for the first milking, for lighting the living fire, of the bargaining of shepherds and establishing the pasturing places. During this week shepherds throw parties with music and good vibes, echoes over time of what Ancient Rome used to celebrate as Goddess Pales.

CULTURAL EVENTS:

- Concerts for opening up the skies: Catholic Easter. Gregorian music, Concordu eTenore de Orosei (Sardegna). Location: Roman-Catholic Cathedral.

- PăcurarFest – Pastoral Boutique Festival (different locations of Baia Mare and its surroundings)
PăcurarFest aligns itself with the boutique festival line that coagulates a niche community of film and gastronomy experts, initiates and enthusiasts at the beginning of the pastoral year. The festival traverses all of the four curatorial lines, invoking the altitude that aligns all shepherds of the world to the same frequency. They are great travelers, vigilant, contemplative, they have a philosophical approach to the world, connoisseurs of the mountains and skies, of the planets and men, the shepherds also live in a time and space of their own. Transhumance is the reason why the pastoral civilization is seen as nomadic, but in the case of Romanian shepherds, movement has a cyclic and circular pattern.

Partners: North University Center, Mediterranean Consortium for Nature & Culture, Festival del Pastoralismo (Italy – Bergamo), La Fédération des Alpes de l'Isère, The ASTRA National Museum Complex SIBIU (ASTRA Film).

FESTIVAL SECTIONS:

MUSIC (COORDINATED BY GRIGORE LESE, THE ETHNO-MUSICOLOGIST AND ARTIST):

- “The Voice of Transhumance”. Polyphonic songs of Aromanian Farsherot shepherds of Bulgaria, Albania and Romania;
- The Miorita Concert – a selection of 12 tracks selected out of over 2000 variations of the Miorita concept spread throughout Romania, Bulgaria, Macedonia and Albania;
- Chants of the “Khomei”, semi-nomad shamanic shepherds from the Altai Mountains (Mongolia and the Republic of Tuva);
- Transhumance Music. Concert of pastoral music with performers from Spain, Italy, France, Morocco, Tunisia, Portugal, Lebanon, Syria, Jordan, Turkey and Romania;
- Worldwide pastoral instrument building workshop: flutes, alpenhorns, ney, bagpipes (section coordinated by Răzvan Roșu, Phd in ethnology, alpenhorn performer).

CONFERENCES (COORDINATED BY THE ETHNOGRAPHY DEPARTMENT – NORTH UNIVERSITY CENTER – BAI A MARE)

- Conferences regarding the mythology of shepherding / Shepherd Calendar / Pastoral Civilization / Transhumance.

TRANSHUMANCE GASTRONOMY

(COORDINATED BY RAREȘ CRĂIUȚ & OXFORD GASTRONOMICA TEAM).

- Spiritual-gastronomic performance reconstructing a pre-Christian rituals pit fire roasted sheep. (project coordinated by the artist Ioan Marchis).
- Field trips and food tastings to flock steads in the Maramureș mountains;
- Transhumance cuisine showcase with Benjamin Caballero (Spain)
The wool road workshops and exhibitions. Weaving Exhibitions organized by “Lucian Blaga” School, and coordinated by Maria Balașa.

VISUAL ANTHROPOLOGY FILM FESTIVAL

- Screening of six classic films about the transhumance way of life in Scotland, in Iran, in Tibet, in Provence, in the Alps and in Romania, followed by discussions about transhumance life. Selection: GRASS: A NATION BATTLE FOR LIFE (USA, 1925), Himalaya (UK, 1999), The Living Water (France, 1958), On The Road (Romania, 1998), The Shepherds (Italy, 2006), The Shepherds of Berneray (USA /UK, 2006);
- Screenings of documentaries made between 2011 and 2021 on the topic of transhumance in Europe (selection still in process): Fuori dal gregge (Italy, 2012), Pastores en la Niebla (Spain, 2013), ALPSUMMER (Switzerland, 2013), STILL (Germany, 2013), Transumanza (Italy, 2014), Il tesoro della bruna (Italy, 2015), Transhumance (Switzerland/Germany 2015), Akabuko martxea (Spain, 2016), En Transhumance vers la vallée du Bonheur (France, work in progress), Last Transhumance (Romania, work in progress);
- Photography exhibition. On the Move homage brought to the shepherd from the 10.000-year-old transhumant and nomadic Mediterranean Basin, by photographers from Morocco, Tunisia, Spain, Turkey, Lebanon and Greece. Project operated by the Mediterranean Consortium for Nature and Culture.

May

REBIRTH AND RESURRECTION. EASTER. THE COSMIC EGG

From the sacral standpoint, this is one of the most intense festive periods. The miracle of the rebirth of Jesus Christ, in Maramureș, got overlapped with ancient rituals of rebirth and resurrection, provoked by the explosion of life generated by the warm season. During this period, it is believed that animals speak and treasures burn. This time is considered to be sacred, skies open up, people say that it's the only time of the year when you can hear the "toaca" (a ritual percussion instrument). This sound is said to keep evil away, to purify the place and create a bond between earth and sky.

For Easter, dyed eggs are being knocked and eaten as a ritual. The legend of the cosmic egg is found in other cultures as well, some of them being: the Egyptians, Celts, Greeks, Phoenicians, Hindu, Tibetans, Vietnamese, Chinese, Japanese as well as populations from Siberia and Indonesia. The egg is a substitute for the primordial divinity. The culture of dyed eggs is present in Romanian culture as well as the Slavic, the Chinese and the old Persians, this archetype was adopted by Christianity as the symbol of the death and resurrection of Christ.

CULTURAL EVENTS:

- Exhibition: The Metabolic Age. Curator: Chus Martinez. Federico Peralta Ramos won the prestigious award Di Tella in 1965, with his work called We, The Outsidea giant egg-like sculpture. Today he inspires and generates multidisciplinary exhibitions. One of them, curated by Chus Martinez - Director of the Academy of Arts and Design Basel, being The Metabolic Age Exhibition, it includes, besides the recreation of the egg, two pieces from Peralta Ramos (My Best Work of Art and Cosmic Tangerine) and also videography signed by the following artists: Petra Cortright, Marcelo Galindo, Eduardo Navarro, Takeshi Murata, Wilfredo Prieto, Jon Rafman and William Wegman.
- The voice of wood. Performative installation by Marian Zidaru and Grigore Leșe.
- Concerts for opening up the skies. Orthodox Easter. Byzantine music concert with Balkan Psalter Choirs – Serbia/Montenegro, Greece, Romania (the three 2021 ECoC titled cities).
- Storytelling cafes and evening sittings – Rebirth.

June

SUMMER FAIRIES

In June, the popular calendar brings forward young ambivalent feminine divinities: seducing, beautiful and warmhearted, but at the same time evil and vengeful if their celebration and secrets are not respected. They called Rusalii, lele, and Sanziene, and very much resemble Nymphs, Naiads, Elves, Fees and Dryads. They dance in a circle, and the land they dance on remains scorched. Whoever can hear their songs will mute, if someone drinks water from their springs, they will cast upon him grave punishments, whoever peeps at them or steps on their land will go insane. The plague cast by the lele is unearthly and can only be broken or undone by witchcraft.

CULTURAL EVENTS:

- Universal Day of the Romanian Blouse. Organized in co-operation with the international online community La Blouse Roumaine. The celebration started in 2013 as a Facebook initiative. In a few short years, the "Universal Day of the Romanian Blouse" has become a truly global event celebrated on six continents, 48 countries, 109 cities, and 143 events. 25 years after the fall of the communist regime, this movement has contributed decisively to the rebirth and a renewed interest in traditional Romanian culture.
- Concerts for opening up the skies – Ukrainian Bandura concert. Location: Orthodox Cathedral.
- Storytelling cafes and evening sittings - Fairies and other goddesses in European folk mythology.

July

THE GODS OF FIRE AND HARVEST

One of the most important figures of the traditional Maramureș mythology is the guardian Sântilie. Solar and meteorological deity, Sântilie is the governor of rain, thunder, lightning and hail. In his setting we can find specific signs of solar gods and in his entourage we can find a pleiade of pyrophoric mytho-characters, along with whom he masters the whole month of July. The peasants of Maramureș dedicate their time exclusively to the work of land, but respect all the restrictions inflicted by those popular saints about whom they believe that they unleash the heat and rain, fire and ice, lightning and rainbow.

The pastoral calendar now celebrates the notorious solar fairs called "Nedei" or "Girls Fairs", a meeting point where young people fall in love and prepare for marriage. Back in the days these celebrations took place on the mountains tops, and "Girls Fairs" and the "Nedei" were never constrained by borders, some of them being known as "Two-countries fairs".

CULTURAL EVENTS:

- Traditions and transitions of the hay. Hay sculpting, conferences, workshops, performances (Romania/Sweden).

For a few years, in Maramureș, a mixed Romanian-Swedish team has been studying the history, ethnology, sociology and the ecology of the hay, as key elements for maintaining biodiversity. The ongoing study has generated and keeps on generating scientific and ethnological articles as well as cultural exhibitions. Partners and organizers: The Ethnography Museum, the Museum of the Romanian Peasant, the National School for Political and Administrative Sciences Bucharest, CSB – University of Uppsala (Swedish Center for biodiversity).

- IgnisFEST – Outdoor concerts and performing arts. IgnisFest will assume the role of a cultural hybrid, whose eclecticism will be just the one to reveal the common denominator of the ancient cultures of the world.
Participants: Farez Ayaz Qawwal & Brothers (Pakistan); Parvathy Baul (India), Artur Şahnazarian (Armenia), Iosif Shattahi (Syria), Kereoni (Georgia), Albanian Iso-Polyphonic Choir (Albania), Barcelona Gipsy Klezmer Orchestra, Kaschauer Klezmer Band (Slovakia), Budapest Klezmer Band, Pressburger Klezmer Band (Ukraine), Familia Perkalaba (Ukraine), Kočani Orkestra (Macedonia)
- Storytelling cafes and evening sittings – Fire and dance.

August

METAMORPHOSIS

Peasants were telling that this was the time when summer and winter fights and the border day between the two seasons was called "Probejenie". Starting this day the forest begins to change colors, the blue of the sky becomes more intense, waters get colder, trees are crying because they don't see their sprout growing anymore, flowers are losing their scent and their power of healing, storks are leaving the villages with swallows on their wings.

CULTURAL EVENTS:

- The Long Road to the Merry Cemetery – Intercultural Festival of Peasant Traditions. Producer: Peter Hurley (IRL).

The Long Road to the Merry Cemetery festival was founded in 2010 on the occasion of the performance in the Merry Cemetery itself (Sapanta Village) of a newly created symphony by Mr Shaun Davey, renowned Irish composer and BAFTA laureate. The first editions brought together traditional musicians (groups and soloists) from Romania, Republic of Moldova, Iran, Lebanon, Turkey, Armenia, Hungary, Czech Republic, Poland, Ireland, England, Scotland, Spain, to discover and create together. Visiting artists were supported by diplomatic and cultural institutions. The Long Road is not just about music. We are celebrating a unique, holistic, integrated, ancient concept: the Living European Village. In an unprecedented move, the 2021 edition will activate all 120 villages of the region in an extraordinary message of solidarity and communion, each community contributing with a local event: from unplugged music sessions, to cheese and bread-making workshops. In 2021 we will invite Mr Shaun Davey back to Maramureș, the highpoint of a two-week celebration of the authentic original European village with two keynote outdoor performances.

- Days of healing. The magical powers of women and herbs. A series of workshops connecting female ancestral knowledge with the world of herbal teas and oils, soaps and soothing elixirs. A woman shaman from Peru and the wise women of Maramureș villages will get together in documented workshops about plants, femininity and the power of healing. Curator: Danina Arsene.
- Concerts for opening up the skies – Trans-real Opera. A Romania/Argentina multimedia world premiere featuring the director Alexander Hausvater, the composer Mihaela Vosganian and the Orquesta de Instrumentos Autoctonos y Nuevas Tecnologías, Argentina.

September

THE GURADIANS OF THE EQUINOX. SNAKE DAY.

In the old times the year was divided in two seasons: summer, that starts with Alexii (March 17th) and winter that comes along with the “closing the earth”, on the Day of The Cross (September 17th). Being around spring and autumn equinoxes, both celebrations stand under the sign of the Snake, a prehistoric deity that marks the thresholds between the two seasons with the pace of its hibernation.

In local folklore this prehistoric deity oscillates between the hypostasis of the cannibal snake and the protective snake, empowered with the mythical power of totemic animals: the Snake of the House. The image of the Snake of the House can still be found today in the villages of Lăpuș, carved on veranda's pillars, engraved on doorjambs or coiled on the cross of the oldest in the family, to guide his soul in the afterlife.

CULTURAL EVENTS:

- The Return of the Snake – retrospective exhibition Mathias Goeritz (1915 – 1990).

Promoter of „emotional architecture”, his work has an experimental, analytical and ludicrous character. His latest retrospective exhibition was held in 2015 and the Queen Sophia Contemporary Art Museum in Madrid.

- Concerts for opening up the skies – Discover the Armenian Duduk with Arkad Kocharian, Emmanuel Hovhannisian, Hasmik Baghdasarian. Location: Old Center, open air.
- The Flying Snake – the adventure of the creative trance. Workshop held by Nana Nauwald - painter, writer and researcher of shamanism and indigenous and European traditions. This experiential workshop will inspire audible rhythmic stimulations through an exploration of ecstatic body postures, inducing a healthy state of insight and connection with your own inner wisdom to access and activate one's inner creativity.

October

THE NIGHT OF THE HOLY FIRE.

On the night of the Sâmedru, on a stake made of piled fir-tree twigs and branches, a fire tree as high as a church tower is being uplifted, then lit as a huge torch towards the sky. Old people say that the coming year would be the richer, the higher the fire raises towards the sky. Men use to throw embers all over the gardens, in an ancient invocation of the sun that is preparing to enter the winter season.

The fire tree is a constant of all rites of passage, it is the vegetal element that has governed the entire life of peasants, from the day they opened their eyes until the final rite of passage.

CULTURAL EVENTS:

- The future of a family of ancient instruments. Workshop, live concerts and international symposium. Organizers: Mircea Florian Foundation Satu Mare, Arts & Sciences Atelier Düsseldorf. The result of three months of workshops, recordings and artistic research, the public events in October will bring together in a world premiere performing artists that master the art of ancient wood horns from: Switzerland, France, Austria, Ukraine, Poland, Slovakia, Romania, Finland, Nepal, Tibet, India, Japan, Australia, Bolivia, Argentina and Chile.
- Concerts for opening up the skies – Sephardi music concerts performed by Ana Alcaide (Spain) hosted in the Baia Mare Synagogue.
- Storytelling cafes and evening sittings – The Tree of Life.

November

ENCHANTED NIGHTS. THE DAYS OF THE WOLVES

The middle of November marks the beginning of long mating period of wolves. The wolf is supposed to gain magical powers and seeks the neighborhood of people. In the old days, wolves celebrations brought about a blast of magical thinking, materialized into rituals of preventing wolves to breed and keep them away from the herds of sheep. Oscillating between maleficent and good, the wolf stands under the sign of the Moon and is believed to be the master of the cold winter.

The 30th of November comes with the Magical Night of St. Andrew (Sântandreiul), marked by rituals of protection against ghosts and premarital acts of magic. As any border day that brings about the death of one season and the birth of a new one, it is governed by the memory of primordial chaos: skies open, animals can speak, the spirits of the dead return home. It is the start into the long cold nights of the frozen season, when fairy tales are told by the fire. Winter is coming!

CULTURAL EVENTS:

- Outdoor installation – Wolves Coming by Liu Ruo Wang.
The installation featuring 110 bronze wolves of different sizes, was created in 2008, previously exhibited in Beijing's 798 art space, New Zealand, Italy, Spain and the 2015 Venice Biennale.
- Concerts for opening up the skies – Ancient hymns of the Coptic Orthodox Church. Location: Orthodox Cathedral.
- Storytelling cafes and evening sittings – Werewolves, the sacred fire.

December

THE MAGIC CAROLS

December is the month of carols in Maramureș. Time dies and revives itself. It is depicted in masks as totemic animals, old ancestors, good and evil spirits. Carols are pre-Christian wishing-songs that are repeated and updated every year, in every home, with the purpose of putting the world in order.

The carols of Maramureș have a great variety of themes: hosting, professions (especially pastoral and hunting), wooing / match-making, family, cosmogony, mythic-religious, satiric, mourning, war. There are also roman style carols (agricultural), Mithraism (solar), Christian (biblical themes) and hybrid (mythic-religious). True procession of the village, caroling means traveling from door to door in a ceremonial circle that involves the whole community.

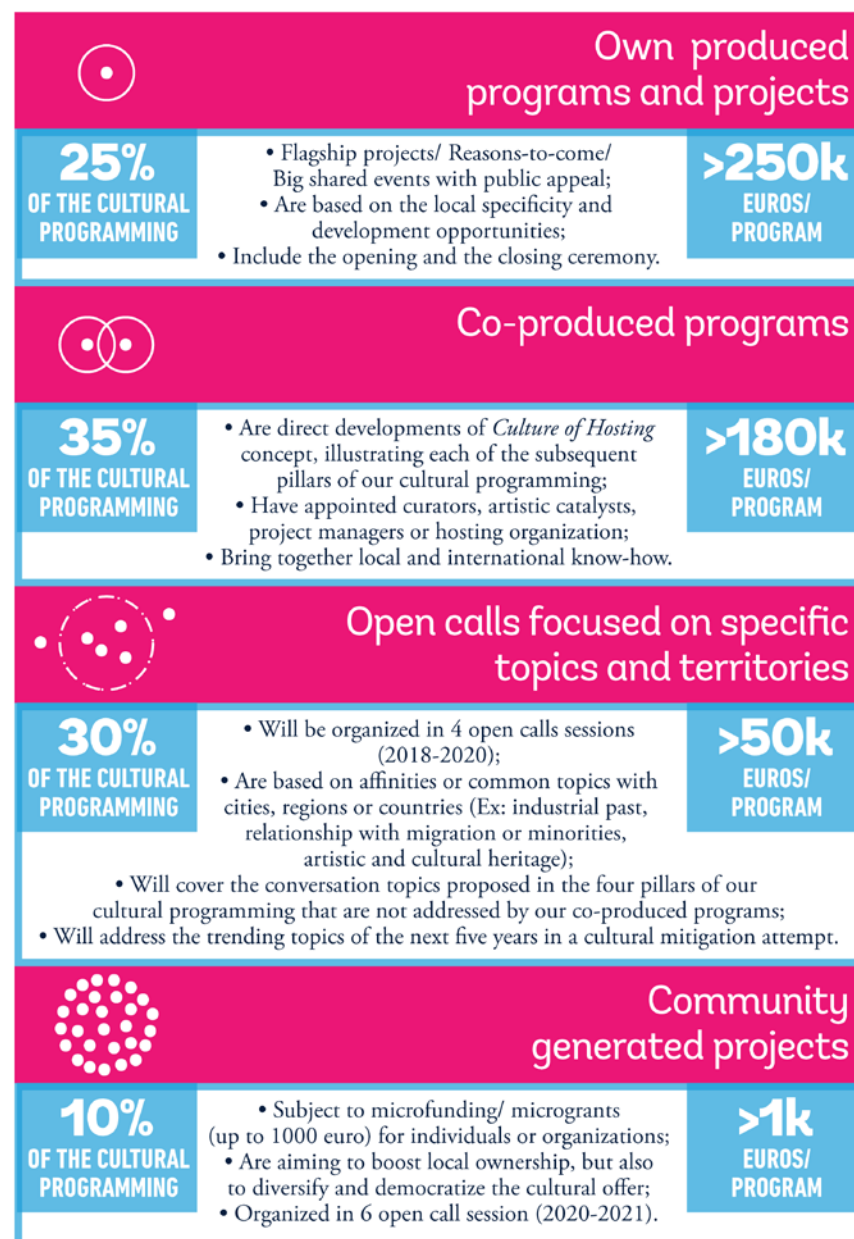
CULTURAL EVENTS:

- Worldwide broadcasted concerts for opening up the skies – Pre-Christian Carols from the Republic of Moldova. In December 2014, performative groups of Carols from Romania and Moldova were included on list of UNESCO World Heritage.



How will the events and activities that will constitute the cultural programme for the year be chosen?

Based on the recommendations of the jury, as well as on the good practices of former ECoCs, we carefully balanced the proportion between the projects events and activities own-produced and co-produced by our agency with the ones that are acquired through open calls. As you can see in the infographic the core events and activities in terms of budgeting, public impact and amplitude is represented by own-produced and co-produced programs and projects (60% of the cultural offer). 30% of the cultural offer will be decided upon open calls for applications following the cultural programming framework. 10% is dedicated to micro-funded community projects, in order to optimize our outreach, ensure direct distribution of funds for local artists and operators.



The 25%-35%-30%-10% distribution of the cultural offer for the year of the title, as well as the funding limits, are aimed to:

- guarantee the international appeal of the cultural programming for broad audiences (through: reasons-to-come events, big shared events, flagship programs);
- develop and explore the multiple layers and interpretations of the "Culture of Hosting" theme (through co-produces programs and flagship programs);
- gain the interest, support, participation and dissemination potential of the European artistic community (through open calls focused on specific countries and territories);
- guarantee the adaptation of the program to new trends and topics (through open calls focused on specific countries and territories);
- involve the local community, guarantee the ownership of the program, map the local relevant topics (through community generated projects);
- allow contingency planning and efficient risk management without oversizing the organization.

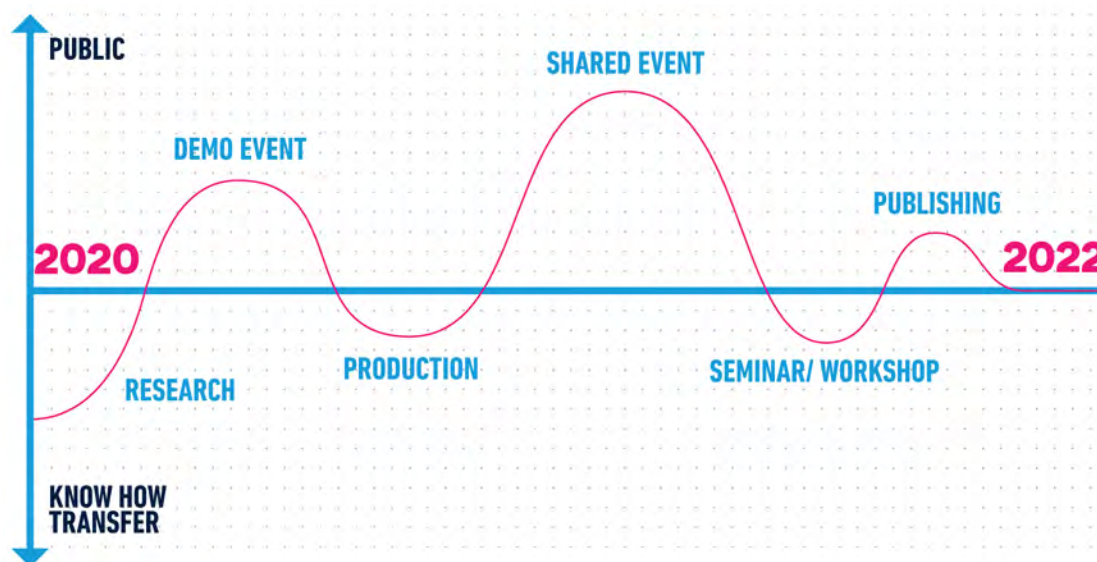
Each pillar of our cultural programming has three to five established program lines, co-produced by Baia Mare 2021 Foundation. The co-produces program lines include several type of events and activities, and each features a proposed calendar of implementation, a list of confirmed and prospective partners, and an estimated budget. Most of the mentioned program lines have appointed curators or project managers. The vacated positions will be subject to European open calls for applications.



