



# Rijeka 2

**Classroom,  
Seminar**

**Organizacija  
kulturnih događanja**



**Učionica**

RIJEKA 2020  
EUROPSKA  
PRIJESTOLNICA  
KULTURE



**Classroom**

RIJEKA 2020  
EUROPEAN  
CAPITAL OF  
CULTURE

**Organisation of  
Cultural Events**

**RiHub, Rijeka  
25/10 – 27/10/2018**



## Učionica

RIJEKA 2020  
EUROPSKA  
PRIJESTOLNICA  
KULTURE

## Classroom

RIJEKA 2020  
EUROPEAN  
CAPITAL OF  
CULTURE



## Učionica

RIJEKA 2020  
EUROPSKA  
PRIJESTOLNICA  
KULTURE

# RIJEKA 2020

**Classroom,  
Seminar**

---

**RiHub, Rijeka**  
25/10 – 27/10/2018

---

**Organizacija kulturnih  
dogadanja**

---

**Organisation of  
Cultural Events**

---



**Učionica**

RIJEKA 2020  
EUROPSKA  
PRIJESTOLNICA  
KULTURE

**Classroom**

RIJEKA 2020  
EUROPEAN  
CAPITAL OF  
CULTURE

# Dragi kolege i drage kolegice, prijatelji i prijateljice,

zadovoljstvo nam je pozdraviti vas na seminaru “Organizacija kulturnih događanja” koji organizira TD RIJEKA 2020 d.o.o. u sklopu programa “Učionica” koji je dio Europske prijestolnice kulture. Međunarodni trodnevni seminar namijenjen je nezaposlenim i dugotrajno nezaposlenim osobama, producentima i predstavnicima organizacija u kulturi koje djeluju u Republici Hrvatskoj.

Cilj seminara jest jačanje kapaciteta kulturnog sektora i nezaposlenih osoba koje zanima ovo područje i žele usavršiti svoja znanja i vještine iz područja *event managementa*. Tijekom tri dana seminara organizirat ćemo predavanja, radionice i predstaviti vam brojne primjere dobre prakse. Polaznike ćemo upoznati s ključnim elementima planiranja i izvedbe događanja, trendovima u organizaciji kulturnih događanja, tehničko-prostornim aspektima i *hospitalityju* te će dobiti savjete za uspješnu organizaciju događanja.

Razgovarat ćemo s međunarodnim i nacionalnim stručnjacima s dugogodišnjim iskustvom u navedenim područjima, a neki su od njih: Hugo de Greef, Bernard Faivre d'Arcier, Aleksandar Brkić, John Wassel, Sophie Jump, Rainer Kern, Vedran Meniga, Alan Vukelić, Boris Kovaček, Nina Majcan Šprajc, Jan Ove Haftsad, Darko Flego, Jose Ignacio Abanda, Marin Lukanović i mnogi drugi. Osim razmjene iskustva i primjera dobre prakse, seminar će poslužiti i kao prilika za umrežavanje te razgovor s prisutnim stručnjacima, ali i za neformalna druženja.

Smatramo da će vam ovaj program kroz predavanja i primjere dobre prakse pomoći da steknete dodatna znanja. Usto, pružit će vam priliku za intenzivno umrežavanje, učenje i stjecanje novih prijateljstava.

Zahvaljujemo Gradu Rijeci, Primorsko-goranskoj županiji, Ministarstvu kulture i Veleposlanstvu Francuske u Republici Hrvatskoj za podršku programu Rijeka 2020, koji čini i program izgradnje kapaciteta, “Učionica”.

Dio programa seminara sufinancirao je Europski socijalni fond – projekt LO.PA.Z PLUS: projekt Lokalnog partnerstva za zapošljavanje u Primorsko-goranskoj županiji.

Program “Učionica” koncipiran je kao smisljena cjelina istraživačkih, obrazovnih i potpornih aktivnosti osmišljenih u svrhu izgradnje i osnaživanja kapaciteta profesionalnih dionika kulturnog sektora te dionika šire lokalne zajednice. Program uključuje aktivno oblikovanje, razvoj, intervencije, motivacijski proces te transformaciju potencijala zajednice u produktivan, djelotvoran i dugotrajan ljudski i kulturni kapital.

## Sadržaj

|                                       |           |  |           |
|---------------------------------------|-----------|--|-----------|
| <b>Pozdravni govor</b>                | <b>2</b>  | <b>Rijeka 2020<br/>– opis programa</b> | <b>4</b>  |
| <b>Rijeka 2020<br/>– opis grada</b>   | <b>8</b>  | <b>Pregled programa</b>                | <b>10</b> |
| <b>Opis predavanja<br/>/radionica</b> | <b>16</b> | <b>Predavači</b>                       | <b>20</b> |
| <b>Prijedlog za daljnje čitanje</b>   | <b>36</b> |  |           |

# Dear Colleagues and Friends,

It is our pleasure to welcome you to the seminar “Organisation of Cultural Events” organised by RIJEKA 2020 Ltd, as part of the European Capital of Culture programme “Classroom” (*Učionica*). This international three-day seminar is intended for unemployed and long-term unemployed producers and representatives of cultural organizations operating in the Republic of Croatia.

The aim of the seminar is to strengthen the capacities of the cultural sector and unemployed persons who want to improve their knowledge and skills in the field of event management. During the three-day seminar, we will organise lectures, workshops and show numerous examples of good practice. Participants will learn about the key elements of planning and executing events, and we will present trends in organising cultural events, technical and spatial aspects, and hospitality, as well as tips for successful event organisation.

We will hold discussions with international experts with extensive experience in these fields, including Hugo de Greef, Bernard Faivre d’Arcier, Aleksandar Brkić, John Wassel, Sophie Jump, Rainer Kern, Vedran Meniga, Boris Kovaček, Jan Ove Haftsad, Darko Flego and many others. In addition to exchanging experiences and examples of good practice, the seminar will also serve as a networking opportunity, a chance to talk to the experts, as well as for informal gatherings.

We believe that the lectures and examples of good practice in this programme will help you acquire additional knowledge. It will also be an excellent opportunity for intensive networking, learning and forming new friendships.

We would like to thank the City of Rijeka, Primorje-Gorski Kotar County, Ministry of Culture and Embassy of France in Republic of Croatia for the support they have given the Rijeka 2020 programme, which includes the “Classroom” capacity-building programme.

Part of this seminar was co-financed by the European Social Fund – project LO.PA.Z PLUS: project Local Partnerships for Employment in Primorje-Gorski Kotar County.

The “Classroom” programme is conceived as a set of research, education and support activities designed to build and strengthen the capacities of professional stakeholders in the cultural sector and stakeholders of the wider local community. The programme covers active formulation, development, intervention, motivational process and transformation of the potential in the community into productive, effective and long-lasting human and cultural resources.

3

## Table of contents

|                                  |           |                                   |           |
|----------------------------------|-----------|-----------------------------------|-----------|
| <b>Welcome note</b>              | <b>3</b>  | <b>Rijeka 2020</b>                | <b>5</b>  |
|                                  |           | <b>– description of programme</b> |           |
| <b>Rijeka 2020</b>               | <b>9</b>  | <b>Programme overview</b>         | <b>11</b> |
| <b>– description of the city</b> |           |                                   |           |
| <b>Description of lectures</b>   | <b>17</b> | <b>Lecturers</b>                  | <b>20</b> |
| <b>/workshops</b>                |           |                                   |           |
| <b>Some literature to read</b>   | <b>36</b> |                                   |           |

## *Voda – Rad – Migracije* zajedno s temom *Luka* tvore priču i sustav vrijednosti našega grada. Istovremeno su i odraz i potvrda temeljnih vrijednosti Europske unije: raznolikost, otvoreni dijalog i transparentna suradnja.

Neovisno o političkoj volji ili demokratskoj tradiciji ove vrijednosti se nikad ne treba uzimati zdravo za gotovo, već im svaka generacija treba udahnuti novi život. Upravo prava i postojana opasnost kolektivnog zaborava čini te vrijednosti toliko bitnima i krhkima. Stoga se treba ozbiljno pristupiti njihovoj obrani, strateški i kulturom.

Naš kulturni program pruža uvjete u kojima riječki umjetnici i građani mogu braniti i razvijati te vrijednosti. To su izazovi na kojima počivaju budućnost Rijeke i Europe. Uvjereni smo da koncept i implementacija *Rijeke 2020* može potaknuti druge europske gradove da na slične probleme u razvoju odgovore prikladnim rješenjem KULTURE.

### Luka

Rijeka je najveća hrvatska luka. Bila je, također, i najveća luka druge Jugoslavije te je uz Trst gotovo pedeset godina bila jedna od dviju glavnih, konkurentskih luka Austro-Ugarskoga carstva. Usponi i padovi grada pratili su uspon i pad luke. Sudbina luke bila je sudbina grada. Unatoč značajnim ekonomskim problemima luka je zadržala čvrst položaj u gradskoj ekonomiji. Većina se luke sad otvara drugačijoj vrsti urbanoga razvoja. Luka je zajednički, magnetski privlačan koncept s kojim se svi Riječani još uvijek identificiraju unatoč činjenici da suvremene luke, uključujući Rijeku, više nemaju onaj kulturni utjecaj kakav su luke imale kroz povijest: mornari su nekoć bili poslanci kulturne razmjene i donosili svjetska iskustva, nove vinilne ploče, nove mode i trendove. Povijesna riječka luka imala je ulogu sličnu internetu, služila je kao globalno stjecište informacija koje je značajno utjecalo na kreiranje duha grada.

### Voda

“Stavi prst u more i povezan si s čitavim svijetom.”

Uz luku, povijest Rijeke satkala se u kontekstu brodogradilišta, rafinerije, ljevaonica, tvornice torpeda, trgovačke i ribarske industrije te vojne i pomorske akademije. Život i rad pored mora i s morem značajan su dio postojanja našega grada. A ipak, more nije jedina gradska voda. Rijeka je grad koji je procvao napajajući se pitkom vodom; u njenome zaleđu godišnje padne do 3,500 mm kiše. Okruženi smo desecima izvora pitke vode. Grad je dobio ime po Rječini koja je nekoć predstavljala granicu između dviju zemalja i dvaju jasno odijeljenih dijelova grada. Od sedamnaestoga stoljeća gradski grb uključuje natpis “Indeficienter” (neiscrpan) ispod prikaza vrča iz kojega nezadrživo teče voda.

Jedan od gradskih izvora pitke vode nalazi se u samome srcu grada te čitavu Rijeku i njenu okolicu snabdijeva pitkom vodom. Voda je i strateški resurs i javno dobro koje pruža pregršt mogućnosti za svoju razumnu i odgovornu uporabu.

Rijeka je grad koji je voda označila i imenovala – grad koji doslovno i metaforički teče.

**The clusters: Water – Work – Migrations, together with the term Port, form our City’s narrative and value system. At the same time, they mirror and reinforce the European Union’s foundations of respect for diversity, open dialogue and transparent cooperation.**

Regardless of political will or democratic tradition, these values should never be taken for granted, but must be revitalised by each generation. It is precisely the true and constant danger of collectively losing sight of these values that makes them so valuable and so fragile. They must be defended seriously, strategically and culturally.

Our Cultural Programme provides the conditions for artists and citizens of Rijeka to defend and develop these values. They are challenges on which the future of Rijeka and Europe depends. We are convinced that Rijeka 2020’s concept and implementation can inspire other European cities to face similar developmental problems with an appropriate cultural response.

## Port

Rijeka is the largest Croatian port. It was also the largest port in former Yugoslavia and one of the two competitive, main ports of the Austro-Hungarian Empire, alongside Trieste, for nearly 50 years. The city’s ups and downs follow the ups and downs of its port. The port’s fate was the city’s fate. Despite significant economic shifts, the port maintained a strong position in the economy of the city. Much of this is now being opened for a different kind of urban development. The port is a common, magnetic concept with which all citizens of Rijeka still identify, despite the fact that modern ports, including the port of Rijeka, do not wield the same cultural influence that historical port cities displayed, where seamen became emissaries of cultural exchange, bringing global experiences, new vinyl LPs, new fashion and trends. The historical port of Rijeka played a role similar to the Internet, a global information hub which significantly shaped the spirit of the city.

## Water

“Put your finger in the sea and you’ll be connected to the entire world.”

Together with the port, the history of Rijeka developed in a context made up of shipyards, a refinery, a torpedo factory, shipping and fishing industries, and military and naval academies. Life and labour by the sea and with the sea are a distinctive part of our city’s existence. However, the sea is not the city’s only water. Rijeka is a city that thrived on fresh water; its immediate hinterland has an average annual rainfall of 3,500 mm. Our surroundings include dozens of fresh water springs. The city is named after the Rječina river that once represented the border between two countries, and two distinct parts of the city. Since the 17<sup>th</sup> century, the city’s coat of arms includes the inscription “Indeficenter” (inexhaustible), under the image of a jug from which water flows unfailingly.

One of the city’s fresh water sources springs at the very heart of the city, supplying the whole of Rijeka and its region with fresh water. Water is both a strategic resource and a public good that provides, one which provides countless possibilities for sensible and environmentally responsible use.

Rijeka is a city marked by water and named by water – a fluid city, both literally and metaphorically.

Kao osnovno ljudsko pravo, rad je u potpunosti dobio novi oblik tijekom protekla dva desetljeća. Tijekom devedesetih, zbog rata i katastrofalne privatizacije Rijeka je izgubila gotovo dvadeset i pet tisuća radnih mjesta u industriji te time i status i identitet industrijskoga grada. Ekonomska strategija okretanja uslužnome sektoru, započeta tijekom procesa deindustrijalizacije koji je zahvatio mnoge druge gradove, nije donijela očekivane rezultate. Rijeka tek treba otkriti svoj puni potencijal u sferama intelektualnog i kreativnog rada.

U ovim vremenima teške ekonomske i društvene krize praćene visokom stopom nezaposlenosti postavljaju se pitanja: kakva je sudbina rada i radnih mjesta u eri novih tehnologija? Hoće li tradicionalni oblici zaposlenja, stabilna radna mjesta s punim radnim vremenom i pripadajućim pravima preživjeti 2020.? Kakav će biti položaj zaposlenika u znanosti, zdravstvu, obrazovanju i drugim sferama od javnog interesa? Kakva će sudbina zadesiti one koji će se morati prilagoditi životu zasnovanom na povremenom i privremenom radu? Kakav će biti položaj kulturnih institucija? Nezavisnih umjetnika? Možemo li govoriti o povezanosti i međuzavisnosti “umjetničkih djela” i “umijeća rada”?

Rijeka je grad političkog diskontinuiteta s tragovima brojnih migracija. Različite su se kulture tu ispreplitale, sukobljavale ili sljubljuvale. Srećom, iz toga se razvila tradicija tolerancije kao jedna od temeljnih vrijednosti grada. Tijekom čitavoga devetnaestog i dvadesetog stoljeća Rijeka je bila industrijski jaki grad koji je privlačio nove stanovnike, stoga ne čudi što biti Riječanin danas znači živjeti u gradu s 22 nacionalne manjine, dnevnim novinama na dvama jezicima (svojedobno i četirima), redovitim radijskim emisijama na talijanskome jeziku, mogućnosti nastave na manjinskim jezicima u nekim riječkim školama ili romskim naseljem čiji su stanovnici integrirani u rad i društveno bilo grada.

