



# Do it Together!

**Participatory Governance in Culture:  
Exploring Practices, Theories & Policies**

## **Programme**

**International conference — Rijeka, Croatia**

**22<sup>nd</sup> — 24<sup>th</sup> November 2017**

# Contents

2	→	Welcome from Kultura Nova Foundation
5	→	Welcome from Rijeka 2020 LLC
8	→	Program Director's Address
11	→	Scientific Committee
13	→	Concept
16	→	Conference Programme
34	→	Artistic and Music Programme
41	→	Conference Off-Programme
44	→	Map
46	→	Programme Schedule
48	→	Practical Information
50	→	Conference Production
52	→	Notes



Rijeka  
20 20  
— Europska prijestolnica kulture — European Capital of Culture



# Welcome from Kultura Nova Foundation

↳ Kultura Nova Foundation is a public foundation that represents one of the most significant shifts in Croatian cultural policy in the past 27 years. In the cultural system that is predominantly focused on the framework of institutional and representative culture, Kultura Nova's mission is to provide professional and financial support to civil society organizations (non-profit and non-governmental associations) in contemporary arts and culture. Being the only public body committed to sustaining and developing civil sector in contemporary arts and culture, Kultura Nova is continuously confronted with the challenge of getting an adequate insight into the needs and operations of cultural civil sector in order to be able to actively contribute to the creation of long-term strategies in the field of culture and civil society. Through its actions as a grantmaking foundation, Kultura Nova recognized emerging practices of participatory governance – i.e. socio-cultural centres

set up by non-profit and non-governmental associations that reuse existing buildings and spaces – as important phenomena that deserve our attention. As a foundation also working as an operating foundation and with the wish to give more professional support to such institutional innovations, Kultura Nova has conceptualized and developed the “Approaches to Participatory Governance of Cultural Institutions” project with the support of UNESCO's International Fund for Cultural Diversity.

One of the activities within the project is the “Participatory Governance in Culture: Exploring Practices, Theories and Policies. Do It Together” conference whose aim is to explore the diverse perspectives of participatory governance in culture. We want to see how participatory governance can contribute to achieving sustainability in cultural development by decreasing the gaps between the cultural system, cultural policy, cultural institutions, and community needs. The conference is envisioned as a platform for connecting participants from different cultural environments, thus enabling and promoting networking and the exchange of practical and theoretical knowledge about mechanisms of participatory governance. By gathering scholars, researchers, theorists, cultural operators, artists, practitioners, activists, policy-makers, and decision-makers from across the world and from a broad range of disciplines, the conference directly aims at fostering intercultural dialogue, promoting cultural democracy and affirming cultural diversity. Therefore, the conference presents an interdisciplinary effort in collecting new

information, in discussing various practical, theoretical and political approaches and meanings of participatory governance in different geopolitical and social contexts, and in generating new ideas for integration of these practices into the existing framework of cultural and other relevant policies.

We would like to welcome you to the “Participatory Governance in Culture: Exploring Practices, Theories and Policies. Do It Together” conference that would not be possible without the effort of our partner Rijeka 2020 as well as our hosts Hrvatski dom na Sušaku and Molekula. Our special thanks goes to all of you – conference’s participants – because without your contribution, knowledge, experience, and willingness to share and take your time to be with us in Rijeka, this conference would not be possible. Welcome and let’s Do It Together!

*Managing Board of Kultura Nova Foundation*

Ksenija Zec (President)

Križana Brkić (Vice-President)

Branko Mihanović

Dorotea Milas

Joško Ševo

*Director of Kultura Nova Foundation*

Dea Vidović

# Welcome from Rijeka 2020 LLC

↳ A city does not have borders – it only appears that way. Rijeka’s roads – literal, and more important, metaphorical ones – are leading to the outskirts, blending with its surroundings.

Located in the Kvarner Bay of the Adriatic Sea, Rijeka is the principal seaport in Croatia and business, administrative and cultural centre of the Primorje-Gorski Kotar County. In many ways, Rijeka embodies all the diversities of its county, part of a shared organism that is the engine of equally shared energy. This only multiplies and dynamises Rijeka, broadening the spectrum of its differences and making it a city of possibilities.

It is a city that visitors often only pass through on their way to romantic historical hotels and villas of Opatija or breathtaking nature of nearby islands promising dreamy summer holidays. Some visitors, sometimes intentionally, often quite accidentally, wander through the city and discover little secrets of this complex post-industrial town, fiercely contested throughout history due to its strategic position.

Rijeka frames a space burdened with traumatic historical events, as a divided city, shaped by force and migrations – both voluntary and involuntary ones. Continuous rumour of legends about unique historical figures such as Gabriele D’Annunzio or Josip Broz Tito intertwines with stories of shipyard or paper mill workers.

Rijeka developed on a geographical site of constantly changing and fluctuating formal borders, causing many neuralgic situations in its past. If anyone knows it, it is Rijeka’s citizens who lived in incredible nine countries in the 20<sup>th</sup> century. This formed a state of mind with values that are very much European: multilingualism, tolerance, differences seen as the common good, focus on what connects us, collaborative relationship – and the only appropriate response is a cultural one.

The city is reaching far beyond its own habitual memories and narratives of a thriving port, a prospering industrial city, because that city simply does not exist any longer. It slid away at the end of the last century, together with lost jobs, leaving abandoned factory halls, chimneys and power plants. Rijeka’s industrial heritage is vast and epochal, it created the city and shaped its citizens. Rijeka’s nostalgia feeds apathy. However, nostalgia is not an ideal way to live in the present or to create the future.

The energy of 23,000 students of an ambitious university, the innovation of the creative sector and the title of the European Capital of Culture

2020 are the foundations on which we are building a new future for our city. A part of Rijeka’s vast industrial heritage, former Rikard Benčić Factory, is becoming a new cultural and social centre of the city, starting with the new Museum of Modern and Contemporary Arts opening this September. The legendary Galeb, Tito’s yacht, one of the symbols of the Non-Aligned Movement, will be transformed into a unique place of gathering of Rijeka’s permanent and temporary citizens. Various events springing out on every corner will flood over the city and join in a great celebration of culture, arts and active citizenship in 2020.

Rijeka’s cultural scene has always been dynamic, stable and progressive. Yet, despite its constancy, it has never been a decisive part of the city’s image. Outside the city’s borders there are not many people who associate Rijeka with culture and the arts. Rather, Rijeka evokes ships, blue collars, sailors, cranes, rust, oil and residential high-rises for workers’ families. Rijeka equals Work – and its cultural potential has barely been tested – so far.

Borders excite. They should be drawn just to be erased and in that way we can take the best of both worlds – enjoy in the uniqueness of our own and other cultures to the full, at the same time recognizing individual particularities and common values.

Welcome to Rijeka, a city that remains an oasis of normality in an abnormal context. Enjoy your stay, for it might easily end up in history books.