PHOTO PETER LENGYEL

All the program lines, to be described further on, are following a common structure as you can see in the infographic in order to:

- offer multiple touchpoints for multiple audiences;
- ensure the networking and the know-how transfer with specialized communities;
- involve local partners and support organizations;
- ensure the quality of the ECoC legacy (publications, reports, documentation, media projects, catalogues, etc).



In order to complete our cultural programming, diversify and decentralize the cultural offer, each pillar of the cultural programming will be the subject for a distinct call for applications. In order to qualify for the participation and in our cultural programming, the selected programs will follow the six transversal values presented as follows. The Project Management Canvas already presented to the jury will serve for evaluation and guidance purposes.

meet

OPEN MAPS



Baia Mare has always been a border city, and the surrounding region has been, throughout history, a part of 17 different state entities. The ever-shifting maps, the internal and external borders, formal or arbitrary, fascinates us and hold the key to our past and future. We believe that maps are not necessarily a precise navigation instrument, but a powerful cultural and political programming tool. The last decade was marked by an unprecedented mobility inside the European space but also at the global level. The gig economy, the democratization of tourism, the immersive digital reality, the massive emigration and the refugees from conflict zones, created significant ripples in our construct of belonging, location and shared spaces.

Should Europe be considered an authority center or just another periphery of the global village? Should we act as an Capital of European Culture or as a World Capital of Culture based in Europe? Is the current imperfect juxtaposition of the map and the territory fertile or toxic? What are the new borders of culture and how far science can stretch the definition of humanity and art?

greet

NEW NOMADS



Our city developed as a mining colony, an improbable settlement hosting a variety of cultures under a common goal. Our global minute of fame was brought, for tens of years, by a colony of painters, European nomads leaving behind academic constrains. We always valued the extended mobility, although the family and parental home remains the center of the local universe.

The mobility of populations, individuals and ideas and, more significantly, the lack of it, the migrants, hybrids and nomads, are pivots of the European historicity. Can this approach offer some valid answers to the current cultural traumas of the European Union? Is hosting dissolving or strengthening identities? What are the strategies that individuals and groups adopt in order to cope with the new geocultural realities?

WE WELCOME:

- out of the box regional projects challenging the traditional political or historical borders;
- transcontinental projects with a focus on Canada, United States of America, South-Eastern Asia, South Korea, Japan, Chile, Mexico, Argentina, Columbia and Uruguay;
- art/science crossover projects, technological and speculative projections of the future.

WE FOCUS ON:

- big shared events;
- exhibitions and open forms of interaction with the public;
- content (co)creation including publishing and broadcasting;
- traditional and contemporary performing arts;
- interactive installations and new media.

WE WANT TO TALK ABOUT:

Where are the borders now?

- where diaspora and exile meet the new economical, cultural and political migrations;
- where regionalization meets the global refugees;
- where eurocentrism meets the psychosphere and the global social networks;
- where local autonomy meets globalism.

Where will the borders be?

- where intersectionality will meet binary identities;
- where transhumanism will meet gender fluidity;
- where art will meet collaborative technology.

WE WELCOME:

- artistic residences and temporary relocation programs;
- ephemeral schools, pop-up universities, organic communities of good practices;
- urban art and interventions using the city as a stage;
- exploring and documenting intercultural interactions;
- digital arts and online projects.

WE FOCUS ON:

- artistic and cultural social interventions;
- active art projects;
- urbanism.

WE WANT TO TALK ABOUT:

- the art of hosting;
- the limits of work and artistic mobility;
- neotribalism and alternate nomad social constructs;
- online migration and citizenship;
- squats, temporary and parasite architecture;
- global green and cultural activism, hacktivism.

show

PORTAL. SIGNS & RITUALS



Baia Mare is the gateway to a region that fascinates the anthropologists and ethnographers for decades, its archaic heritage being thoroughly documented and referred. The land is rich not only in gold, but also in meanings, signs, gestures and sounds that form an universal code, a metalanguage, so strange, yet so familiar to every visitor.

This intersection of past, present, functional, magical and sacred is not only an exotic cultural display. It carries practical knowledge, and puts forward vital stances and behaviors in order to cope with alterity. Is this a code of conduct or an encryption code? Is our global synchronicity marked in our cultural DNA?

WE WELCOME:

- ethnology, ethnography and cultural anthropology programs;
- research projects with a publishing component, including digital content or broadcasting.

WE FOCUS ON:

- big shared events;
- exhibitions and open forms of interaction with the public, documentary films and photography;
- traditional and contemporary performing arts;
- interactive installations and new media.

WE WANT TO TALK ABOUT:

- vernacular architecture and sacred architecture;
- ritual games and divination;
- shamanism, ritual masks;
- community oral traditions and performances;
- archaic languages, dialects and idioms;
- rites of passage.

share

TRANSLATING (HI)STORY



The people of Baia Mare are, above all, natural born translators of the old empires, public mediators and private storytellers. The exercise of translation is an exercise of admiration, an act of modesty and tolerance. When it becomes a stringent necessity, as it had nowadays, translation is in danger to be equaled to compromise or even treason. We aim to chart the history of translation in this region as well as in the whole Europe, but also to emphasize the power of shared stories to create mandatory new narratives. As new cultural constructs are in search of their founding myths, the need of new narrative networks becomes a priority.

Culture is, essentially, a process that offers context to history, a trade floor for the value and the truth of personal and official, alternative or subjective histories. Culture is translation as it strives to reach and engage its audiences. How accurate are our efforts? How can we improve our feedback loop? How does it affect our stories?

WE WELCOME:

- research projects with a publishing component;
- translation projects and initiatives, including transdisciplinary projects;
- technology-based and participatory approaches that reimagine the access to art and culture or/and that reframe the cultural heritage.

WE FOCUS ON:

- innovative literary and publishing projects, storytelling;
- communities of good practice;
- group centered activities and cultural tours;
- direct interactions with the community gamification.

WE WANT TO TALK ABOUT:

- new trends in museology, living libraries and virtual museum;
- graphic facilitation and other forms of live recording;
- the history of taste and gastronomy;
- meta and translanguages;
- digital bridges between cultures;
- translation softwares and platforms.

TRANSVERSAL VALUES FOR OPEN CALLS

Following the consultation with our extended board of experts, we established six transversal values that every program line must support, affirm and translate. These values enrich the content of our program and guarantee a transparent evaluation grid for call-for-projects, proposals or partnerships. They also serve as a guide for the implementation of any project, being easily translated into milestones, action plans and KPIs.

Education

One of our main challenges is to create an efficient alternative and parallel educational infrastructure. In a five year timeframe we must focus on the development of taste of the local and regional communities, including all age and social groups, regardless of gender, ethnicity or religious beliefs. Another objective is the formation of a new wave of cultural managers, experts and executives, in order to increase our implementation capacity and also to maximize the know-how transfer from our guests. On the other hand, our candidacy is a major opportunity to develop and consolidate the local academic offer with a focus on cultural management, creative industries, arts and media.

Organizational sustainability

Through our projects we want to build strong entrepreneurship and intrapreneurship skills for all the stakeholders involved: individuals, NGOs, local institutions, the business sector or educational partners. We focus on sustainable projects that can achieve financial and management independence, pushing them away from the assisted mentality relying exclusively on public or international funding. Our aim is to discover, build and promote replicable and scalable success stories and to increase their organizational capacity and traction. Furthermore, we are pursuing partnerships with European organizations that prove solid operational capacities, willing to share their know-how and their procedures.

Networking

No matter the scale of the project proposed, we believe that it must include a networking component. The programs projection for 2021 follows the creation of a cultural and creative ecosystem that can ensure the optimal exchange of information and good practices, as well as the birth of new projects and cultural opportunities. This goal is essential to enhance the impact of the nominalization to local and national communities, as well as to further a healthy development of initiatives and projects. In order for this to happen, we encourage niche events, such as seminars and workshops, to include a public component – such as lectures, public demonstrations, book launches – that allow broad audiences to interact freely with the content and the values. In the same spirit, we designed formal and informal occasions for experts and performers involved in public events to interact with the local professional and artistic communities. Expanding the network of collaborations, references and partnerships are crucial for the European dimension as well as the success of our programs.

Integration

We have carefully built our programs around the active integration of minorities and other groups at risk, including the physically or mentally challenged. Accessibility is an aspect that has been considered in all our strategic program lines, in order to make sure that the proposed activities and events are open to otherwise excluded audiences. Another principle put to work is the active involvement of representatives of these groups, be it directly or through relevant organizations. To guarantee the relevance and the projection of their needs and values on the activities canvas of 2021, we will engage these groups into the design process and the cultural planning. Aiming for social impact with tangible results and clear benefits for these groups and communities, we have dedicated them a strategic program line to art interventions and educational programs.

Environmental responsibility

Our city is the only Romanian city with an ecological conservation included in the urban area, while the region hosts an impressive number of protected areas, with unique ecosystems. The environmental responsibility is therefore a mandatory component in all our programs, translated in direct actions and sustainable development strategies. Our vision for 2021 includes a minimum carbon footprint objective for all the activities related to the title of European Capital of Culture, with multiple implications: ranging from educational projects and awareness campaigns to innovative waste management solutions and the usage of alternative energy sources.

Technology

A program projection for 2021 cannot be complete without a clear technological vision. Besides a special program line dedicated to new technologies, most of our programs make use of interconnected innovative communication and interaction solutions, profiling a city that will work as a plug-and-play cultural motherboard. Our programs explore the interactions between culture, arts and technology, but also the effective way in which the interaction between the audience and culture can be optimized or amplified.

2017		2018				2019				2020				2021	
Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2
Launch open call for curators		Nominate curators for co-produced program lines													
				Launch open calls for MEET pillar			Announce winning projects								
					Launch open calls for GREET pillar			Announce winning projects							
						Launch open calls for SHOW pillar				Announce winning projects					
							Launch open calls for SHARE pillar			Announce winning projects					
										Launch first open call for community generated projects	Launch 2nd open call for community generated projects	Launch 3rd open call for community generated projects	Launch 4th open call for community generated projects		

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

As stated before, our cultural programming is true to our curatorial vision: "The Culture of Hosting". We assumed the role to accommodate, value and promote all forms of cultural and artistic expression and even to challenge the definitions of culture in the search for innovative answers.

The Old Calendar and Performing Foods flagship lines of events and activities are a clear demonstration of how cultural heritage and tradition can meet with cutting edge technology and globalism. Our approach is multi-layered, as we equally value approaches such as constructive criticism, transgression and mediation.

In each pillar of our cultural programming, we ensured the balanced integration of traditional art forms such as painting or live performances with experimental forms such as new media, installations or urban interventions. One of our goals was to dedicate resources and visibility to immaterial forms of culture: conceptual performances, storytelling, artistic research and documentation. Another angle aims to develop program lines on the intersections between culture and society or politics, creating the context for interventions, community art, capacity building or empowerment of dormant audiences.

We believe that the presented cultural programs, as well as the ones to be developed through open calls, will prove their appeal for both general and specialized audiences.

How has the city involved, or how does it plan to involve, local artists and cultural organizations in the conception and implementation of the cultural program?

Please give some concrete examples and name some local artists and cultural organizations with which cooperation is envisaged and specify the type of exchanges in question.

We have extensively involved the local cultural and educational organizations – public, private or non-profit – in the Outreach section of this bid book. Our project relies on the constant cooperation, in terms of shared infrastructure or project coordination, with local partners such as: the Museum of Art, the Museum of History and Archeology, the Museum of Ethnography and Popular Art, the Village Museum, the Museum of Mineralogy, the Order of Architects, the Union of Plastic Artists, The City Theater or The City Library. Several of our programs are naturally build around the already set up infrastructure and existing opportunities, as we mutually decided to increase their scale, audience, international dimension and overall impact. Moreover, representatives of the local institutions – Stefan Paskucz (president of the Order of Architects), Laura Ghinea (president of the Union of Plastic Artists), Teodor Ardelean (Director of the City Library) – are featured as curators, program coordinators and experts in our cultural programming.

Our cultural program leans on the support, participation and representation of the local artists. They inspired or expanded our concepts and their know-how is crucial for the success of our endeavor. We count on the direct support and involvement of the local art community including: Dan Aurel (painter and art theorist), Mircea Bochiș (painter, visual artist), Gyorgi Csaba (sculptor and cultural manager), Tiberiu Alexa (director of the Museum of Art, historian and art critic), Mircea Ciplea (visual artist), Ioan Angel Negreanu (painter), Radu Macrinici (writer and theater director, manager of the City Theater), Valentin Itu (painter), Nicolae Apostol (painter), Dorel Petrehuș (painter), Ioan Marchiș (sculptor). We have already established an active collaboration with the local community of photographers that includes reputed names such as: Dan Vezentan, Mihai Grigorescu, Laszlo-Tibor Olah, Hajdu Tamas, Vasile Dorolți or Silviu Gheție. Local initiatives such as Umbrella Art Crew or the Deep Sound of Maramureș have already participated in development meetings with our organizational partners from Bruxelles and will be directly involved in the implementation of the activities.

In order to maximize the effects of their involvement, most of the mentioned artists and creators are included in the Extended Consultative Board of our organization, alongside other representatives of the local cultural institutions. If the city receives the title of European Capital of Culture, the Extended Board will be completed by artists born or educated in Baia Mare, who gained national and international notoriety such: Cosmin Năsui (curator and art critic), Zoltan Bela (painter), Mircea Suci (painter), Adrian Ghenie (painter), Bogdan Rață (sculptor) or George Remeș (actor, cultural manager).



† СО ДО МЧ

ШНГО МС РД: ЛОТЪ

Capacity to deliver

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

Baia Mare's European Capital of Culture shortlisted candidacy for 2021 has triggered an unprecedented support of all political forces, both of the governing parties, as well as of the opposition. It also created a premiere consensus of opposing politicians on enforcing new cultural policies for urban development, putting culture at the core of the public agenda. Throughout the local election campaign, local leaders and public figures of the national political parties – the Socialist Democratic Party, the Romanian Socialist Party, the National Liberal Party, the Popular Movement Party, the German Democratic Forum, the Democratic Union of Hungarians, the National Christian Democratic Party – have stressed out the importance of the bid and their unconditional support for the Baia Mare 2021 Foundation.

After the local elections held in June 2016, the newly seated City Council has unanimously voted for the continuation of the ECoC program and the implementation of the Cultural Development Strategy, validating our management team and its decisions. The new City Council has also unanimously confirmed its commitment to fund the action, approving the ECoC budget, as well as the entire contents of our final bid, by means of a Local Decision. This proves administrative stability and predictability at least for the next four years, assuring the success of medium and long term cultural and infrastructure public investments.

Our bid has nurtured the creation of a strong cooperation between the administration of the City and the County Council, acting on the basis of a common set agenda in terms of culture, infrastructure, economy and eco-tourism. At the beginning of August, the Prefects (representatives of the government at county level) and County Council Presidents of 5 out of 6 counties in the North-West Region have pledged their support for our Bid in a public protocol. This is also a national premiere, as this “white paper” uniting the North-Vest counties is the first one of its kind to engage regional forces into syncing agendas and sharing cultural and touristic resources. Moreover, the County Council of Maramureș has also promoted a metropolitan protocol, with over 25 local authorities within the Metropolitan Area of Baia Mare pledging their support for our ECoC project. The document, signed by Mayors leading surrounding communities is a unanimous commitment to share resources, infrastructure and budgets in culture and tourism.

Our candidacy benefits not only from a broad political and government consensus, but also from a wide support of the local community, as the last social survey showed that more than 90% of citizens believe the success of this action is vital for our city. Over 65% of the respondents think Baia Mare will be nominated, while more than 70% state strong confidence in the bid-team.

Even if in the last year, the local administration has faced situations of unforeseen political crisis, we have managed to safely navigate such events and kept our management team unchanged, consolidating it by means of attracting talent. We believe that maintaining such support in times of difficulty, from both the community, as well as the administration, is the utmost proof of our capacity to deliver.

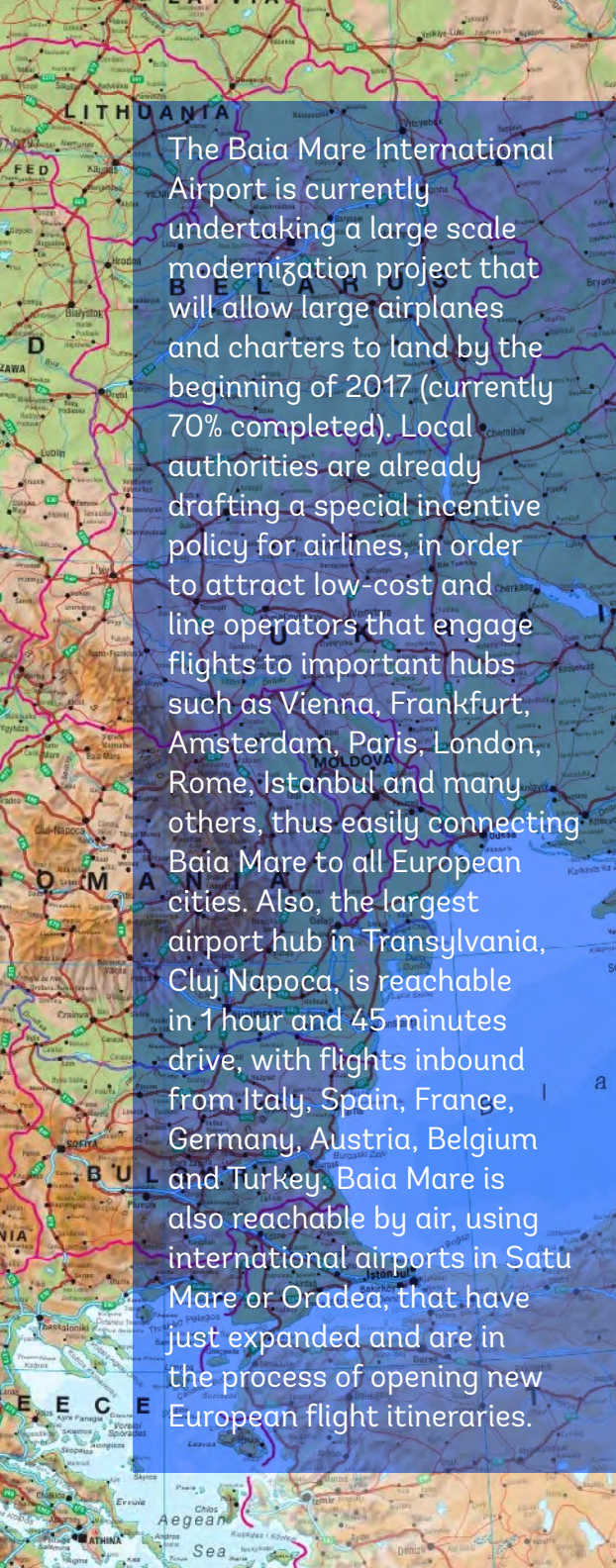
What are the city's assets in terms of accessibility (regional, national and international transport)?

Baia Mare and Maramureș are accessible via a numerous types of transportation means. Baia Mare is connected to the national railway system, it has an international airport 10 km away from the city and express roads link it to major cities in Romania, including the country's capital city, Bucharest. Public and private operators aside offer hour-to-hour road transportation services to major cities in the region.

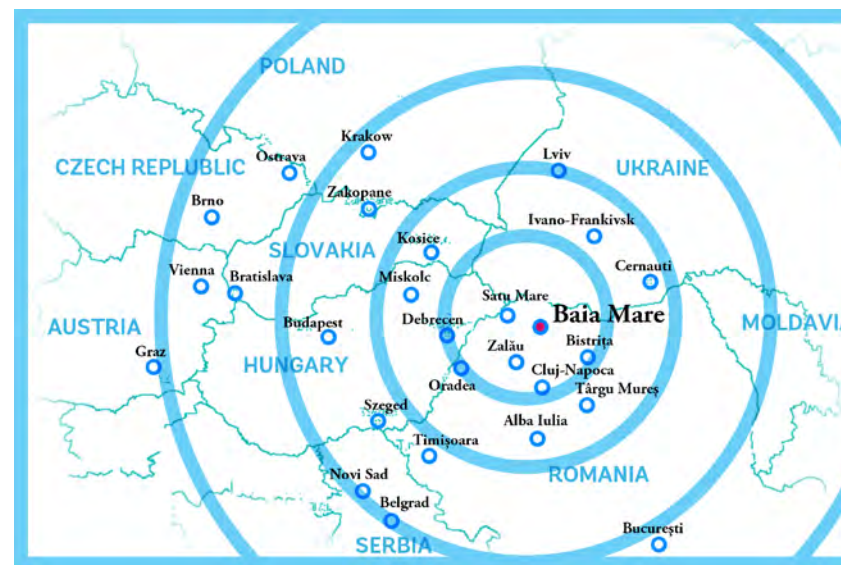
Baia Mare's northern cross border position, at the geographic center of Europe and at the heart of the TransCarpathian region, makes it reachable within reasonable driving distance for citizens of more than 8 countries: Romania, Hungary, Ukraine, Poland, Czech Republic, Serbia, Slovakia and Austria. While physically articulated to a wide variety of transportation infrastructures, time-distance indicators for Romanian cities are not yet at high accessibility standards. This is why national and regional authorities are aiming at empowering mobility by investing into accessibility infrastructure, according to needs and development opportunities.

In terms of railway mobility, major investments in the rehabilitation of the infrastructure connecting Baia Mare are planned as 2020 priorities by the National Transportation MasterPlan that has been approved in 2015 by the Government. Also, half of the county roads of Maramureș have been recently modernized into Express Roads, and the other half is set to be rehabilitated by the end of 2017.