Kao i nekad, Rijeka je danas priznata kao liberalni i otvoreni grad koji se oduvijek suprotstavljao diskriminaciji.

Tijekom stvaranja konačne verzije kulturnog programa tema migracija sama se nametnula kao bitan sadržaj raznolikosti. Jasno nam je da se Rijeka, Hrvatska i čitava Europa moraju pripremiti za buduće scenarije, koji uključuju goleme promjene stanovništva, povećanu pokretljivost, fizičko i intelektualno nomadstvo te transnacionalnu razmjenu. No, Rijeka već zna tu priču. Toliko je ljudi emigriralo iz naše okolice i kroz našu luku; neki su se vratili, a neki njegovali njenu kulturu u drugim zemljama i na drugim kontinentima. Želimo da Ri:2020 pruži kreativne poveznice s iskustvima emigracije i imigracije. Želimo živjeti kulturno nomadstvo i interkulturene stilove života.

## Work

As an essential human right, work has been completely transformed over the past two decades. In the 1990s, due to the war and a catastrophic privatisation process, Rijeka lost almost 25,000 industrial jobs, as well as the status and identity of an industrial city. In the de-industrialisation processes, which affected many cities, the economic strategy of turning towards the service sector did not bring expected results. Rijeka has yet to discover its full potential in the sphere of intellectual and creative work.

In these times of deep economic and social crisis, accompanied by high unemployment, existential issues arise: what is the fate of work and workplaces in the era of new technologies and industries? Will traditional forms of employment, stable workplaces with full hours and rights, survive after 2020? What will the position of employees be in science, healthcare, education and other spheres of public interest? What fate might befall those that must adapt to a life based on occasional and temporary work? What will the position of employees be in cultural institutions? Of independent artists? Can we talk about a connection and interdependence between the “work of art” and the “art of work”?

## Migrations

7

Rijeka is a city of political discontinuity, marked by numerous migrations both to and from the city. Different cultures have intertwined/ clashed/re-joined. Fortunately, the result is a tradition of tolerance as a fundamental value. During the entire 19th and 20th century, Rijeka as a strong industrial city attracted new residents, so it is no wonder that to be a citizen of Rijeka today means to live in a city with 22 national minorities, where daily papers are published in two languages ( four until recently ), regular radio broadcasting in Italian and a Roma neighbourhood whose inhabitants are integrated into the working and social life of the city.

As in the past, Rijeka is recognised today as a liberal and open city which has always opposed discrimination.

While forming the final Cultural Programme, the theme of migration imposed itself as important content / the cause of diversity. We understand that Rijeka, Croatia and all of Europe must prepare for future scenarios involving immense changes of population, increased mobility, physical and intellectual nomadism and transnational exchange. Rijeka, however, already knows this story. So many emigrated, through our port and from our countryside, some have returned, some have nurtured their native culture in other countries and on other continents. We want Ri:2020 to provide creative links between the experiences of emigration and immigration. We want to understand the tendency towards cultural nomadism and intercultural lifestyles.

Rijeka je grad koji posjetitelji često zaobiđu na putu prema jadranskom ljetovanju iz snova, zato jer ju ne poznaju. Zaobiđu ju, jer je život postao previše težak za posjet složenom postindustrijskom gradu za kojeg su se zbog njegova strateška položaja tijekom čitave povijesti mnogi borili. S oko samo 130 000 stanovnika Rijeka je za europske pojmove maleni grad, a opet jepo veličini treći grad u Hrvatskoj. Budući da je još uvijek najveća luka u zemlji, gradska se ekonomija oslanja na brodogradnju i morski prijevoz tereta. Smještena u kvarnerskom zaljevu jadranskoga mora, Rijeka je sjedište Primorsko-goranske županije te njeno ekonomsko, upravno i kulturno središte.

No, možda je i sramežljiva, zbog razočaranja što ju se ne vidi, što ju se podcjenjuje. Grad je naučio ne mariti za to. Rijeka 2020 – Europska prijestolnica kulture i most prema Europi nudi mogućnost oživljavanja i ponosa i skromnosti. Rijeka je okvir prostora bremenitog poviješću nekoć podijeljenoga grada, grada oblikovanog prisilnim i dobrovoljnim migracijama. Rijeka je živući primjer društvenog, kulturnog i ekonomskog diskontinuiteta i opstanka vrijednog pokušaja – unatoč svemu. Europa je, kao kontinent i kao projekt počela sumnjati u vlastite temeljne vrijednosti otvorenosti, raznolikosti i tolerancije. Stara ambicija bivanja svjetionikom slobode pretvorila se u zid podignut u strahu. Kultura je jedini prikladan odgovor.

Trebamo dati primjer aktivnošću i angažmanom građana, stvaranjem Prijestolnice kulture koja će se suočiti s današnjim opasnostima i udahnuti život nadi u budućnost. 2020. Europa će dobiti svoju prvu Prijestolnicu kulture u Hrvatskoj, zemlji koja je još uvijek sinonim za nesigurnost, težak život i ne tako davni rat, sinonim za sve čega se Europa boji. Upravo zbog toga je Europi potrebna Rijeka, grad poznat kao oaza normalnosti usred abnormalnog okruženja.

Upravo ta tvrdoglavost daje Rijeci njenu europsku i kulturnu odrednicu iako je sam grad jedva poznat. Novi identitet u transnacionalnom kontekstu Rijeku vidi kao pomalo umoran grad kojem je nužno i žurno potreban preporod. I tu je Rijeci potrebna Europa. Moramo posegnuti onkraj naših uvriježenih sjećanja i priča o uspješnoj luci i industrijskome gradu koji cvjeta, jer taj grad više ne postoji. Polako je nestao krajem prošloga stoljeća, a s njim i radna mjesta; ostale su samo prazne tvorničke hale, dimnjaci i elektrane. Riječka je industrijska baština golema i epohalna; stvorila je grad. No, nostalgija nije dobar ključ za život u sadašnjosti niti stvaranja budućnosti. Riječka nostalgija hrani njenu apatiju.

I stoga nam trebaju jasne i čvrste prekretnice: energija dvadeset tisuća studenata našeg relativnog mladog i ambicioznog sveučilišta, inovacije u kreativnom sektoru i titula Europske prijestolnice kulture, za razvoj i komunikaciju. Potreban nam je izazov koji će nas izbaciti iz zone komfora koji nam pružaju svakodnevni život i lokalpatriotizam. Potrebne su nam druge perspektive, susret s nepoznatim, znatiželja i solidarnost. Potreban nam je zajednički projekt koji će nas združiti u želji da izumimo budućnost umjesto da ju čekamo.

Riječka kulturna scena uvijek je bila postojana, dinamična, stabilna i progresivna. No, također nikad nije bila jasan dio gradskog imidža. Izvan njenih granica nema puno ljudi koji će Rijeku povezati s kulturom i umjetnošću. Umjesto toga će im spomen Rijeke u um prizvati slike bodova, plavih košulja, kapetana, dizalica, hrđe, nafte i stambenih nebodera za obitelji radnika. Rijeka = Rad, dok je Kultura = Užitek, opuštanje, ljepota, kontemplacija. Rijeka se nikad nije ozbiljno upustila u istraživanje turizma, unatoč svojim predispozicijama i lokaciji. Riječka umjetnost i kultura ostaju gotovo neotkrivene, naročito na međunarodnoj razini. Naša nevjerojatna industrijska baština, domaće glazbene tradicije i maškare koje su zaštićene UNESCO-m tajne su koje čuvaju sami građani. Ako se može reći da kulturu ugrožavaju komercijalizacija i utjecaj masovnog turizma, Rijeka je onda primjer suprotnog.

Nismo nimalo komercijalizirali svoju kulturu i baštinu, stoga smo suočeni sa stvarnom opasnošću lokalnog tržišta koje je premalo da bi se održalo. Riječko kulturno i kreativno polje mora nadici svoje osnovne lokalne funkcije i postati ozbiljni pokretač gradske inovacije, privući turiste i pružiti mjerljivo poboljšanje kvalitete života. Suvremeni su gradovi jedan drugom konkurencija u borbi za ulaganja, nove građane, studente, posjetitelje. U tom je kontekstu Rijeka tek za-grebala površinu svoga kulturnoga potencijala.

# Description of the City

Rijeka is a city that visitors often bypass on their way to dreamy Adriatic summers because they don't know it. They bypass it because life has become too heavy to include a visit to a complex post-industrial town, fiercely contested throughout history due to its strategic position. With only around 130.000 inhabitants, it is a small city on a European level, yet third largest in Croatia. Being the largest port in the country, its economy mainly relies on shipbuilding and maritime transport. Located in the Kvarner Bay of the Adriatic Sea, it is the main city of the Primorje-Gorski Kotar County and its economical, administrative and cultural centre.

There remains maybe a shyness, rooted in the disappointment of not being seen, of being underestimated. The city learned to not care. The Rijeka 2020 – European Capital of Culture bridge to Europe offers an opportunity to re-ignite both pride and humility. At the same time, Rijeka frames a space burdened with historical events, as a divided city, shaped by forced and voluntary migrations. Rijeka is a living case study of social, cultural and economic discontinuity, attempting to maintain a worthy existence, despite everything. Europe, as a continent and as a project, is beginning to doubt its own core values of openness, diversity and tolerance. The old world's ambition as a lighthouse of freedom has turned into a wall built of fear. The only appropriate response is a cultural one.

We need exemplary action and citizen engagement, building a Capital of Culture that faces present danger and revives future hope. In 2020, Europe will designate the first Capital of Culture from Croatia, a country still synonymous with insecurity, hardship and war, for everything that frightens Europe. That is precisely why Europe needs Rijeka, a city known for remaining an oasis of normality in an abnormal context.

This stubbornness is what gives Rijeka its European and cultural determinant, although it is barely known. New identities in a transnational context Rijeka is a somewhat tired city that needs to re-imagine itself. In this way, Rijeka needs Europe. We have to reach beyond our own habitual memories and narratives, as 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 halls, chimneys and power plants. Rijeka's industrial heritage is vast and epochal, it created the city. However, nostalgia is not an ideal way to live in the present nor to create the future. Rijeka's nostalgia feeds apathy.

Thus, our need for strong tipping points: the energy of 20,000 students of our relatively new and ambitious University, the innovation of the creative sector and the title of the European Capital of Culture, to cultivate and communicate. We need a challenge that throws us out of our comfort zone of daily life and local pride. We need different eyes, encounters with the Other, an identity of curiosity and solidarity. We need a common project to gather us in our desire to invent the future rather than wait for it.

Rijeka's cultural scene has always been constant, dynamic, stable and progressive. However, 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 brings to mind ships, blue shirts, captains, cranes, rust, oil and residential high-rises for workers' families. Rijeka = Work, while Culture = Pleasure, relaxation, beauty, contemplation. Rijeka has never seriously explored tourism as a development potential, regardless of its predispositions and location. Rijeka arts and culture remain almost completely undiscovered, especially at the international level. Our incredible industrial heritage, indigenous music traditions and a carnival movement protected by UNESCO are secrets kept by the citizens themselves. If it can be said that true culture is endangered by commercialisation and the influence of mass tourism, Rijeka is the contrary.

We have not commercialised our culture and heritage at all, so we face the real danger of a local market far too small to sustain. Rijeka's cultural and creative sector must outgrow its local basic function and become a serious driver of the city's innovative ambitions, attractiveness for tourists and a measurable improvement of the quality of life. Modern world cities are competitors, they fight for investments, new citizens, students, visitors. In that context, Rijeka's cultural potential has barely been tested.

## Organizacija kulturnih događanja

Organizacija kulturnih događanja jedna je od važnijih tema u kulturnoj produkciji, stoga joj RIJEKA 2020 posvećuje trodnevni međunarodni seminar. Polaznici seminara proširit će znanja o organizaciji i menadžmentu događanja konkretnim znanjima i primjerima iz prakse. Seminar će uključivati teme poput planiranja i trendova u organizaciji kulturnih događanja, “netipičnih” prostora u kojima se održavaju kulturna događanja, ključnih čimbenika organizacije festivala te različitih specifičnih kulturnih događanja. Posebno će biti obrađene teme *hospitality* i tehničko-prostorni aspekti produkcije.

Važan dio seminara jesu primjeri dobre prakse koji će polaznike upoznati s izazovima koje organizacija kulturnih događanja donosi te različitim primjerima uključivanja lokalnog stanovništva. Tijekom trodnevnog seminara polaznicima će biti prezentirani primjeri uspješnog kulturnog događanja kako bi bolje razumijeli elemente koji pridonose uspješnom planiranju i izvedbi pojedinog kulturnog događaja.

Očekuje se da će polaznici nakon završenog seminara koji uključuje predavanja i primjere dobre prakse znati identificirati elemente uspješnog planiranja i izvedbe pojedinog kulturnog događaja, predvidjeti i reagirati na sve izazove koje donosi organizacija kulturnih događaja na specifičnim lokacijama ili organizacija kulturnih događanja velikog razmjera, izložiti sve prostorne, tehničke i ljudske resurse koje organizacija kulturnog događanja podrazumijeva te vrednovati i procijeniti izazove koje organizacija kulturnih događaja donosi.

## Organisation of Cultural Events

The organisation of cultural events is a key topic in cultural production, which is why RIJEKA 2020 has dedicated a three-day international seminar to it. Seminar participants will expand their knowledge of event organisation and management, with specific knowledge and practical examples. The seminar will include topics such as planning and trends in the organisation of cultural events, unusual venues in which cultural events are held, and key considerations for organising festivals and other specific cultural events. Hospitality, as one of the key factors of cultural events, as well as technical and spatial aspects, will be covered as a special topic.

An important part of the seminar “Organisation of Cultural Events” are examples of good practice through which participants will be introduced to the challenges involved with organising such events, and with the various examples of including the local population. Over the course of the three-day seminar, participants will see examples of successful cultural events through which they will gain an understanding of the elements that contribute to the successful planning and implementation of particular cultural events.

At the end of the seminar which includes lectures and examples of best practice, the participants are expected to have learnt how to identify the elements of successful planning and execution of a particular cultural event, anticipate and respond to the challenges brought by the organisation of cultural events in unusual locations or the organisation of large-scale cultural events, elaborate on all the location, technical and human resources that the organisation of cultural events entails, and analyse and evaluate the challenges that arise from organising cultural events.

---

Četvrtak, 25.10.2018.

---

09:00 – 09:15

**REGISTRACIJA**

9:15 – 9:30

**OTVARANJE SEMINARA**

**pozdravni govor i  
predstavljanje projekta**

**LO.PA.Z PLUS**

Tanja Kalčić – glavna  
voditeljica sudjelovanja i  
izgradnje kapaciteta,  
Nenad Antolović –  
Koordinator izgradnje  
kapaciteta,  
Doris Sošić – voditelj  
projekta LO.PA.Z. PLUS

09:30 – 10:45

**PREDAVANJE**

**Organizacija kulturnih  
događanja na specifičnim  
lokacijama**

Hugo de Greef,  
Isabel Lagos

---

10.45 – 11:00

*Pauza*

11:00 – 12:30

**PRIMJERI**

**Organizacija kulturnih  
događanja velikih  
razmjera na otvorenom**

Isabel Lagos, Boris Kovaček,  
Vedran Meniga  
MODERATOR: Darko Flego

12:30 – 13:30

*Ručak*

13:30 – 15:15

**PRIMJERI**

**Trendovi u organizaciji  
kulturnih događanja**

Boris Kovaček,  
Darko Flego, Hugo de Greef,  
Vedran Meniga  
MODERATORICA: Isabel Lagos

---

15:15 – 15:30

*Pauza*

15:30 – 17:00

**RAD U GRUPAMA**

---

Petak, 26.10.2018.