# Program Director's Address

↳ The title of the conference has already revealed our main task, which is to bring together practitioners, researchers and policy-makers involved in various aspects of the field of participatory governance in order to create a unique space for exchanging, sharing, and learning about different approaches and logic of setting up new institutional formats based on co-governing of multiple stakeholders. Curious to learn and explore the participatory governance model, the conference programme is going to reflect on the programming and community engagement in new forms of cultural institutions and organisations, as well as in new paradigms in local cultural development and involvement of government and various bodies on the supra-national, national, regional, and local levels.

As Conference Programme Director, I am grateful to all of you who accepted our invitation to share your

experience in governing cultural resources and to all of you who decided to take the role of one of the keynotes, panellists, speakers, discussants, and/or chairs. I also thank all of you who submitted research papers, confirmed attendance to the conference as well as all of you who registered and decided to come to the conference to learn, share and actively participate in this dynamic and interactive gathering.

I sincerely hope that discussions during the following three days of our dynamic programme with keynote speeches, plenary discussions, research paper sessions, participatory sessions, artistic programmes, and space for sharing, exchanging and networking, will lead to a better understanding of practices of participatory governance in culture. This may be a step towards important changes in local cultural planning and community development since such practices are the tools that have the potential to improve social, cultural, economic, and ecological aspects of local environment and preserve resources for future generations. We have tried to set up the programme and venue in a way to stimulate you to act and react in discursive and physical spaces.

The conference programme is the result of cooperation during which many people generously shared their ideas and contributed to it in various ways. My special thanks goes to Ana Žuvela who was there to discuss all the steps of this endeavour with me. There were also other colleagues who shared their ideas and thoughts about the conference programme: Olga Alexeeva, Tsveta Andreeva, Jordi Baltà Portolés,

Milena Dragičević Šešić, Nancy Duxbury, Pedro Afonso Ivo Franco, Alessandra Gariboldi, Petar Milat, Davor Mišković, Tomislav Medak, Magdalena Moreno Mujica, Mirko Petrić, Levente Polyák, Goran Sergej Pristaš, and Jaap Schoufour. None of this would be possible without my colleague Tamara Zamelli who has worked tirelessly to bring us all together and to coordinate all activities within the conference production. The conference would not be possible without all other colleagues from Kultura Nova as well as Rijeka 2020 who are part of the production team. I would also like to thank Hrvatski kulturni dom and Molekula for their generous hospitality.

I look forward to meeting all of you and I wish all of us a wonderful, challenging, and inspiring conference. Let's Do It Together!

*Conference Programme Director*  
Dea Vidović

# Scientific Committee

↳ The Call for Papers was published in order to invite scholars, researchers, theoreticians, cultural operators, artists, practitioners, activists, policy-makers, and decision-makers to submit paper, presentation or panel proposals for the conference. Proposals from all relevant disciplines were considered. All panel and paper proposals were reviewed by the Conference Scientific Committee. Authors of selected papers who confirmed their participation at the conference were included in the Conference Programme within the Parallel Paper Sessions.

## CHAIR OF THE SCIENTIFIC COMMITTEE

↳ Milena Dragičević Šešić, UNESCO Chair in Cultural Policy and Management, University of Arts, Belgrade, Serbia

## MEMBERS OF THE SCIENTIFIC COMMITTEE

↳ Jordi Baltà Portolés, Advisor on Culture in Sustainable Cities, Committee on Culture, UCLG, Barcelona, Spain

- ↘ Nancy Duxbury, Senior Researcher, Centre for Social Studies, University of Coimbra, Coimbra, Portugal
- ↘ Christian Iaione, Associate Professor of Public Law at Guglielmo Marconi University of Rome, Italy
- ↘ Leila Jancovich, Programme Leader for the Masters in Culture, Creativity, Entrepreneurship, School of Performance and Cultural Industries, University of Leeds, UK
- ↘ Ana Žuvela, Researcher, Institute for Development and International Relations, Zagreb, Croatia

# Concept

↳ The necessity of new models of governance in culture has become a European and global issue in recent decades. Traditional public governance and market-oriented governance systems have increasingly proven inadequate to respond to the complex realities of policy challenges and on-going transformations in the socio-economic environment, encompassing the needs of cultural professionals and artists, audiences and local communities. Due to public governance deficiencies and market failures, many cultural initiatives around the globe are introducing new perspectives that challenge traditional governance models and are experimenting with innovative approaches to governance surpassing the conventional and representative institutional frameworks. In effect, these diverse examples demonstrate reorganizations in existing structures and regimes of governance through practices and actions of participatory and collaborative governance that entail non-hierarchical forms and institutional formats of interaction and relations between public, private and civil society stakeholders. These institutional changes open up an understanding of culture as shared resources and position the practicing of culture within a common perspective.

A number of new terms are used to describe the development of many different versions and forms of arrangements between various stakeholders in the process of co-governance. Since joint activities and structures, as well as participatory decision-making processes regarding shared resources and common goods, heavily depend on local context, examples of participatory governance address diverse context-related problems and issues, and feature different arrangements of horizontal relationships and shared responsibilities of various stakeholders in the process of governance. Participatory governance in the domain of culture is becoming particularly relevant in dealing with increasing social inclusion, (re)instating cultural democracy at local levels and strengthening the position of local communities. At the same time, the extent to which these practices have been affirmed, developed, adopted, and promoted by existing policy structures, instruments and theories, is also context-dependent. Therefore, there is a vital need for research in participatory governance practices, theories and policies that can be utilized as a knowledge resource for sustainable cultural planning and development.

The conference intends to cover a number of issues and concerns about the challenges, limitations, paradoxes and perspectives that cultural research, practices and policies are increasingly facing around the concept of participatory governance in culture. In order to understand the meaning and role of participatory governance in culture, the conference explores: changes in the socio-political context, cultural and

social effects of new models of governance, modes and levels of involvement of all relevant stakeholders in decision-making processes, and the (re)organization and relevance of their roles. Consequently, the conference aims to consider the domain of participatory governance in culture from various angles, involving topics such as: 1) the implications of participation for democratic values in public (cultural) policies; 2) the complexities of power relations and authority devolution between different stakeholders; 3) differences among private, public and common interests of all relevant stakeholders; 4) ethics of participation; and 5) institutional and policies change and innovation.

# Conference Programme

↳ WEDNESDAY, 22<sup>nd</sup> November 2017

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## 9.00 – 9.30 Welcome Address

*Speakers* Dea Vidović (Director of Kultura Nova Foundation, Zagreb, Croatia), Irena Kregar Šegota (Rijeka 2020 – Development and Strategic Partnerships Director, Rijeka, Croatia)

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## 9.30 – 10.30 Keynote: Leila Jancovich (University of Leeds, UK), “Participatory Approaches in the Arts”

*Abstract* Leila Jancovich takes a critical look at some of the discourses on participation that are prevalent in the arts sector. While questioning the extent to which the sense of value and understanding of the terminology are shared among different stakeholders, she examines the implications of institutionalising participatory practice and argues for a shift from a focus on participation in cultural activity to participation in decision-making and governance. This shift, as Leila Jancovich suggests, may have a powerful

influence on artistic practice as well as on audience engagement.