The Baia Mare International Airport is currently undertaking a large scale modernization project that will allow large airplanes and charters to land by the beginning of 2017 (currently 70% completed). Local authorities are already drafting a special incentive policy for airlines, in order to attract low-cost and line operators that engage flights to important hubs such as Vienna, Frankfurt, Amsterdam, Paris, London, Rome, Istanbul and many others, thus easily connecting Baia Mare to all European cities. Also, the largest airport hub in Transylvania, Cluj Napoca, is reachable in 1 hour and 45 minutes drive, with flights inbound from Italy, Spain, France, Germany, Austria, Belgium and Turkey. Baia Mare is also reachable by air, using international airports in Satu Mare or Oradea, that have just expanded and are in the process of opening new European flight itineraries.



ROMANIA

Cluj-Napoca	150 km	1h 45 min
Satu Mare	62 km	55 min
Bistrița	150 km	2h 10 min
Zalău	89 km	1h 30
Oradea	198 km	3h
Tg. Mureș	206 km	3h 15 min
Alba Iulia	245 km	3h 30 min
Arad	308 km	4h 15 min
Timișoara	366 km	5h
Brașov	375 km	5h 30 min
Bucharest	600 km	8h

HUNGARY

Nyiregyháza	161 km	2h
Debrecen	167 km	2h
Miskolc	267 km	3h
Budapest	386 km	5h

UKRAINE

Ivano Frankivsk	253 km	4h
Cernăuți	311 km	5h
Mukacheve	140 km	2h 30 min
Ughhorod	177 km	3h
Lviv	367 km	5h 30 min

SERBIA

Belgrade	520 km	7h 30 min
Novi Sad	495 km	7h

POLAND

Zakopane	433 km	6h
Bielsko Biala	568 km	8h
Krakow	519 km	7h 30 min

SLOVENIA

Kosice	344 km	4h
Bratislava	612 km	6h 30 min

AUSTRIA

Vienna	654 km	6h 30 min
Graz	802 km	8h

CZECH REPUBLIC

Brno	737 km	7h
Ostrava	619 km	8h 30 min

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

The European Capital of Culture program seeks to update the city's cultural infrastructure, bringing to light new textures of existing spaces, retrieving and confirming landmarks, while also developing versatile and efficient new spaces that can accommodate future needs in both economic, touristic, social and cultural fields.

We will:

- enhance the quality of existing public spaces and reshape social interaction by using the city as a macro-stage where culture is one footstep away;
- set-up temporary structures throughout the city to generate and also research urban interaction;
- bring life to abandoned spaces, converting them into cultural vivid spots;
- democratize access to culture by opening private backyards and reviving interstitial or mundane spaces in neighborhoods as places for community based performances;
- rewrite the city's collective memory map by adding cultural significance to unconventional spaces such as industrial buildings;
- restore heritage buildings and transform them into quality landmarks.

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

Baia Mare and Maramureș provide affordable tourism for all, as accommodation prices are medium and low, considering the quality of the services. For example, the price for a double room ranges from 25 to 60 Euros a night. The same range applies for wining and dining. A rich two-course lunch in most restaurants will not overpass a 15 Euro budget per person.

As the gateway to Maramureș, Baia Mare can host today about 0.65 million layovers in one year, offering 1800 beds. However, this capacity is rapidly growing, with two hotels opening at the beginning of 2017 (one of them is part of the Hilton division). Also, plans are now currently being drafted for the opening of a new boutique hotel within city limits, while the municipality intends to build the Firiza Eco-Park complex, that will add another 2000 beds to the city capacity, by means of public-private partnership.

Within a 45 minute drive radius, the hosting capacity expands to 1,4 million layovers in one year. Investments in the tourism sector are very attractive for both local and foreign investors, with affordable land and construction prices. In the last two years, German, Dutch and British capital has been invested into eco-tourism businesses in Maramureș, with a 500 beds increase only in the last 10 months.

In the next 5 years, we pursue our goal to double our accommodation capacity and increase the value of our tourism experience by:

- direct negotiations with the Airbnb development and consultancy division (an estimated 1000 apartments are unused in the city due to migration) to establish a couch-surfing, vacation rental and subletting local network;
- strategic partnerships in order to develop the cultural tourism and ecotourism infrastructure and offer with Romanian Ecotourism Association and Environmental Partnership Foundation, the main national players regulating and promoting eco-tourism;
- the approval and implementation of a long term touristic and branding strategy at city and county level;
- offering support to investors and operators through the Center for Micro-financing in Tourism (know-how, guidance for access to finance, professional formation);
- developing interactive maps and training opportunities for local guides, thus opening new business opportunities and reasons to stay/return for the youth;
- tendering unused land for public-private partnerships;
- subsidizing new investments in eco-tourism;
- new educational offer in hospitality industries.



Europeans are targeting authenticity and that, we can provide in full. Our guests will easily reach and discover the unique cultural space of Maramureș, witnessing centuries old pastoral and religious traditions and experiencing the unchanged rural life of respect and hard-work. The handcrafted architecture of Maramureș and its magnificent wooden churches have been charted by the UNESCO as world heritage values, with 8 such sites within half an hour reach from Baia Mare (25% of the UNESCO heritage sites in Romania are within 30 minutes drive-distance of the city).

In order to ensure a sustainable touristic development of the area, our agency has hosted workshops and conferences for national operator and NGOs aiming to promote good practices and healthy business strategies. Our Center for Resources and Microfunding in Tourism brings together experts, professional guides, representatives of environmental NGOs and tourism agencies and already started drafting a integrated regional tourism strategy for the year of the title.

We aim to provide quality experience tourism and eco-tourism to our guests. Our city and region offer a wide range of accommodation and amenities to suit every need: families looking for new experience to share together, professionals set out to discover new business opportunities, seniors awaiting the chance to relax and enjoy beautiful sceneries, youngsters looking for adventure, nature and sporting enthusiast among many others. Baia Mare turns out to be a user friendly city for any guests or hosts, offering enhanced accessibility for the disabled and unique trails for cycling enthusiasts.

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


The infrastructure projects developed in connection to the European Capital of Culture action will be managed directly by the Municipality and not through the ECoC agency. They are already included in the investment portfolio of the Integrated Urban Development Strategy, approved by the City Council at the end of 2015 (including financing sources, priorities and time-frames). This central development plan of the city also includes the ECoC action as a priority and values the development of culture and creativity as main pillars of Baia Mare's future evolution.

Our aim is to employ smart, coherent, and efficient public investments that will not generate unnecessary cost for large infrastructure projects overbearing the local budget. It is our strong belief that a successful ECoC city integrates a variety of projects, abiding by high standards in city aesthetics, urban services and amenities, as well as hospitality facilities. There are three types of urban intervention projects that will be carried out in connection to the title: rehabilitation and update of outdoor spaces for big shared events, rehabilitation of large and medium capacity indoor venues, as well as conversions and restorations of patrimony buildings into cultural centers, galleries and exhibition centers.

We aim to bring culture at the heart of our streets and reshape social interaction by refurbishing public spaces with human scale cultural equipments (for example, "portals" or pavilions), setting the city as a multitude of stages and increasing cultural exposure. "City as a stage" does not only mean manifesting culture in open and outdoor spaces, but also promoting non-invasive sustainable interventions, that are approved by the local community. We are faithful to our scalable vision, based on the lean start-up model and we wish to innovate using a "Darwinian" approach on urban interventions, testing temporary structures in public spaces, monitoring their survival with instant feedback from the community. Such an urban laboratory of city scale can definitely provide pioneer research data that will further contribute to the understanding of human and cultural interaction with man-built infrastructure. All the public squares rehabilitation projects connected to the ECoC that are enlisted below will also be stages of temporary and parasite architecture trials and experiments.



PHOTO DAN MEZOK



The Săsar esplanade will be developed into an iconic and unique system of public cultural outdoor and indoor settings, aggregating social interaction and creativity as the cultural axis of the city. Its portals and pavilions will host art-galleries, art-cafes and open interaction labs. At the heart of this spinal cord, the newly-created University Square with its newly-created amphitheater urban stage will accommodate open-air plays and concerts, as well as spontaneous city lounges.

Baia Mare's Heart-Shaped Historical Center brings together a system of three public squares that act as de-facto stages and venues for the cultural life of the city. The Liberty and the Peace Squares are objects of new rehabilitation projects of high-quality to enhance the experience of event participants and accidental transients. The Citadel Square has been recently rehabilitated and successfully integrated as the favorite spot of the cool scene in Baia Mare, hosting a variety of cultural events such as summer midnight film screening, opera concerts and community theater plays. It is the first proof of concept that our urban intervention approach is operational, reviving abandoned public spaces into cultural outdoor venues. The Citadel Square project has also been awarded a European "City People Light" distinction, acknowledging the quality of the newly-created public space.

Such interventions will not only be dedicated to central areas, but also within the hearts of Baia Mare's neighborhoods. The Train-station Square will be subject to rehabilitation using European funds, as the public space will be furnished with small-scale arts pavilions. The Youth Field in front of the Ethnology Museum has been recently renovated and the second phase of the project will be put at work by next year. This venue is perfect for outdoor big-shared events and it is symbolic for our city. The Revolution Square rehabilitation has been tendered for execution and its ground breaking is estimated to begin in 2017. Last, but not least, the Izvoarele MarketPlace is expected to be realized by means of a public-private partnership by the end of 2018.

Larger capacity indoor or covered venues that are able to host between 1000 and 10000 participants will be made available by the rehabilitation and conversion of existing infrastructure. The existing Stadium, as well as the Lascar Pană Polyvalent Arena will be subject to refurbishment and rehabilitation by early 2020. The latter was host to the Eurovision Song Contest Romanian finale this year and proved of our capacity to deliver a large indoor event broadcasted on live national television, employing small interventions on existing venues with impressive effects. The Minerul Cinema, residing in the Central Square is one of the most representative cultural spaces in Baia Mare. It will be subject to a restoration and conversion project, making it possible to deliver classic and alternative concerts, as well as international conferences in a symbolic landmark.

We have taken into consideration the jury's recommendation to rethink large-scale interventions in the abandoned industrial area of Cuprom and have already been confronted with difficulties in acquiring the land needed for the Creative Industries Center.

This is why we chose to downscale to a realistic project and also provide a Plan B, in order to minimize risk to our ECoC project. The municipality is currently negotiating the land owners to buy a percentage of the contaminated plot to put it at work in a pilot project of sustainable intervention using culture as a stimulus, transforming the Phoenix tower into a large scale light installation, also investigating the possibility of a public-private partnership. However, were such endeavors to fail, our plan B will employ an adjacent field of 3 hectares, already publicly owned, for the purposes of organizing the creative industry center.

Small scale venues with capacities under 1000 participants are also a part of our intervention plan connected to the ECoC.

One of the most important related projects is the rehabilitation of the Painters Colony, the historical headquarters of the 125 year-old School of Painting of Baia Mare. It is currently under construction (almost 70% completed) and it will accommodate state of the art residencies for artists and exhibition halls for contemporary art, co-curated by the Union of Artists and its European partners. Moreover, update renovations will increase the capacity and quality of experience of the Municipal Theater. The legal proceedings undertaken last year for the retrieval of the Dacia Cinema are paying off, as the Municipality succeeded in winning the specific lawsuit, governed by the Court of Appeal. By the end of November (the court date has already been established), the Supreme Court of Romania is likely to settle the case in our favor. Were this the case, the Cinema will also be subject to capital renovation, in order to become a part of the ECoC program.

We will support soft interventions in public museum in order to bring a better experience for visitors, in accordance with the requirements of a European prime touristic destination: proficient guided tours, great promotional campaigns, multilingual information facilitated by means of the highest technology available. Investment plans also include the restoration of heritage buildings such as the Pokol Castle in the Borcutului Valley, the House of John Hunyadi and the House of Pioneers into cultural exhibition galleries and media libraries.

Indirect investments that are part of the city's strategy will provide a better setting for a successful European Capital of Culture. Roads will be subject to rehabilitation, new bicycle lanes will be put up, while the transportation system will also be updated. Such infrastructure plans will be covered by means of European and local funding.

In terms of tourism infrastructure, we will focus on both hard and soft projects. The former aims at expanding accommodation facilities (hotels, apartments, hostels, camping spots and caravan parks) and gastronomy facilities (restaurants, bars, cafes). Hence, new accommodation and gastronomy facilities can be created by rehabilitating and refunctionalising empty highschool dormitories, cafeterias or other deserted buildings and turn them into youth hostels, cafes, restaurants or similar. Moreover, half of the city of Baia Mare is surrounded by NATURA 2000 sites (the Firiza, the Ignis and the Chestnut Reservation sites), that offer splendid nature viewpoints and generous camping spots, which will be landscaped and set up by means of European funding attracted through the Big Infrastructure Operational Program. As for the soft projects, the new Center for Resources and Microfunding in Tourism, assisted by hospitality experts and institutions such as the Oxford Brookes School of Hospitality Management, will closely work with private and public tourism entities in order to develop service institutions and accompanying facilities (information, rental companies, sport and leisure, culture, craft, entertainment, etc).

Five years time seems too little to develop and support major and numerous investments, worth more than 100 million Euros, but we have always faced challenges in a highly competitive approach, putting all of our efforts in building a bold, but feasible project portfolio, perfectly integrated and calibrated to our capacity to manage and deliver. The timeframe and high quality standards of projects we have developed or that are currently under construction constitute solid proof of our commitment to rebrand Baia Mare as the European city of the East with the highest life quality.

We have organized and structured a financing plan of the portfolio, supported by a holistic contingency alternative plan. It mixes the usage of European funding, by means of Romanian available operational programs (the Regional Operational Program, the Large Infrastructure Operational Program etc.), government funding, local funding, supplier's credit services and public-private partnerships, in order to dynamically develop all urban infrastructure projects set to be operational by 2021, employing our basic principles: cost-efficiency, sustainability and high-quality.



PHOTO ANDREI BUCISAN

Projects regarding the development of culture and creativity infrastructure

**URBAN INFRASTRUCTURE
TO HOST "CITY AS A STAGE"**
REHABILITATION AND UPDATE OF OUTDOOR
SPACES FOR BIG SHARED EVENTS

Citadel Square

Project ground-breaking:
late 2012
Project completion: mid 2015
Worth: 3 million Euros
Investment: European & Local
funding
ECoC component: intimate
outdoor stage setting, urban
lounge
Status: completed

Revolution Square

Project ground-breaking:
early 2017
Project completion: mid 2018
Worth: 3 million Euros
Investment: Local funding
ECoC component: outdoor
stage setting
Status: public tender for
construction



**Liberty Square +
Underground Parking**

Project ground-breaking: mid 2017
Project completion: early 2020
Worth: 10 million Euros
Investment: European & Local funding for the square,
public-private partnership for the parking
ECoC component: outdoor stage setting
Status: project waiting for Regional Operational Program
line to open



**Train-station
Square**

Project ground-breaking: late 2018
Project completion: late 2020
Worth: 4 million Euros
Investment: European & Local funding
ECoC component: gateway to the city, urban lounge
and structure for outdoor alternative events



Peace Square

Project ground-breaking: mid 2017
Project completion: early 2019
Worth: 2 million Euros
Investment: European & Local funding
ECoC component: outdoor stage setting
Status: project waiting for Regional
Operational Program line to open



University Square

Project ground-breaking: early 2018
Project completion: mid 2020
Worth: 5 million Euros
Investment: European & Local funding
ECoC component: outdoor urban lounge,
glass pavilions for cultural activities
Status: project waiting for Regional
Operational Program line to open

CITY AS A STAGE

“Izvoarele” MarketPlace

Project ground-breaking: late 2016
Project completion: mid 2018
Worth: 8 million Euros
Investment: PPP
ECoC component: outdoor alternative spaces for components of the ECoC program (cuisine, local flavors etc.)
Status: revised project, PPP document elaboration

Săsar Esplanade - 2 sectors

Project ground-breaking: early 2018
Project completion: mid 2020
Worth: 10 million Euros
Investment: European & Local funding
ECoC component: diverse outdoor urban stages, glass pavilions for exhibition halls and other cultural activities
Status: project waiting for Regional Operational Program line to open

Youth Field

Project ground-breaking: end 2013
Project completion: mid 2017
Worth: 2 million Euros
Investment: Local funding
ECoC component: outdoor stage
Status: completed phase one, second phase to be tendered

REHABILITATION OR CREATION OF LARGE AND MEDIUM CAPACITY INDOOR VENUES

“Minerul” Multi-purpose Performance Hall

Project ground-breaking: mid 2017
Project completion: end 2018
Worth: 1,5 million Euros
Investment: Local funding
ECoC component: multi-purpose performance hall
Status: project drafting and permit requests

Lascăr Pană Multi-purpose Arena

Project ground-breaking: early 2018
Project completion: end 2019
Worth: 2.5 million Euros
Investment: Local funding & government funding
ECoC component: conference hall, event hall, concert hall
Status: project drafting & permit request

Stadium Rehabilitation

Project ground-breaking: mid 2017
Project completion: end 2018
Worth: 3 million Euros
Investment: National funding
ECoC component: concert arena
Status: detailed project drafting



Cuprom City of the Arts and Creative Industries

Pilot project (20% of the entire area project)
*Currently under legal acquirement proceedings
Estimated project ground-breaking: early 2018
Estimated project completion: early 2020
Worth: 5 million Euros
Investment: European funding for decontamination, Local funding for acquirement, public-private partnerships for development
ECoC component: Creative Industries Center, Tallest European Light Installation – the Phoenix Tower
Status: negotiation committee

CONVERSIONS AND RESTORATIONS OF PATRIMONY BUILDINGS INTO CULTURAL CENTERS, GALLERIES AND EXHIBITION CENTERS



Pokol House Digital Museum

Project ground-breaking: mid 2017
 Project completion: early 2019
 Worth: 3 million Euros
 Investment: European & Local funding
 ECoC component: museum of culture and city evolution
 Status: project & financing application for the Regional Operational Program

John Hunyadi Arts Museum

Project ground-breaking: mid 2017
 Project completion: mid 2018
 Worth: 0.8 million Euros
 Investment: Local funding
 ECoC component: arts museum and heritage center
 Status: project revision

Theater Rehabilitation

Project ground-breaking: early 2019
 Project completion: early 2020
 Worth: 1 million Euros
 Investment: Local funding
 ECoC component: theater and event hall
 Status: project drafting

IN THE PROCESS OF BEING INTEGRATED AS PART OF THE ECoC INVESTMENT LIST:

Schreiber House- Culture and Education Center

Project ground-breaking: early 2017
 Project completion: late 2017
 Worth: 0.5 million Euros
 Investment: Local funding
 ECoC component: culture and education center
 Status: project drafting

Pioneer's House Media Lab

Project ground-breaking: mid 2017
 Project completion: mid 2018
 Worth: 1 million Euros
 Investment: European & local funding
 ECoC component: media library and lab, workshop & exhibition space
 Status: project & financing application for the Regional Operational Program

Culture House

*Currently under legal acquirement proceedings

Dacia Cinema

*Currently under legal acquirement proceedings- res judicata sentence to be delivered November



OUTREACH

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

As explained in more detail in the previous bidbook, in 2015, we engaged the local community using a mix of narrowcasted online campaigns and face-to-face direct consultations and presentations. Our online community, with over 30,000 followers, is, as we speak, the biggest and the most loyal one gathered around a Romanian ECoC candidacy. Moreover, our digital channels reach and engage constantly an average of 40,000 people, and generate ten times more interactions than the other three finalists' benchmark. As a result of direct meetings and consultations, our open calls for volunteers received more than 200 applications, and allowed us to consolidate an action group of 40 persons, involved in our public activities and co-managed events.

During the last six months, our strategy was to use events as a conversation opener with the existing and emerging audiences, as well as with the local civil society. It was a non-intrusive manner to organically open and prototype partnerships, to gain the trust and support of local NGOs and key opinion leaders, to test topics and cultural products.

We assumed a facilitation role in the implementation of existing events such as: the Atelier Theater Festival, the "Chants Sons Sur Scène" International Francophone Festival, the Long Night of Museums or the European Film Festival. In order to reach and develop new audiences, we connected Baia Mare to the national circuit of events such as the Transylvania Film Festival Caravan, the Street Delivery weekends and the upcoming Long Night of Galleries. Baia Mare 2021 Foundation became a frequent amplifier for the local cultural agenda, and, in time, an authority recommendation source when it comes to events and programs.

We became partners in the organization of the International Roma Day and of the Foter Fest Hungarian community Festival. True to our mission to maximize social integration and accessibility, we co-produced a series of events dedicated to the visual impaired and to the people with speech and hearing impairments, reaching over 200 beneficiaries from the entire region. Also, our team was involved in the organization of the National Volunteer Week, a common event frame for all the local hosting organizations working with or hosting volunteers. As a result, our foundation opened the Volunteer Center – a dedicated working and formation space for local and incoming volunteers.

Our most successful community building pilot event was Street Delivery, an umbrella for three days of outdoor concerts and activities, celebrating arts, crafts and social involvement. The event brought together for the first time over 10 local NGOs, 4 major local companies, 8 restaurants and hotels, tens of artists and artisans, and over 100 volunteers, uniting the community under a common goal in an unprecedented display of mobilization. As a result, five of the project managers involved formed the City Makers association, a structure dedicated to the organization of public events. It was also the occasion to forge new friendships and partnerships, completing our local network of collaboration that includes YMCA Baia Mare, the ROTARACT Club, the Students League, the OmfiDa Foundation, as well as the associations: DEIS, American International School of Transilvania, Cercetașii Munților, TeamforYouth, Mansio, Tineri pentru Tineri and SENS.

We must also mention our good working relations with the Romanian Association of Visually Impaired, the Romanian Association of Hearing Impaired and the Esperanto Association, in developing and promoting dedicated programs for people with disabilities. Their feedback and previous projects were a source of inspiration for the development of the current bidbook. In the development of our inclusive strategies and programs, we had the support of our strategic partners: the Hope and Homes for Children Foundation (an internationally acclaimed institution addressing the situation of institutionalized children), ASSOC (the biggest Romanian cluster of social enterprises, focused on social inclusion) and Team For Youth (the most involved incoming volunteer organization, with a impressive calendar of activities). In order to ensure the correct representation of their needs and vision, we worked closely with the Young Roma organizations as well as with the Foter Festival Association, representing the Hungarian community.

Please note that the listed organizations – along with the Union of Artists, the Order of Architects, Maramureş Business Club or the Chamber of Commerce and Industry – are the key partners for the success of our program. They will provide the energy, legitimacy and infrastructure needed in order to implement functional European partnerships. They can valorize and transmit the legacy of 2021. We count on their direct involvement on several layers:

- as hosting organizations offering know-how, consulting and support for incoming projects,
- as direct beneficiaries or partners in cooperation projects chosen through open calls,
- as strategic partners sharing infrastructure in terms of: human resources, event spaces or equipments,
- as project generators and operators accessing the funds dedicated to the local community,
- as programs testers and co-designers in the 2017-2021 timeframe.