---

09:00 – 10:15

**PREDAVANJE**

**Planiranje kulturnih  
događanja**

Aleksandar Brkić,  
Darko Flego

10:15 – 10:30

*Pauza*

10:30 – 12:15

**PRIMJERI**

**Različiti pristupi u  
planiranju kulturnih  
događanja**

Hugo de Greef,  
Bernard Faivre d'Arcier,  
Vedran Meniga, Isabel Lagos  
MODERATOR: Aleksandar Brkić

12:15 – 13:15

*Ručak*

---

13:15 – 14:45

**PREDAVANJE I PRIMJERI**

**Timovi i participacija**

Aleksandar Brkić,  
Bernard Faivre d'Arcier,  
Isabel Lagos, Darko Flego

14:45 – 15:00

*Pauza*

15:00 – 17:00

**PRIMJERI**

**Otvorenja Europskih  
prijestolnica kulture**

Hugo de Greef – Brugge  
2002, Jose Ignacio Abanda –  
Donostia-San Sebastian 2016  
MODERATOR: Aleksandar Brkić

---

## Thursday, 25<sup>th</sup> of October

|                                      |  |   |   |
|--------------------------------------|--|---|---|
| 09:00 – 09:15<br><b>REGISTRATION</b> | 09:15 – 09:30<br><b>SEMINAR OPENING</b><br><i>welcoming speech and presentation of the LO.PA.Z PLUS project</i><br>Tanja Kalčić – Head of Participation and Capacity Building,<br>Nenad Antolović – Capacity building coordinator,<br>Doris Sošić – Head of LO.PA.Z PLUS project | 09:30 – 10:45<br><b>LECTURE</b><br><i>Cultural events organization on specific location</i><br>Hugo de Greef,<br>Isabel Lagos |   |
| 10:45 – 11:00<br><i>Coffee break</i> | 11:00 – 12:30<br><b>EXAMPLES</b><br><i>Organizing large-scale cultural event in open space</i><br>Isabel Lagos, Boris Kovaček, Vedran Meniga<br>MODERATION BY Darko Flego  | 12:30 – 13:30<br><i>Lunch break</i>   | 13:30 – 15:15<br><b>EXAMPLES</b><br><i>Trends in organizing cultural events</i><br>Boris Kovaček, Darko Flego, Hugo de Greef, Vedran Meniga<br>MODERATION BY Isabel Lagos |
| 15:15 – 15:30<br><i>Coffee break</i> | 15:30 – 17:00<br><b>GROUP WORK</b>   |   |   |

## Friday, 26<sup>th</sup> of October

|  |                                      |  |                               |
|--|--------------------------------------|--|-------------------------------|
| 09:00 – 10:15<br><b>LECTURE</b><br><i>Planning of cultural event</i><br>Aleksandar Brkić,<br>Darko Flego   | 10:15 – 10:30<br><i>Coffee break</i> | 10:30 – 12:15<br><b>EXAMPLES</b><br><i>Different views in cultural event planning</i><br>Hugo de Greef, Bernard Faivre d’Arcier, Vedran Meniga, Isabel Lagos<br>MODERATION BY Aleksandar Brkić | 12:15 – 13:15<br><i>Lunch</i> |
| 13:15 – 14:45<br><b>LECTURE AND EXAMPLES</b><br><i>Teams and Participation</i><br>Aleksandar Brkić,<br>Bernard Faivre d’Arcier,<br>Isabel Lagos, Darko Flego | 14:45 – 15:00<br><i>Coffee break</i> | 15:00 – 17:00<br><b>EXAMPLES</b><br><i>ECoC Openings</i><br>Hugo de Greef – Brugge 2002, Jose Ignacio Abanda – Donostia-San Sebastian 2016<br>MODERATION BY Aleksandar Brkić                   |                               |

---

Subota, 27.10.2018.

---

09:00 – 09:40

**PREDAVANJE**

***Hospitality kao  
ključ uspjeha***

Aleksandar Brkić,  
Darko Flego

09:40 – 11:00

**PRIMJERI**

***Hospitality kao  
ključ uspjeha***

Darko Flego, Matko  
Burić, Zdenka Gold,  
Nicolas Champion  
MODERATOR: Aleksandar Brkić

11:00 – 11:15

*Pauza*

11:15 – 12:15

**PREDAVANJE**

***Tehničko prostorni  
aspekti organizacija  
kulturnih događanja na  
specifičnim lokacijama***

Nicolas Champion,  
Aleksandar Brkić

---

12.15 – 13:15

*Ručak*

13:15 – 14:45

**PRIMJERI**

***Tehničko prostorni  
aspekti organizacija  
kulturnih događanja na  
specifičnim lokacijama***

Bernard Faivre d’Arcier,  
Alan Vukelić, Isabel Lagos  
MODERATOR: Nicolas Champion

14:45 – 15:00

*Pauza*

15:00 – 16:30

**PRIMJERI**

***Tehničko prostorni  
aspekti organizacija  
kulturnih događanja na  
specifičnim lokacijama***

Marin Lukanović,  
Nina Majcan Šprajc,  
Darko Flego  
MODERATOR: Nicolas Champion

---

16.30 – 16:45

**ZATVARANJE PROGRAMA**

---

---

Saturday, 27<sup>th</sup> of October

---

|  |   |                                       |  |
|--|---|---------------------------------------|--|
| <p>09:00 – 09:40<br/><b>LECTURE</b><br/><i>Hospitality as a key of success</i><br/>Aleksandar Brkić,<br/>Darko Flego</p> | <p>09:40 – 11:00<br/><b>EXAMPLES</b><br/><i>Hospitality as a key of success</i><br/>Darko Flego, Matko Burić,<br/>Zdenka Gold,<br/>Nicolas Champion<br/>MODERATION BY<br/>Aleksandar Brkić</p>  | <p>11:00 – 11:15<br/>Coffee break</p> | <p>11:15 – 12:15<br/><b>LECTURE</b><br/><i>Technical – spatial aspects in organization of cultural events on specific locations</i><br/>Nicolas Champion,<br/>Aleksandar Brkić</p>   |
| <p>12.15 – 13:15<br/>Lunch break</p>   | <p>13:15 – 14:45<br/><b>EXAMPLES</b><br/><i>Technical – spatial aspects in organization of cultural events on specific locations</i><br/>Bernard Faivre d’Arcier,<br/>Alan Vukelić, Isabel Lagos<br/>MODERATION BY<br/>Nicolas Champion</p> | <p>14:45 – 15:00<br/>Coffee Break</p> | <p>15:00 – 16:30<br/><b>EXAMPLES</b><br/><i>Technical – spatial aspects in organization of cultural events on specific locations</i><br/>Marin Lukanović,<br/>Nina Majcan Šprajc,<br/>Darko Flego<br/>MODERATION BY<br/>Nicolas Champion</p> |
| <p>16.30 – 16:45<br/><b>CLOSING OF THE PROGRAMME</b></p> <hr/>   |   |                                       |  |

## Organizacija kulturnih događanja na specifičnim lokacijama

**Hugo de Greef, Isabel Lagos**

Kroz uvodno predavanje seminara polaznici će se upoznati s izazovima koji proizlaze iz organizacije kulturnih događanja na specifičnim lokacijama. Kao uvod u seminar, Hugo de Greef i Isabel Lagos će otvoriti diskusiju o glavnim temama prvog dana seminara kroz koje će polaznici naučiti prepoznati razlike između organizacija pojedinih kulturnih događanja, sličnosti i razlika među njima.

## Primjeri: Organizacija kulturnih događanja velikih razmjera na otvorenom

**Isabel Lagos, Boris Kovaček, Vedran Meniga, moderator: Darko Flego**

Kroz prvi panel seminara, Isabel Lagos, Boris Kovaček i Vedran Meniga će predstaviti primjere dobre prakse organizacije kulturnih događanja velikih razmjera na otvorenom. Kroz primjer filmskog festivala, otvorenja Azijskih igara na pje-sku, te glazbenih festivala Outlook i Dimensions, polaznici će se upoznati s neizostavnim elementima pripreme i realizacije jednog takvog događanja. Kroz ovaj panel polaznici će se upoznati s izazovima koji proizlaze iz organizacije kulturnih događanja velikih razmjera na specifičnim lokacijama.

## Primjeri: Trendovi u organizaciji kulturnih događanja

**Boris Kovaček, Darko Flego, Hugo de Greef, Vedran Meniga, moderatorica: Isabel Lagos**

Kroz temu trendova u organizaciji kulturnih događanja, polaznicima će biti prezentirani trendovi ali i značajke koje proizlaze iz kulturnih događanja različitog profila. Kroz temu trendova bit će napravljena komparativna analiza organizacije kulturnih događanja u prošlosti i sada, a dotaknut ćemo se i promišljanja o onom što nas čeka u budućnosti. S razvojem informacijskih tehnologija i softwera olakšana je organizacija, no istodobno rastu i očekivanja...

## Planiranje kulturnih događanja

**Aleksandar Brkić, Darko Flego**

Kroz uvodno predavanje drugog dana seminara Aleksandar Brkić i Darko Flego osvijestit će važnost planiranja kulturnog događanja kao jednog od iznimno važnih elemenata uspjeha. Kao uvod u drugi dan seminara, bit će otvorena i rasprava vezana uz teme kojima će se seminar baviti (planiranje, ljudi, participacija...).

## Primjeri: Različiti pristupi u planiranju kulturnih događanja

**Hugo de Greef, Bernard Faivre d'Arcier, Vedran Meniga, Isabel Lagos, moderator: Aleksandar Brkić**

Kroz panel o različitim pristupima planiranju kulturnih događanja, polaznici će osvijestiti važnost planiranja. Osobito važan dio panela bit će učenje na pogreškama kao jedna od najboljih metoda učenja. Kroz primjere planiranja kulturnih događanja različitog profila, polaznici će shvatiti kako se vrug ponekad zaista krije u detaljima, te kako detalji ponekad utječu na cjelokupni dojam organizacije kulturnog događanja.

## Cultural events organization on specific location

**Hugo de Greef, Isabel Lagos**

During the introductory seminar, the participants will learn about the challenges arising from organising cultural events in specific locations. As an introduction to the seminar, Hugo de Greef and Isabel Lagos will open the discussion on the main topics of the first day of the seminar. Participants will learn to recognise the differences between individual cultural events, the context of such events, the similarities and the differences between them.

## Examples: Organizing a large-scale cultural event in open space

**Isabel Lagos, Boris Kovaček, Vedran Meniga, moderation by Darko Flego**

At the first panel discussion of the seminar, Isabel Lagos, Boris Kovaček and Vedran Meniga will present examples of good practice in organising large-scale open-air cultural events. Participants will learn about the essential elements of preparation and delivery of such events through examples which include a film festival, the opening of the Asian Beach Games, and the music festivals Outlook and Dimensions. During this panel discussion, the participants will learn about the challenges arising from organising large-scale cultural events in specific locations.

## Examples: Trends in organizing cultural events

**Boris Kovaček, Darko Flego, Hugo de Greef, Vedran Meniga, moderation by Isabel Lagos**

Participants will learn about the trends and characteristics of various types of cultural events through the topic of trends in organising cultural events. By looking at trends, we will carry out a comparative analysis of organising cultural events in the past and today, and touch on considerations about what we can expect in the future. With the development of information technology and software, organisation has become easier, but at the same time, expectations are growing...

## Planning of cultural events

**Aleksandar Brkić, Darko Flego**

Through the introductory lecture of the second day of the seminar, Aleksandar Brkić and Darko Flego will emphasise the importance of cultural event planning as one of the most important elements of success. As an introduction to the second day of the seminar, there will be an open discussion on the topics it covers (planning, people, participation...).

## Examples: Different views in cultural event planning

**Hugo de Greef, Bernard Faivre d'Arcier, Vedran Meniga, Isabel Lagos, moderation by Aleksandar Brkić**

Through a panel on different approaches to planning cultural events, participants will develop an understanding of the importance of planning. A particularly important part of the panel discussion will be learning through mistakes as one of the best learning methods. Through examples of planning different types of cultural events, participants will come to understand that the devil really is in the detail, and how details can affect the overall impression of a cultural event.

## Predavanje i primjeri: Timovi i participacija

Aleksandar Brkić, Bernard Faivre d'Arcier,  
Isabel Lagos, Darko Flego

Kroz panel *Timovi i participacija* predavači će se dotaknuti jedne od ključnih tema pri organizaciji kulturnih događanja – ljudi. Ovaj panel uključuje teme publike, uključivanja zajednice ali i ljudskih resursa kao iznimno važnog elementa uspjeha pojedinog kulturnog događanja. Ljudi su važna karika, a kroz primjere dobre prakse i naučene lekcije polaznici će se upoznati s različitim stilovima vođenja, organizacije ljudskih potencijala i proaktivnim načinima uključivanja publike i zadržavanja iste.

## Primjeri: Različiti pristupi u planiranju kulturnih događanja

Hugo de Greef, Bernard Faivre d'Arcier,  
Vedran Meniga, Isabel Lagos,  
moderator Aleksandar Brkić

Kroz poseban panel o primjerima dobre prakse otvorenja Europskih prijestolnica kulture, producenti Hugo de Greef i Jose Ignacio Abanda podijelit će s polaznicima izazove s kojima su se susretali tijekom organizacije specifičnog kulturnog događanja velikog razmjera, a dotaknut će se i teme sadržaja otvorenja Brugge 2002 i Donostia – San Sebastian 2016.

## Hospitality kao ključ uspjeha

Aleksandar Brkić, Darko Flego

Kroz uvodno predavanje u temu *hospitalityja*, upoznat ćemo se s pojmom *hospitality*, ali i elementima koji *hospitality* čine jednim od ključnih elemenata u vrednovanju uspjeha pojedinog kulturnog događanja. Elementi *hospitalityja* (hrana, piće, toaleti, parking, promet, signalizacija) su važan dio iskustva posjetitelja i njihove povratne informacije.

## Primjeri: Hospitality kao ključ uspjeha

Darko Flego, Matko Burić,  
Zdenka Gold, Nicolas Champion,  
moderator: Aleksandar Brkić

Kroz panel na temu *hospitality* upoznat ćemo se s primjerima dobre prakse u različitim profilima kulturnih događanja te će predavači podijeliti i svoja mišljenja o važnosti *hospitalityja* u krajnjem vrednovanju uspjeha pojedinog kulturnog događanja.

## Tehničko prostorni aspekti organizacija kulturnih događanja na specifičnim lokacijama

Nicolas Champion, Aleksandar Brkić

Kroz uvodno predavanje o temi *Tehničko-prostorni aspekti organizacije kulturnih događanja* polaznici će se upoznati s elementima koji sačinjavaju tehničko-prostorne elemente (sigurnost, lokacija, tehnika), svakog događanja na specifičnoj lokaciji.