*Biography* For many years Leila Jancovich worked in the arts and festivals sector as a producer, researcher and policy maker before entering academia in 2007 where her research focuses on participation, power and decision-making in the arts. She has a strong commitment to knowledge exchange between academia, policy and practice demonstrated by her activities in managing an international network on participation and engagement in the arts ([www.cultural-participation.co.uk](http://www.cultural-participation.co.uk)) gathering over 500 members. She is currently Programme Leader for the Masters in Culture, Creativity, Entrepreneurship at the University of Leeds.

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## 11.00 – 13.00 Talk Show and Fair of Participatory Governed Cultural Resources

*Chair* Mirela Travar (Alliance Operation City, Zagreb, Croatia), Levente Polyák (Eutropian, Budapest, Hungary)

- ↳ *AKC Attack / Autonomous Cultural Centre – Attack, Zagreb, Croatia*
- ↳ *Ateliersi, Bologna, Italy*
- ↳ *Cascina Roccafranca, Turin, Italy*
- ↳ *Jadro – Association of the Independent Cultural Scene, Skopje, Macedonia*
- ↳ *Matadero Madrid, Contemporary Art Centre, Madrid, Spain*
- ↳ *Metelkova City, Ljubljana, Slovenia*
- ↳ *Molekula – Alliance Associations, Rijeka, Croatia*
- ↳ *Nova Iskra Design Incubator, Belgrade, Serbia*

- ↳ *Platform for Lazareti*, Dubrovnik, Croatia
- ↳ *UFAfabrik Berlin*, Berlin, Germany
- ↳ *Urban Nova Independent Association*, Herceg Novi, Montenegro
- ↳ *Youth House Split*, Split, Croatia

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**14.00–15.30 Panel Session: “Trajectories of Cultural Democracy”**

*Panellists* Marijana Cvetković (cultural worker and cultural producer, Belgrade, Serbia), Jean-Louis Fabiani (Central European University, Budapest, Hungary / Princeton Institute for Advanced Study, School of Social Science, Princeton, US), Sakarias Sokka (Finnish Foundation for Cultural Policy Research, CUPORE, Helsinki, Finland), Mike van Graan (President, African Cultural Policy Network, Cape Town, South Africa)

*Chair* Ana Žuvela (Institute for Development and International Relations, Dubrovnik/Zagreb, Croatia)

*Abstract* Democratic dimensions of cultural policy encompass various issues and topics such as pluralism, cultural diversity, multiculturalism, interculturalism, inclusion, cultural right, access to culture, participation in cultural life, as well as citizen participation in decision-making processes at all levels. All of these issues and topics brought significant changes in cultural policy rhetoric, structure and implementation, most notably from the middle of the last century. The reality of development imperatives in culture

shifts actual tendencies in policy changes in the direction of instrumentalisation and commodification. In that sense, cultural policy faces a widening gap between the promise and failure of cultural democracy.

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**16.00–17.30 Panel Session: “Benefits of Participatory Funding & Grantmaking for Donors, Grantees and Communities”**

*Panellists* Miljenka Buljević (President of Board of Directors of Network Clubture, Zagreb, Croatia), Arundhati Ghosh (Executive Director of India Foundation for Arts, Bangalore, India), Menno Weijs (European Cultural Foundation, Fund Action, Amsterdam, Netherlands)

*Chair* Jen Bokoff (Foundation Centre, New York City, US)

*Abstract* The panel will look beyond traditional grantmaking and funding practices where grants are created and guided by multiple donors and perspectives. What participatory grantmaking and funding refers to? Within implementation of participatory grantmaking and funding, what are the qualitative aspects for the funds and their grantees, functions, roles, conflict of interest, budgets? The panel will explore aspects of innovation, flexibility, transparency, as well as their influence on local development and empowerment of local communities. Insights into question how we can make grantmaking and funding more effective, transparent and responsive to the needs and demands of community will be considered.

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**18.00–19.00 Keynote: Frank Fischer (Humboldt University, Berlin, Germany and Rutgers University, US), “Participatory Governance and Cultural Policymaking: Theoretical Perspectives in Practical Context”**

*Abstract* This presentation outlines the theory and practices of governance introduced to address a changing national and global political landscape. It focuses in particular on decentralized policy networks, non-state actors, civil society organizations and new modes of political steering. After exploring instrumental contributions related to policy formulation and implementation, the talk examines other governance issues concerning citizen representation and the exercise of political power. Participatory governance has evolved to confront these political concerns in various ways, including the facilitation of the deliberative empowerment of citizens, collaborative expertise and the participatory renewal of civil culture generally. The presentation concludes with illustrations of participatory governance in cultural policymaking.

*Biography* Frank Fischer has until recently been Distinguished Professor of Politics and Global Affairs at Rutgers University (US). He is affiliated with the Rutgers Climate Institute and is now research scholar at the Institute of Social Sciences at Humboldt University in Berlin. He is co-editor of Critical Policy Studies journal and Handbook of Public Policy Series editor for Edward Elgar. Having widely lecturing around the world on environmental politics, participatory governance and policy analysis, he has published 17 books and numerous essays. He has also conducted field research in India, Nepal and Thailand. He has received numerous awards, including

the Harold Lasswell Award for contributions to the field and the Aaron Wildavsky APSA Award for Enduring Contributions to the field of Public Policy.

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**19.00 Welcome Address**

*Speakers* Valerij Jurešić (Primorje-Gorski Kotar County, Head of the Department of Culture, Sports and Technical Culture, Rijeka, Croatia), Ivan Šarar (City of Rijeka, Head of the Department of Culture, Croatia), Idis Turato (architect, Rijeka, Croatia)

**11.00 – 13.00 Talk Show and Fair of Participatory Governed Cultural Resources**

*Chair* Mirela Travar (Alliance Operation City, Zagreb, Croatia), Levente Polyák (Eutropian, Budapest, Hungary)

- ↳ *Costume Museum of São Brás de Alportel, Algarve, Portugal*
  - ↳ *CSA La Tabacalera, Madrid, Spain*
  - ↳ *Ex Asilo Filangieri, Naples, Italy*
  - ↳ *Farm Cultural Park, Favara, Italy*
  - ↳ *KAoperativa Alliance, Karlovac, Croatia*
  - ↳ *Magacin u Kraljevića Marka, Belgrade, Serbia*
  - ↳ *MC Pekarna, Maribor, Slovenia*
  - ↳ *Pogon – Zagreb Center for Independent Culture and Youth, Zagreb, Croatia*
  - ↳ *Social Center Čakovec, Čakovec, Croatia*
  - ↳ *Social Center Karlo Rojc, Pula, Croatia*
  - ↳ *Tou Scene, Stavanger, Norway*
  - ↳ *Zmajevog gnijezdo – First Croatian Independent Theatre Cluster for Children and Youth!, Zagreb, Croatia*
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**14.00–16.00 Open Talk: “How Far Along Are We? Evolving Participatory Governance Practices in Croatia. Contributions to Critical Policy Considerations”**