We discovered that small victories and shared events are the most proficient tactics to keep the local community on board, as well as to involve the civil society in the ECoC project. We will translate this insight during the following five years by:

- organizing or co-producing multiannual events and programs, constantly scaling their results,
- encouraging or developing cross-organizational collaborations,
- facilitating partnerships in order to access European or national funds,
- implementing a city-scale cross-organizational mentorship and internship program.

CAUSE & EFFECT

Looking back, the best way to reach and to involve the local community was to move our meetings outdoors. Our offices are located in the Old Center, a square animated by restaurants and terraces, the favored meeting point for lunch, coffee and drinks. We open our office space as an art gallery and gathering space for volunteers, and took the conversation outside. People felt more encouraged to talk to us, to propose projects or just to stop by for a chat. No appointments are needed if you want to talk to a team member and 99% of the working meetings are public. Everybody is free to assist or intervene as long as it can bring value to the conversation. We guess this is as transparent as it gets. And it works.

On the other hand, the early-summer electoral campaign brought us an unexpected interaction and awareness boost, as the candidacy of Baia Mare for the title of ECoC became one of the main campaign themes. The benefits of the title, as well as the importance of this objective were communicated by the majority of relevant active political forces, during rallies and door-to-door campaigns, but also using the local media channels, as well as advertising campaigns.

The figures confirm our approach: in a statistical survey carried out in August 2015, 95.67% of respondents declared their support for the ECoC endeavor. In July 2016, in an online survey with over 1000 respondents, 91% declared the ECoC project as being important or very important for the development of the city. The legitimacy of our agency is validated by 73% of the respondents who expressed their trust in the implementation team, while 68% expressed their optimism in the chances of the city to win the title. In the latest survey, 63% of the respondents declared themselves well-informed about the project, while last year, more than half of respondents expressed their interest to participate in the project.

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

The best term to describe our vision of access to culture is "freemium". 70% of our cultural programming will offer free access in order to avoid any form of discrimination or privilege system, in order to increase the trial rate and to develop new audiences. 25% of the programs will be calibrated for specialized audiences, aiming for know-how transfer, creating networking opportunities and offering direct forms of interaction. 5% will provide a dedicated context for very narrow audiences and shareholders such as: authorities, experts, investors and policy makers.

Most of the answers to the questions above are offered by our cultural programming. As noticed, we have proposed a dedicated line of microfunding, up to 2000 Euros per grant, dedicated to community generated projects. These open calls attributed funds will reach over 500 members of the community. They are aimed to increase participation, ownership of the program, co-creation and word-of-mouth dissemination. The main goal is to activate hard to reach communities and to empower micro-leaders as program ambassadors.

On the other hand, each main line of co-produced programs or selected project is required to have a public component made available to an extended audience (i.e. exhibitions, public concerts and performances, live broadcasting). Our "city as a stage" vision in urban planning aims to create meeting spaces that offer free access to cultural events and create the context for big shared moments with a direct appeal to young generations as well as to the volunteers: public squares, parks, summer theaters, open air cinemas, temporary pavilions.

In order to escape the binary logic center-periphery, and to increase our infrastructure in terms of dedicated spaces, we devised several lines of programs that challenge this status quo:

- **Cultural Circus** will be a fully equipped event tent that will travel from district to district. It will serve during weekdays as space for cultural activities, and during weekends as a community events hosting space.

- **CentrUS Stations** will consist of six temporary and parasite architecture interventions aimed to activate inert urban spaces, especially the "bedroom quarters" – the districts built during the aggressive industrialization in order to accommodate the incoming working force. We are planning to activate old community nodes, but also to create new ones using various solutions: community gardens and terraces, open air cinemas, pavilions, temporary residence spaces.

- **The Secret Life of Backyards** aims to activate and reconnect to the city circuit hidden spaces using light design, video mapping and interactive installations.

Other programs and projects challenge the definitions of mobility and accessibility, pushing the boundaries of the binary Guest/ Host construct:

- **How about you?** consists in several observatory interventions in limited mobility communities – marginalized minorities, refugees, the elderly – using immersive theater and social theater approaches. The output – video documentations, performances, live readings – will be disseminated using the community centers network.

- **The Curettes** is a European residency program that hosts the artists in the living environments of a variety of marginal communities. The aim is an exchange of roles, allowing guests to become hosts during their artistic performances.

- **iMuseums/aMuseums** addresses the discriminatory energy and function of museums and big scale exhibitions. During four projects, we will find temporary homes for "homeless museums", open home private collections to the public or document memories and interpretations matching primary school pupils with senior citizens.





In order to optimize the access to culture of difficult to reach groups such as marginalized communities, people with disabilities and the elderly, we plan to decentralize the cultural offer and create a special programming for our existing network of community centers:

- "Rivulus Pueris" The Multifunctional Social Center
- "Regina Maria" The Social Center,
- "Tranzit" The Social Center,
- "Șansa Mea" The Social Center,
- "Romanii" The Social Community Center,
- "Caspev" The Day Center for the elderly,
- "Phoenix" The Social Center for Persons with Disabilities,
- "Luchian" The Day Center for Youth,
- The Cultural Community Center Firiza.

We have in mind a wide range of activities: from screenings to small-scale exhibitions, workshops and interactive activities, operated by local organizations or, preferably, by European partners. This approach allows to disseminate our cultural programs, to develop and engage new audiences, but also to prototype new models of intervention and interaction.

We modeled our big celebrations, the opening and closing ceremony as well as Europe Day, into shared events, special occasions inviting people to open their homes or share dinner together with The Other, as our key concept, "The Culture of Hosting", translates as an appeal to empathy and an exercise of sympathy. All the directions mentioned above must be understood as an ecosystem, an integrated concept, not a checked list of requirements. In our projection of 2021, the temporary wood structure designed by a team of Italian architects will host a theater performance developed next door, that will be broadcasted live in a community center across the city. The out of service bus station will be brought to life as a gallery and promoted using DIY posters resulted from a community workshop held in the Culture Circus. And so it goes. Layer after layer, strengthening not only the message, but also the social fabric.

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

The panel would expect to learn about the audience development policies of the main cultural organizations including the main independent operators. The role and contribution of universities (except for evaluation work) was underplayed in the pre-selection bidbooks.

Our ECoC project matches a local ongoing generation shift that will reshape the texture of the local audiences and the local operators. In order to maximize its effects, some of our projects directly address these opportunities.



1. Context: In the next five years, half of the major local cultural institutions will face a change of top management. Some managers will retire due to their age, other positions will be subject to open calls for applications.

Opportunity: We are preparing, together with the Local Council and the County Council, specific job descriptions and requirements for candidates that will include: the in-depth understanding of the ECoC program as well as the prior submission of an audience development plan.

2. Context: The latest elections changed the texture of the City Council (30% of the members are women, 25% are under 35 year old) and of the County Council (the president and the vice-president are in their forties, same applying for the Prefect in office). This change of generations also applies to the leaderships of local parties.

Opportunity: The new leadership already proved to be more open and ready to implement educational and cultural programs that appeal to young people and other hard to reach audiences.

3. Context: Through volunteering and public programs run in the last five years, local NGOs have developed an emerging generation of youth workers, social workers, and project managers. Their hard and soft skills, as well as their common language is a particularly important asset for the ECoC project.

Opportunity: Our four subsequent associations are already developing multiannual public events and projects in order to involve, develop and maintain the local talent.

4. Context: Cluj-Napoca, the destination of choice for the local youth in terms of academic and professional opportunities, has become more competitive and expensive, producing a reflux of trained and skilled young people.

Opportunity: Our organizational infrastructure is ready to involve these young people through open calls for projects, educational programs or entrepreneurship programs. Furthermore, we plan to rapidly expand our academic offer by organizing summer schools adapted to the current economical and cultural trends that can evolve into master-classes in a five year timeframe.



Networking and shared events

Online and in real life, audiences and communities are a sum of inert or functional networks. The best way to activate or link these networks is to identify and empower their opinion leaders, to put them in contact with influencers from inside the community or, even better, from the outside. Our residencies for journalists and the prospective visits of international artists and operators offered important insights and even more valuable connections with the local community. More than 30 local partners – institutions, initiatives, individuals – were able to find matching national or European partners and programs. These emerging collaborations include invitations to lecture or participate in European programs, local support for future international projects and prototype projects starting in Baia Mare this autumn.

Among them, a very interesting project proposed by Constant, an association for arts and media from Brussels. Baia Mare Network is a pilot workshop that aims to start a conversation about how to imagine networking beyond conventional global communication infrastructures and the relations of power they evoke. The workshop, that will address 15-20 local micro-leaders, is a first prototype for A Colony of Networks, a project that wants to experiment and experience forms of networking that are local and self-managed, and that can use the (future) urban space of Baia Mare as a platform.

We plan to incrementally scale this type of interventions, in order to gain further support and involvement of local leaders and micro leaders, and access the networks already built by the civil society. By 2019, our goal is to connect, through residencies, workshops and research programs, a number of at least 2000 people from the local community to external organizations, artists, experts and operators.

Shared free access events have proved their efficiency in activating new audiences, so we plan to enrich the local agenda with more open air cinema screenings, live concerts and performances, broadcasted events and big scale exhibitions in unconventional spaces. Based on our "city as a stage" vision, we take into consideration the extensive promotion and co-production of national and European franchises such as the Long Night of Galleries or Street Delivery, but also to support locally produced events such as the Art Annuale, the Autumn Jazz Festival or the European Photo Salon.

Technology upgrades

Currently in the beta-testing stage, our Cultural Multipass Card (CMC) is a secure solution that offers real time monitoring and evaluations of audience participation in cultural events. The system allows gamification activation campaigns for dormant audiences and a transparent and centralized distribution of subsidies for categories at risk in order to insure and increase their access to cultural events. We aim to implement it as a check-in or ticketing solution for all cultural operators by 2018, and to extend its functionality in order to support contact-less payments and aggregate promotional discounts from commercial partners.

The CMC also generates in-depth reports and evaluations regarding the participation to cultural events based on demographic data. By the end of 2017, 10,000 cards will have been generated and tested on selected target audiences.

In order to optimize our communication campaigns, we are currently developing an interconnected display network as an environmental-friendly solution for the promotion of cultural goods and services, working as an alternative TV dedicated to cultural programs, broadcasting video or graphic event promos. By 2018, we will have included 300 LCD displays placed in cultural and social hotspots: cafés, hotels, restaurants, libraries, public institutions, cultural institutions, and 50 outdoor LED displays placed in high traffic areas. Aimed at drastically reducing promotion costs and environmental impact, the solution is easy to scale, as any interested partner can join the network for free using a user-friendly setup. Servicing, maintenance, listing and assistance will be provided free-of-charge.

Currently in the beta-testing stage, our culture mobile app will include a detailed map of venues aggregated with a calendar of events, and aims to raise the participation and the interaction with both public and private cultural events.

Education is the key

Addressing youth and empowering their formation is the most effective approach to audience development. The young generation is the most likely to adopt organically new trends and forms of artistic expression, while also acting as influencer for other audiences. Recent market studies conducted in Romania proved that Millennials and post-Millennials have the power to influence family acquisition decisions when it comes to technology, entertainment or fashion. Several prototype projects have been identified, tested or designed in order to reach and develop this audience, starting from the 4-6 years old and reaching up to young adults.

In 2015, a Summer Kindergarten project was developed together with the Public Social Service and the County Authority for the Protection of Children's Rights. Focused on art activities and informal education, it addressed children from groups at risk, reaching over 30 kids from the poorest local communities. The partnership, that included a local kindergarten, the Home and Hopes for Children Foundation Romania and Somanschi Volunteers Foundation, will be scaled in the next five years, in order to include European partners and reach over 500 children each summer season. This project is an encouragement for the organization of subsidized summer camps and schools for underprivileged youth, that will also include seniors and family members as part of these activities. As an extension, the first family summer camps, set up under the Art and Parenting concept, as well as the first summer school addressed to senior audiences will be prototyped in 2017.

Taking things forward, we facilitated or supported pilot projects in over eight local schools, including vocational consulting and dissemination sessions with regard to the cultural industries, innovation and applied creativity. We support the inclusion of programs prototyped during the Alternative Education Week (Săptămâna Altfel) into the local educational curricula, such as creativity training or courses regarding the rights of artists and creators.

We have explored partnership opportunities with the Romanian Copyright Office and we have facilitated the County School Inspectorate's last year project, "Learn to learn", promoting a proper vocational orientation for a number of 15.000 students from Maramureș County, with special incentives for children from Roma communities. Among other objectives, the project emphasized on the creative industries sector, that is recognized to have a long-lasting tradition in this region, and seen as a viable and healthy solution for increasing the rate of employment.

Our most successful projects involving educational institutions were part of a partnership with the Art School of Baia Mare. Large scale co-produced events such as an open air painting demonstration and the organization of the National Art Competition for High Schools helped the institution to upgrade its evaluation ratings and to gain the title of College of Art. In the years to come, we are aiming to expand this type of partnership with other schools and secondary schools by co-designing extra-curricular activities for broader young audiences. Another pilot project to be developed is the inauguration of a French Corner in our Center for Excellence in Cultural Management, as part of a partnership with the local members of the national Association of Francophone Teachers. The French Corner will be an important pillar for educational and cultural projects aiming local students.

As already stated in the present and previous bid book, the upgrade of the academic offer is critical for the success of our project, in order to increase the retention and the involvement of the 18-30 age group. We strive to develop new master programs together with the North University Center Baia Mare and the Vasile Goldis University, Baia Mare Center, but also to open a local representation of CROS, an Alternative University operating in Bucharest. The Resource Centers we have piloted in 2016 will also function as bridge initiatives to connect educators, researchers, artists, students and creative industries professionals, in order to develop hands-on approach educational programs in the fields of tourism (together with the Oxford Brookes University), artistic research and pedagogy (in partnership with the Leuven University), internship programs (offered in collaboration with ECYC, European festival or cultural programs agencies, and the local cultural institutions), to name only a few that will start in 2017. Also, the local universities are to be local partners for a series of national scale educational events developed together with Foreign Policy Romania and hosted under the Living Academia umbrella: the Romanian Thinkers Forum and the Young Leaders for Sustainable Development Goals Academy.



The Guest House: a European Center for youth work

The European Confederation of Youth Clubs, together with its member organizations, the Maramureș Youth Work Federation, DEIS and TEAM for Youth Association launched the development of a European youth arts center in Baia Mare to provide professional development for youth workers and young people in Europe through offering skills-building workshops and providing resources for the production and display of different youth art forms.

The Guest House program in Baia Mare will be more than just an international artistic production and presentation venue for youth. It will provide also safe and secure temporary housing, on-site support as well as training and education opportunities for youth and youth workers from around Europe. The program will gradually develop on five base pillars, to reach full functioning by 2020.

In parallel with the development and construction of the physical site, the project will propose for 2017-2019 a series of pilot projects leading to the activation of the site and building momentum for the 2020 -2021 period.

ReMAKE will be a series of annual dedicated events where ECYC together with member organizations will remake successful youth art projects dedicated to past European Capital of Culture programs. The first event in the series will be the cultural management and youth work summer camp implemented by ECYC together with FORMAAT Youth Work Flanders for the Antwerp 2011 Capital of Culture. The second will focus on the programs developed for Maribor.

The European Youth Clubs Art Festival will be showcasing the best young talents from ECYC member organizations and beyond, and will provide a platform where emerging young artists aged 11-26 years can reveal and share their skills and artistic expression with local and visiting audiences. Young people will participate in delivering the festival as artists, project managers, interns, and volunteers.

The centre will feature a youth hostel, having a projected total capacity of 120 beds. The 45 rooms, all of them en suite, will accommodate 2, 3 or 4 people. The 5 projected wheelchair-accessible bathrooms for common use, a restaurant with catering, a backpackers kitchen, a hip bar & lounge area, meeting rooms, a bicycle shed, luggage storage, lockers and free WiFi. This will mark the start of a comfortable and fun place to stay, tuned to the expectations of a young audience.

Young people will be at the heart of the centre, with a year-round schedule of creative projects for 11–25 year olds in art studios, where facilities will include TV, radio and music production, media suites and rehearsal rooms for music and performance. Once the center is up and running we will develop small projects with creative, educational and youth organizations active in the field of youth art work in the Federation of Youth Clubs and from across Europe, to explore new partnerships, develop creative networks and support innovative projects. The opening of the Centre will coincide also with the progression routes program aimed at enhancing the creative program throughout the year by offering opportunities to build skills for employment and personal development through art traineeships. These traineeships will range from paid work in broadcasting, workshop assistants and administrative roles, along with individual artistic opportunities.

To put it short

As explained, the mechanics of audience development for the Baia Mare of 2021 has already been set in motion. We laid the foundation for a long-term project with four layers of interventions, that involves a set of initiatives and institutions, combining both bottom up and top down approaches. Bottom line for this endeavor: culture & arts should be vectors of social inclusion, not instruments to serve favored and elite audiences, while deepening social disparity and exclusion.

LAYERS

- Unconscious cultural incompetence, lack of knowledge and interest, random and rare participation in cultural events, often triggered by peer or group pressure (do not have money and/or are unwilling to spend money on culture, only attend free, mass events);
- Conscious cultural incompetence, lack of knowledge and interest, random participation in cultural events, according to preferences and or cultural trends (spend little or are unwilling to spend money on culture, attend mostly free, mass events);
- Conscious cultural competences, acquired through education, training, and participation in cultural events, often participate in free, public mass events and selective about paid cultural events, also get involved in the implementation of cultural events (are willing and plan to spend money on culture, attend and get involved in cultural events);
- Unconscious cultural competences, acquired through education, training, and participation in cultural events, often participate in cultural events and are often producers, early adopters & multipliers of cultural events and practices (culture is seen as a modus vivendi and a means of personal and social development);

Initiatives/ actions Audience development for social inclusion

BOTTOM-UP APPROACH

1. Standardized audience surveys to be implemented by all public and private cultural, social, and educational operators;
2. Artists and cultural programs to be implemented with and within the community (working in social contexts such as residential homes, homes for elderly, cultural community centers, hospitals, etc.), following the principle of meeting the audiences in their own environment;
3. Incentives, invitations and gift tickets to cultural events distribute to key audiences, implemented by all cultural agents using the Cultural Multipass Card system;
4. Creation of micro-teams to implement cultural projects and to involve at least one artist, one volunteer and one cultural manager;

TOP-DOWN APPROACH

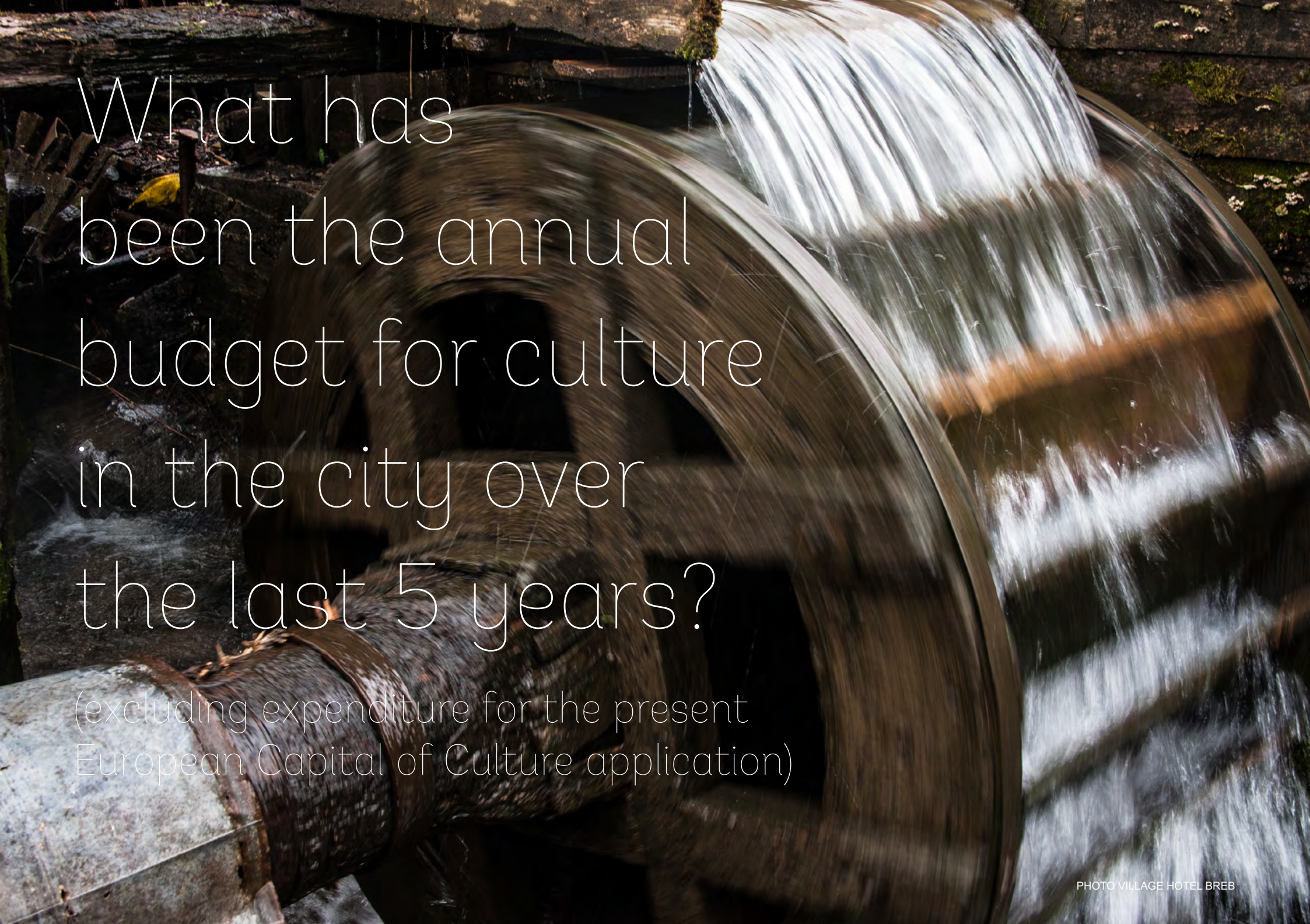
1. Educational programs and training sessions in all public and private cultural institutions, as well as in all primary, secondary and higher education institutions;
2. Special funding and dedicated lines for educational programs to enhance audience development as part of the open call projects initiated by city/ county cultural departments;
3. Constant organization of workshops, creation of workgroups for cultural operators and artists, in order to accelerate communication & adopt new ideas and practices, exchange and implement best practices, identify spaces for cultural events within the community, initiate online initiatives & meet audiences in their own environment;
4. Change of policies and clear set of criteria within the open call competitions for cultural projects at local/regional level;
5. Design and implementation of programs for artists as educators at all levels of competence and decision making;
6. At least a 10% allocation of participatory budget for all public cultural operators out of annual total funding for projects;





Institutions and strategic partners:

- Centre for Excellence in Cultural Management (structure implemented by the Baia Mare 2021 Foundation in 2016);
- Volunteer Center (structure implemented by the Baia Mare 2021 Foundation in 2016);
- University of Limburg, Netherlands, Department of Artistic Pedagogy;
- European Confederation of Youth Clubs;
- EUTROPIAN (Vienna);
- Friends for Friends Foundation (Bucharest);
- Publica publishing house;
- Baia Mare Municipality;
- Baia Mare County Board of Education;
- North University Center Baia Mare;
- Vasile Goldis University - Baia Mare Center;
- The Public Social Service;
- Social NGO's: Young Roma Association, ASSOC, Hope and Homes for Children.