## Primjeri: Tehničko prostorni aspekti organizacija kulturnih događanja na specifičnim lokacijama I & II

Kroz primjere dobre prakse polaznici će se upoznati s pojedinim aspektima koji se odnose na tehniku i prostorne resurse. Pojedini predavači će podijeliti s polaznicima svoju ekspertizu iz pojedinog aspekta organizacije vezanog uz tehniku i prostor, te primjere dobre prakse.

## Lecture and examples: Teams and Participation

**Aleksandar Brkić, Bernard Faivre d'Arcier, Isabel Lagos, Darko Flego**

Through the panel discussion *Teams and participation*, the lecturers will cover one of the critical topics in organising cultural events – people. This panel discussion includes the topics of audience, community involvement, as well as human resources as a key factor in the success of a particular cultural event. People are a vital link, and through examples of good practice and lessons learned, participants will learn about different leadership styles, human resources organisation, and proactive ways to engage and retain the audience.

## Examples: ECoC Openings

**Hugo de Greef – Brugge 2002, Jose Ignacio Abanda – Donostia-San Sebastian 2016, moderation by Aleksandar Brkić**

Through a special panel on examples of good practice of opening European Capitals of Culture, producers of Hugo de Greef and Jose Ignacio Abanda will share with the participants the challenges they encountered during the organization of specific cultural events of large scale, and will touch on the topics of the opening of Bruges 2002 and Donostia – San Sebastian 2016.

## Hospitality as a key to success

**Aleksandar Brkić, Darko Flego**

Through the introductory lecture on hospitality, we will learn about the concept of hospitality and the elements which make hospitality one of the key elements in evaluating the success of a particular cultural event. Elements of hospitality (food, drink, toilets, parking, traffic, signalling...) are an important part of the visitors' experience and their feedback.

## Examples: Hospitality as a key of success

19

**Darko Flego, Matko Burić, Zdenka Gold, Nicolas Champion, moderation by Aleksandar Brkić**

Through a panel on hospitality, we will see examples of good practice in different types of cultural events. Lecturers will also share their views on the importance of hospitality in the final evaluation of the success of a particular cultural event.

## Examples: Hospitality as a key of success

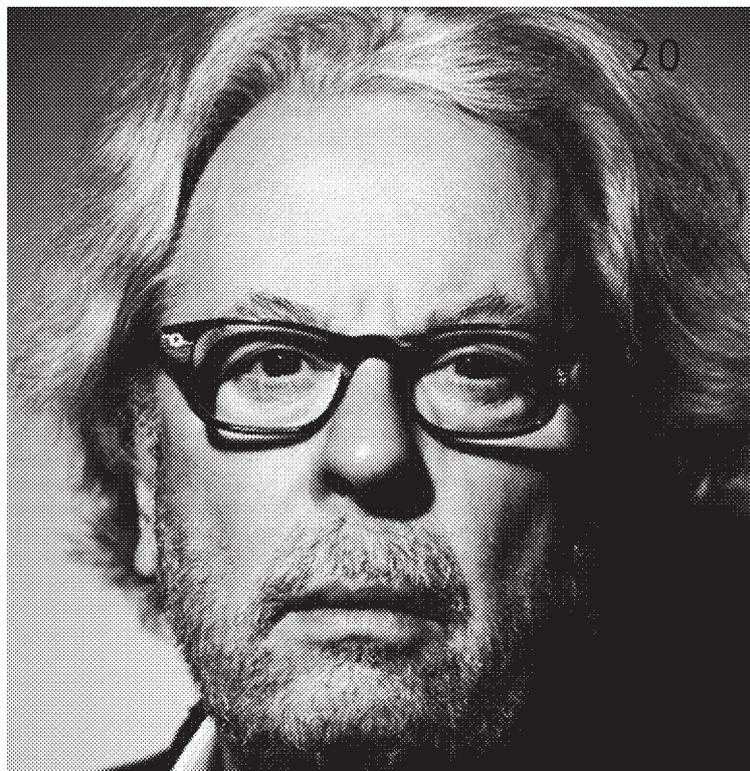
**Nicolas Champion, Aleksandar Brkić**

Through introductory lectures on the topic of *Technical and spatial aspects of organising cultural events*, participants will learn about the elements that comprise the technical and spatial elements (security, location, AV equipment) of every event at a specific location.

## Examples: Technical and spatial aspects in organization of cultural events at specific locations I & II

Through examples of good practice, participants will learn about specific aspects related to AV equipment and spatial resources. Lecturers will share with participants their expertise in the individual aspects of organisation related to AV equipment and space, as well as examples of good practice.

# Predavači / Lecturers



## Hugo De Greef

Hugo De Greef osnivač je kazališta Kaaithater u Bruxellesu i njegov glavni direktor posljednjih 20 godina. Bio je glavni direktor Europske prijestolnice kulture Bruges 2002. te umjetnički direktor Europske prijestolnice kulture Bruxelles 2000. Od 2007. do 2010. bio je glavni direktor centra za umjetnost Flagey u Bruxellesu.

Hugo De Greef suosnivač je, između ostalog, skupa IETM (sastanak neformalnih europskih kazališta), programa EFFE (Europa za festivale – festivali za Europu), Ateljea za mlade upravitelje festivala, Akademije festivala – programa S Ecoc (Oblikovanje prijestolnice kulture). Bio je glavni tajnik udruge EFA (Udruge europskih festivala) od 2004. do 2008.

Također je predsjednik škole plesa PARTS u Bruxellesu koju je osnovala Anne Teresa De Keersmaeker te je predsjednik književne kuće Passa Porta u Bruxellesu i dvogodišnjeg festivala književnosti Passa Porta. Osim toga, član je odbora konferencije „A Soul for Europe” koja se održava u Berlinu.

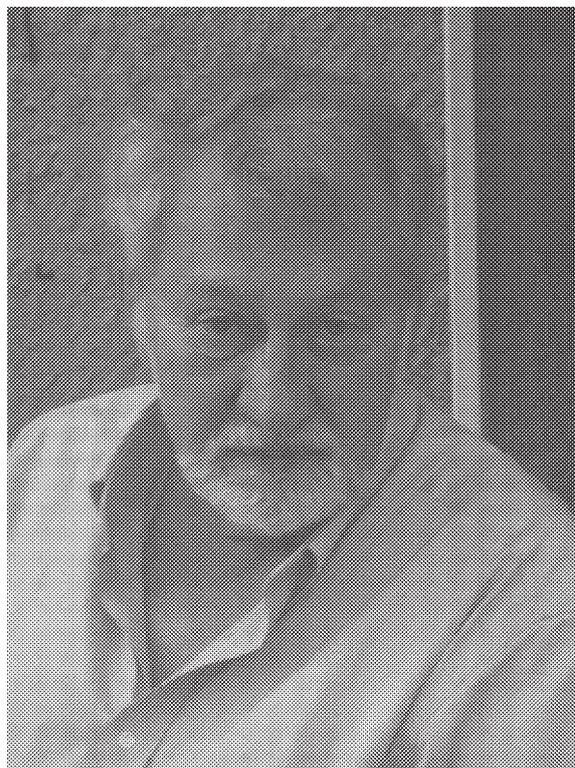
Suosnivač je i trenutni predsjednik dviju umjetničkih rezidencija u Flandriji, Belgija: „De School van Gaasbeek” za umjetnike performansa i „House of Herman Teirlinck” za autore i dramaturge.

Hugo De Greef has been the Founder and, for 20 years, the General Manager of the Kaaithater in Brussels. He was the General Manager of the European Capital of Culture Brugge 2002 and the Artistic Director of the European Capital of Culture Brussels 2000. From 2007 to 2010 he was the General Manager of the Flagey Arts Centre in Brussels.

Hugo De Greef co-founded, amongst others, the Informal European Theatre Meeting (IETM), the Europe for Festivals| Festivals for Europe – EFFE program, the Atelier for Young Festival Managers, The Festival Academy – the Shaping a Capital of Culture (S ECOC) program. He was secretary General of the European Festival Association – EFA (2004-2008).

He's the President of PARTS, a dance school in Brussels founded by Anne Teresa De Keersmaeker, and President of Passa Porta, the house of literature in Brussels and the two-yearly Passa Porta Literature Festival. And he's board member of the Berlin based 'A Soul for Europe'

He's the co-founder and currently the president of two artist in residency venues in Flanders, Belgium: 'De School van Gaasbeek' for performing art artists and the 'House of Herman Teirlinck' for authors and theatre playwrights.



## Bernard Faivre d'Arcier

Od 1972. godine Bernard Faivre d'Arcier opunomoćenik je predsjednika Nacionalnog centra za kinematografiju, upravitelj Festivala u Avignonu (1979. – 1984. i 1993. – 2003.), savjetnik za kulturu premijeru Francuske (1984. – 1986.), osnivač i predsjednik francuskog poddjela Kanala za kulturu ARTE, opunomoćenik predsjednika Nacionalne skupštine (1989.), organizator događanja u vezi s obilježavanjem 200. godišnjice Francuske revolucije (1989.), međunarodni savjetnik za festivale u Houstonu, Rimu i Tokiju, predsjednik Međunarodnog fonda za promicanje kulture (UNESCO), voditelj Odjela za kazalište u francuskom Ministarstvu kulture (1989. – 1992.), voditelj Nacionalnog kazališnog centra (1993. – 1998.), osnivač Teorema – mreže europskih kazališta, glavni povjerenik Sezone mađarske kulture (2001. Magyart) te Sezone poljske kulture (2003., Nova Poljsa) u Francuskoj.

Trenutačno je savjetnik za kulturu (BFA-Conseil) i predsjednik odbora u „Les Biennales de Lyon” (likovna umjetnost i ples) i „le Château de Chaumont-sur-Loire” (umjetnički centar i Međunarodni festival vrtova).

From 1972, Bernard Faivre d'Arcier has been the plenipotentiary of the President of the National Centre of Cinematography, the Director of the Avignon Festival (1979-1984 and 1993-2003), the Cultural Advisor of the French Prime Minister (1984-1986), the founder and president of LA SEPT – the French subdivision of the Culture Channel ARTE, the plenipotentiary of the President of the National Assembly (1989), the organizer of events celebrating the bicentennial of the French Revolution (1989), an International consultant of the Houston, Rome and Tokyo festivals, the President of the International Fund for the Promotion of Culture (UNESCO), the Head of the Theatre Department at the French Ministry of Culture (1989-1992), the Head of the National Theatre Centre (1993-1998), the founder of the European Theatre Network Theorem, the Head Commissioner of the Season of Hungarian Culture (2001, Magyart) and the Season of Polish culture (2003, Nova Poljska) in France.

He is currently Cultural consultant (BFA-Conseil) and Chairman of “Les Biennales de Lyon” (visual arts and dance) and “le Château de Chaumont-sur-Loire” (Art center and International festival of gardens).



## Aleksandar Brkić

Aleksandar Brkić je predavač na Institutu za kreativno i kulturno poduzetništvo na Goldsmithu (London) u područjima kulturnog menadžmenta, *event managementa* i upravljanja umjetničkim organizacijama. Aleksandar je stekao značajno iskustvo kao kreativni producent i umjetnički menadžer, a također je bio gostujući predavač Sveučilišta u Beogradu, UNESCO-ve katedre i Sveučilišta u Casablanci.

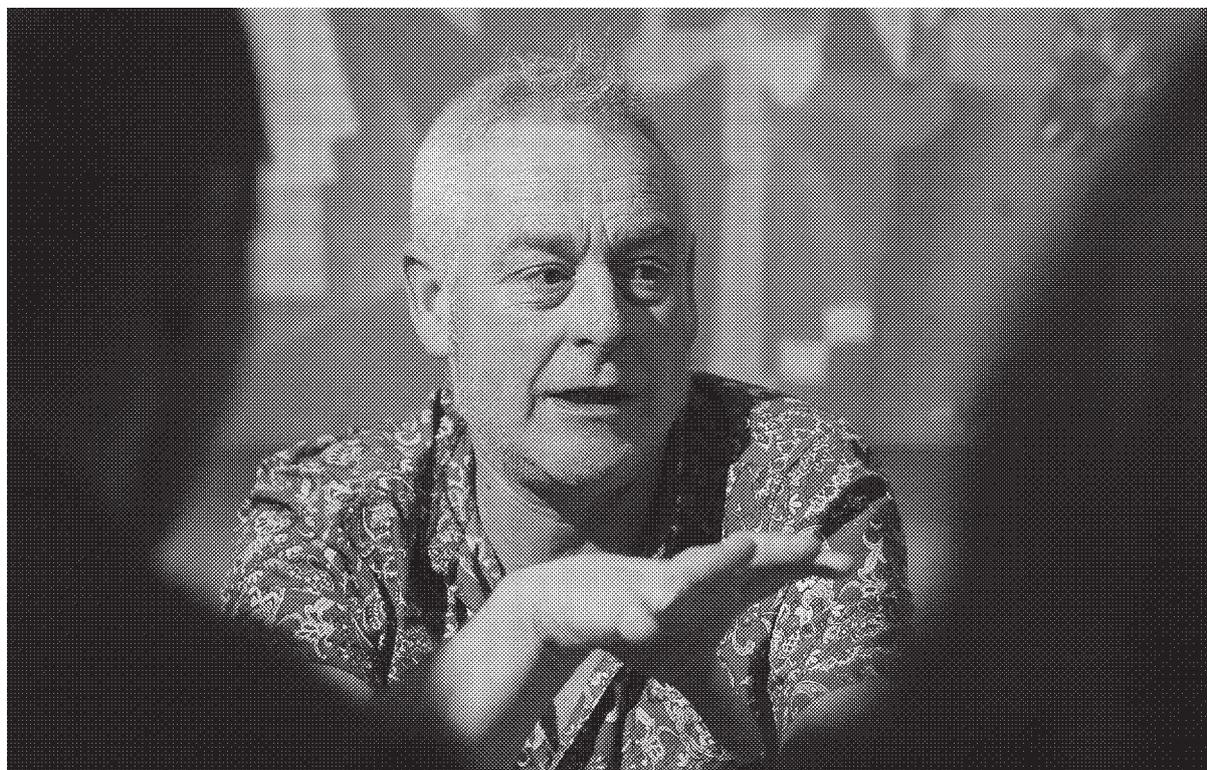
Aleksandar Brkić is a lecturer at the Goldsmiths Institute for Creative and Cultural Entrepreneurship in London and teaches in the areas of cultural, event and arts organisations management. Aleksandar has gained significant experience as a creative producer and arts manager, and he was also a guest lecturer at the University of Beograd, a UNESCO Chair and the University of Casablanca.