*Introduction* Davor Mišković (Drugo more, Rijeka, Croatia), Mirko Petrić (Department of Sociology, University of Zadar, Croatia), Ana Žuvela (Institute for Development and International Relations, Dubrovnik/Zagreb, Croatia)

*Participants* Teodor Celakoski (Alliance Operation City, Zagreb, Croatia), Irena Đokić (Institute of Economics, Zagreb, Croatia), Vjeran Katunarić (Department of Sociology, University of Zadar, Croatia), Maroje Mrduljaš (Faculty of Architecture, University of Zagreb, Croatia)

*Chair* Mario Kikaš (BRID, Zagreb, Croatia)

*Abstract* The Open Talk will start with presentation of Kultura Nova's research conducted within “Approaches to Participatory Governance of Cultural Institutions” that explores emerging models of participatory governance through a mosaic of interweaving and interrelated processes, practices and theoretical views including decentralisation, local cultural planning and development, participatory cultural governance and cultural policy change in Croatia. This session intends to open discussion on the role of all relevant stakeholders involved in the process of cultural policy change through decentralisation and introduction of participatory governance in culture, which propose new institutional frameworks in culture. In order to contribute to critical policy consideration, this open talk will

also investigate how far along are we on the path to necessary changes and alterations of cultural policy but also in evolving practices that initiate and push for the change.

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## 14.00–16.00 Parallel Paper Sessions

### 1. Paper Session: “Challenges of Participation”

*Presenters:*

- ✎ Angela Wieser, “Ensuring Participation in Cultural Institutions through Diversity – A Discussion of Relevant Terms and Theories with Practical Examples from Austria”
  - ✎ Igor Stokfiszewski, “The Role of Workers Movement in Struggles for Democratization of Culture”
  - ✎ Nadine Jouanen and Anique Vered, “Generative Participatory Governance: From Organizational Culture to Inclusive Citizenship”
  - ✎ Sarah Feinstein and Sheelagh Colclough, “Build It and They Will Come? Success, Failure and the Practicalities of Community Building: A Case Study of Culture Night(s), Northern Ireland”
- Chair:* Leila Jancovich

### 2. Paper Session: “Participatory Agenda in South-eastern Europe”

*Presenters:*

- ✎ Katarina Pavić and Mirela Travar, “Participatory Grantmaking as a Tool for Enhancing Cooperation Between Cultural Civil Society Organizations in SEE Region: Practices and Perspectives”
- ✎ Edin Jašarović, “Restructuring the Broken Relationships – the Story of Cultural NGOs in

Montenegro”

- ✎ Giulia Palomba and Enric Duran Giralt, “Cultural Cooperative Network: Money from the Commons to Fund Art for the Commons”
  - ✎ Violeta Simjanovska, “Participatory Governance: From the Policy to the Reality – Macedonian Case”
- Chair:* Milena Dragičević Šešić

### 3. Paper Session: “Institutional & Policy Changes & Innovation”

*Presenters:*

- ✎ Annick Schrame and Ian King, “All Abroad!! An Empirical Study Examining the Character of Cultural Governance in Nine Countries”
  - ✎ Maria Elena Santagati, “Practices of Participatory Governance in Culture in Italy. The Case of ‘La Paranza’ (Naples)”
  - ✎ Marta Martins, “Artemrede: a Portuguese Case-Study of Cultural Governance”
  - ✎ Alice Borchì, “The Commons, Participatory Practices and Governance: the Case of Pisa”
- Chair:* Kennedy C. Chinyowa
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## 16.30–18.30 Open Talk: “New Horizons of Public Culture: Which Type of Institutional Practices Do We Need?”

*Introduction* Justin O’Connor (Monash University)

*Participants* Teodor Celakoski (Alliance Operation City, Zagreb, Croatia), Gianluca Cheli (Kilowatt Festival, Sansepolcro, Italy), Bernadette Lynch (University

College London, UK), Gosztanyi Márton (Auróra, Budapest, Hungary), Tomislav Medak (Multimedia Institute / BADco., Zagreb, Croatia), Mirko Petrić (Department of Sociology, University of Zadar, Croatia), Biljana Tanurovska Kjulavkovski (Lokomotiva – Centre for New Initiatives in the Arts and Culture, Skopje, Macedonia)

*Chair* Mike van Graan (President, African Cultural Policy Network, Cape Town, South Africa)

*Abstract* Political and economic discourse usually takes utilitarian and instrumental approach to culture as a public priority. Strong support for the arts is no longer present and the public culture has to be legitimized, proven and confirmed more often by external rather than intrinsic values. In these unstable conditions, the cultural (public) institutions struggle to adapt to the dynamics of changes in their socio-cultural, economic and political context. The task for creating new institutional forms in culture that would work beyond inherited disciplinary lines, deliver public goods to citizens and that would be based on decentralized and participatory models of governance gains increasing sense of urgency.

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**19.00–20.00 Keynote: Christian Iaione (Guglielmo Marconi University of Rome, Italy), “The Right to the Co-City”**

*Abstract* Christian Iaione is contributing to the current urban studies debate by advancing a rights-based approach. He suggests that to build such vision one needs to reconceive the city as a commons. The city serves as an infrastructure

enabling the “pooling” of city inhabitants actions, energies, resources and their cooperation with public, private, social and knowledge urban actors. He will illustrate the co-city approach establishing principles, tools and methodologies to build a rights-based vision of the city. He considers the “right to the co-city” the first pillar to build a body of glocal urban laws and policies.

*Biography* Christian Iaione is Associate Professor of Public Law at Guglielmo Marconi University of Rome, Fellow of the Urban Law Center at Fordham University, and Visiting Professor of Governance of the Commons at LUISS Guido Carli where he directs LabGov – LABORatory for the GOVERNance of the Commons ([www.labgov.it](http://www.labgov.it)). He has been the expert of the EU Committee of the Regions who drafted the opinion on the “Local and Regional Dimension of the Sharing Economy”. He is member of the Sharing Economy International Advisory Board of the Seoul Metropolitan Government and e-advisor of several Italian local governments and institutions (Tuscany Region, City of Rome, City of Bologna, City of Reggio Emilia). He is UIA – Urban Innovative Actions expert appointed by European Commission for the Co-City project of the City of Turin.