What has
been the annual
budget for culture
in the city over
the last 5 years?

(excluding expenditure for the present
European Capital of Culture application)

YEAR	Annual budget for culture in the city (in Euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2012	1 374 669 Euros	2.33%
2013	1 367 259 Euros	2.46%
2014	1 684 779 Euros	2.49%
2015	2 144 595 Euros	2.82%
2016 *estimated budget to be rectified and fulfilled by the end of the year	2 350 000 Euros	2.89%

For the last few years, Baia Mare's municipal budget for culture has been continuously growing, not only in value (as the entire budget of the city, today up to 170% of its total value in 2010), but also in percentage. By entering the competition for the European Capital of Culture and approving the city's Cultural Development Strategy, we have set the frame for growing the annual percentage rate of the city's cultural expenditure and thus, proving our commitment to foster growth, having culture as a backbone.

A 3% value might seem little, yet six out of seven major public cultural institutions operating in Baia Mare are not funded by the municipality, but by the County Council, as they take out most of the cultural funds given out by the Council. This is why the city's apparently low budget percentages allotted to cultural activities are, in this case, natural and not necessarily symptomatic of the city's cultural life. Hence, we decided to also show the county yearly expenditure on culture.

YEAR	Annual budget for culture in the country (in Euros) County Council of Maramureş	Annual budget for culture in the country (in % of the total annual budget for the country) County Council of Maramureş
2012	5.03 MEur	11.71%
2013	5.41 MEur	18.48%
2014	6.81 MEur	13.62%
2015	7.15 MEur	8.2%

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

YEAR	Annual city budget - budgetary projection	Annual budget for culture in the city (in) budgetary projection	Annual budget for culture in the city (percentage out of total annual budget for the city)	Annual budget for the ECoC project (in) budgetary projection	Annual budget for the ECoC project (percentage out of total annual budget for the city) budgetary projection
2015	75.33 MEur	2.13%	2.82 MEur	0.07	0.09%
2016*	80.55 MEur	2.33%	2.89 MEur	0.4	0.50%
2017	84.57 MEur	4.4%	5.20 MEur	2	2.36%
2018	88.80 MEur	4.8%	5.40 MEur	2.2	2.47%
2019	93.24 MEur	5.2%	5.57 MEur	2.3	2.46%
2020	97.90 MEur	5.9%	6.02 MEur	3	3.06%
2021	102.80 MEur	8%	7.78 MEur	4.7	4.57%
2022	107.94 MEur	6.5%	6.02 MEur	2.9	2.68%
2023	113.34 MEur	7%	6.17 MEur	1.9	1.67%
2024	119.00 MEur	5%	4.20 MEur	-	-
2025	124.95 MEur	5.5%	4.40 MEur	-	-

*2016 expenses are expected to be fulfilled and confirmed by the end of the year, as number shown in the table are only a projection.

**MEUR is an acronym for million Euros

In the last bid book, a projection of the whole municipal budget up to 2023 was presented, building up the financial forecast by means of a calculus that considered the stable annual budget increase, new sources of revenue that the municipality is expecting to obtain out of planned investments, and increased tax collection. We have calibrated our first forecast taking into consideration new updates, such as detailed information on capital investment and necessary operational expenditure, in order to keep up both strong feasibility and pragmatism of the financial plan that can minimize risk and maximize stability and efficiency.

By 2025, the cultural budget would have doubled, taking up to 5.5% of the total city expenses, without including dedicated expenditure of Maramureş County Council that is, without doubt, expected to keep up the same growth rhythm as proven until the present time. These financial figures show that we are able to deliver our action plan, as well as implement the Cultural Development Strategy.

We have pre-established amounts to be annually spent on cultural and creative activities, with a clear projection of what ECoC related cost allocations are to be set aside. The European Capital of Culture will get public funding out of the city's cultural budget, with different amounts scheduled for each year pursuant to specific yearly objectives. The largest amount proposed by this financing plan, about 20% of the total city contribution to the project is to be spent for activities planned throughout the title year, while appointing important funds to the legacy project, in order to properly evaluate and accelerate beneficial impact of the ECoC.

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

We believe that a proactive and sustainable community invests a considerable amount in culture. This is why our goal is to reach a stable 5 percentage of the local budget to be yearly spent on cultural activities, starting 2023. As economic forecasts show an ascendant city budget for the next 10 years, it is safe to project that expenses dedicated to culture will overpass the 4 million Euro milestone in a time span of 7 years, except for funds targeted for the European Capital of Culture program.

INCOME TO COVER OPERATING EXPENDITURE

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

Total income to cover operating expenditure (in Euros)	From the public sector (in Euros)	From the public sector (in %)	From the private sector (in Euros)	From the private sector (in %)
45 Million Euros	38.25 Million Euros	85%	6.75 Million Euros	15%

We have built our multiannual 7-year budget of 45 million Euros taking into consideration the need to finance and incrementally grow multiannual projects, faithful to our lean startup model and understanding that the journey to the title is as important as the destination year. That means that we have reserved grants starting from 100.000 Euros for each of our 10 multiannual programs, such as the Aristoteles Workshop, the International Photo Salon, the Fashion&Heritage Festival, the Know-Now Festival and others that will be co-produced together with our partners. We have included proportionally growing annual budgets for artistic residencies, publishing funds, artistic research and cultural exchanges, as well as educational programs, workshops and conferences that can produce the necessary build-up to the year of the title and strengthen operator capacity.

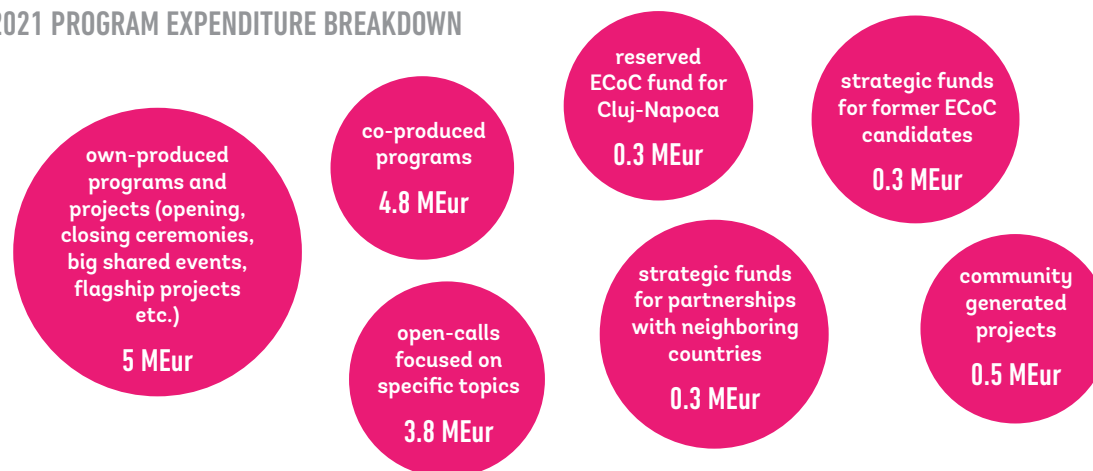
We have reserved substantial funds for our program in 2021, as almost half of the operational budget will be spent for the title year. The 2021 budget will accommodate big shared events, reason-to-come cultural manifests that can draw international audiences to Baia Mare, and open-call projects tackling current European themes that our "Culture of Hosting" vision proposes under the specific four curatorial lines of programming. We have also included special funding for up to 500 community based projects that can boost the importance and significance of culture as part of the community's everyday life.

Moreover, we have reserved a special fund of 300.000 Euros for projects arising from the Cluj-Napoca 2021 candidacy, according to our mutual agreement of supporting each other, were one or the other to win the title, increasing the regional relevance of our programs. We decided to also include a 300.000 Euros budget for strategic programs arising from former ECoC candidates and 300.000 for cooperation projects with neighboring countries.

A tenth of the budget has been dedicated to be used for legacy projects in 2022 and 2023. This means that we have planned adequate funding in order to upkeep or develop new multiannual projects, conclude or give birth to new approaches in artistic research, ensure know-how transfers, while properly evaluating the impact of the title year.

We believe that the consolidated budget of 45 million Euros for operational expenditure is consistent and well-suited for financing projects that can bring about important impact and legacies. A percentage of 85% of the ECoC program is to be supported through public funding, while the remaining 15% will be brought in by sponsorship, merchandising, ticket sales or private matching funds. Hence, we have forecasted a diverse and innovative financial exercise, taking into consideration risk, contingency planning, as well as back-up impact investments and revenue streams that will be activated in order to insure a highly qualitative program delivery.

2021 PROGRAM EXPENDITURE BREAKDOWN



What is the breakdown of the income to be received from the public sector to cover operating expenditure?

Income from the public sector to cover operating expenditure	In Euros	%
National Government	10 Million Euros	26.2%
City	19 Million Euros	49.7%
Region (Maramureş County Council, as well as Bistriţa-Năsăud, Sălaj, Satu Mare and Bihor)	3 Million Euros	7.8%
EU (with exception of the Mellina Mercouri Prize)	3 Million Euros	7.8%
Other (national funding through selected cultural call programs, international funding, public matching funds or grants)	3.25 Million Euros	8.5%
TOTAL	38.25 Million Euros	100%

In approaching the public funding plan of the ECoC operational budget, we chose to calibrate risk by assuming half of the expenses as covered by the municipality, providing a realistic plan without overbearing our local treasury. This does not only prove that we are committed in implementing and fulfilling our vision, but also that we are strong, confident and that we believe the ECoC to be a priority for the city. We have envisioned a 10 million Euros total income from the national government, as agreed with other candidates to be sufficient, as well as realistic, resulting from unofficial discussions with the Ministry of Culture. Maramureş County Council will also invest in our program up to 7% of total operational expenditure and another 1% will be provided in-kind by authorities of our region, supported by the partnership we engaged in. Another 3 million Euros are to be provided by means of European funding, as well as by accessing differentiated national programmes for culture, international funding, public matching funds and grants.

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

The City Council has approved the financial commitment to cover operating expenditure, prior to the bid book submission on August 12, 2016. Maramureş County Council has also approved a financial commitment by means of the protocol undersigned with the City Council and the Baia Mare 2021 Foundation, to support the European Capital of Culture project. Up to the submission of the bid book, the National Government has not yet firmly established the support amount for the nominated ECoC.

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

European programs and funds such as Creative Europe, Europe for Citizens, Erasmus Plus, Eurimages and other grants offered by the European Cultural Foundation or the European Youth Foundation target specific activities that are found throughout our operational program and that are eligible for funding. Some finance multiannual events, other one-time products. Moreover, some national programs based on European funding such as the Operational Program for developing Human Capital include eligibilities for parts of our cultural, educational and social projects. We plan to be proficient in the attraction of European funds, as we have shown in our first bid book, by organizing a dedicated office within the Center for Excellence in Cultural Management, that seeks to support our own activity, as well as applications of local operators for such financial programs.

We have already partnered with the Creative Europe Office in Romania and successfully delivered a dedicated training to cultural operators and NGOs and we are currently assisting aspiring organizations to be funded in different European calls.

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

Source of income operating expenditure	Euro expenditure per year						
	2017	2018	2019	2020	2021 ECoC year	2022	2023
EU	0.1 MEur	0.3 MEur	0.5 MEur	0.8 MEur	1 MEur	0.2 MEur	0.1 MEur
National Government	0.1 MEur	0.3 MEur	0.5 MEur	2 MEur	6.5 MEur	0.5 MEur	0.1 MEur
City	2 MEur	2.2 MEur	2.3 MEur	3 MEur	4.7 MEur	2.9 MEur	1.9 MEur
Region/ Country	0.1 MEur	0.2 MEur	0.3 MEur	0.4 MEur	2 MEur	x	x
Sponsors	0.1 MEur	0.2 MEur	0.4 MEur	0.55 MEur	5.3 MEur	0.1 MEur	0.1 MEur
Other	0.1 MEur	0.1 MEur	0.2 MEur	0.25 MEur	2.3 MEur	0.2 MEur	0.1 MEur
TOTAL	2.5 MEur	3.3 MEur	4.2 MEur	7 MEur	21.8 MEur	3.9 MEur	2.3 MEur

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

Baia Mare boasts an up and coming creative industries sector, with successful large-scale businesses whom with we have already established partnerships or business relations. The local and national business sector has contributed in covering up to more than a third of our annual needed expenditure in 2016 in private sponsorship, either by means of direct funding or by bartering in-kind services and products. Moreover, since an important part of ECoC related projects will require technical and service support, barter plans for such projects are already being planned and put in place, faithful to our efficiency-seeking approach.

We deem ourselves open and faithful to any national or international sponsor partnership, with mutual tangible advantages. We aim to offer a wide range of benefits to contributors and sponsors, in direct relation to their needs, may that support be of image promotion, staff building and training, national and European marketing services or association with powerful events and brands. In addition, the Baia Mare 2021 Foundation has the know-how support from prestigious organizations with success and experience in raising budgets for social care and education, such as Hopes and Homes for Children Romania or Habitat for Humanity. We have also partnered with the largest crowd-funding platform in Romania, in order to assist not only the Baia Mare cause, but any other nominated ECoC, in the effort of ensuring private funding milestones. We will be also setting a merchandising and ticket sale platform that can support our program through private funding, that stands proof to the fact that we are dedicated in building healthy cultural consumption.

OPERATING EXPENDITURE

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

Program expenditure (in Euros)	Program expenditure (in %)	Promotion and marketing (in Euros)	Promotion and marketing (in %)	Wages, overheads and administration (in Euros)	Wages, overheads and administration (in %)	Other (services, specific acquisitions) (in Euros)	Other (services, specific acquisitions) (in %)	Total of the operating expenditure
28.5 MEur	63.33%	7.7 MEur	17.11%	4 MEur	8.88%	4.8 MEur	10.66%	45 MEur

Out of the total 45 million Euros that represent the total operating expenditure of our proposed program, more than 63% is to be used directly into cultural programs. The 4 million Euros dedicated to promotion and marketing, which represent 17% of the total budget, show a comfortable financial basis that can deliver the needed exposure of Baia Mare 2021, both nationally and internationally. Due to troublesome and restrictive legislation in the matter, a significant part of the staff working for the project will not be necessarily hired on a salary base, but rather project-based, as a service provider, as almost 11% of the budget will be allocated to cover such cost, alongside other types of specific acquisition of logistics and services (evaluation, for example).

Timetable for spending	Program expenditure (in Euros)	Program expenditure (in %)	Promotion and marketing (in Euros)	Promotion and marketing (in %)	Wages, overheads and administration (in Euros)	Wages, overheads and administration (in %)	Other (services, specific acquisitions) (in Euros)	Other (services, specific acquisitions) (in %)
2017	1.5 MEur	3.33%	0.2 MEur	0.44%	0.2 MEur	0.44%	0.6 MEur	1.33%
2018	2 MEur	4.44%	0.3 MEur	0.66%	0.3 MEur	0.66%	0.7 MEur	1.55%
2019	2.5 MEur	5.55%	0.5 MEur	1.11%	0.4 MEur	0.88%	0.8 MEur	1.77%
2020	3.5 MEur	7.77%	2 MEur	4.44%	0.6 MEur	1.33%	0.9 MEur	2%
2021	15 MEur	33.33%	3.9 MEur	8.66%	1.9 MEur	4.22%	1 MEur	2.22%
2022	2.5 MEur	5.55%	0.5 MEur	1.11%	0.4 MEur	0.88%	0.5 MEur	1.11%
2023	1.5 MEur	3.33%	0.3 MEur	0.66%	0.2 MEur	0.44%	0.3 MEur	0.66%
TOTAL	28.5 MEur	63.33%	7.7 MEur	17.11%	4 MEur	8.88%	4.8 MEur	10.66%

BUDGET FOR CAPITAL EXPENDITURE

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

Income from the public sector to cover capital expenditure	In Euros	%
National Government	2.5 MEur	2.24%
City	37.9 MEur	34.05%
Region/ County	-	-
EU (with exception of the Mellina Mercouri Prize)	48.9 MEur	43.93%
Other	-	-
TOTAL	89.3 MEur	80.23
Private funds - PPPs	22 MEur	19.76
GRAND TOTAL	111.3 MEur	100

The European Capital of Culture capital expenditure adds up to more than 110 million Euros, for both direct and indirect investments into city infrastructure. Venues, public spaces, market squares, heritage buildings with cultural components integrated into the ECoC project are planned to be mainly publicly supported, as more than 80% of the funding will be covered by income coming from the local and national budget, as well as from European structural funds. The breakdown shows a balanced approach, with 34% of expenses covered by the municipality and the other 44% by means of attracting structural European funding, with a small reserve of 2.2% to be national input through dedicated governmental programs (the National Investment Company). The remaining 20% is set to be privately invested, as we are planning to develop text-book examples of public-private partnerships, in order to fulfill investments schedules and objectives, without overbearing the local budget or being exposed to unnecessary risk, by setting European funding milestones that are unlikely to pragmatically happen.

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

All of the infrastructure projects connected to the ECoC program are part of the Integrated Urban Development Strategy, as well as of the Cultural Development Strategy. Both masterplans include investment, acquisitions and priority lists of local objectives to be funded and developed, while also describing the type of income sources, that have been accepted and approved by the City Council through Local Decisions that act as local law. By approving these strategic plans, the City Council has committed to fulfilling the investment plans and co-fund the projects set up for European funding.

Covered capital expenditure by means of European funding is forecasted to reach up to 50 million Euros, out of the Regional Operational Program, as well as the Large Infrastructure Operational Program. The Ministry of Regional Development and Public Administration has published a guide describing the pre-established allocations for each Municipality under the investment priority axis dedicated to urban development in accordance to the Sustainable Urban Mobility Plan. Baia Mare is provisioned to get 30 MEur in investment up to 2019 for public projects that rehabilitate mobility infrastructure and public spaces, just for the 4th Axis of the Regional Operational Program and excluding funds for cultural infrastructure rehabilitation. These and other types of projects to be implemented by means of European funding are open to competition and are not thus fixed or confirmed options. However, the Ministry of Regional Development and Public Administration has also published the expected overall operational budgets of the main municipalities in Romania. Baia Mare's projected operational budget exceeds 100 million Euros, by cumulating all European funding managed by the Ministry.

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

As almost half of the ECoC related capital expenditure is planned to be supported by funding from Union programs, our approach needs to be solid, reliable and result oriented. Hence, projects that constitute capital expenditure for the European Capital of Culture action have already been planned and included within our Integrated Urban Development Strategy. This planning document has charted, identified and scheduled all measures and actions necessary in order to maximize European funding absorption ratios. Moreover, for some of the projects, we have already started drafting financing applications that will be submitted by the end of the year for lines whose call for applications is open.

A wide range of operational programs and investment priorities of European structural funds, as applied by Romanian Management Authorities will be used for the purpose of developing capital expenditure projects: the Regional Operational Program and all its 12 financing lines, the Large Infrastructure Program and others. Our project portfolio has been calibrated to obtain high scorings in European funding evaluation, having met all depicted criteria in Operational Programs. Moreover, we have called upon management authorities to provide us with guidance and assistance in preparing projects that will be submitted as applications for European funding available in Romania in this current exercise, 2014-2023. Thus, by means of preparing high quality and detailed financing plans for our capital expenditure, we believe we will be successful in implementing our program, as such.

Project	Cost	EU Funds	Local/ Government Funds	Private Funds PPP
Pokol House Digital Museum	3 MEur	2.5 MEur	0.5 MEur	-
"Minerul" Multi-purpose Performance Hall	1.5 MEur	-	1.5 MEur	-
John Hunyadi Arts Museum	0.8 MEur	-	0.8 MEur	-
Cuprom City of the Arts and Creative Industries - pilot project 1	5 MEur	3 MEur	1 MEur	1 MEur
Painters Colony	4 MEur	-	4 MEur	-
Theater Rehabilitation	1 MEur	-	1 MEur	-
Schreiber House-Culture and Education Center	0.5 MEur	-	0.5 MEur	-
Lascăr Pană Multi Purpose Hall	2.5 MEur	-	2.5 MEur	-
Pioneers House Media Lab	1 MEur	0.8 MEur	0.2 MEur	-
Liberty Square + Underground Parking	10 MEur	3 MEur	2 MEur	5 MEur
Peace Square	2 MEur	1.5 MEur	0.5 MEur	-
Citadel Square	3 MEur	2.6 MEur	0.4 MEur	-
Revolution Square	3 MEur	-	3 MEur	-
University Square	5 MEur	4 MEur	1 MEur	-
Train-Station Square	4 MEur	3 MEur	1 MEur	-
"Izvoarele" MarketPlace	8 MEur	-	-	8 MEur
Săsar Esplanade - 2 sectors	10 MEur	8 MEur	2 MEur	-
Youth Field	2 MEur	-	2 MEur	-
Total directly related infrastructure	66.3 MEur	28.4 MEur	23.9 MEur	14 MEur
Bicycle lane system	4 MEur	3.5 MEur	0.5 MEur	-
Rehabilitation of roads to Ferneziu Firiza	13 MEur	6 MEur	7 MEur	-
Rehabilitation of main boulevards in Baia Mare	8 MEur	5 MEur	3 MEur	-
Eco Tourism Park Firiza	10 MEur	-	2 MEur	10 MEur
Other infrastructure projects concerning green spaces, social infrastructure with ECoC components	10 MEur	6 MEur	4 MEur	-
Total indirectly related infrastructure	46 MEur	20.5 MEur	16.6 MEur	8 MEur
GRAND TOTAL	111.3 MEur	48.9 MEur	40.4 MEur	22 MEur

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

Source of income operating expenditure	Euro expenditure per year					
	2016	2017	2018	2019	2020	ECoC Year
EU	1 MEur	10 MEur	14 MEur	14 MEur	8.4 MEur	1.5 MEur
National Government	-	-	1.5 MEur	1 MEur	-	-
City	5.4 MEur	9 MEur	10 MEur	7 MEur	5 MEur	1.5 MEur
PPPs	-	6 MEur	5 MEur	6 MEur	5 MEur	-
TOTAL	6.4 MEur	25 MEur	30.5 MEur	28 MEur	18.4 MEur	1.5 MEur

Organizational Structure

The Romanian legal framework regulating the cultural field and the functioning of an implementation body is troublesome, and therefore both vague and restrictive, leaving a lot of aspects at the discretion and free interpretation of the control bodies, burdening the work of the implementation team and requiring time-consuming procedures. The Civil Code and the Labour Law do not include special conditions for cultural or educational NGOs operating big scale multiannual programs such as our agency. As a matter of fact, predictable multiannual financial exercises are basically impossible under the current legal provisions, therefore long term work contracts for managers are not a realistic option. Our activity is situated at the thin intersection of no less than 10 laws and regulations, often contradictory at some extent.