## Nicolas Champion

Nicolas Champion ima 25 godina radnog iskustva u kulturnom sektoru. Do 2014. bio je samostalni djelatnik (*freelancer*), a sada je direktor francuske tvrtke PLAYTIME, koja je specijalizirana za tehničko upravljanje festivalima, izložbama i umjetničkim projektima na otvorenom. Rad tvrtke PLAYTIME uključuje velike francuske glazbene festivale (Rock en Seine, We Love Green), festivale uličnog kazališta (Paris l'été), umjetničke projekte za gradove Pariz i Marseille (Nuit blanche, La Canebière), izložbe (Festival fotografije u Arlesu, Grand Palais Paris), međunarodne projekte (festival Images Vevey u Švicarskoj), posebne tehničke projekte (preobrazbe sirotinjskih domova (*workhouses*), jednokratna velika događanja). Nicolas je uključen u rad CFPTS-a (profesionalno osposobljavanje za tehničke direktore), redoviti je savjetnik za projekte o javnim prostorima za grad Pariz te sudjeluje u razvoju svih festivala u koje je uključen. Svoju je karijeru započeo kao upravitelj pozornice (*stage manager*) za francuske rock i rap bendove, a zatim kao upravitelj pozornice za glazbene festivale, nakon čega je počeo raditi na izložbama na otvorenom i uličnom kazalištu. „U svijetu glazbenih festivala postojalo je iskustvo koje nije postojalo u svijetu izložba na otvorenom pa sam stoga bio od velike koristi u tehničkom upravljanju tim novim projektima.”

Nicolas Champion has 25 years of experience from working in the cultural sector. Freelance until 2014, now CEO of the french company PLAYTIME, specialised in technical management for festivals, exhibitions, outdoor art projects. PLAYTIME works for major French music festivals (Rock en seine, We Love Green), Street theatre festivals (Paris l'Ete), Art projects for the towns of Paris and Marseille (Nuit Blanche, Canebiere), Exhibitions (Arles Photography festival, Grand Palais Paris), International projects (Vevey Image festival Switzerland), specific technical projects (workhouse transformations, one shot big events). Nicholas intervenes at the CFPTS (professional training for technical directors), is a regular advisor for projects on public spaces for the town of Paris, and takes part in the development of all the festivals he is involved in. He started his career stage managing French rock and rap bands, then site managing music festivals, then naturally started working for outdoor exhibitions and street theatre. “The music festivals had the experience the outdoor exhibition world did not have, so I was very useful for the technical management of these new projects”..



## John Wassel

John Wassel je prije više od 35 godina u partnerstvu s Liz Pugh osnovao Walk the Plank, kompaniju koja je u međuvremenu postala svjetski prepoznata u području kazališnog i vizualnog spektakla. John je dosad radio kao kreativni producent otvorenja Turku 2011 i Liverpola 2008, europskih prijestolnica kulture, a specijalizirao se u spektaklima koji uključuju vatromet i pirotehniku.

More than 35 years ago, John Wassel partnered with Liz Pugh and founded Walk the Plank, a company which has since attained world recognition in the field of theatre and visual spectacles. John worked as a creative producer for the opening of Turku 2011 and Liverpool 2008 European Capitals of Culture, and has specialised in spectacles including fireworks and pyrotechnics.



## Sophie Jump

Sophie Jump dizajnira za kazalište i performanse te je na festivalu World Stage Design 2013. osvojila zlatnu medalju za rad u svim kategorijama. Umjetnička je suravnateljica i dizajnerica za performans skupinu Seven Sisters Group koja je na nacionalnoj i međunarodnoj razini dobro poznata po svojem radu na posebnim lokacijama izvan kazališta. Doktorirala je na temu kazališnih dizajnera Jocelyn Herbert i skupine Motley. Njezini dizajnerski radovi predstavljali su Veliku Britaniju na svakoj izložbi Praškog kvadrijenala svjetskog kazališnog dizajna u razdoblju od 1999. do 2011., a nekoliko su puta bili izloženi i u Muzeju Viktorije i Alberta (V&A).

Sophie je pridružena profesorica na Umjetničkom sveučilištu u Londonu (University of the Arts London), gdje predaje na preddiplomskim i diplomskim studijima dizajna i prakse za performanse na školi Central Saint Martins na preddiplomskom studiju kazališnog dizajna na školi Wimbledon College of Art. Osim toga, Sophie je gostujuća profesorica na diplomskom studiju scenografije na školi Central School of Speech and Drama. Njezino iskustvo u podučavanju obuhvaća radionice za djecu, obitelji, profesionalne umjetnike iz raznih umjetničkih disciplina i skupine građana u zajednici.

Sophie, koja je prethodno bila zajednička počasna tajnica Društva britanskih kazališnih dizajnera, članica je odbora za nagradu Linbury te je 2015. bila članica žirija za nagradu Linbury. Bila je i članica žirija na festivalu World Stage Design 2017. te je kustosica za Festival performansa na posebnim lokacijama u okviru izložbe na Praškom kvadrijenalu 2019. godine.

Sophie Jump designs for theatre and performance and won the overall Gold Medal at World Stage Design 2013. She is Co-Artistic Director and designer for performance company Seven Sisters Group, who are well known nationally and internationally for their site-specific work. She completed a PhD on theatre designers Jocelyn Herbert and Motley. Her designs were selected to represent Britain at every Prague Quadrennial exhibition of world theatre design between 1999 and 2011 and have been exhibited at the V&A museum several times.

Sophie is an Associate Lecturer at University of the Arts London, teaching on BA and MA Performance Design and Practice at Central Saint Martins, and BA Theatre Design at Wimbledon College of Art. She is also a visiting lecturer for MA Scenography at Central School of Speech and Drama. Her teaching experience includes workshops for children, families, professional artists from a variety of artistic disciplines and community groups.

Former Joint Honorary Secretary of the Society of British Theatre Designers, Sophie is a Linbury Prize committee member and was a judge for the 2015 Linbury Prize. She was a judge for World Stage Design 2017 and is curator for the Site Specific Performance Festival at Prague Quadrennial 2019.



## Vedran Meniga

Vedran Meniga danas je jedan od upravitelja i kreativnih direktora Pozitivnog ritma, tvrtke sa sjedištem u Puli i Zagrebu koju su osnovali entuzijasti, čija je aktivnost izgradnja i promicanje nezavisne glazbene scene u čemu ima više od 25 godina iskustva.

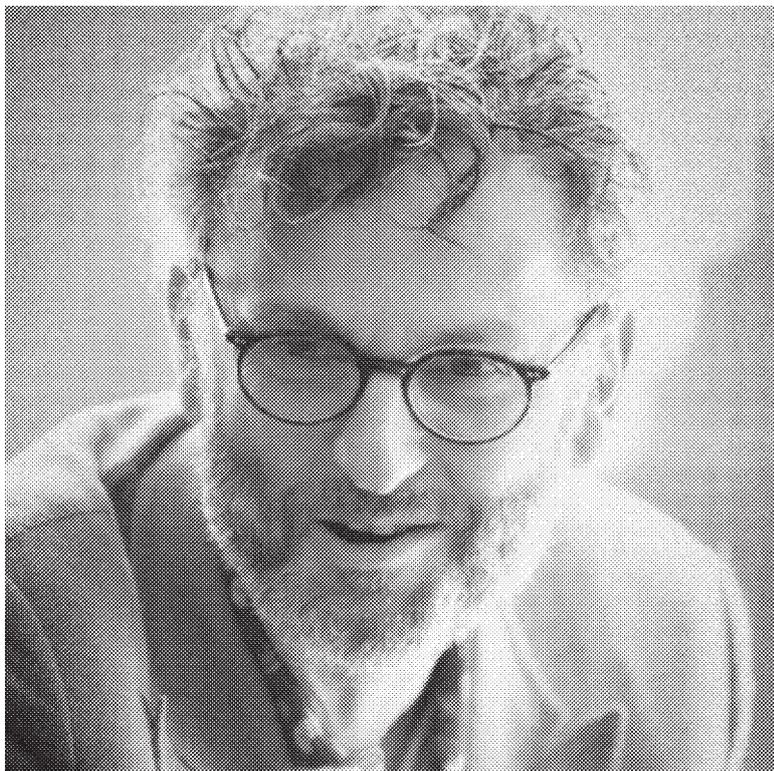
Godišnja je rezidencija u jedinstvenoj tvrđavi Punta Christo, ljetnom klubu i festivalskoj pozornici blizu Pule, gdje su s radom započeli festivali Seasplash i Slurp!. Tvrđava je sve popularnija u svijetu zahvaljujući festivalima Outlook i Dimensions na kojima surađuju engleski promotori.

Osim usavršavanja u upravljanju događanjima i produkciji, nakon godina posvećivanja i napornog rada, Pozitivan ritam sada nosi različite brendove; platformu Seasplash, trgovinu PDV Records x Merchandise, obrazovnu platformu i besplatne radionice Edusplash (...), kao i različite usluge u okviru vlastitog poslovanja, poput: PR/promocije, prijevozi, rezervacije itd., te vođenje klubova i trgovina pločama u Puli i Zagrebu.

Vedran Meniga, nowadays one of the Managing, and Creative Directors of Pozitivan ritam, a company based in Pula and Zagreb, started by enthusiasts, active in building and promoting independent music scene, with more than 25 years of experience.

Annual residence is at unique Fort Punta Christo, summer club and festival venue near city of Pula, where Seasplash and Slurp! festivals were started, becoming more popular worldwide due to running Outlook and Dimensions festivals through partnership with English promoters.

Besides specialising in Event Management & Production, after years of dedication and hard work, Pozitivan ritam now carries several different brands; Seasplash platforma, PDV Records x Merchandise, educational platform and free workshops - EduSplash (...), as well as different in-house services, such as: PR/Promotions, Transports, Booking, etc., and running clubbing venues and record stores in Pula and Zagreb.



## Rainer Kern

Rainer Kern kao predstavnik u Mayour of Mannheim, Rainer je odgovoran za strateške kulturne projekte i vezu s UN-om, a vodio je i proces kandidature Mannheima kao UNESCO-va grada glazbe unutar mreže UNESCO Creative Cities. Osnivač je i festivalski te umjetnički direktor najvećeg njemačkog jazz festivala Enjoy Jazz, a kreirao je i studijske programe kulturnog *event managementa* za visokoobrazovne ustanove.

Rainer Kern: as a representative of the mayor of Mannheim, Rainer is responsible for strategic cultural projects and relations with the UN. He was also in charge of the application process for Mannheim as the UNESCO City of Music within the UNESCO Creative Cities network. He is also the founder as well as the festival and art director for Enjoy Jazz, the largest jazz festival in Germany, and has also created cultural event management study programmes for higher education institutions.



## Isabel Lagos

Isabel Lagos je kao glumica i redateljica obučena u mješavini ruskih i engleskih tehnika. Već je dva desetljeća na čelu dramskih škola, umjetničkih festivala, kazališnih i opernih produkcija, koje uključuju operu za gluhe i nagluhe osobe.

Uspješno je organizirala događanja na festivalu Edinburgh Fringe tijekom deset godina, što je predstavljalo oko 100 djela godišnje. Mjesto održavanja nastupa, zvano Sweet, osvojilo je nagradu kritike za najbolji kreativni prostor i odabrano je za jedno od deset mjesta koje predstavljaju festival Edinburgh Fringe u arhivu škotske nacionalne knjižnice.

U Švedskoj je suosnovala kazališni i filmski program u Trollhättanu a kroz studentski rad ponovno otvorila staro kazalište u središtu grada. Pokrenula je tečaj organizacije festivala mladih zajedno s voditeljicom projekta Annom Svensson iz Lille Edet kommun, tečaj koji se sada širi na druga ruralna područja u regiji.

Isabel vodi festival Gothenburg Fringe od 2017., 2019. će biti četvrti po redu.

Isabel je također radila s umjetnicima s invaliditetom te održava seminare kako bi inspirirala druge na takve aktivnosti.

Isabel Lagos trained as an actress and director in a mix of Russian and English techniques. She has for two decades been at the helm of drama schools, arts festivals, theater and opera productions which includes opera for deaf and hearing-impaired.

She managed Fringe festival venues for ten years representing around 100 acts per year. The venue, called Sweet, won Critics Choice Award for its creative space and was chosen as one of ten venues to represent Edinburgh Fringe in The National Library of Scotland's City Archive.

In Sweden Isabel has co-funded a theater and film gymnasium programme in Trollhättan for Folkuniversitetet, and through student work re-opened an old theater in the city center. She has also developed young people festival organisers' course together with project manager Anna Svensson from Lille Edet kommun, a course which is now expanding to other rural areas in the region.

Isabel has been running Gothenburg Fringe since 2017, 2019 will be the Festival's fourth edition. Isabel has also worked with accessibility for a variety of disabled artists and holds seminars to inspire others with such endeavors.



## Darko Flego

Darko Flego zadnjih 15 godina je projektni i produkcijski menadžer; vodio je produkciju cjelokupnog festivala EXIT i koncerte Madonne, Red Hot Chilly Peppersa, Robbija Williamsa, Depeche Modea, The Chemical Brothersa, festivala Warriors Dance... Djelovao je i u inozemstvu te je producirao festivale Spirit of Burgas (Bugarska), Revolution (Rumunjska), Sea Dance (Crna Gora), ali i konferenciju Share (Libanon) i REHESACO (Rumunjska).

Darko Flego has been working as a project and production manager for the last 15 years. He was in charge of the overall production of the EXIT festival, as well as concerts by Madonna, Red Hot Chili Peppers, Robbie Williams, Depeche Mode, The Chemical Brothers, the Warrior's Dance Festival and other events. He also worked abroad and produced the festivals Spirit of Burgas (Bulgaria), Revolution (Romania) and Sea Dance (Montenegro), as well the conferences Share (Lebanon) and REHESACO (Romania).



## Boris Kovaček

Boris Kovaček je direktor agencije Pepermint, jedan od pokretača Weekend Media Festivala i njegov izvršni direktor, projekt menadžer na festivalu Terraneo, Red Bull Air Raceu, Svjetskom prvenstvu u rukometu, Europskom prvenstvu u vaterpolu, Azijskim igrama na plaži i mnogim drugim događajima. Kovaček je dugi niz godina stjecao iskustvo u osmišljavanju i realizaciji i produkciji posebnih događaja.

Boris Kovaček is the director of the Pepermint agency, one of the founders of the Weekend Media Festival and its executive director, as well as the project manager for the Terraneo festival, the Red Bull Air Race, the World Handball Championship, the European Water Polo Championship, the Asian Beach Games and numerous other events. For many years Kovaček has been gaining experience in the design, realisation and production of special events.



## Tomáš Žižka

Tomáš Žižka češki je multidisciplinarni umjetnik i umjetnički ravnatelj kazališne organizacije Mamapapa. Uspostavio je suradnju s brojnim vizualnim umjetnicima, plesačima i glazbenicima u okviru projekata eksperimentalne i suvremene umjetnosti. Tomáš je već više od 25 godina aktivno uključen u performanse na posebnim lokacijama, a njegovi su radovi prikazani i na Venecijanskom bijenalu. Započeo je s produkcijama za kazališne skupine (kazališna skupina TuJu, projekti skupine Mamapapa, ...) te je u razdoblju od 1990. do 2004. bio docent na akademiji KALD-DAMU. Istodobno se bavi filmskim i audiovizualnim stvaralaštvom.

Tomáš Žižka is a Czech multidisciplinary artist and artistic director of the Mamapapa theater organization who has established cooperation with numerous visual artists, dancers and musicians on experimental and contemporary art projects. Tomáš has been actively involved in site-specific performance for more than 25 years, and works have been presented to the Venetian Biennale. He started theatre team production (theatre group TuJu, Mamapapa projects...) and was assistant professor at Academy KALD-DAMU 1990-2004. At the same time he practices movie and audio-visual creation.