**9.30–11.00 Panel Session: “Local Cultural Policy and Localizing Development”** (in collaboration with United Cities and Local Governments)

*Panellists* Nancy Duxbury (Centre for Social Studies, University of Coimbra, Portugal), Piet Forger (Head of the Department for Culture of the City of Leuven, Belgium), Kristin Bäßler (TRAFO – Modelle für Kultur im Wandel by the Kulturstiftung des Bundes, Berlin, Germany), Levente Polyák (Eutropian, Budapest, Hungary), Hay Schoolmeesters (Urban Resort, Amsterdam, Netherlands), Katherine Watson (European Cultural Foundation, Amsterdam, Netherlands)

*Chair* Jordi Baltà Portolés (Advisor on Culture in Sustainable Cities, Committee on Culture, UCLG, Barcelona, Spain)

*Abstract* The panel will discuss anticipated impacts produced by participatory institutions supported by governments and/or foundations, initiated top-down and/or bottom-up, with the potential to implement new values for the local community. It will provide some recommendation on how to improve the conversation between citizens, local cultural organizations and government, and how to improve the quality of civil and collective actions. The panel will provide argumentation on why governments and foundations should invest in participatory cultural development and explore whether the top-down approach appropriates the practices of participatory development or not.

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**11.30–13.00 Panel Session: “Local Perspectives: Participatory Governance in the European Capital of Culture Programme”**

*Panellists* Valerij Jurešić (Head of the Department of Culture, Primorje-Gorski Kotar County, Croatia), Bernadette Lynch (University College London, UK), Ivan Šarar (Head of Department for Culture of the City of Rijeka, Croatia), Roland Zarzycki (ECoC Wroclaw 2016, Wroclaw, Poland)

*Chair* Szilvia Nagy (Local Operators’ Platform, LOCOP, Budapest, Hungary)

*Abstract* The panel aims to address the following questions: how can we plan a European Capital of Culture (ECoC) programme based on participatory governance policies? What are the steps to be taken towards a participatory ECoC programme? And what are the pitfalls on the way? What is the role of collaborative planning and evaluation for a successful programme implementation, long-term cultural strategy, and cultural sustainability? Through the presentation of participatory programmes from upcoming and former ECoCs and through panel discussion, this panel aims to re-visit these questions and to take a look at the European Capitals of Culture programme from a wider perspective.

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**14.00–16.00 Presentation Session: “Pilot Cities Programme”** (Rijeka 2020 in collaboration with United Cities and Local Governments)

*Speakers* Jordi Baltà Portolés (Advisor on Culture in

Sustainable Cities, Committee on Culture, UCLG, Barcelona, Spain)

Diana Donawell (Timisoara Municipality, Romania), Alexandra Sabino (Advisor to the Counsellor of Culture, Lisbon Municipality, Portugal)

*Abstract* Based on Culture 21 Actions, United Cities and Local Governments (UCLG) launched the “Culture in Sustainable Cities. Learning with Culture 21 Actions” programme which enables participating cities to become “Pilot Cities” of the Agenda 21 for Culture. This session will present the concept and idea behind the “Pilot Cities”, and explore local and European understanding of the connection between culture and local sustainable development, as well as pilot measures in areas relevant to culture and sustainable cities, through collaboration between public, private and civil society actors. It will present some of the participating cities and their policies and programmes in the European and global discussions on the role of culture in sustainable development.

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#### 14.00–16.00 Parallel Paper Sessions

##### 1. Paper Session: “Collective Working in the Arts”

*Presenters:*

- ↳ Kerry Harker, “Artist-led Initiatives in Europe’s Visual Arts Ecology: Sustainable Models for the Creation of Inclusive and Egalitarian polities?”
- ↳ Vaughn Sadie, “From Participation to Citizen Ownership through Public Art, in Cosmo City (South Africa)”

- ↳ Alexia Mellor, “Developing the Culture of Participatory Governance: Participatory Art and Active Citizenry”
- ↳ Erica Costantini and Elena Tammaro, “Creative Bump: Artists as Tools for Participation and Innovation from Companies to Communities”  
*Chair:* Leila Jancovich

##### 2. Paper Session: “Building Relationship”

*Presenters:*

- ↳ Marilena Vecco and Andrej Srakar, “Participatory Funding of Cultural Projects: Case Study of the BeArt Platform”
- ↳ U-Seok Seo and Kyung Woo Kwon, “Artist Roundtable as an Effective Governance Model? A Case Study of Seongbuk in Seoul”
- ↳ Anthony Schrag, “Together, in Violence: A Practitioner’s Response to Participatory Cultural Policies”
- ↳ Noémi Zajzon, “Design Activist Practices: Catalysts for Participatory Culture”  
*Chair:* Kennedy C. Chinyowa

##### 3. Paper Session: “Arts & Community Building”

*Presenters:*

- ↳ Pedro Affonso Ivo Franco, “The TRAF0 Programme and the Distribution of Power Among its Stakeholders.”
- ↳ Emma Curd, “Shared Language: A Critical Investigation of the Common Vocabulary and Voices of Non-experts and Community Groups Found in Association with Tate Liverpool and Middlesbrough Institute of Modern Art”
- ↳ Jonathan Price, “Navigating the Four Cs: A Case

Study in Participatory Commissioning, Creating,  
Curating and Consuming in the Arts”  
*Chair: Annick Schrame*

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**16.30–18.00 Panel session: “National Repossesses to Participatory Agenda in Culture”** (in collaboration with International Federation of Arts Councils and Culture Agencies – IFACCA)

*Panellists* Magnus Boström (Head of Regional Operations and Monitoring at the Swedish Arts Council, Stockholm, Sweden), Maanka A. Chipindi (Director of the National Arts Council of Zambia, Lusaka, Zambia), Milena Dragičević Šešić (UNESCO Chair in Cultural Policy and management, University of Arts, Belgrade, Serbia), Nina Obuljen Koržinek (Minister of Culture of the Republic of Croatia, Zagreb, Croatia)

*Chair* Diane Dodd (IFACCA’s European Coordinator, Barcelona, Spain)

*Abstract* The session gives an overview of contemporary national cultural policy rhetoric being developed across the world in relation to democratic participation in culture, institutional innovations and participatory agendas. It will investigate the participatory agenda, the effects of the shift towards participation and how it can be applied at national, regional and local levels. It will outline how national cultural policies can improve circumstances for citizens’ participation in decision-making processes in cultural development. It will encourage a wide-ranging discussion regarding how these new avenues can be conceptualized as well as offer

reasons why governments should invest in participatory development and institutions, and explore whether or not a top-down approach is appropriate to practices of participatory development.

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**18.00–18.30 Closing Notes**

*Speakers* Nina Obuljen Koržinek (Minister of Culture of the Republic of Croatia, Zagreb, Croatia), Katherine Watson (Director of European Cultural Foundation, Amsterdam, Netherlands), Diane Dodd (IFACCA’s European Coordinator, Barcelona, Spain), Milena Dragičević Šešić (President of Conference Scientific Committee, Belgrade, Serbia), Emina Višnić (Rijeka 2020 - CEO, Rijeka, Croatia), Dea Vidović (Director of Kultura Nova Foundation, Zagreb, Croatia)

# Artistic and Music Programme

## ↳ VIDEO INSTALLATION:

### **BADco. (Zagreb, Croatia) “Time Bombs”**

“Time Bombs” is a three-channel video installation featuring BADco.’s interventions at three locations characterized by an effort to revitalize disused (industrial) sites with contemporary artistic practice. Under the motto “Institutions Need to Be Constructed”, throughout 2015 and 2016, BADco. invited a number of contemporary artists and cultural organizers (Slaven Tolj, Nataša Antulov, Platforma 9,81, and others) to do joint one day occupations of Rijeka’s Benčić Factory (now Museum of Modern and Contemporary Art), Zagreb’s Jedinstvo (now POGON – Center for Independent Culture and Youth), and Split’s never finished Youth Centre. Over each of those 24 hours, BADco. filmed segments of its 2008 performance “1 poor and one 0”, itself a re-enactment of brothers Lumieres’ “Workers Leaving the Factory”, while the invited artists, audiences and film extras inhabited, enacted and debated the shared condition of collective instituting in culture.