The legal conditions for the funding of cultural institutions dates back to 1998 and offers a fragmented and incomplete frame of reference for transnational projects, namely for projects developed together with EU partners. The biggest challenge is our legal status: being funded primarily by the municipality and the County Council, we must abide by the same rules and regulations as the public administrations in terms of transparency and purchasing processes, without benefiting from the privileges of the public servants in terms of work position predictability.

Furthermore, even if the majority of our funding is dedicated to human resources, we have a limited legal percentage of 20% that we can spend on salaries. Thus, at this stage, our management vision is forced to be creative instead of intuitive.

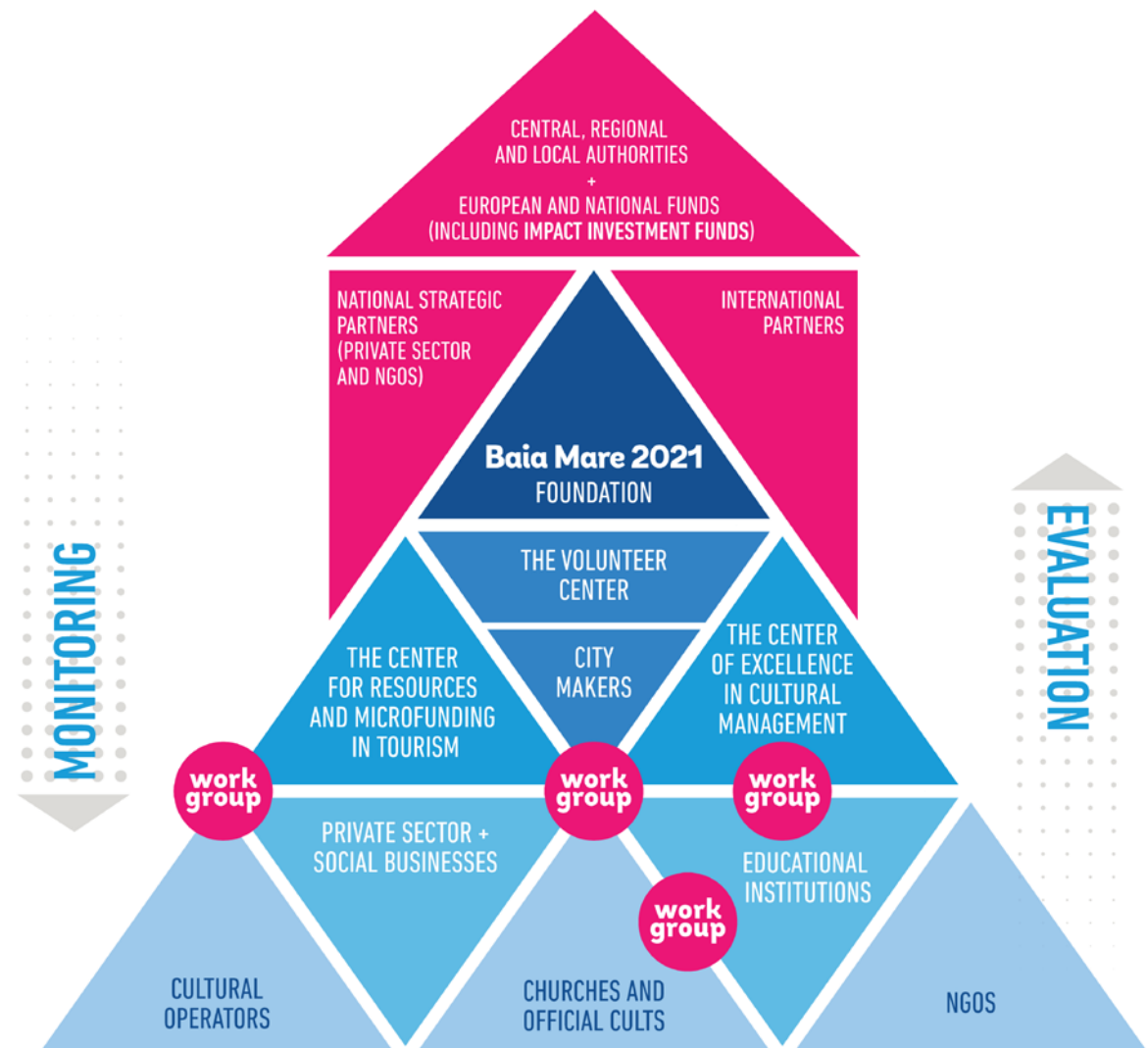
The Baia Mare 2021 Foundation joined efforts with the agencies of Cluj-Napoca, Timișoara and Bucharest in the elaboration of a memorandum addressed to the Ministry of Culture, asking for a clearer and updated legal and financial work-frame for the ECoC program. The logical solution would be a special set of regulations assumed and issued by the Government. We can only hope that after the Parliamentary elections to take place by the end of the year, this project will remain a top priority. As a backup and legacy plan, we joined forces with the executive managers of the Cluj-Napoca agency as an advocacy think-tank, promoting the change of the legislation in the cultural field. The think-tank will be activated after the announcement of the winner of the ECoC title and its activity will not be affected by the result.

We strive for high-quality programs, efficient and effective processes, sustainable development and better life quality. Hence, a clear framework that includes political, economical, and legal stability needs to be set in place at national level.

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

The agency in charge with the implementation of the ECoC program is the Baia Mare 2021 Foundation. The organization is founded, endorsed and supported by the City Council and has the pledged support of the County Council. The foundation has full autonomy from the local administration in terms of cultural and strategic agenda, human resources policy of management vision. It does not share human resources or technical infrastructure with the municipality. Furthermore, in order to guarantee its independence, the top management team was recruited at a national level. Prior to 2015, the Artistic Director was living in Bucharest and the Executive Director in Sibiu.

The structure that we devised, as well as the structure of our cultural programming, is based on the present legal regulations, and aims to combine the flexibility of independent NGOs with the rigors of the public funding imposed to the Baia Mare 2021 Foundation. In order to create a functional structure, as presented in the infographic, the Baia Mare 2021 Foundation is in charge of and accountable for the ECoC project in terms of: representation, management, negotiation, implementation, monitoring and facilitation in terms of funding and networking.



THE FOUNDATION ENSURES:

- the overall quality of the programs
- their accordance to the transversal cultural values listed in the cultural programming
- the European dimension of the programs
- their impact in the community
- the quality and durability of European and international relations
- the parallel monitoring of the programs,
- the reporting of the results
- the relationships with national public and private partners, service providers, and international partners
- the timing and adjustment of the local cultural agenda with the local agenda
- the compliance with the obligations stipulated in the protocols of collaboration

THE FOUNDATION IS IN CHARGE OF:

- the general management and implementation of the ECoC project in 2021
- the production of flagship projects, the opening and the closing ceremony
- the absorption and management of public funding
- the organization and evaluation of the local and international open calls for projects
- the third parties fundraising process
- the advocacy efforts
- the marketing, PR and public affairs
- the mediation of conflicts and crisis situations

Please note that the organizational structure of a non-governmental foundation/association **is the only valid and legally possible organizational structure**, the legislation ruling out the management of the program by a private company. The internalization of the program management in the public administration is not an option, as the independence of the cultural strategy and tactics, as well as the autonomy of the management team, will be deeply affected.

In the last two years we experimented several management models in the implementation of programs and we decided to encourage the

formation of four associative structures, to be financed through sponsorships, governmental subsidies and European funds. It is a compromise solution and, **in the events of a clearer and more flexible legal framework being adopted, this structures will be internalized** by the Baia Mare 2021 Foundation.

These structures will be able to offer revenue-generating services similar to the social enterprises business model, as long as the profit is reinvested in the scaling of their impact. The four associations are:

The Center of Excellence in Cultural Management

CURRENT STATUS AND STAFF:

- informal group, 8 experts

PLANNED STAFFING FOR 2021:

- 3 managers, 20 experts, 6 interns

MISSION AND ACTIVITIES:

- manages and implements educational programs and projects, including trainings, seminars, conferences, workshops and other forms of know-how transfer for public and private cultural operators and NGO's;
- elaborates programs and policies in order to upgrade the local academic and educational offer;
- works with the local authorities in order to reshape, streamline, and optimise the system for implementing and funding cultural activities at local and regional level;
- aggregates a network of experts to develop research and study projects in the field of culture, arts & audience development;
- offers consultancy and support services for local, national and international partners for the implementation of their projects under the ECoC umbrella;
- works as an incoming agency for external cultural operators;
- researches and facilitates the access to European and international funds for local or partner organizations;
- creates networking opportunities for local or partner organizations.

The Center for Resources and Microfunding in Tourism

CURRENT STATUS AND STAFF:

- registered NGO, 5 members

PLANNED STAFFING FOR 2021:

- 4 managers, 6 experts, 6 interns

MISSION AND ACTIVITIES:

- manages and implements programs and projects in the hospitality sectors, focusing on ecotourism and cultural tourism;
- research and facilitates microfunding and seed money opportunities for entrepreneurs and startups in the field of tourism;
- elaborates and assists in the implementation of ecotourism and cultural tourism policies in partnership with the local and regional authorities, NGOs and the private sector;
- supports the implementation of the tourism related projects of the ECoC program;
- centralizes and promotes tourism programs on local and regional level, with a focus on developing community benefit tourism initiatives;
- creates national and international networking opportunities for local or partner organizations.

City Makers

CURRENT STATUS AND STAFF:

- informal group, 6 members

PLANNED STAFFING FOR 2021:

- 10 project managers, 3 experts, 10 interns

MISSION AND ACTIVITIES:

- implements and manages public events and the big shared events of the ECoC program;
- assists local and external partners in the implementation of their projects;
- activates as a network of experts, cultural managers and volunteers to enhance city dynamics and foster urban regeneration;
- creates networking opportunities for local or partner organizations.

The Volunteer Center

CURRENT STATUS AND STAFF:

- informal group with a dedicated activities space, 3 managers, 40 volunteers.

PLANNED STAFFING FOR 2021:

- 8 project managers, 3 experts, 300 volunteers.

MISSION AND ACTIVITIES:

- offers training, support and management services for local and incoming volunteers, or for host organizations for incoming volunteers;
- coordinates and builds the volunteer database for the year of the title;
- supports the core team in organizing and implementing multiannual events;
- communicates directly with the community;
- creates networking opportunities for local or partner organizations.

As a primary objective, all four associations featured in their status the implementation of the ECoC program and the support for the Baia Mare 2021 Foundation activities. By not being directly funded by the municipality, they have a wider flexibility in terms of purchasing and accounting. Basically, we see this associations as strategic partners and executive entities for the implementation of our projects.

Based on the requirements and specificity of the project and being under the guidance and supervision of the Baia Mare 2021 Foundation, they will set up workgroups involving the local educational and cultural institutions, other NGOs, religions and churches as well as the business community.

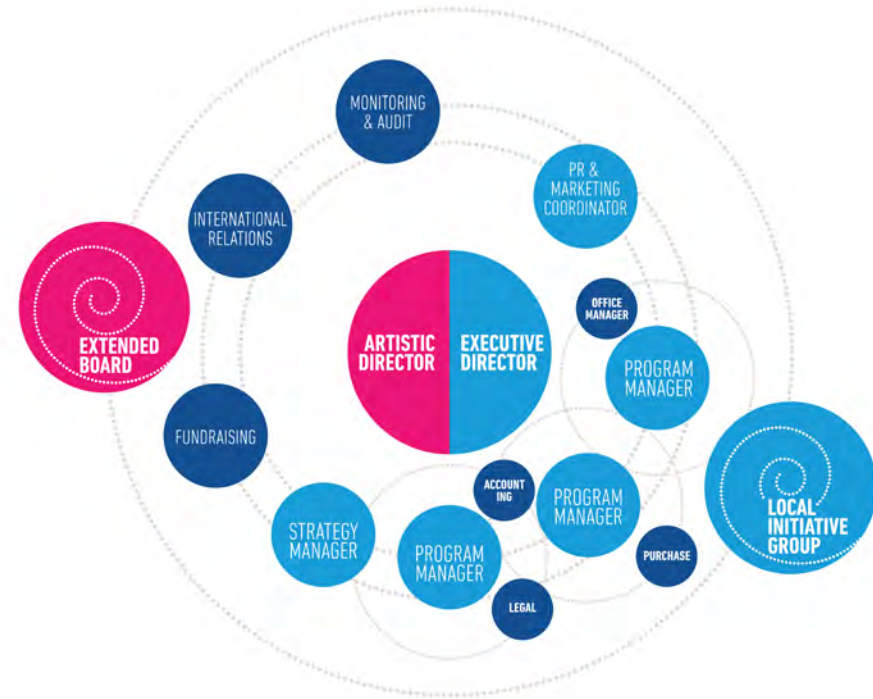
How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

The main question remains: who makes the decisions? To put it short: the Executive Director and the Artistic Director have the last word in all strategic decisions, backed up by the technical department: purchasing, legal, accounting. They are in the center of the decision making system, but this does not mean that they will be micromanaging the program. The appointed managers – PR & Marketing, Fundraising, International Relations, Monitoring & Audit and the Program Managers – have a considerable degree of autonomy in meeting their objectives previously agreed with the top management, as long as they respect the long term strategy. As shown in the infographic, the devised structure is not the classical pyramid. The core management team gravitates around the top management, the decision making center, based on their responsibilities and goals.

In order to cope with the legal constraints, we decided to keep a slender core management team working within the foundation, supported by the experts in purchasing, accounting and legal procedures, as shown in the infographic. The capacity to deliver will be augmented by collaborating with external experts or freelancers. As stated in the cultural strategy chapter, each line of programming or major project has a designated curator, catalyst or project manager, usually part of an organization or a collective. This way, we can keep the competitive advantage of an agile core team, and have the traction and force of an extended organization.

The network of experts and managers directly involved in the projects and programs serve as an Extended Board, with attributes that allow them:

- to provide feedback, advice and mentorship for local and international projects,
- to extend the network of collaborations,
- to guarantee the much-needed second opinion in checking for vital processes: selection of projects through open calls, international partnerships, development of the cultural agenda, and fundraising.



In order to transfer know-how and leadership, our organization integrates interns and mentees, representatives of local youth associations and cultural NGO's, as well as freelancers, grass-roots entrepreneurs and members of groups at risk such as single parents or Roma ethnics. We believe that this approach is vital in order to ensure a solid, sustainable good practice community.

The collaboration between the core management team and the local administration is regulated by a series of protocols and procedures, agreed by both parts. Moreover, the strategic and tactical vision presented in this bid book was designed in close coordination with the major development strategies of the city, including the long term cultural strategy. In order to enhance this cooperation, as well as the efficient relationships with cultural institutions funded by the municipality or the regional authorities, the in-depth knowledge of the bid book and of the cultural strategy will be a mandatory criteria for the future appointed cultural managers and the executive personnel.

In the last two years, we calibrated our role in the community, as well as our relationship with the local and regional authorities. We assumed a proactive position, being directly involved in the creation of cultural policies, managing events, building trust and equity through common projects. We can safely say that this buffer time allowed us to validate our project at all levels of decision making and by all the relevant active political forces.

In order to keep a constant dialogue with the local community and key opinion leaders, we proposed the open structure of a Local Initiative Group that includes representatives of key local institutions, creative industries, the cultural field and informal groups, including minorities. The group can initiate proposals for local projects and programs, assists the open calls dedicated to the local community and provides feedback, advice and mentorship for any local projects in implementation. Furthermore, the group will participate in the top management's yearly evaluation.

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

As stated before, the human resources strategy is a very important component of our strategy, therefore we have chosen as top managers two directors with real leadership skills, who can empower the team's efforts and succeed in bringing together rich professional experiences from different fields. Our human resources policy strictly and firmly rejects any discrimination based on gender, ethnicity or religious beliefs. By building our core management team, we assumed the need to keep a proactive gender balance and include representatives of categories at risk.

Both our directors have been formally appointed in the summer of 2015, with a mandate to supervise and coordinate the preparation of the bid book, as well as to prepare for implementation and to elaborate the cultural programming and the organizational strategy. Their contracts are not limited to these explicit tasks and do not have an established expiry date. Every six months, they will be subject to a 360 degrees feedback performance appraisal conducted by the Monitoring & Audit Manager. A second yearly public evaluation, based on assumed objectives and their published activity report, will be performed by a commission of five including: one representative of the Local Council, one representative of the County Council, and three representative of the Local Initiative Group.

The results of the evaluation as well as the activity reports will be made available to the public in order to insure the mandatory institutional transparency. If, based on the internal and public evaluation, the performances of the Artistic Director and General Director cease to fulfill their job description, fail repeatedly to meet their objectives, or their conduct undermines the values and the image of the program, they will follow an independent mediation process. If vacated, their positions will be subject to an international open call for applications, backed by a screening process performed by at least two independent human resources consultants. In the case of new appointments for the top management positions of Artistic Director or General Director, the former managers will be committed by a legal agreement to assist them directly during a 3-6 months taking-over process.

The appointed General Director and the Artistic Director have been chosen from a shortlist of cultural managers and project managers, whose qualifications matched very specific job requirements:

- an in-depth understanding of the local and international artistic field, notably the contemporary scene, preferably as insiders or practitioners;
- a relevant experience of over fifteen years in cultural management, education and/or creative industries;
- proven abilities to manage budgets, long term projects and large scale teams;
- proven ability to interact and to engage international partners and audiences;
- strategic vision and strategic planning experiences.

Our Artistic Director, Vlad Tăușance, is a writer, strategic planner and innovation consultant. In the last 15 years, he worked closely with the emerging literary, art and music scene in Bucharest and Timișoara, setting up events and communication platforms. He has a relevant background as publisher, a journalist and public speaker. He was listed recently as one of the most important voices in creative education.

The Artistic Director's fields of action will include:

- drafting, developing, implementing, and revising the cultural strategy;
- drafting, developing, implementing, and revising the cultural programming for the time frame 2016-2021;
- developing strategic lines of programs, key events and partnerships;
- scouting, selecting or approving the content for ECoC 2021;
- representing the organization in relation to the artistic community, creative industries, specialists and managers;
- supervising the implementation of the programs;
- coordinating the programs with the twin ECoC 2021 cities and the international cultural networks;
- supervising along the PR and Marketing Manager the communications strategy.

As we consider innovation, communication and education being part of our brand DNA, we favored the candidates who:

- have strong applied communications and marketing skills demonstrated by a relevant background in the creative industries, media, public relations or organizational communication;
- demonstrate good knowledge of educational trends or have a relevant practice in this field;
- are tech-savvy and early adopters of trends and technologies;
- demonstrate innovative and disruptive thinking abilities;
- are fluent in at least two international languages.

Our General Director, Andreea Ciorte, had been directly involved in the implementation of cultural projects within the European Capital of Culture - Sibiu 2007. As an international cultural manager, she has coordinated or been involved in over 200 projects, some of them as project manager within the German Cultural Center in Sibiu. She's an accomplished serial entrepreneur in the creative industries field and a certified trainer.

The General Director's fields of action will include:

- strategic planning;
- supervising of the programs' implementation according to the strategy;
- legal representation of the organization in relation to the local and national authorities, national or international organizations, other institutions and business partners;
- mediating and facilitating the relation with the local and national authorities, as well as the communication between the Local Initiative Group, the Extended Board and the core management team;
- facilitating relations between the city authorities and other municipalities or regional authorities involved;
- approving and amending the organizational decisions concerning business relations, acquisitions, personnel or finances;
- supervising the internal financial process,
- developing and implementing the cultural programming for the time frame 2016-2021.



Andreea Ciortea
Executive Director

Andreea is a senior cultural manager, trainer and an entrepreneur. She has 15 years of experience in event and project management, ranging from conferences and workshops in the academic field to digital art and festival organization. She has written, implemented and/or monitored over 200 cultural and educational projects. She also benefitted from a Robert Bosch traineeship in cultural management and is a certified trainer, evaluator and human resources creative designer.

KEY TOPICS: Cultural & event management, organizational development, project writing, team building & team development, project evaluation, public relations.



Vlad Tăușance
Artistic Director

Over 15 years of entrepreneurship and freelance in the creative industries; has managed and implemented projects related to advertising, political marketing, media and online. Active as a writer, innovation trainer and consultant. Over 10 years of experience in event management as organizer, promoter, consultant and communicator. During the last four years, Vlad Tausance has designed and implemented an educational program focused on applied creativity and innovation. Over 700 professionals and managers have attended his workshops.

KEY TOPICS: Strategic planning, innovation, media and marketing, cultural programming, literature, digital projects.



Mihaela Pușnava
Strategy and Development Manager

Active as urban planner, strategy consultant, and entrepreneur. For the last two years, Mihaela has drafted and coordinated the Integrated Urban Development Strategy of Baia Mare, overseeing and consulting the development of more than 50 projects, worth 200 million Euros in implementation, collaborating with more than 100 organizations, public bodies and stakeholders. For the last five years has developed, managed and grown the first cultural publication for young architects, an independent and self-sustained platform. Has participated in drafting public policies and strategic urban plans for local cultural sustainable development.

KEY TOPICS: Urban planning, architecture, media and marketing, public policies



Laura Ghinea
Program Manager

For 8 years Laura has been involved in the management Baia Mare's subsidiary of UAPR (Romanian Artists Union), coordinating the rehabilitation project of the Colony of Painters. She worked for one year within the Medieval Music Festival from Alsace, France, afterwards performed two stages, each of 3 months to the Arts Museum from Nantes, France and to the City Hall of Clisson, France. For 15 years she has been a tenured lecturer at the Art and Design University Cluj-Napoca. She was an associate professor at Nice Sophia-Antipolis University, France for 10 years, where she taught the History of Photography. At the North University from Baia Mare she was an associated painting professor.