## Jan Ove Hafstad

Jan Ove Hafstad, koji se rodio i školovao u Norveškoj, od ranih se dana bavi dobrovoljnim političkim djelovanjem: izgradnjom sela u Šri Lanki i djelovanjem protiv apartheida. Tijekom osamdesetih radio je za oslobodilačke pokrete SWAPO i ANC te sudjelovao u kampanjama za njih u Švedskoj i nordijskim zemljama. Radio je kao nastavnik u eksperimentalnim školama u Danskoj, a početkom devedesetih pomagao je novoj vladi Namibije pri uspostavi njihova veleposlanstva u Stockholmu.

Od sredine devedesetih Jan Ove bavi se radom i poduzetništvom u području umjetnosti i kulture. Pokrenuo je Oporni festival u dvorcu Läckö i vodio ga gotovo deset godina. Tri je sezone bio ravnatelj za planiranje produkcije Opornog festivala Drottningholm te je nekoliko puta angažiran radi zapošljavanja samostalnih glazbenika u okviru švedskom programa za zapošljavanje Musikalliansen.

Jan Ove Hafstad trenutačno je (od 2006.) ravnatelj organizacije Sweden Festivals, član Radne skupine Nordijsko-baltičke festivalske platforme te potpredsjednik organizacije MAIS (Švedsko udruženje glazbenih organizatora), čiji je glavni zadatak poboljšati buduće turneje glazbenika u Švedskoj.

Jan Ove Hafstad, born and educated in Norway, was early involved in voluntarily political work; village build-up in Sri Lanka and anti-apartheid work. He worked and campaigned during the eighties for the liberation movements SWAPO and ANC in Sweden and the Nordic countries. He worked as a teacher in experimental schools in Denmark and assisted the new Namibian Government to establish their Embassy in Stockholm in the early nineties.

From middle nineties until today Jan Ove has been a worker and entrepreneur in the field of art and culture. He founded and ran the Opera Festival at Läckö Castle for nearly ten years, was engaged three seasons as Production Planning Manager at the Drottningholm Opera Festival, and was several times hired to recruit freelance musicians into the Swedish employment scheme Musikalliansen.

Jan Ove Hafstad is presently, and since 2006, the Director of Sweden Festivals; Working Group member of the Nordic - Baltic Festival Platform and Vice President of the organisation MAIS (Swedish Association of Music Organisers) with a State Mission to improve future touring of musicians in Sweden.



## Marin Lukanović

Marin Lukanović, filmolog, redatelj, oblikovatelj videa i producent iz Rijeke, dvadesetak je godina aktivan u radu s mladim kreativcima u neformalnoj i formalnoj edukaciji. Kao osnivač i dugogodišnji voditelj udruge Filmaktiv iz Rijeke, jedan od pokretača Saveza udruga Molekula i član više radnih skupina aktivno sudjeluje u kreiranju lokalnih i nacionalnih kulturnih politika. U Italiji i Hrvatskoj radi na dugometražnim igranim i dokumentarnim filmovima kao suradnik i autor. Autor je dokumentarnih filmova "Rikard Benčić, naprimjer" (suredateljica Nadija Mustapić), "Kazalište, po riječki", "Pijana ulica" i "Delta - An Affluence of Arts".

Kratkim filmom "Standardna priča" 2005. godine osvaja nagradu na Pulskom filmskom festivalu. "Rikard Benčić, naprimjer" dio je Zbirke MMSU u Rijeci, a s filmom "Delta - An Affluence of Art" osvojio je ArTVision nagradu na 72. venecijanskom filmskom festivalu.

Viši je umjetnički suradnik Sveučilišta u Rijeci, gdje drži nastavu na filmološkim kolegijima. Suradivao je s mnogim kazalištima u Hrvatskoj, Sloveniji i Srbiji (Ulysses Theatre, HNK Ivana pl. Zajca, HNK Zagreb, SNG Maribor, SNG Ljubljana, Madlenianum Zemun, SNP Novi Sad...).

Marin Lukanović, film theorist, director, video designer and film producer from Rijeka, has been working with young creatives for over twenty years in both informal and formal education. As the founder and long-time leader of the Filmaktiv association from Rijeka, one of the initiators of the Alliance of Associations Molekula and a member of several working groups, he actively participates in the creation of local and national cultural policies. He works in Italy and Croatia on feature films and documentaries as a collaborator and author. He is the author of documentaries "Rikard Benčić, For Example" (co-director Nadija Mustapić), "Theatre, Rijeka-style", "Drunken Alley" and "Delta - An Affluence of Art".

In 2005, he won an award at the Pula Film Festival for his short film "A Standard Story". His film "Rikard Benčić, For Example" is part of the collection of the Museum of Modern and Contemporary Art in Rijeka. He won the ArTVision Award at the 72nd Venice International Film Festival with his film "Delta - An Affluence of Art".

He is a senior artistic associate at the University of Rijeka where he teaches film theory. He has worked with numerous theatres in Croatia, Slovenia and Serbia (Ulysses Theatre, Croatian National Theatre "Ivana pl. Zajc" Rijeka, Croatian National Theatre Zagreb, Slovene National Theatre Maribor, Slovene National Theatre Ljubljana, Madlenianum Zemun, Serbia National Theatre Novi Sad...).



## Nina Majcan Šprajc

Nina Majcan Šprajc nezavisna je *location managerica* čija je specijalnost upravljanje lokacijama za dugometražne filmove i reklame u Primorsko-goranskoj i Istarskoj županiji. Ubrzo nakon što je diplomirala u Marketinškoj komunikaciji na Fakultetu društvenih znanosti u Ljubljani, počela je raditi kao koordinatorica produkcije na snimanju Disneyjevog dugometražnog filma „Kronike iz Narnije: Kraljević Kaspijan” (2008.) koji je snimljen u Sloveniji. Tada je shvatila da je vječno promjenjiva dinamika filmske produkcije ono što je oduvijek tražila. Prije povratka u svoj rodni grad, Rijeku, producirala je brojne TV-reklame za velike hrvatske i strane brendove i korporacije, a istovremeno je radila u produkcijskoj kući Pakt media iz Zagreba.

Od 2011. radi kao nezavisna *location managerica* za hrvatske i slovenske produkcijske kuće i bila je član produkcijskog tima na projektima za EuropaCorp, Canal+; Atlantique Productions, RAI, Rowboat film i Netflix.

Nina Majcan Šprajc is a freelance location manager specialized in managing locations for feature films and commercials in Primorje-Gorski kotar and Istria counties. Soon after graduating in Marketing communications at the Faculty of Social science in Ljubljana, she started working as a production coordinator on Disney’s feature film “Chronicles of Narnia: Prince Caspian” (2008) which was shot in Slovenia. From that point on, she realized that the ever changing dynamic of the film production is what she had always been looking for. Before moving back to her hometown of Rijeka, she produced numerous TV commercials for major Croatian and foreign brands and corporations, while working for the production house Pakt media Zagreb.

Since 2011 she is working as freelance location manager for Croatian and Slovenian service productions and was part of the production team on projects for EuropaCorp, Canal+; Atlantique Productions, RAI, Rowboat film, and Netflix.



## Alan Vukelić

Alan Vukelić, oblikovatelj svjetla. Prva iskustva u kazališnom radu stječe još za vrijeme srednjoškolskih dana na Otvorenoj sceni Belveder, kazališnoj skupini koja je obilježila nezavisno kazališno djelovanje 90-ih u Rijeci.

1995. završava seminar za scenografiju-svjetlo-projekcije u organizaciji MAPA-e Amsterdam (Moving academy for performing arts) gdje stječe i svoja prva profesionalna iskustva pa nastavlja suradnju kao asistent tehničkom direktoru u Berlinu 1999.god. i 2000.god., a 2003. g. u Ohridu, Makedonija u okviru radionice „Moving bodies“ polaznicima predaje oblikovanje svjetla i kazališnu tehniku. Od 1995. do danas oblikovao je svjetlo na preko 90-tak predstava.

Osim oblikovanjem svjetla bavi se i tehničkom organizacijom kazališnih i filmskih događaja. Od 2000. godine radi kao tehnički voditelj Međunarodnog festivala „Zlatni lav“ (Umag), a istovremeno postaje i tehnički direktor Ri Teatra – Kulturnog centra Kalvarija gdje ostaje do 2010. godine. U međuvremenu 2006. godine postaje i tehnički direktor Motovun Film Festivala. A od 2015. godine Alan je v.d. upravitelj tehnike u HNK Ivan pl. Zajc.

Alan Vukelić gained his first experiences in the theatre during high school in the Belveder Open Theatre, a theatre organisation which marked the independent theatre scene in Rijeka in the 90s. In 1995 he completed a seminar for scenography, lighting and projections organised by MAPA Amsterdam (Moving Academy for Performing Arts), where he also gained his first professional experiences. He continued collaboration as a technical director's assistant in Berlin in 1999 and 2000. In 2003 he taught lighting design and theatre technique in the “Moving bodies” workshop in Ohrid, Macedonia. Since 1995 he has designed lighting for more than 90 plays.

Apart from lighting design, he is also involved in the technical organization of theater and film events. Since 2000 he worked as technical director of the International Festival “Golden Lion” (Umag), while becoming the technical director Ri Theater – Cultural Center of Kalvarija, where he remained until 2010. Meanwhile, in 2006 he became the Technical Director of the Motovun Film Festival. And since 2015, Alan is acting technical director at CNN Ivan pl. Zajc.

# Prijedlog za daljnje čitanje / Some Literature to Read

Death of the Arts Manager, Aleksandar  
Brkic, Goldsmiths, University of London

Economic Impacts Report: Outlook &  
Dimensions Festivals, Pula, Croatia. 2012

The event safety and guide,  
A guide to health, safety and welfare at music  
and similar events, health and safety executive

A New Fringe Festival, Your aid to  
developing a Fringe Festival

Eventbrite, Event Strategy Sheet

# Death of the Arts Manager<sup>1</sup>

Aleksandar Brkic

Goldsmiths, University of London

The Arts Manager is dead.

Repeat this a few times. It is not meant as spectacularisation in a time, like now, when only spectacle is what counts. Would anyone be sad if the Arts Manager died? Is the Arts Manager needed anymore? And if she/he is – in what way?

How many times have arts managers been asked by an artist, “What, you want to manage me? You want to manage the arts?” This eventually leads arts managers to ask themselves “Does art, or do the arts, or do the artists, function in the same way as other ‘providers’ in society and can they be managed?” (Bereson 2005, 28).

Then, there is process of management. How do you manage something that has a constant tendency to be unflappable while apparently the whole world is in *crisis*? How do you manage something that has a chaos theory in its core? As philosopher Emil Cioran was poetically saying - “chaos is rejecting all you have learned, chaos is being *yourself*...” (Cioran 2010, 43). Here, we are also raising discussions of the philosophy of work, and differences between the notions of work and creativity (Serafide, 2015), as well as the question of hierarchy of these notions. You will always find those that see creativity as superior to work, and others that consider work to be the only relevant paradigm. That is not to mention the seriously difficult task of trying to understand and define the notion of creativity (Bohm, 2009). Arts managers often get involved in these discussions, since they flow between the concepts of work and creativity. How do you resist that desire to control and manage something that maybe has the concept of laziness in the core of its being, as the conceptual artist from Croatia, Mladen Stilinovic said in his manifest “The Praise of Laziness?”

Laziness is the absence of movement and thought, dumb time—total amnesia. It is also indifference, staring at nothing, non-activity, impotence. It is sheer stupidity, a time of pain, futile concentration. Those virtues of laziness are important factors in art.

Knowing about laziness is not enough, it must be practiced and perfected. (Stilinovic, 1998)

---

<sup>1</sup> This article partly came out from the research project ‘Ontology of Arts and Cultural Management Education’ generously supported by Research Committee of LASALLE College of the Arts, Singapore.

Still, in the same way that art has always existed (Lorblanchet and Bahn, 2017), arts management was also there. But it existed as a function and a process, in the same way that art was/is important as a process. Depending on the balance between the importance of the process and the product, are the transitions between the collective function of arts management and the individual function of an arts manager, both of which this article will address.

A parallel can be made with the world of performing arts. Who is actually directing a performance? If we look at the formal, structural function of the notion of directing, especially looking through the lens of the era of strong (usually male) individuals as theatre directors—it's them, directors (i.e. Ivo van Hove, Robert Wilson, Robert LePage, Alvis Hermanis, Ong Keng Sen, Tomi Janezic). However, performance is a syncretic art form. It is a number of individuals (and collectives) that influence the process and final result(s)—writers, dramaturges, directors; stage, costume, light and sound designers; composers, graphic designers, technicians, “and the producers should by no means be forgotten” (Groys 2013, 97). They are all engaging in the collective process of influencing the relations of ideas, characters and objects, as well as the relations of energy in a space. They all engage in what Radivoje Dinulovic and Tatjana Dadic-Dinulovic define as process of *scene design* (Dadic-Dinulovic, 2017). If we try to connect the dilemma of arts management with the dilemma of theatre practice, it is the choice between the theatre of a strong (male) director and devised theatre (Oddey, 1996), as a pathway towards a “truly creative collaboration” (McBurney, 2015). It is a choice between the arts manager as a strong individual and arts management as a function, shared between all the participants in the process of creation.

What about curating? It is a relatively young discipline that a number of people see quite similar to what arts management claims to be responsible for (and which seems much more self-confident/self-important than arts management). Discussing the power structures within and around art creation, Groys provocatively challenges the idea of curating as one more questionable intermediary between the art and the audience/public:

“The work of the curator consists of placing artworks in the exhibition space. This is what differentiates the curator from the artist, as the artist has the privilege to exhibit objects which have not already been elevated to the status of artworks. In this case they gain this status precisely through being placed in the exhibition space” (Groys 2013, 43).

Some would see this also as the role of an arts manager. However, one would have to then ask if one of the roles of an arts manager is to place the artwork in the wider social/political/communal space and work on nurturing those connections? To balance the

tensions between the Dionysian (the creation) and Apollonian (structure and containment) within the process of art making (Bereson, 2005) and apply some kind of Janus syndrome as a pathway closer to resolution (Brkic, 2009)? If this is the case, what happens with the role of artists within this concept of separation of *tasks*? Is it that art managers implicitly say that artists are not capable of doing that? Art historian and critic, Claire Bishop, sees this position in an interesting way:

The artist is conceived less as an individual producer of discrete objects than as a collaborator and producer of *situations*; the work of art as a finite, portable, commodifiable product is reconceived as an ongoing or longer-term *project* with an unclear beginning and end; while the audience, previously conceived as a ‘viewer’ or ‘beholder,’ is now repositioned as a co-producer or *participant*’ (Bishop, 2012).

This all seems about power, where a number of people, organizations, and disciplines want to participate and get their piece in this alchemic game of transforming non-art into art. They may be reminding us that the world of “capitalist realism” we live in— the term Frederic Jameson, Slavoj Žižek and Mark Fisher have discussed (Fisher, 2009). In this context, thinking about arts management takes us to a place where we cannot give precise definitions anymore (in case one still believes in those).