BADco. is a collaborative performance collective based in Zagreb, Croatia. The current members of the collective, Ivana Ivković, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš, and Zrinka Užbinec, are a combination of choreographers, dramaturges and theorists who have been working together since 2000. BADco. has systematically focused on challenging the conventional protocols of performing and spectating through a diversity of artistic forms and propositions. BADco.’s choreography, stage, film and interactive art works were presented at international venues as different as Steirischer Herbst, Volksbühne, Venice Biennial, Tanz im August, and Tanzquartier.

## ↳ EXHIBITION TOUR:

### **Tomislav Gotovac: Crisis Anticipator**

#### **– Don’t Ask Where We’re Going**

MMSU @ exBENČIĆ, In cooperation with Tomislav Gotovac Institute, Zagreb

September 22 – November 26, 2017

The first retrospective of Tomislav Gotovac aka Antonio G. Lauer (Sombor, 1937 – Zagreb, 2010) takes place seven years after the artist’s death and it gives an overview of his sixty-year long artistic practice. It meanders through different media and different stages of the artist’s career, combining older and more recent works, less known with most important works, the author’s actions and their extensions in newspapers and court documents. This retrospective is not trying to confine the artist within the walls of a gallery, but it leaves him to walk along his

well-trodden path that runs between cinema, gallery and street. Comprising of around one hundred works, like a film reel it unfolds from the spaces of former Rikard Benčić factory to Art-kino Croatia, circulating the public space.

**Tomislav Gotovac**, Sombor (Serbia), 1937 – Zagreb (Croatia), 2010.

Gotovac's childhood and adolescence were marked by a strong interest in film. After graduating from high school, Gotovac went to study architecture in Zagreb, but he abandoned the study after a year. His first works were in photography. He made his first film in 1962 ("Death"), and in 1963 he made a manifest documentary-experimental film "The Forenoon of a Faun". In 1967, Gotovac enrolled in the film directing program at the Academy of Theatre, Film, Radio and Television in Belgrade. Gotovac finished his studies in 1976. In the same year, he had his first exhibition at SKC Gallery in Belgrade. After returning to Zagreb, Gotovac's presence on the art scene grew as he took part in numerous exhibitions in the country and abroad. From 1979 onwards, he did numerous performances in public space, in Zagreb, Beograd, Osijek, Rijeka and Ljubljana, using public media as an integral part of his art practice.

At the end of the 1980s, he began to renovate his parents' apartment in Krajiška Street in Zagreb, creating an installation out of his own works and various other objects. In 2004, he officially changed his name to Antonio Lauer, taking his Christian name and his mother's maiden name. He worked under this name in the final period of his artistic production, from 2005 to the end of 2009.

Tomislav Gotovac won numerous recognitions and awards. After 1976, his works were shown at different venues in the country and abroad. His work presented Croatia at the 54th Venice Biennial (2011), and it was included in Documenta 14 in Athens and Kassel (2017).

His works are part of the collections of the Museum of Contemporary Art in Zagreb, the Museum of Contemporary Art in Belgrade, the Museum of Modern and Contemporary Art in Rijeka, Modern Gallery in Ljubljana, Kontakt – Art Collection of Erste Bank Group in Vienna, Centre Pompidou in Paris, and the New York Museum of Modern Art.

## ↳ NLV

Three young and talented musicians – Nikol Čačić, Luka Šipetić and Vedran Grubić – began their NLV story in 2012, right there in the heart of Pula. Three friends, who have known each other since childhood, started writing songs and making music: alternative-indie beauty was born, full of dreams and hope. Their music is all about the human connection and every-day inspiration, telling many stories. The NLV's eponymous debut received acclaim from critics and audience alike and it ended up among top 10 albums in the region in 2016. In January 2017, NLV released a new video for "Look Around You" and played their first stand alone concert at sold out Mali Pogon / Culture Factory Zagreb.

### ↳ DJ Pips

Slaven Tušek aka Pips is a promoter from Osijek with an address in Zagreb, an eternal student of electro-mechanics, a hedonist, a connoisseur of local drinks, an official DJ for Kandžija, and a member of his band Gole žene (Naked Women). In 2000, he discovered his love for electronic dance music and started developing his DJ skills. His first gig took place in 2002 and ever since he has been performing at clubs and festivals all over the region and beyond. Pips is a resident and founder of “Big Mama Session”, the most eclectic club programme in Osijek, as well as “#CASA Programme” where he shows his sincere love for 4×4 sound. He is a member of Funk Delegation and a restless explorer of good funk and soul that will make you dance.

### ↳ Mangroove

Mangroove was founded by keyboardist Toni Starešinić and singer Željka Veverec in early 2004. Over the next ten years, they established themselves as one of the best neo-soul bands of South-eastern Europe, creating an interesting mix of acoustic and electronic music. So far they have released three studio albums and contributed songs to many compilations of soul, funk and rock music. In addition to rave reviews of their albums, they have received numerous recognitions and awards for their creative work, such as the Croatian Composers Society’s Award, two nominations for the Croatian Music Award for the best clubbing album of the year, the Music Talent Festival Award. Always open to various influences, they are currently preparing their fourth studio album and promoting their music across Europe.

### ↳ DJ Bijan

DJ Bijan is a young funk activist, playing at parties and jam sessions since 2010. His focus is on rare grooves from the 1970s from all over the world. DJ Bijan’s biggest passion is digging vinyls and making people want to dance. Get your fresh sneakers on!

### ↳ Franz Kafka Ensemble

Franz Kafka Ensemble is an instrumental band made up of a group of musicians from Zagreb’s independent scene that play or used to play with bands such as Peach Pit, Cul-De-Sac, Haustor, Porto Morto, Brujači and others. Franz Kafka Ensemble is not limited to any genre so their repertoire features sounds of the African continent, free jazz improvisations, mathematically structured rock music, minimalism, French new wave movies, and many other elements. The collective itself exists for about four years, but the members have been cooperating on various projects for years and got to know each other very well which allows them to let themselves go in the process of creating new and exciting music. The ensemble is active in making music for movies, plays and artistic performances. Their first long play album is forthcoming and the conference offers a great opportunity to hear the live premiere of their new album.