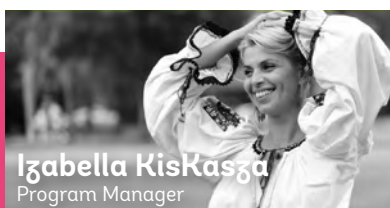
KEY TOPICS: academic programs, project management, international partnerships,



Rareș Crăiut
Program Manager

Rareș is a Romanian Brussels based artist-researcher developing food performances centered on affect, collaboration and factual information. His food performances are concerned with the increasingly good knowledge we have about what is good for human and environmental health, and, at the same time the huge gap between our knowledge and policy, eating habits and urban food culture, precisely because these are tightly constrained by the interests of giant corporations.

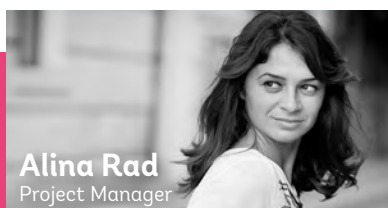
KEY TOPICS: Project management, artistic research, youth work, international organizations



Izabella KisKasza
Program Manager

Izabella's professional experience is consistent with different work environments, from big-scale international companies like METRO Cash&Carry, Brau Union or Telemobil, to startup initiatives, the media, training, and NGO sectors, multiplied by thousands of hours of volunteer work. As a program coordinator for the Baia Mare 2021 Foundation, Izabella has initiated several projects and set new grounds in the field of social inclusion, by coordinating the International Roma Day project "Me Som Rom", directing a theatre play for and with hearing and speech impaired community or working closely with social enterprises

KEY TOPICS: NGOs, public institutions, volunteering, social inclusion, non-formal education



Alina Rad
Project Manager

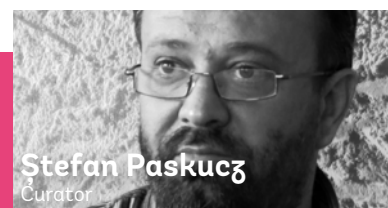
For the last 5 years, Alina has been involved in a series of social oriented activities and events. She started as one of the organizers of SkirtBike Baia Mare, an event that this year celebrated its fourth anniversary. As a blog writer and online influencer, she managed to build a small library for Hope and Homes for Children Daily Centre in Baia Mare. She was also a volunteer for the local theater, helping to promote online their plays and activities. For the last two years, she has been mentor for EVS volunteers at Team For Youth Association. Working with Baia Mare 2021 Foundation, she helped organize large scale events such as: Noaptea Muzeelor, Street Delivery and Caravana Filmelor TIFF.

KEY TOPICS: NGOs, volunteering, social impact, mentoring, online trends



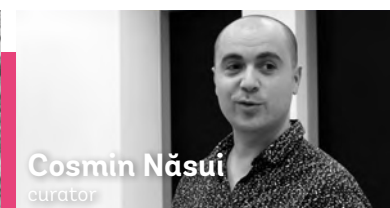
Evantia Barca
PR and Marketing Coordinator

Eva is a journalist, public relations specialist, and event manager. She received her B.A. in Journalism and Communication Sciences from the University of Bucharest. During her fifteen-year career as a journalist for Evenimentul Zilei, one of the most prominent Romanian dailies, she has written about music, literature, theatre, cinema, and tourism. As a freelance journalist, she contributed to prestigious generalist publications, as well as to niche media outlets. In 2013, she founded the online cultural magazine artsunited.ro, dedicated to cultural reporting and analysis, but also an incubator for cultural events. In addition, she contributed, as a volunteer, to a number of education projects.



Ștefan Paskucț
Curator

President of the Nord West Chapter of the Romanian Order of Architects, he is the organizer of a series of summer schools together with the Artists Union Baia Mare: architecture and photography (2013), architecture and graphics (2014), architecture and painting (2016). He is a founding member of the ARTE + Foundation and the initiator of the Jazz North West Fest. He is an accomplished architect with several reputed conservation and urbanism projects.



Cosmin Năsu
curator

Cosmin is curator, art critic, cultural manager, contemporary art evaluator. He has 13-year curatorial and art critic experience. He is the founder of the largest Romanian online platform for promoting and supporting contemporary art www.modernism.ro. He is managing partner at Nasui collection & gallery (www.cosminnasui.com) which exhibits, represents and promotes a special selection of Romanian contemporary artists. He is senior curator at the private museum PostModernism in Bucharest (www.postmodernism.ro). He is author of portfolio books and extensive studies, the latest being "Ethnic minorities in visual culture in Romania".



Bianca Herlo
Curator

Bianca works at the Berlin University of the Arts as a design researcher with background in cultural and media studies. She is also curator and lecturer in design theory, research and media studies, and co-founder of the research group Civic Infrastructures. She focuses on social design, narrative design strategies and collective action and leads several projects as Community Now? Conflicts, Interventions, New Publics or Mit-Mach-Stadt Brandis. Bianca was cultural manager of the Robert Bosch Stiftung and director of the German Cultural Center Sibiu. Since 2014, she has been a Board Member of the German Society for Design Theory and Research (DGTF).



Pierre Rubio
Curator

Pierre is an artistic researcher, performer, and dramaturgical adviser. For 25 years, he has been active in the field of performance and choreography and has been collaborating continuously with a large number of artists and institutions. In 2011, he becomes mentor, leads workshops and is Associate Research Curator for a.pass. In parallel, Rubio experiments forms of performances, composing projects collectively or alone. Guided by a critical constructivism and a belief in the powers of imagination, he has developed an aesthetic, which operates between a conceptual and engaged approach of performance and a critical perspective on the production of contemporary subjectivity.



Vera Ion
Curator

She works in theatre, directing, writing and facilitating theatre workshops and projects based on generating new text and storytelling. She is a founding member of tangaProject and The Offensive of Generosity, together with whom she developed community arts projects both as theatre director and writer during 2005-2008. Lives and works in Bucharest as a creative writing teacher at Write Yourself – a new independent play writing platform in Romania which encourages and trains people to write theater pieces about their own experiences. She graduated Theatre Directing at the UNATC, Bucharest, and has an MA at the Goldsmiths University of London, studying Cross Sectoral and Community Arts.



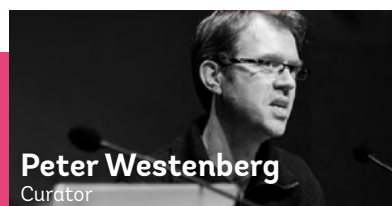
Iulia Gorneanu
Curator

Iulia is a Romanian curator, journalist, and fashion stylist. A graduate of the University of Bucharest, School of Philology, Iulia first embraced the academic career, as assistant professor, then followed the road of diplomacy, working with the Embassies of Ecuador and Peru for 14 years, as part of the team that produced the show "La porțile cerului" for the National Television. At the same time, she published articles on folk calendar and rituals, ceremonies, mythology or traditional music, signs and the language of textiles, reconstructing the Romanian old calendar. She is one of the most important Romanian collectors of ethnic folk costumes and jewelry.



Femke Snelting
Curator

She develops projects at the intersection of design, feminism and Free Software and is member of Constant, a non-profit, artist-run organization based in Brussels. She co-initiated the design/research team Open Source Publishing (OSP) and the Libre Graphics Research Unit to investigate the way digital tools and creative practice might co-construct each other. She was an Art, Science and Business fellow at Akademie Schloss Solitude and currently teaches at The Piet Zwart Institute (experimental publishing, Rotterdam) and a.pass (advanced performance and scenography studies, Brussels).



Peter Westenberg
Curator

Peter is artist and cultural instigator, develops public space interventions, participatory audio visual work around language, unruly technology of the everyday, deviant objects and social routines in urban contexts. Commissioned by the Brussels Capital-Region he developed sound database projects on multilingual practices in Brussels neighborhoods between 2009 and 2015. He teaches network technology and media/art at Ecole de Recherche Graphique and is affiliated as researcher and project developer to Constant, association for Arts and Media. He is member of the advisory board of the Flemish minister of Culture.



Andreea Diana Tănăsescu
Curator

Andreea is a creative, inspiration scouter, movement maker and cultural branding developer. She has worked as casting director and production coordinator, and celebrity, artists and events curator As a talent agent or casting director she worked for various film productions including: Amen by Costa Gavras, Callas Forever by Franco Zeffirelli, Modigliani by Mick Davis, Sex Traffic by David Yates, Joyeux Noel by Christian Carion and The Fall by Tarsem Singh. In 2012 she founded La blouse roumaine community and promoted The Universal Day of the Romanian Blouse.



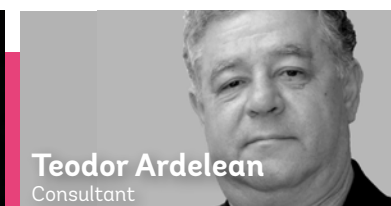
Cristi Mărculescu
Curator

Cristi is a film critic, journalist and blogger. He is a constant collaborator, programmer and communicator for Transylvania Film Festival. As a freelance journalist he published his reviews and articles in Re:publik, Observator Cultural or VICE. He served as jury member for film festivals such as: Anim'Est or 48Hours Film Braşov, and worked as a programmer for film festival such as Full Moon Biertan and Dracula Film Festival Braşov.



Reinhard Bichsel
Production Consultant, trainer

Reinhard is and praised technical director, festival producer and trainer. Reinhard's production credits include also work with Committed Artists of South Africa, including Sarafina! by Mbongeni Ngema and Magic at 4am; and regular work with Groupe F Pyrotechnie, realising shows worldwide. Additional credits include Vivace (Vom Leichtsin der Schwerkraft), work with Trillion Dollar Company Berlin, Tricodex by Philippe Decouffé at Festival La Fête, Bangkok, and technical supervision for Un Opéra du Sahel, commissioned by the Prince Claus Fund. He held workshops and seminars in Porto Alegre, Lisboa and Mexico City.



Teodor Ardelean
Consultant

Over 30 years of experience in the management of cultural institutions, in university education, journalism and event organizing. Considered as an excellent ambassador of Romanian spirituality in the world, his prestigious professional career is crowned with the Order of "Cultural Merit in rank of Knight" and with two awards from the Romanian Academy. With the true vocation of a founder, he designed and advised the "Petre Dulfu" City Library Baia Mare, considered to be the most modern departmental library in southeastern Europe. In order for the Romanian Diaspora to maintain spiritual ties with the country, he set up 10 libraries in: Moldova, Ukraine, Hungary, Spain, Scotland, Canada, and Portugal.

Contingency Planning

Have you carried out/ planned a risk assessment exercise?

As stated in the previous bid book, in 2015 we carried out a risk assessment exercise based on extensive local research and concluded with process simulation for the next five years, as well as for 2021.

In the meantime, all of our development strategies – the Social Development Strategy, the Cultural Development Strategy, the Integrated Urban Development Strategy – have been built as risk mitigation planning instruments.

Moreover, every proposed action has been built upon a lean start-up architecture, as we chose to monitor risk and beta-test by using this sustainable development tool, ensuring the success of our endeavors.

Building upon Kotler's vision on planning in an age of turbulence, we came up with the following exercise regarding risks. This approach groups weaknesses into clusters and identifies proactive measures and projects in order to address them. To be considered as a relevant demonstration of the management perspective, not an exhaustive mapping. Our core management structure practices this exercise during monthly operative meetings.

PHOTO KALMAR ZOLTAN

Strengths



- Positive public perception of the project, good understanding of its benefits;
- Proficient relationships with local NGOs, educational institutions and the majority of cultural operators;
- Well-balanced, expanding professional implementation team, working together without conflict for the last two years;
- Agile management model already producing proofs of concept and proofs of market;
- Openness toward our project by European partners, genuine positive reactions, a developing network of partners and services providers;
- Vivid interest and manifested trust of the Romanian independent cultural sector towards our projects;
- Strong political support for the projects, formally and publicly assumed;
- Solid primary and secondary educational infrastructure, open to cultural and social initiatives;
- A well-established network of social and community-oriented public and private institutions;

Opportunities



- Emerging development trend of the local creative economy;
- Own developed marketing tools and tactics already supporting the local agenda;
- Already set up European partnerships for the educational field;
- Dedicated components of the programs for know-how transfer aimed to the local operators, creative industries and artistic community;
- Key-partnerships with umbrella organizations or network generating organizations;
- Cross-fertilization programs – residencies, artistic research, publishing – that encourage mobility and collaboration;
- Defining and promoting a strong cultural and touristic brand (already profiled and tested);
- Encouraging potential in extending cultural infrastructure and refunctionalizing spaces and buildings for cultural purposes;
- Existing potential for cultural tourism and ecotourism development;
- Unique world heritage;
- Existence of natural parks, cycling routes, natural platforms to be used for large-scale events;
- Municipality and County Council own spaces and buildings that can be turned into cultural facilities;
- Extended European funding opportunities;
- Potential for developing and extending long-lasting partnerships in the cultural field with partners from Ukraine, Hungary, Moldova or Poland;
- National policies in favor of social inclusion programs, including formal, non-formal, and informal education;
- Easy access to the city for audiences from the neighboring countries;
- Bridging transnational cooperation with the neighbouring countries

Weaknesses



- Dormant local audiences;
- Inequally developed capacity to deliver of local operators;
- Inequally developed cultural infrastructure, precarious conditions for large scale simultaneous events;
- Medium-developed tourism infrastructure;
- Weak local university system, as both public and private universities are branches or subsidiaries of Universities from Cluj-Napoca, Arad or Oradea;
- Academic offer not sufficiently adapted to the existing market;
- Young people leave the city as academic and job offer is more attractive in other cities (national and international);
- Reluctance to change and opening up the city;
- Under-developed logistics and poor technology-oriented cultural infrastructure;
- Poor training and retraining offers for cultural operators;
- No common platform to communicate and promote the cultural operators' events and programs. The lack of dedicated media channels;
- Scattered initiatives and a tendency to develop small-scale projects;
- Artists and cultural operators work individually;

Threats



- Not meeting budgetary projections;
- Low interest from international audiences;
- Negative image;
- Volatile political vision (applies at a national level);
- Constantly changing and unsynchronized legal framework;
- Slow, troublesome and time-consuming bureaucracy;
- Schedule pace not met by urban development plans.

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

We built our strategy and cultural programming around our weaknesses, devising tools and tactics not only to prevent the subsequent risks, but to transform them into development directions. As you can see in the SWOT analysis, our major identified opportunities relate directly to our list of weaknesses. This entrepreneurial approach does not rely on wishful thinking, but on very sane and safe management principles:

1. Outsourcing/Externalization. To give you just an example, our subpar educational offer already gained the interest of international partners such as the Oxford-Brookes University, the University of Leuven or the European Confederation of Youth Clubs. A blue ocean market, with high demand and low offer, will always appeal not only to solution providers, but also to investors.

2. Strategic partnerships. Our European partnerships are equally based on cultural affinities and very specific local needs to be addressed. Our focus on Brussels, Berlin is not accidental, but a strategic decision to open embassies in a power and knowledge node.

3. Talent attraction management. Our development strategy and our cultural programming create an intricate web of opportunities for creative and managerial talents from Romania and abroad. We aim to be the first city in Romania with an (informal) Human Resources strategy. Talent means solutions. Talent means active networks. Talent attracts talent.

4. The lean startup model. Already explained and elaborated upon, the favored approach of entrepreneurs worldwide is not failure-proof, but a risk-reduction guarantee. Rapid prototyping and testing allow early risk assessment and mitigation. The scaling process is based on an organic trial and error system. This vision translates into multiannual programs, flexible implementation frames and an objective driven management philosophy.



PHOTO DAN MEZOK (1,3) DIANA ȘANDOR (2)

Weaknesses	Gravity (1-5)	Approach	Institutional infrastructure	Priority (1-5)
<ul style="list-style-type: none"> • Dormant local audiences; • Reluctance to change and opening up the city; • Artists and cultural operators work individually 	2,5	<ul style="list-style-type: none"> • Community participatory programs and interventions (including EU partners). • I.e: Curettes, What about you? Street Delivery, Rebuilding Babel etc. 	Center for Excellence in Cultural Management, Community Centers	3
<ul style="list-style-type: none"> • Unequally developed cultural infrastructure, precarious conditions for large scale simultaneous events; • Under-developed logistics and poor technology-oriented cultural infrastructure; • Poor training and retraining offers for cultural operators; 	3	<ul style="list-style-type: none"> • Accessing structural funds and funds dedicated to organizational capacity building, digitization etc. (I.e: Cultura 2000, POCU). • Living Academia events and workshops. • Residences and cross-fertilization opportunities 	Center for Excellence in Cultural Management	4
<ul style="list-style-type: none"> • Weak local university system, as both public and private universities are branches or subsidiaries of Universities from Cluj-Napoca, Arad or Oradea; • Academic offer not sufficiently adapted to the existing market; • Young people leave the city as academic and job offers are more attractive in other cities (national and international); 	4	<ul style="list-style-type: none"> • Prototyping new educational offers. Scale the encouraging results using the model: workshop-summer class – master class – university specialization (2017-2021). • Living Academia events and workshops. 	Oxford-Brookes University, Leuven University, European Confederation of Youth Clubs, Alternative University Bucharest, Friends for Friends Foundation Bucharest, Center for Excellence in Cultural Management	5
<ul style="list-style-type: none"> • Unequally developed capacity to deliver of local operators; • Scattered initiatives and a tendency to develop small-scale projects; 	3	<ul style="list-style-type: none"> • Interactive mapping exercises; • Big data tactics based on the Cultural Multipass Card analytics; • Project accelerators supported by seed funds; 	Leeds Beckett University, Leeds Data Mill, Center for Excellence in Cultural Management	3
<ul style="list-style-type: none"> • No common platform for communicating and promoting the cultural operators' events and programs. The lack of dedicated media channels; 	2	<ul style="list-style-type: none"> • Integrated promotion of the region as a cultural and ecotourism destination. • 15-20% quota of the operational budget dedicated to marketing and communication. 	The Center for Resources and Microfunding in Tourism	3

Our main strategy, as stated before, is to build an effective team with relevant professional backgrounds, as experience is the best risk prevention. Our management team and our curatorial board have an impressive track record of crisis mediation being profiled as problem solvers. The manner in which we navigated the recent political crisis is the proof of our performance. Please also note that that our management structure allows the creation of task forces aimed to reach a specific objective or to mitigate a crisis. To ensure quick responses, during 2020, we will organize technical workshops moderated by international technical and management consultants such as Reinhard Bichsel and Paul Kleindorfer.

Could your artistic program be summed up by a slogan?

Our journey toward the title of ECoC was guided by the general concept "The Culture of Hosting". Much richer in meaning than a slogan, this value proposition was translated in all the aspects of our public communication, as well as into our organizational efforts and our cultural programming.

As stated before, during a series of tests and polls, hospitality proved to be the top-of-mind value cited by both visitors and natives when asked to describe Baia Mare and Maramureş, its surrounding region.

Simple, powerful and self-explanatory,
The Culture of Hosting talks about:

- a user-friendly city, suitable for a wide range of explorers and guests;
- the core local values: hospitality, openness, empathy, compassion;
- the core European values we want to empower and take forward: interculturality, the creative power of free exchange and mobility, the amplitude and ubiquity of culture, the drive to explore and know more;
- our dedication to include and give a voice to different cultural mediums, to experiment and innovate, to accept differences in order to write new definitions.

Our logo summarizes our intention to host all forms of artistic and cultural expression, to bring together tradition and experiment, arts and crafts, performing actions and digital enhanced installations, old school rigor and the latest innovations.

A good host is, in itself, a connector and a catalyst. Hosting is not only about communication, it is communication. Hosting is not only about nurturing and sheltering culture; it is becoming a culture in itself, forging common values and rituals, languages and symbols.

The culture of hosting is, in this context, a powerful link between the specificity of the local culture and the manifested values of the European Union. It's a generous yet particular, flexible yet meaningful concept, that summarizes the cultural tradition of our city and our strategic projection of values on the European canvas.

During several activation campaigns, to be elaborated further in the years to come, we experimented with several brand messages:

- *You are welcome!* – a simple and powerful message suitable to communicate our residencies programs as well as our programs related to the hospitality industries.
- *Every road starts with an open gate!* – an umbrella-message for our cultural programming, summing up the potential waiting to be discovered. The concept of "open door" is to be found across several of our programs.
- *Find your roots! #CheckInBaiaMare* – an open invitation for entrepreneurs and artist longing for work or artistic mobility, or for creatives in search of an alternative destination for a sabbatical year.

What is the city's intended marketing and communication strategy for the European Capital of Culture year?

The communication and marketing industry is undoubtedly a highly volatile one. Long term strategies can easily be invalidated by the evolutions of the market, by the overall consumption habits, but also by the geopolitical evolutions. Nevertheless, some development directions can be set:

- **BID BIG!** As you can see in our operating expenditure, for 2021, our communication and marketing budget represents 17,11% of the general budget. In 2020 we allocated 2 million Euros for the same purposes, in order to build the required public awareness and create the interest momentum for the title. This approach is very close to the commercial product launching strategies and to the startup business philosophy, where 15-20% of the funding is dedicated to marketing. We will extend this recommendation in our open call criteria.

- **WORK TOGETHER!** We have already agreed with the finalist cities of Greece to share marketing channels and split costs for the promotion of our destinations in 2020-2021. Similar formal agreements were signed at a national level, in order to promote the entire region as a multilayered destination. In a Europe of extended mobility, common initiatives are crucial.

- **CREATE STORIES!** Successful communication campaigns are a mix of: content marketing, storytelling, special editorial projects, mixed media and open-source content. Advertising campaigns must amplify interesting messages, not substitute them.

- **GO MOBILE!** Portable devices – smartphones, tablets, portable gear – are already more popular than laptops and desktops when it comes to internet access and search. In the next five years, taking into consideration the current trends, they will be the device of choice for more than 70% of the users when it comes to access news and entertainment.

- **OFFER VALIDATIONS!** Classic media channels and advertising mediums – newspapers, magazines, TV, radio, outdoor displays, posters and printed materials – offer the needed confirmation for target audiences to make a decision. But the most valuable confirmation comes from peers: colleagues, Facebook friends and Twitter followers, fellow reviewers on Airbnb, TripAdvisor or Booking.com.

THE MAJOR MILESTONES OF OUR STRATEGY ARE:

- An international combined reach of 70.000.000 people in 2020-2021;
- High interaction with our online presence with a peak of 2.500.000 per week;
- 20% benchmark engagement rate for our published posts and materials;
- 500.000+ fans and followers on Facebook, Twitter or other emerging trending social media platforms;
- Generate rich content and encourage user-generated content: at least 10.000 online entries referring to Baia Mare by 2022;
- Become a top of mind regional destination by 2022;
- Reach the national top 5 search trends in 2021.