Arts management is contextual, and it is about the function it plays within certain arts organization or inside the particular art production process. Depending on the distribution of power within the organization or in the process, arts management can have a centralized/individualized position, or it can be a dispersed function that spreads within the system, as a shared/collective function. Here, we have to remember that the most visible arts organizations to the *outside world* are flagship institutions that have systems in place that mostly use the corporate ways of structuring (such as Tate Modern or National Theatre in London), while majority of arts organizations internationally are small to mid-sized organizations that have much more fluid/flexible ways of operating. When it comes to art production processes, they also vary and roles are often fluid depending on many factors. As part of that process, depending on the context and their ability, interest, and skills, arts managers float on the scale between the words “arts” and “management.” Within the process they are either more creative, or more resourceful (with only rare individuals managing to get closer to the perfect balance).

This chapter is more about asking as many questions connected with the main, ontological question of the reasons and the meanings of the existence of the arts management in the context of today, than about giving definite answers. It aims to contribute to a dialogue that should help

us think more deeply about the future of the field we still call arts/cultural management/administration.

### **Arts Management and the questions of Authorship and Legacy**

Seen from outside, from any Archimedean point, life— with all its beliefs— is no longer possible, not even conceivable. We can act only against the truths. Man starts over again every day, in spite of everything he knows, against everything he knows.

E. M. Cioran, *A Short History of Decay*, 2010, p.46

So, arts managers are dead. And people are whispering, “I see dead people!” like in M. Night Shyamalan’s film “The Sixth Sense” (1999). Is it good or bad to feel dead? If we do feel dead, we are keener to start thinking about our function within the process of the art creation we are supposed to be part of? In case we feel more alive than ever, we start getting closer to the center of the stage, thinking about how to stay remembered, what to leave behind us and, ultimately, how to defeat death. The questions of authorship and legacy in this process are not questions only for artists, but for everyone else involved in the process, as well, including arts managers.

Teaching arts management in most of the countries in the world in the last 10 years, means that you confronted yourself more and more with the pressures of the real life frames applied to higher education. It is all about employability, entrepreneurship, and leadership nurtured as goals from both above (government and market) and below (family and social environment). Why isn’t there a respectable resistance to this? Mark Fisher saw the reasons in a combination of “reflexive impotence”, a self-fulfilling prophecy, “where you know things are bad, but you also know you can’t do anything about it,” and “depressive hedonia,” – “an inability to do anything else except pursue pleasure” (Fisher 2009, 21). There are people in the field of arts management who are trying to promote the concepts of co-operation and collaboration (i.e. Hagoort 2016) instead of the fetishization of leadership and individualism that we can see clearly in the promotion of a culture of entrepreneurship, start-ups, and *coolness of precariousness*.

In the last few decades, trends have shifted from the people’s ambitions of being part of the communities that share the experience of stable jobs-for-life, to the mobile individuals that are constantly changing their living environments, communities, professions and organizations they work for, often without the traditional safety nets, such as health insurance and pension schemes. Various stakeholders in this process of promoting precariousness cleverly used popular culture,

media, as well as New Age ideological frameworks, to connect the ideas of risk, insecurity and instability with the notions of freedom, individualism, and democracy (Standing, 2016). As a result, the framework of *coolness of precariousness* was constructed, making new generations believe that this was their choice, their decision, and construct they made for themselves.

The prevailing success criteria in the core of the neoliberal capitalist societies was driven by the culture of egoistic self-centered individuals, interested to find a place in the culture of the God of Capital. Everything outside of that was mostly seen as failure - you were destined to go to the periphery (of the family, society, profession, field). A minority was choosing to go to this periphery, resisting these benchmarks of “depressive hedonia”. Today, when more people choose to be part of the arts and creative sector, some economists came up with a new term for this shift, a *lifestyle economy* – “where the choice of work is partly or wholly driven by the worker’s desire for enjoyment rather than remuneration” (McWilliams, 2017). The problem they see in this shift to jobs “that offer less remuneration than those that their predecessors might have accepted but that offer a more attractive lifestyle or more opportunities for helping others” (McWilliams, 2017) is that it undermines the growth of GDP, as the ultimate success criteria of the capitalist framework we live in. What they are saying is that, although people find enjoyment, satisfaction and purpose in these jobs, from the perspective of economy, they are less *useful*. Or maybe, the issue is in the lack of questioning of the usefulness of GDP as a measurement tool of success, as well as in the problems with the definitions and contextualization of remuneration and enjoyment.

In a promotional video (Biesenbach 2010) praising a new volume of interviews by Hans Ulrich Obrist (also known as HUU), one of the most powerful and influential curators in the world, Marina Abramovic was holding a sign reading:

THE CURATOR IS PRESENT  
THE ARTIST IS ABSENT.

Whether this can be understood as a support for a close friend/colleague or a double-edged irony, the question remains how to avoid this egocentric position? We can also replace the term arts manager in place of curator in that sign and it would not look too wrong. Or, is this ego an inherent part of the process and we just need to accept it for what it is?

These challenges from HUU can be seen as “attempts at securing his own—as well as existing, complementary—legacies, what he calls ‘the protest against forgetting’, could constitute an elaborate sarcophagus, of which only pale imitations can later exist,” (Balzer 2015, 21). Is, then,

the ultimate goal of a successful arts manager to secure his/her legacy, and not to be forgotten? Problems and frustrations become more complex when it comes to artistic practices that have no tangible product that can be collected and preserved, but are elusive and immaterial, —such as the performing arts. And if we do think of the legacy of an arts manager, it is really difficult to say what would keep it alive?

Part of the identity of arts managers is the identity of an impostor. Arts manager often sees herself/himself as a bridge, mediator, connector, or communicator. For this reason every move of an arts manager has an aura of suspicion, because of his/her implicit claim that other participants in the process of creation would not be able to reach the goal if there wasn't for mediation performed by this individual. If we lightly accept this position of someone standing between the artwork and its viewer (as curators do too), “insidiously manipulating the viewer's perception with the intent of disempowering the public” (Groys 2013, 45), we end up being trapped in a community that has trust issues. For “anyone who speaks in the name of others is always an impostor. Politicians, reformers, and all who rely on a collective pretext are cheats. There is only the artist whose lie is not a total one, for he invents only himself” (Cioran 2010, 18). The task of an arts manager creating “bridges between the inherent bureaucracy of organizations and the typically more free-form artistic project” (Byrnes 2009, 275) then becomes even more complex.

Maybe arts management is all about storytelling. Is the work of an arts manager about generating value through PR-production, with storytelling being a skill used to manipulate and manage perceptions for the sake of success and legacy? The problem comes from the current space in which we live, where “to tell people how to lose weight, or how to decorate their house, is acceptable; but to call for any kind of cultural improvement is to be oppressive and elitist” (Fisher 2009, 73). This may present a better view of where arts managers are now given the pragmatic acceptance by many of them to tell stories about the expansive and ever-growing creative industries and the fantastic numbers that the industry produces. In the recent years of austerity, that seemed easier and more efficient a story to tell, compared to finding new ways to tell the real stories about art(s). And now, arts managers are stuck in the middle of a (survival) story they created, even if they never actually liked the story or expected it to go on so long.

In recent decades, documentation and the artistic process gained the status of an artwork, especially in the context of large exhibitions, such as Documenta or Venice Biennale. According to Groys, “the formulation of projects is developing into an autonomous art form whose significance for our society has yet to be adequately understood” (2013, 100). Are the projects that arts managers are constructing also some kind of autonomous art form (Groys, 2002)?

Maybe in the future we will have more examples of museums of rejected project proposals, such as the “Museum of melancholy,” collection of unrealized projects, written by Velimir Curguz Kazimir (2015) or “A museum of refused and unrealized art projects.”<sup>2</sup>

The question of authorship will become even more relevant in the future with tensions between the concepts of copyright (the culture of individual ownership with intermediaries who each have their own stakes in the process) and commons (the culture of sharing). Since Duchamp, an author, “is someone who selects, who authorizes” and “art today is defined by an identity between creation and selection” (Groys 2013, 93), but we are not sure where the power of selection will be in the future. The question of legacy may become irrelevant when the process of capturing the content of our human memory becomes a reality. The new question will be one of the “legacy of our soul,” as referred to in Charlie Brooker’s TV series “Black Mirror” (2011-2017). But, arts managers are humans, after all. Should they be the only ones to be blamed for not being able to resist the forces of “fundamental human insistence on recognition” (Zizek 2007, 13)? The issue of authorship will continue moving somewhere between the ideas of peer sharing and collective authorship (creative commons) and more efficient ways of gathering payments for creators from the users of creative works (intellectual property), without intermediaries. We can already see the example of this efficiency in the use of blockchain technology (O’Dair et al, 2016), as well as the examples of the ideology of peer sharing in number of open source collaborative platforms that can be found online (i.e. Backfeed, Stocksy). Arts management as a function can find its place in any of these two scenarios for the future, either becoming more equal with other authors/creators, or sharing the ideology of collective authorship with everyone else.

---

<sup>2</sup> [www.moremuseum.org](http://www.moremuseum.org)

## Everything is art and everyone is an arts manager

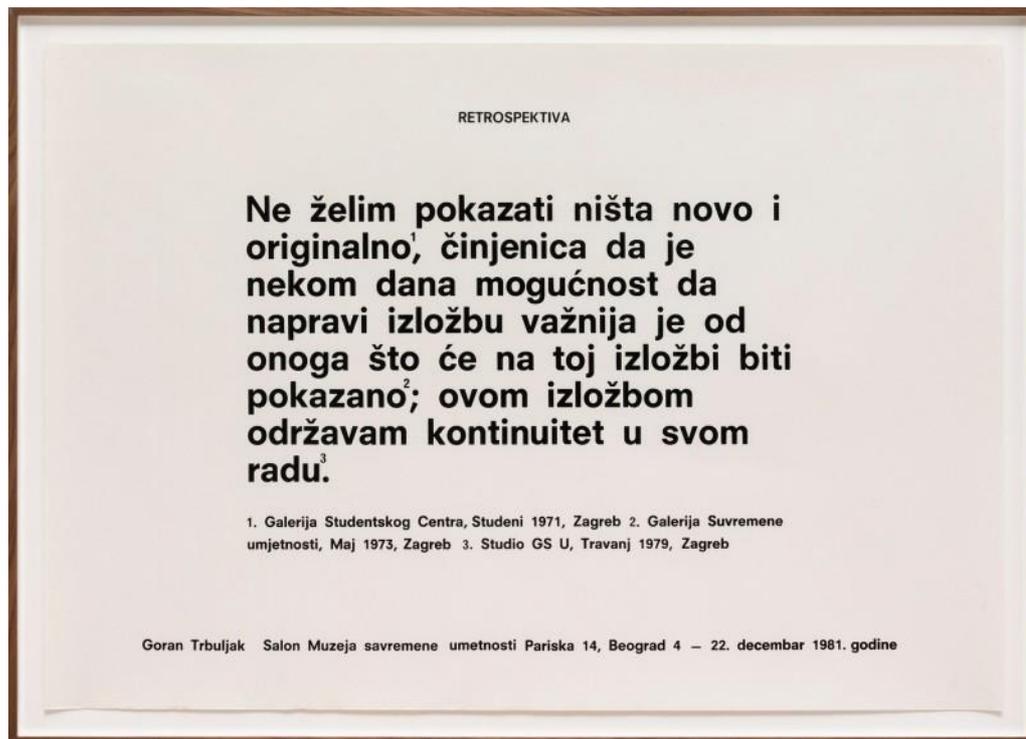


Table 1. Goran Trbuljak, “Retrospective” (1981), Museum of Contemporary Arts, Zagreb, Croatia and Museum of Contemporary Arts, Belgrade, Serbia

This poster, created by Goran Trbuljak, artist from Croatia, was printed for an exhibition in the Salon of the Museum of Contemporary Art in Belgrade, Serbia (1981), and was the only artifact at the exhibition. It contains three sentences from his earlier posters. The sentences say: “I don’t want to show anything new or original; the fact that somebody is given the opportunity to stage an exhibition is more important than what is shown at that exhibition; with this exhibition I maintain continuity in my work.” This work became an important representation of the period of contemporary conceptual art in (former) Yugoslavia, raising the question of power in the (art) world and our relation to it. As Slobodan Prosperov Novak would say - “the one that owns the space, controls the space” (Novak, 1984).

The era of arts managers as impresarios is a matter of the (romanticized) past. That past was the time of large centralized and controlled media outlets almost without alternatives (few newspapers, few TV and radio stations in ones community), much more hierarchically structured societies, and only a few arts managers that were able to get close to the sources of power (i.e. economic, political, cultural). That gave them the position of being gatekeepers, deciding who will get the exclusive right to the information, contact, connection, opportunity, as well as

deciding who will take over that position from them when they decide to retire or move on. It is not very difficult these days to rise in a field, discipline, or an industry. The culture of entrepreneurialism democratized the processes of entry while at the same time de-professionalizing them. Companies like Google with their liberal and so-called cool cultures are used as benchmarks by other industries, and the notion that anyone can become anything is a leading mantra. Technology makes knowledge and access to networks available to almost everyone at any moment, anywhere. Gatekeeping is no longer a significant impediment as it was back in the days of the pioneers of arts management/administration (Mitchell and Fisher 1992).

For these reasons, arts management has also been subjected to a certain level of de-professionalization. Students more frequently ask themselves and their professors, “Why do we need to *study* arts management?” (“Why do we need to *study anything* today, when *everything is available* to us?”) Walter Benjamin’s prophecy that “the reader is constantly ready to become a writer” (2008, 23) became a reality in the times of integration of our “real” and “cloud” lives. This interchangeability of roles, like most other things that exist in nature, depends on the use. The culture of openness became a tool for the democratization of the process of creating and communicating with the arts, and at the same time a tool for the de-professionalization of the arts.

If we apply this to arts managers, one of the questions to be raised is, “Will arts managers transition from the role of those who provide resources for the arts to happen, to those who are considered artists themselves? Arts managers are making decisions and actions that deeply influence the character of art works. They do this while working with the artist(s); as well as with the acceptance and perception of the artwork, and while working with different potential stakeholders and public(s). The question is also connected to the wider changes in the processes of art making. Are we going towards a more collective approach to art creation where arts managers are an integral part of art collectives? If we accept arts management as a function (or a set of functions related to the process of art making), rather than as a fixed individualized position, we can imagine it being shared within a collective that is working on the art project, especially in the case of a syncretic art like performing arts.

Another pathway can be connected to the individual artists playing the role, as their own arts managers, as already often happens. In that case, part of the discourse of the field can move towards the idea of “Arts Management for Artists,” or empowering artists to be their own arts managers, or at least understanding arts management functions better, performing some of them by themselves, and outsourcing the others. At the same time, the distance between artists and the public is being reduced, thereby removing the cynical echo from the concept of intermediary (the

bridge) that is often presented as one of the substantial elements of arts management as a field. By making artists understand the function, as well as the issues, in the field of arts management better, the gap between them and arts managers, in the world of professional practice, may become much narrower than it often is now.

### **The paradox of sustainability in the arts management**

Knowing that our human nature cannot resist the urge to categorize (which in reality means to indefinitely re-categorize) the world around us, to be able to understand it better, we can also categorize the roles that arts managers play in the arts/cultural ecosystems:

- Managing the structure (being part of the management structure of an arts/cultural organization);
- Managing the process (working on an arts productions/events);
- Managing the career (taking care of the career of an artist/arts collective);
- Managing the message (creating, promoting and monitoring the story of an arts organization/event/artist).