## ↳ DR Smeđi Šećer

Obsessive-compulsive digger and turntable rocker, Dr Smeđi Šećer is known for covering a wide spectrum of music from all over the world and beyond. In his thoroughly eclectic freestyle presentations of hard syncopated organic rhythm the dancers are always up for a complete surprise as the party can go in any direction imaginable. Be it psychedelic oriental belly dancing music, Yugoslav disco or heavily distorted garage rock, it all fits with koto drum solos from the far east, hard salsa and jazz-funk records sounding like they were pressed on another planet. As a rare expert for ex-Yugoslav music, he also performs the notorious all vinyl YUGOĐUS sonic journey all over the Balkan region, making people burn the soles right off their shoes. He lives in Rijeka, has a thick beard and makes beautiful babies.

# Conference Off-Programme

## ↳ YOGA MORNING AND EVENING CLASS

Zenyoga is a special form of Yoga based on the principles of the Chinese Chan or Zen, as it is better known in the West. There are three particularly important aspects of Chan practice in Zenyoga that represent a kind of integrity model or a model of a holistic approach to life: bringing the body, breath and mind into order or harmony. Zenyoga is therefore a discipline of bringing our whole being into a more balanced state using a wide spectrum of physical postures, breathing exercises, diagnostics, corrective exercises, massage and meditation. It includes elements of Hatha yoga, as well as many Chinese Daoyin exercises. But most of all, it is an exercise in mindful presence or coming into contact with unique experience of the present moment.

### *Instructors*

**Karmen Mihalinec** started practicing Yoga as a teenager and has been teaching it for the past 25 years. Seeing personal evolution as an essential prerequisite for wider social change, she dedicated her time and energy to the study and education in the field of Buddhist spirituality and associated disciplines. She is co-founder and director of Buddhist Centre in Zagreb, mentor in Zenyoga Teachers Training School, author of *Zenyoga: Developing Mindfulness Through Movement* book. She holds a degree in Indian Studies and Philosophy.

**Ela Vukelja** embarked on her yoga journey in the 1980s. She experienced the reaches and different aspects of yoga alongside various Croatian and foreign teachers and masters. She is ever learning still. In 2004 she obtained the teacher status in the Zenyoga School where she is currently engaged as one of the mentors. She teaches Zenyoga in the Shin Center in Rojc Social Center, Pula, at times in Rijeka and at annual Zenyoga seminars in Jelsa and Krk. She practices Chan meditation, develops a sensible and conscious approach to exercise, and entices bold research in the fields of body and mind through her Zenyoga teachings.

↳ **BOOK PROMOTION:**

**Daniela Patti and Levente Polyák (Eutropian Research & Action), editors. *Funding the Cooperative City: Community Finance and the Economy of Civic Spaces*. Vienna: Cooperative City Books, 2017.**

*Speaker* Levente Polyák

*Chair* Davor Mišković

*Abstract* The book explores experiments in community-led urban development in European cities. In a journey from Lisbon, Madrid and Rome, via Liverpool, Rotterdam and Berlin, through Warsaw, Bratislava and Budapest, *Funding the Cooperative City* highlights different strategies of fundraising and investment; self-organisation, resistance and cooperation with institutions; and explores the ways citizen initiatives, cooperatives, non-profit companies, community land trust, crowdfunding platforms, ethical banks,

and anti-speculation foundation step out of the regular dynamisms of real estate development and arrange new mechanisms to access, purchase, renovate or construct buildings for communities.

↳ **BOOK PROMOTION:**

**Milena Dragičević Šešić, editor. *Cultural Diplomacy. Arts, Festivals and Geopolitics*. Belgrade: Creative Europe Desk Serbia and Faculty of Dramatic Arts, 2017.**

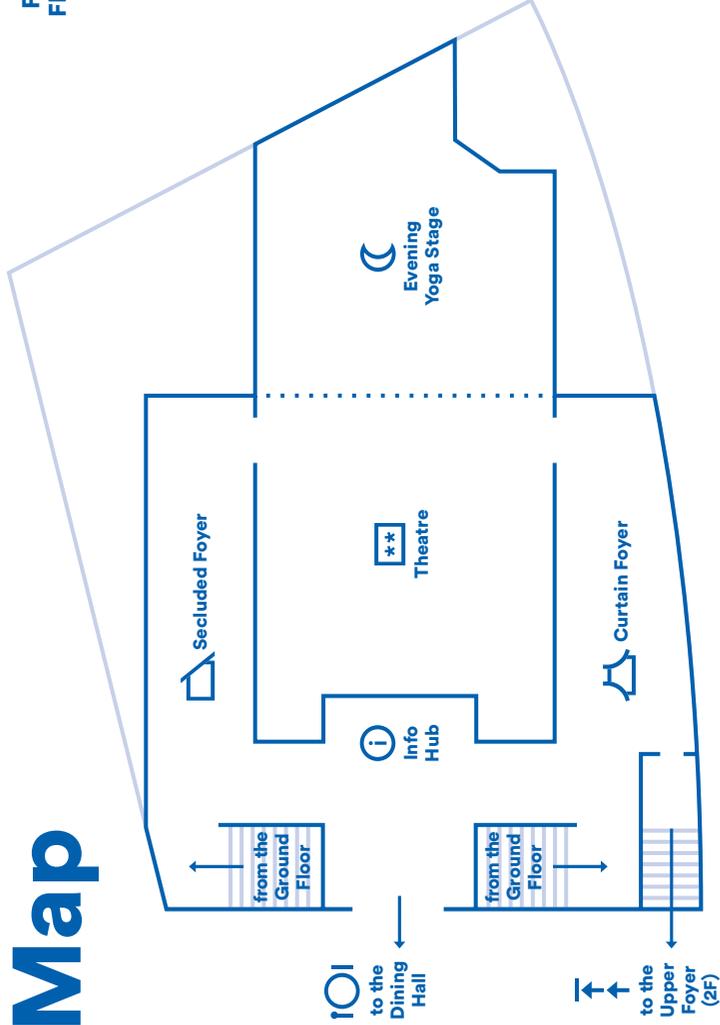
*Speakers* Milena Dragičević Šešić, Biljana Tanurovska Kjulavkovski, Daniela Urem, Mike van Graan, Ana Žuvela