Core Directions

Generating organic content is the most important component of the media strategy. Our team has a long-standing expertise in selecting and providing information that is relevant on regional and continental level – at least in the area of touristic and cultural information.

A press office was already established in Baia Mare under the coordination of communication specialists with European level of experience. Currently, the focus of this office is to create a careful selection of topics that are appealing to the international media and to establish and maintain relationships with the representatives of the most important conventional media outlets – with an emphasis on the regional media from Ukraine, Poland, Republic of Moldova, as well as the other states from Central and Eastern Europe.

We had preliminary conversations with the Romanian correspondents of such media institutions as Associated Press, France Press, Deutsche Welle, Euronews, ARD and Foreign Policy. We also approached the international media companies that operate in Romania, such as Ringier Axel Springer, Lagardere and Burda Media, as they can further facilitate our collaboration with their high-positioned publications from Hungary, Poland, Czech Republic, Serbia and Slovakia.

In addition, we envision effective partnerships with the Romanian Cultural Institutes network, which will enhance our publicity in 20 capital cities where they have offices – among others, Brussels, Istanbul, Tel Aviv, Budapest, Rome and New York. The Romania Cultural Institute will be our dissemination partner for the projects developed within the framework of Baia Mare - European Capital of Culture 2021.

We also plan partnerships with prestigious international structures, such as The Organized Crime and Corruption Reporting Project (OCCRP), a consortium of more than 24 non-profit investigative centers, scores of journalists and several major regional news organizations stretching from Eastern Europe to Central Asia. This partnership is especially apt considering the Baia Mare 2021 Foundation programs that address good practices in journalism and the more specific techniques of investigative journalism. In this context, the partnership with OCCRP will include a series of workshops that will be cooperatively promoted on an international scale. Another strategic partner for this line of programs is the European Youth Press Network.

In order to stimulate the creation of organic media content, a first international media call will be organized three months prior to the start of Baia Mare - European Capital of Culture 2021. This event aims to bring about 30 journalists to Baia Mare for a period of 7 days. The journalists will be selected to represent the most prestigious and impactful international media organizations. The costs involved will cover international and local travel, lodging, and per diems for the journalists, as well as the production of various information kits – both electronic and printed. This event will comprise the inauguration of the media center that will be finalized in Baia Mare by 2021. In view of this event, we started negotiations with the Romanian national airline TAROM, with the regional business actors, as well as with interested embassies' representatives as they could facilitate and financially support journalists' travel to Romania. The details of the 7-day program as well as an estimation of the budget will be detailed at a later date.

In order to ensure a significant and effective media presence, Baia Mare 2021 has initiated preparatory discussions with agents of the major European and regional publications. The scope of these discussions is to obtain accurate cost estimations for a reasonable number of advertorials, publicity reservations, and collaboratively generated content so that our program will have the appropriate international media visibility. Of course, the information contained in these rate cards is subject to change during the course of the years.

Our rate-card analysis we included prestigious national daily newspapers, such as The Guardian, El Pais, and Frankfurter Allgemeine Zeitung, tabloid papers with large circulation and huge readership, such as The Sun

and Daily Mail, and media organizations that are especially receptive and open to report on European projects, such as EurActiv and Deutsche Welle. We also evaluated the potential of collaboration with such influential TV networks as National Geographic, EuroNews and Arte.

The initial discussions concerning the entire series of events developed within the framework of Baia Mare - European Capital of Culture 2021. will be focused on buying Gross Rating Points by using external media buying agencies. In addition, we are exploring the possibilities for collaboration with ThinkDigital, which could materialize in an online campaign targeting their clients: bbc.com, cnn.com, foxnews.com, guardian.co.uk, independent.co.uk, npr.org, nytimes.com, reuters.com, telegraph.co.uk, thetimes.co.uk, usatoday.com, and washingtonpost.com. Think Digital could also open up the possibility to reach other clients from their portfolio that are appropriate outlets for publicizing Baia Mare 2021: sites dedicated to travel and women, such as cosmopolitan.com and vanityfair.com. As for the media from the Republic of Moldova (two quality newspapers, the Chişinău airport newsletter, one TV station and the major online outlets), we have initiated conversations with Parc Communications agency from Chişinău. Also, the Ukrainian newspaper from Cernăuți - Zorile Bucovinei, the newspaper of the Romanians in the Ukraine and the newsportal BucPress.eu will engage in promoting the Baia Mare – European of Culture 2021 program.

Mediaplan Projection

(to be further developed after September 2016)

Media Channel	Country of origin	Area of circulation/ Reach	Partnership Required	Medium				Type of material	Type of campaign	Estimated cost (Euros)	Timeframe						
				Digital	Print	TV	Social Media				2020		2021				2022
											Q3	Q4	Q1	Q2	Q3	Q4	Q1
THE TIMES	United Kingdom	United Kingdom / global	no	x	x			advertorials (travel & news)	awareness / activation	157.000		x	x	x	x	x	
SUNDAY TIMES TRAVEL MAGAZINE	United Kingdom	United Kingdom / global	no	x	x			advertorials, online insertion	activation / reporting	92.000		x	x	x			x
THE SUN	United Kingdom	United Kingdom / global	no	x	x		x	advertorials	activation	180.000		x	x		x	x	
THE GUARDIAN	United Kingdom	United Kingdom / global	yes	x	x		x	advertorials, online insertion	activation / reporting	110.000			x			x	
BBC / BBC TRAVEL	United Kingdom	Global	no	x		x		video, reporting	activation	320.000		x	x	x		x	
DER SPIEGEL	Germany	Germany / global	no	x	x			advertorials, digital ads	activation / reporting	110.000		x			x		
DEUTSCHE WELLE	Germany	Germany / global	no	x		x		advertorial, portraits	awareness / activation	200.000			x	x		x	x
FRANKFURTER ALLGEMEINE ZEITUNG	Germany	Germany / global	no	x	x			advertorial, portraits	activation / reporting	226.000		x		x	x		x
NOVAYA GAZETA	Russia	Russia / global	no	x	x			advertorial, ads	activation	21.000				x		x	
KOMMERSANT	Russia	Russia / global	no	x	x		x	advertorial, ads	activation	31.000			x		x		
RUSSIA TODAY	Russia	Global	no	x		x		advertorials (travel & news)	activation	180.000		x		x			
THE MOSCOW TIMES	Russia	Russia / global	no	x	x			advertorial, ads	activation	28.000			x		x		
EL PAIS	Spain	Spain / global	no	x				advertorials, online insertion	awareness / activation	110.000			x		x		
LE SOIR	Belgium	Belgium / global	no	x				advertorials, online insertion	awareness / activation	72.000		x			x		
LIBERATION	France	France / global	no	x				advertorials, online insertion	awareness / activation	96.000		x	x		x		
HURRIYET	Turkey	Turkey / global	no	x	x		x	advertorial, ads	activation	56.000		x	x				
NZZ	Switzerland	Switzerland / regional	no	x	x			advertorial, ads	awareness / activation	58.000		x	x				
GAZETA WIBORCZA	Poland	Poland / global	no	x	x		x	advertorials, online insertion	awareness / activation	78.000			x	x		x	
FAKT	Poland	Poland / global	no	x	x			advertorials, online insertion	awareness / activation	55.000			x	x			
POLITICO	EU	Europe / global	no	x	x		x	advertorials, online insertion	awareness / reporting	64.000			x		x		x
NEWSWEEK	United States of America	USA / global	no	x	x			advertorial / ads	activation	133.000		x	x	x	x	x	
EURONEWS	EU	Europe / global	yes	x		x		video, digital ads	awareness / activation	400.000		x		x	x		x
ARTE	EU	Europe / global	yes	x		x		video, digital ads	awareness / activation	200.000		x	x	x			
NATIONAL GEOGRAPHIC	EU	Eastern Europe	no	x		x		video, digital ads	awareness / activation	100.000	x	x		x	x	x	
TRIPADVISOR		Global	yes	x			x	contextual ads, special projects	awareness / activation	420.000	x	x	x	x	x	x	
AIRBNB		Global	yes	x			x	contextual ads, special projects	awareness / activation	320.000		x	x	x	x	x	
LONELY PLANET		UK (dedicated edition)	no	x	x			advertorials, ads	awareness / activation	72.000	x	x	x	x	x	x	x
NEW STATESMAN	UK	Global	no	x				advertorials	awareness / reporting	15.000		x	x	x	x		
CITYMETRIC	UK	Global	no	x				advertorials	awareness / reporting	5.000		x	x	x	x	x	
MONOCLE		Asia Pacific / Europe / North America	no	x	x		x	contextual ads, special projects	awareness / reporting	82.000		x		x		x	

ESTIMATED COST **3.991.000**

SETTING THE FRAME

The future of journalism and reporting is one of the topics addressed by our cultural programming in a dedicated line: **Fast Past. Recording for impact.** This dedicated line of projects will include not only dedicated events – seminars, workshops, conferences – but also offer the needed infrastructure to transform Baia Mare into a blooming media center during the year of the title. We want to create the context that can organically attract and aggregate community of journalists offering them the required context and tools.

THE SUPPORT

We have already prototyped a residency program that hosted independent journalists from Romania, enabling them to find their own local stories, free from pressure regarding the angle, source of financing or intrusive editorial policies. We plan steadily to scale this program in the following years including international journalists from prestigious publications, but also for more narrowcasted media producers, sites of publications, as well as to independent bloggers and journalists from Europe.

Based on open calls, these international residencies are intended to start in 2017 and ensure the following three objectives:

- To propose local subjects to broad international audiences, using the principles of transparency and professional solidarity. In a five years' timeframe, this line of programs aims to support more than 3000 news articles addressing a worldwide public.
- To set the foundation for future institutional partnerships with media and journalism networks such as European Youth Press Network, Corruption Reporting Project, InterNations or Word Alliance.
- To enhance the quality of local and regional journalism and media production, through workshops, conferences and professional trainings developed in partnerships with our guests.

Another incremental approach was to host, starting this year, the Aristoteles International Documentary Film Workshop, a one-month long training program that allows four teams of producers and filmmaker to document, film and produce a full documentary feature

on a local subject. Over 80 young artists from 22 countries, among them the United Kingdom, France, Germany, Turkey, India, Finland, Croatia, Georgia, Italy and others, have registered for the XIth edition of the Aristoteles Workshop, which will take place this year between the 23rd of August and the 24th of September in Șurdești, Maramureș, in the neighborhood of Baia Mare. The twelve participants selected for this year's edition come from Romania, Bosnia, Italy, Finland, England, and Germany. The experts and the tutors that will guide the students of this year's edition are Thierry Garrel (a French-Canadian documentary expert and festival programmer), Nino Kirtadze (a Georgian awarded documentary director), John Appel (an independent director and university lecturer), and Tania Rakhmanova (a director specialized on historical and political themes). By 2021, we want the workshop to become a seasonal event, including public workshops and screenings, industry pitch sessions, educational projects for the youth or categories at risk.

Planned to start in 2017, we are exploring cost perspectives and opportunities to host our first conference with international participation, dedicated to current topics and trends in journalism and media production: debunking propaganda, investigating corruption, community journalism or visual storytelling.

THE TOOLS

A tested initiative to be scaled in the next years is “Printed in Baia Mare!” – a support program for magazines, fanzines and publishing houses searching for high quality subsidized printing solutions. Our test collaboration with the Romanian Publica Publishing House will bring the Romanian public the latest international titles in innovation and cultural management, as well as translate for international audiences yearly anthologies of Romanian non-fiction writers, awarded with the prize Superscrieri. By the end of 2020, we want “Printed in Baia Mare!” to become a quality stamp, promoting the professionalism of the local dozens of printing houses, but also demonstrating our long-lasting support for the media field.

An extension of this initiative will be to publish FastPast – an English written monthly magazine dedicated to new journalism and cultural journalism and scheduled for the time frame between 2020 and 2022. We aim for a peak of 15.000 copies and a European distribution chain, based on subscriptions and selected media outlets. Our primary focus will be to establish an editorial team of journalists based in the neighboring countries, deeply affected by censorship, propaganda, budget cuts of economical pressure on editorial policies.

The objective of the project is to obtain, through partnerships and sponsorships, the necessary funds to publish the magazine (online and print) as an independent media outlet, at least three more years after 2021.

By 2021, Baia Mare will host MeltingPot Station – a fully equipped studio for video-blogging, podcast production and radio broadcasting open to international freelancers, artists, musicians, producers, news anchors, and journalists in residence. We plan a lean start, focusing on online broadcasting and podcasting; and scale our capacity incrementally. In 2021, the studio should offer a 24 hours online and on air alternative to commercial radio and TV to all visitors, covering and documenting our events and projects, but also producing original content. The first step we took toward this objective will happen in august 2016 and it is the inauguration of our pilot media centre featuring state of the art video recording equipment and graphic stations.



DISSEMINATION TACTICS

We live in a media democracy, where everyone can become a reporter or a media producer with entitled rights to his or her 30 seconds of fame. YouTube and Vimeo, Instagram, Vine and Periscope are defining a new media landscape reaching instantly audiences from around the globe. Through competitions, photo and video workshops, photo tours and activation campaigns, we plan to encourage alternative broadcasting of photos and videos and projecting this invitation and vision for 2021. A properly used hashtag on Twitter or Facebook is a great solution, in terms of lifespan, reach and conversion rates, to add up to the performances of classical forms of communication, such as primetime TV stories.

A dedicated budget of 1.200.000 Euros is taken into account for social media activation campaigns, respecting a precise calibration of messages and an a mix of advertising campaigns. Facebook, for instance, is a great landing platform for communication at national level, as more than 7.000.000 Romanians are active in this network, while advertising costs are relatively low. However, for specialized international communities – journalists, artist or creative industries professionals – we will focus our campaigns on their native platforms, for instance Twitter, LinkedIn or Behance. Besides the public networks and channels, we will focus on getting our message to worldwide networks of specialists and cultural managers, using already existing boards, bulletins, newsletters, discussion groups or forums.

An important component of every line of programs proposed for 2021 refers to the content output, an essential tool for the documentation, dissemination, and optimization of impact. We will be faithful to this approach in the following five years of preparation, assuring a constant flow of high quality content relevant for international audiences and made accessible through translations: monographs, magazines, catalogues, audiobooks, podcasts, EPs and LPs available online and offline, documentary features, interactive maps and websites.

How will you mobilise your own citizens as communicators of the year to the outside world?

Baia Mare has an estimated 7,3% percentage of adult population working in other cities. More than three quarters of this sometimes seasonal work migration is focused in Western Europe, in countries with a significant Romanian Diaspora such as Spain, Italy, Germany, France or the UK. With small variations, these figures apply to the entire region, giving us some interesting facts to build upon. More than 15.000 people from Baia Mare and the surrounding area, most of them aged between 18 and 45, are active members of local communities abroad. We are talking about an age group with an appetite for technology, people who are active online, constant consumers, reviewers and broadcasters of online content.

We see them as our ambassadors, the link between Romania and its Western audiences. If properly activated by online and word of mouth campaigns, and provided with calibrated promotion kits, their reach in terms of communication can go, in a five year timeframe, 250.000 people. With a solid institutional and advertising support, the viral potential and spread of these out-of-the box campaigns can reach online, much larger audiences, up to 3.000.000 people.

The residents of Baia Mare, owners or landlords of vacated properties, can also become message multipliers. Our Center for Resources and Microfunding in Tourism is intended to help them list their properties and vacation rentals or couchsurfing spots by attestation, microfunding, consulting, and hospitality training programs. In 2016, we plan to launch our first activation campaign promoting Cultural Couchsurfing – free to discover as an alternative way to explore and experience Baia Mare and the surrounding region. This tactic allows us to raise international awareness by using free online promotion tools with a tremendous worldwide adoption rate such as: Couchsurfing, Airbnb, Craigslist or FlipKey.

A third activation layer for the local community is our Cultural Ambassadors program aimed at local personalities, cultural performers, key opinion leaders and creative industries professionals with a proven international mobility and reach. This approach intends not only to identify, celebrate and empower local talents and doers. Instead of isolating the chosen ambassadors from the local community, we plan to promote them as role-models and to extend and enhance their community involvement through public events and interventions ranging from exhibitions to conferences, from concerts to workshops. The mirror image of this program is AsYouSee, a project part of our cultural programming that offers, through rich media documentation and interactive tools, a view of the city and of the region through the eyes of European expats and other people who relocated to Maramureș.

The forth layer is built upon volunteer programs with a communication component, involving local and international participants. By 2020 we plan to host 500 international volunteers that can enable and promote, on international level, the local efforts to communicate the values and the programs summed up under the title of European Capital of Culture. The physical and online infrastructure of the European Center for youth work Guest House will also amplify and disseminate their experiences.

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

In order to insure the adequate perception regarding the European Union's authorship of the projects we will deploy:

- **Clear communication guidelines for all our programs, projects and partnerships, stressing the role of the European Union.**
- **A dedicated 360 degrees co-branded awareness campaigns, focused on the online medium and our own media productions, but also including traditional media partnerships and media planning. Our mediaplan projection can offer detailed insights on the reach of the campaign.**
- **A special section on the website dedicated to the institutional relations and partnerships involved by the European Capital of Culture, promoting and putting to action the principles of transparency.**
- **A dedicated clip promoting the European Union's authorship of the project with a one year lifespan broadcasted on heavy rotation on our interconnected display network.**

The brand manual for Baia Mare's candidacy for the title of ECoC is already including a dedicated section covering the correct communication of tutelages, partnerships and collaborations, elaborating on written and visual standards, on an extended list of medium, and offering several guiding templates.

In order to communicate the ECoC-EU link at symbolic level, we planned a series of big shared events for Europe Day. Our flagship KnowNow festival will span from the 5th of May to the 9th of May, celebrating authenticity and forward thinking. Key representatives of the European institutions will be featured speakers, as the event will be subject to an intensive promotion campaign. Moreover, in 2021, we want to declare the 9th of May as an "Open Door Day", encouraging 1000 local families to host visitors from throughout Europe.

As stated before, our core team has strong communication skills, and all of our managers have relevant marketing or public relation backgrounds. We plan to scale the extended board, our team of experts, as well as our local support group based on this criteria, as responsible impact communication must be assimilated as a must, not delegated as an ordinary task. This way we can make sure that every spokesman, frontman, decision maker, and influencer involved in our project can deliver, fast-check and also improve the correct public message emphasizing the role of the European Union. A dedicated audit and monitoring team using instant listening tools such as UberVu will supervise the quality of our presence in the international media and intervene, if needed, to ensure the correct representation of the European Union role.

What makes our application so special compared to others? Why choose Baia Mare?

Add any further comments which you deem necessary in relation with your application.

We salute the ECoC program as a process that challenges a city at all levels—from individuals, to communities and institutions—and asks for that extra mile. For the last year we have experience daily the complexity of this endeavor. And we are ready for more. We are ready to learn, and eager to act as a team. Starting for our local context, we are looking at inspiring Europe on building resilience against (sometimes self-inflicted) miseries. Through hospitality. To come back stronger than ever; rather than letting failure overcome us and drain our resolve, to find a way to rise. We strongly believe that the most important resources of a place are its people. We have a great team, and a great community to back it up.

Europe's most famous exports - liberal democracy, multiculturalism, tolerance, solidarity, open culture - are at on record low demand. We are facing threats we have hoped to be long-forgotten: escalating populism, a major political representation crisis, the downfall of the media, second class citizenship, an aggressive income gap. Our traditional strengths: progressive education, technical know-how, diplomatic lucidity, to name just a few, are being challenged by alternative cultural epicenters from Asia or South America.

Our role as ideas integrators and cultural catalysts is to open a new agenda, to have the courage to reinvent definitions, or furthermore, to research a new cultural alphabet which symbols can stand the test of future turbulences. Projecting a viable and universally translatable future for the European spaces, we cannot rely on outdated terms and concepts. We believe that the ECoC process must focus, starting today, on building functional socio-cultural prototypes, to aggregate a practitioners community that will be able not only to follow policies, but to propose and advocate new ones. If we are to succeed, we have to embrace innovation and experiment as a requirement, not as a by-product.

Our legacy must reach beyond economical growth, shared cultural productions and the expansion of the public. The European dimension of the ECoC title must translate into peer-to-peer cultural networks, cross-borders community building and visible changes in the public vocabulary. We can achieve this by applying the broken window theory in the cultural field: produce significant improvements by focusing on small victories that can be understood, assimilated and celebrated by the direct beneficiaries, but also by the outside communities. We must keep in mind, at all times, that our goal is sustainable systemic change and progress, as holding the title of ECoC is a responsibility, not a privilege.

An unlikely context needs unlikely heroes. We have the power to find them and the determination to stay by their side.

Letter of endorsement

At the beginning of 2015, when we decided to enter this competition, we saw it as an extraordinary challenge that can bring culture and creativity at the heart of city development. Effects of this recalibration are already starting to show, as we are taking important steps into empowering our human, cultural and economical resources. We are proud to see that Baia Mare joins the ranks of regional capitals of Romania in terms of public events, cultural and educational programs. We have already experienced an encouraging change of perspective and moral, and we are not the only ones.

Our mission, as representatives of the community, is to set generous goals that everybody can relate to and share. As leaders of the local administration we take ownership of the program and understand our pivotal role as key stakeholders, as driving force and multipliers. We have witnessed the mobilization of our community around the idea of the candidacy, embracing the concept that has shaped our very essence as people of Baia Mare and Maramureș – Culture of Hosting. We saw fresh ideas emerging and informal leaders unite, young people volunteering and established business supporting their efforts, we saw artists, academics, and journalists coming in and promising to come back. Culture, education and innovation became constant topics in our board meetings, and we will make sure that they will be kept on our agenda. We are aware of and support the process set in motion by the candidacy, reclaiming change at all levels of decision making, challenging comfort zones and bringing about a new mindset.

Do we need the title of European Capital of Culture? We believe that we need it the most, as we can make the most out of it. We don't see it as a medal or a bullet point on an official strategy. We see it as an incentive for the young generations to reach their full potential, for our internationally acclaimed talents to proudly return home, for our elders to rediscover their city. It would be a deserved confirmation of our hospitality and our resilience, of hundreds of years of hard work, for thousands of people that knew that perseverance is eventually worth it.

As the present questions the essence of Europe, we are honored to present to you our vision for the future, and our dedication to join the European Capital of Culture family, promoting unity and cultural diversity, humanism, education and appetite for progress. We value this opportunity as the strategic project of the city and we are ready to foster evolution and not only change. With great responsibility, we pledge ourselves to our duty to bring Baia Mare forward, as the 2021 European Capital of Culture.

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Vice- Mayor of Baia Mare

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In Memoriam of Ioan Dan Niculescu





Baia Mare 2021

European Capital of Culture

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