*Chair* Davor Mišković

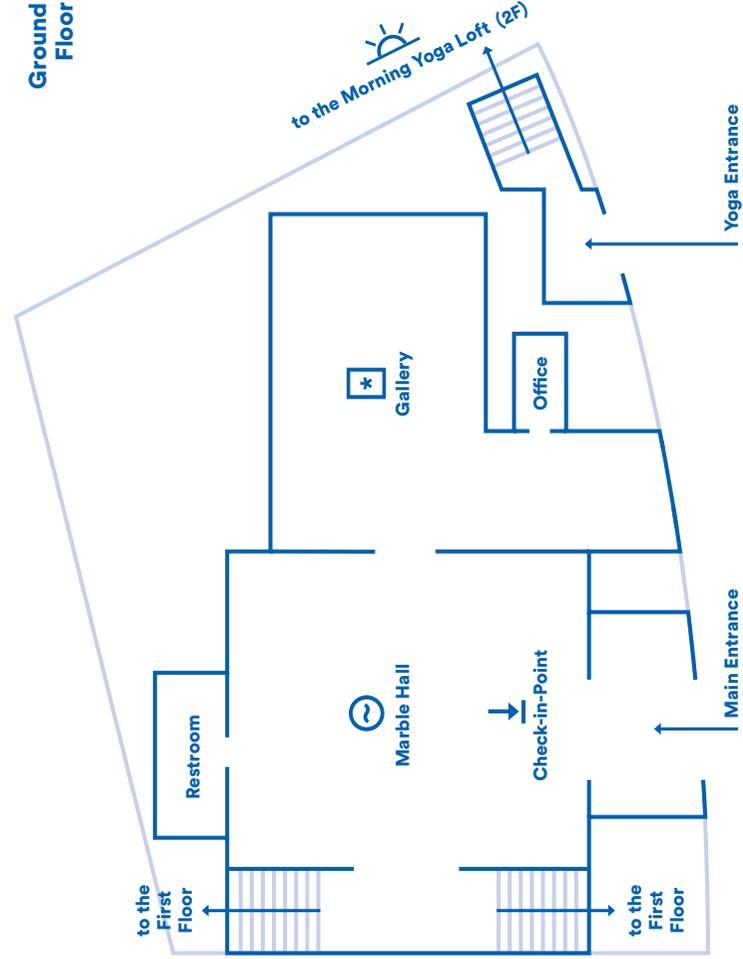
*Review* “This is an excellent, erudite and important collection providing a comprehensive insight into the history, legacy and current issues in cultural diplomacy by using BITEF festival as a starting point. Gathering an international group of scholars, it contextualizes the changing landscape of cultural diplomacy in relation to major historical events and frames festivals as sites of cross-cultural encounters and exchanges. It is an original and significant contribution to the field of Cultural Policy, Festival Studies, Cultural Studies, and Theatre and Performance Studies. It can be interesting for artists, curators, policy makers and the wider public.”  
— Silvija Jestrović, Warwick University, UK

# Map

First Floor



Ground Floor





## PRACTICAL INFORMATION

### CONFERENCE VENUES

- Hrvatski kulturni dom  
Josipa Jurja Strossmayera 1,  
Rijeka, Croatia  
00385 51 377 327
- Molekula / Filodramatica  
Korzo 28, Rijeka, Croatia  
00385 51 212 957
- MMSU @ exBenčić  
Krešimirova 26c, Rijeka, Croatia  
00385 51 492 611

### WIFI

Participants are provided access to free wireless internet service. WIFI password is available at the venue.

### CONTACT

00385 91 369 4823

### CHECK-IN-POINT

22nd – 24th November 2017  
8.00 – 19.00

### RIJEKA TOURIST INFO

Korzo 14, 51000 Rijeka  
00385 51 335 882  
info@visitrijeka.hr  
www.visitrijeka.hr

### USEFUL PHONE NUMBERS

Ambulance: 00385 194  
Emergency: 00385 192  
Fire Brigade: 00385 193

### TAXI

- Radio Taxi Rijeka:  
00385 51 585 585
- Cammeo Taxi Rijeka:  
00385 51 313 313
- Taxi Rijeka – VIP Car Service  
Rijeka: 00385 91 115 5560

### LANGUAGE

Croatian

### BANKS AND CURRENCY

The currency used in Croatia is Croatian kuna. Most international cards are accepted. There are various banks (typical opening hours 9 am – 5 pm Monday to Friday) and ATMs with automatic currency exchange operations.

Exchange Rates (Croatian National Bank, 12th November 2017)  
EUR/HRK 7,536828  
USD/HRK 6,469380  
GBP/HRK 8,510420  
CHF/HRK 6,513549

### ELECTRICITY

The electric voltage in Croatia is 220V / 50 Hz. Standard European 2 pin plugs system is used.

### SMOKING

Smoking is strictly prohibited at all of conference venues as well as in most public spaces, however, it is allowed in most bars.

### LOCAL TIME

Croatia is in the Central European Time Zone. Its standard time zone is UTC/GMT +1 hours and the current time zone offset UTC/GMT 1 hours.

### ACCESSIBILITY

If you require specific assistance please do not hesitate to ask at the Check-in-Point.

### CATERING / DIETARY REQUIREMENTS

Refreshments, lunch and dinner are included in the registration fee.

### DISCLAIMER

Conference participants grant the organizer permission to photograph and video record them during the conference. The material may be used in all types of printed and electronic communication such as brochures, reports, e-portals, conference website, partner websites, social networks, etc. They also accept that their name and institution is included in the participation list provided to other participants.

There is no obligation for Kultura Nova Foundation and its partners to request prior authorization, and no compensation will be provided. Personal information (name, address, email, etc.) is intended only for the purpose of organising the event. Should you prefer your e-mail address not to appear in any documents, please write to participatory-governance-in-culture@kulturanova.hr.

## CONFERENCE PRODUCTION



### Organizer:

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conference.participatory-governance-in-culture.net



### Partner:

Rijeka 2020 LLC, [www.rijeka2020.eu](http://www.rijeka2020.eu)



### In Collaboration with:

European Cultural Foundation, [www.culturalfoundation.eu](http://www.culturalfoundation.eu)



### International Federation of Arts

Councils and Culture Agencies IFACCA, [www.ifacca.org](http://www.ifacca.org)



### Associated partner:

Association of Cities in the Republic of Croatia,  
[www.udruga-gradova.hr](http://www.udruga-gradova.hr)



### Support:

UNESCO's International Fund for Cultural Diversity  
[en.unesco.org/creativity/ifcd](http://en.unesco.org/creativity/ifcd)



Central European Initiative regional  
intergovernmental forum, [www.cei.int](http://www.cei.int)



ENCATC labeled event  
[www.encatc.org](http://www.encatc.org)

The conference is part of the “Approaches to Participatory Governance of Cultural Institutions” project supported by UNESCO's International Fund for Cultural Diversity.

### Kultura Nova Production Team:

Conference Programme Director: Dea Vidović  
Conference Programme Executive Director: Tamara Zamelli  
Conference Administration: Dijana Grubor, Petra Čačić,  
Ines Vanjak  
Financial Manager: TIM – Dobit d.o.o.  
Masters of Ceremony: Mirela Travar and Ana Žuvela  
Music Programme Curator: Žedno Uho  
Venue Spatial Organization and Scenography: Antun Sevšek  
Photo and Video: Nina Klarić and Siniša Koprivnjak  
Promo and Web Design: Dario Dević and Hrvoje Živčić  
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Dorian Celcer (International Relations Coordinator  
at Rijeka2020)  
Jelena Androić (Public Relations Manager at Rijeka2020)  
Tamara Crnković (Organiser at Rijeka2020)

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