Thinking about the strategic management in the arts, and in the context of “the design school” where strategy formation is a process of conception, “the strategist must have the capacity to predict the changes that will come about” (Mintberg, Ahlstrand and Lampel 1998, 44). In all four above-mentioned categories, the arts manager’s function is to deal with changes that are initiated internally, or came from the external environment in a sustainable manner. But how do we define sustainability in these contexts? This is where we come to the communication as a central element of arts management as a function. Communication is at the same time a central part of the multiplayer model of sustainable change as explained by Sacha Kagan (2011), with emphasis on implicit systems and the importance of understanding the diverse means of communication, and their uses, within these systems.

But, sustainability of what? Of structures, processes, careers or messages? All these directions are seeking for re-definitions of sustainability in their own context. In the context of the management of structures, there will always be a tension between the priorities of organizations (long-term, venue) and the art event/installation/work (short-term, project). Looked at differently, it can be that the ultimate goal for an arts manager working with a visual artist is to find a permanent place for him/her in the flagship museum, since “the museum emerged as the new place of worship” (Groys 2013, 44). In this way, the arts manager’s role is to make an artist (and maybe even himself/herself as his/her arts manager) sustainably immortal? Understanding

these differences is of the utmost importance given that the constant process of negotiation between them is the core of arts management as a function. Likewise, in a wider, social, and political sense, we need to fight for that space where we can discuss and negotiate between the sustainability of structures and “sustainability of ideas” (Antariksa, 2016) in order to fight against the cancellation of the long term as an excuse for a progress in the cynical discourse of late capitalism (Fisher 2009, 76). This function of arts management, split between everyone involved in the process of creation, is responsible for this negotiation process and continuous balance that should get everyone closer to the notion of sustainability.

However, the contestability of sustainability in the context of arts management is connected with the notion of risk as a central element of every process of art creation. In this case, the management aspect of the equation strives for constant mitigation and a lowering of risk that is otherwise inherent in the arts. This tension is not exclusive to arts, however. We can find it in all any industry/sector where innovation is now the center of their existence, mostly expressed through Research and Development (R&D) strategies. Maybe the main difference is that in the arts, the whole operation can end up being one large R&D adventure, where this risk, representing “cravings for the strange, the unexpected, the weird” (Fisher 2009, 76), is the “product” of the organization. In that case, arts management tends to become some kind of “anti-management,” deliberately subverting business management doxa.

### **Waiting for RAM while hoping for ROM**

David Balzer asks a question about the position of a curator that is commonly asked in the same way about arts managers:

“What exactly do they do? Are they distant mandarins who force-feed us super-theoretical art? Hyper-professionalized agents—effectively business consultants—working for high-powered international cultural organizations? Bridges between artist and audience, showing us the best of what contemporary culture has to offer, and translating it in an effective, accessible way? The last proposition is idealist, the former too pejorative.” (Balzer 2015, 54-55)

One of the questions in focus in the last couple of years, also discussed widely at the AAAE<sup>3</sup> meeting in Edinburgh in 2017, is “What will our role/goal in this world be when we let robots/artificial intelligence (that we created) take over a number of functions that humans are

---

<sup>3</sup> Association of Arts Administration Educators, [www.artsadministration.org](http://www.artsadministration.org)

currently undertaking?” Will there be a need for a Robot Arts Manager (RAM)? Let’s take three scenarios into consideration:

- We stay in the realm of capitalist realism and continue with the decay of humanity in which the dominating art discourse “remains blind to any art that is produced and distributed by any mechanism other than the market” (Groys 2013, 6);
- Capitalist realism falls apart and we move towards an alternative still unclear to us;
- We stay in the space “in between”.

If we manage to save ourselves as humans, there will also be hope for the arts and arts management in these unregulated spaces of transition, the, in between spaces. This is the space where our imperfect humanity, often expressed through arts, can find new ways of interpreting and re-interpreting the world within and around us. In that context, art, with the concept of Return on Meaning (ROM) and not (business) management, with its Return on Investment (ROI) as a core value, is something arts management should always be subsumed to. All other areas, including business management/organizational studies are potential areas from which arts management creates its own toolboxes.

At the risk of sounding neo-conservative, we must challenge concepts of flexibility, nomadism and spontaneity with concepts of openness, critical reflection, reflexive professionalism and sustainability. Can we stay liberal and open-minded without being excessively mobile? Can we be so nomadic without becoming too superficial? Is spontaneity driven by our wish for constant excitement? Would stopping or slowing down this excessive mobility mean that we would have to confront others and ourselves with difficult questions?

In the context of Europe, artists and arts managers have allowed bureaucrats to become the primary decision-makers on arts and cultural policy. It could be that one of the political spaces for arts managers in the future is educating and appropriating bureaucrats, or taking their positions. There has to be a collaborative effort to resist the prescribed outcomes that are typical of governments—or anyone else who tries to own and control the space (Pick 2005). I would dare to say that in the quest to *charm the system*, communication should also be used to manipulate the potential (political and economic) owners of the space through creative activism/*artivism* as a legacy of “infrapolitics of resistance” – socially and/or politically engaged acts, gestures and thoughts not perceived as “political enough” (Scott 1990, 183). A special focus should be directed to the spaces of media, popular culture and sports (Brkic 2014), for the sake of releasing

tension from the arts (i.e. “Yes Men”<sup>4</sup>). These are some of the roles that the function of arts management within the process of creation should be responsible for.

Danto developed a defense of his book “After the End of Art: Contemporary Art and the Pale of History” (1998), positioning himself as a part of the historical narrative he was analyzing being in that way in two positions at the same time, influencing both the past and the future of a discourse. The idea of the end (or death, like in this article), therefore, becomes part of a cycle, instead of being understood as some kind of point in a linear development of one field or a discipline. Arts management will still stay an element of Becker’s *art worlds* (Becker 1982) that is dealing with the Janus type of balance between “essentially uncontrollable and surprising” Dionysian ideas of the artists and Apollonian context of the world that surrounds us, reconciling the tensions, containing and (re)creating structures (Bereson 2005, 30). To be able to do this and create a position for oneself as an arts manager, one has to develop a critical eye that is, compared to (business) management, driven by Return on Meaning (ROM) instead of Return on Investment (ROI). We should not forget that all the frames in our societies first need to be imagined, then connected with the “works made in reality”, and at the end of the day someone needs to “deeply interconnect” these two planes (Papastergiadis 2012, 15). Arts management as it was before is probably dead, but the function of arts management within the process of art creation, is more alive then ever, with number of challenges and responsibilities that lie ahead of it. That is where the thoughts for a new life of the discipline called the Arts Management should go.

#### **References:**

- . Antariksa (2016). Keynote speech at ANCER Research camp ‘Collective Creative Practices in Southeast Asia’, Singapore, Lasalle College of the Arts, 18-20<sup>th</sup> November 2016.
- . Balzer, D. (2015). *Curationism: How Curating Took Over the Art World and Everything Else*. London: Pluto Press
- . Becker, H. (1982). *Art Worlds*. Los Angeles: University of California Press
- . Benjamin, W. (2008). *The Work of Art in the Age of Mechanical Reproduction*. London: Penguin
- . Bereson, R. (2005). ‘Why Manage the Arts?’ in Bereson, R. (ed.), *Why Manage the Arts. Arts Management and Policy: Occasional Paper Series*. New York: Arts Management Program, University at Buffalo, pp. 26-35

---

<sup>4</sup> [www.theyesmen.org](http://www.theyesmen.org)

- . Biesenback, K. (2010). *Video Portrait of Hans Ulrich Obrist by Marina Abramovic*. [Online Video]. 27 October 2010. Available from: <https://www.youtube.com/watch?v=GD1DkLrJutI> [Accessed: 18 November 2017].
- . Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso
- . Bohm, D. (2009). *On Creativity*. London: Routledge
- . Brkic, A. (2009). 'Teaching arts management' *Journal of Arts Management, Law, and Society*. Vol. 38, No. 4, pp. 270-280.
- . Brkic, A. (2014). *Cultural policy frameworks (re)constructing national and supranational identities: The Balkans and the European Union*. Amsterdam: European Cultural Foundation
- . Byrnes, W. J. (2009). *Management and the arts* (4<sup>th</sup> edition). London: Elsevier
- . Cavendish, D. (2015). 'Simon McBurney on devised theatre: 'It's absolutely petrifying!' *The Telegraph*, 3 August 2015.
- . Cioran, E. M. (2010). *A Short History of Decay*. London: Penguin Books.
- . Curguz Kazimir, V. (2015). *Muzej melanholiije*. Beograd: Clio
- . Dadic-Dinulovic, T. (2017). *Scenski dizajn kao umetnost*. Beograd: SCEN/Clio
- . Danto, C. A. (1998). 'The End of Art: A Philosophical Defense' *History and Theory*, Vol. 37, No. 4, Theme Issue 37: Danto and His Critics, December 1998, pp. 127-143
- . Fisher, M. (2009). *Capitalist Realism*. London: Zero Books
- . Groys, B. (2002). *The Loneliness of the Project*. *New York Magazine of Contemporary Art and Theory and MuHKA*. Amsterdam: MuHKA
- . Groys, B. (2013). *Art Power*. Cambridge: The MIT Press
- . Hagoort, G. et al. (2016). *Cooperate: The Creative Normal*. Delft: Eburon Publishers
- . Kagan, S. (2011). *Art and Sustainability*. Bielefeld: Transcript Verlag
- . Lorblanchet, M. and Bahn, P. (2017). *The First Artists: In Search of the World's Oldest Art*. London: Thames & Hudson
- . McWilliams, D. (2017). 'The lifestyle economy – great for employees but not so good for public finances' *Centre for Economic and Business Research*, 8 November 2017 Available at: <https://cebr.com/reports/the-lifestyle-economy-great-for-employees-but-not-so-good-for-public-finances/> [Accessed: 28 January 2018]
- . Mintzberg, H., Ahlstrand, B. and Lampel, J. B. (1998). *Strategy Safari: A Guided Tour Through the Wilds of Strategic Management*. London: Financial Times/Prentice Hall
- . Mitchell, R. and Fisher, R. (1992). *Professional Managers for the Arts and Culture? The training of cultural administrators and arts managers in Europe – trends and perspectives*. Helsinki: Circle

- . Novak, S. P. (1984). *Planeta Drzic*. Zagreb: Cekade
- . Oddey, A. (1996). *Devising Theatre – A Practical and Theoretical Handbook*. London: Routledge
- . O’Dair, M. et al. (2016). *Music on the Blockchain: Blockchain for Creative Industries Research Cluster. Report No1*. London: Middlesex University London
- . Papastergiadis, N. (2012). *Cosmopolitanism and Culture*. Cambridge: Polity Press
- . Pick, J. (2005). ‘Defender of Freedom: The Supreme Importance of the Arts Manager’ in Bereson, Ruth (ed.) *Why Manage the Arts’, Arts Management and Policy: Occasional Paper Series*. New York: Arts Management Program, University at Buffalo, pp. 36-57
- . Scott, J. (1990). *Domination and the Arts of Resistance: Hidden Transcripts*. New Haven: Yale UP
- . Serafide, R. F. (2015). *Liturgies of Impatience*. [Online Video]. 3 May 2015. Available from: <https://vimeo.com/126719862>. [Accessed: 1 September 2017].
- . Standing, G. (2016). *The Precariat: The New Dangerous Class*. London: Boomsbury
- . Stilinovic, M. (1998). *The Praise of Laziness*. Moscow Art Magazine No.22. Available at: <http://www.guelman.ru/xz/english/XX22/X2207.HTM> [Accessed: 1 September 2017]
- . Zizek, S. (2007). ‘Some politically incorrect reflections on urban violence in Paris and New Orleans and related matters,’ in *Urban Politics Now*, ed. BACO. Rotterdam: NAI

The Eventbrite logo, consisting of the word "Eventbrite" in white lowercase letters on a dark blue rounded rectangular background.

Eventbrite

# Event Strategy Sheet

By documenting your event strategy on a single sheet of paper, you will help your team to stay on track and focused on what really matters.

[Click here for a guide to filling it out.](#)



# Event Strategy Sheet

“If you fail to plan, you are planning to fail.”

**Event Name:**

**Date:**

**Location:**

**Purpose:**

**Audience**

Our ideal attendee is:

**Need**

Our attendees want:

**Solution**

Our attendees will love our event because:

**Unfair advantage**

No other events have:

**Unique value proposition**

We're different because:

**Channels**

We'll reach our customers by:

**Key Metrics**

The things we have to measure are:

**Costs**

Our major costs will be:

**Revenue**

We'll make money by selling:

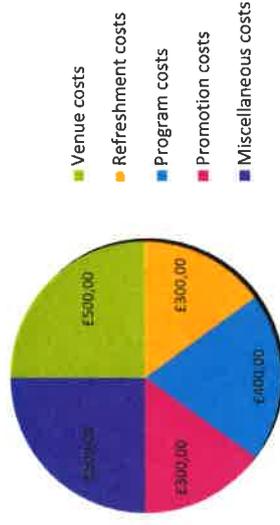
# EVENT BUDGET

(Sheet 1 of 3)



| Expenses  | Estimated Cost    |
|---|-------------------|
| <b>VENUE</b>                                    |                   |
| Room/hall rental                                | £ 100,00          |
| Furniture rentals                               | £ 100,00          |
| Equipment rentals (speakers, microphones, etc.) | £ 100,00          |
| Decorations                                     | £ 100,00          |
| Signage   | £ 100,00          |
| <b>REFRESHMENTS</b>                             |                   |
| Food  | £ 100,00          |
| Drinks  | £ 100,00          |
| Other   | £ 100,00          |
| <b>PROGRAM</b>                                  |                   |
| Presenters                                      | £ 100,00          |
| Performers                                      | £ 100,00          |
| Presenter/performer travel                      | £ 100,00          |
| Presenter/performer accommodations              | £ 100,00          |
| <b>PROMOTION</b>                                |                   |
| Paid advertising                                | £ 100,00          |
| Web development                                 | £ 100,00          |
| Special offers/giveaways                        | £ 100,00          |
| <b>MISCELLANEOUS</b>                            |                   |
| Name tags/badges                                | £ 100,00          |
| Printed agendas/programs                        | £ 100,00          |
| Swag (stickers, keychains, etc.)                | £ 100,00          |
| Stationary/pens/pencils                         | £ 100,00          |
| Other   | £ 100,00          |
| <b>GRAND TOTAL</b>                              | <b>£ 2,000,00</b> |

| Expense Breakdown   | Estimated Totals  |
|---------------------|-------------------|
| Venue costs         | £ 500,00          |
| Refreshment costs   | £ 300,00          |
| Program costs       | £ 400,00          |
| Promotion costs     | £ 300,00          |
| Miscellaneous costs | £ 500,00          |
| <b>GRAND TOTAL</b>  | <b>£ 2,000,00</b> |



## How to Use This Template

<< Fill in your **estimated costs** over here.  
(Those "£100" entries are placeholders.)

These charts will update automatically. >>

**Sheet 1 (this sheet)** is for projecting how much budget you'll need for your event.

**Sheet 2** is for recording the actual budget that was needed for your event.

**Sheet 3** is for comparing your projected budget to your actual budget.

Make a copy of this template for each event you host!

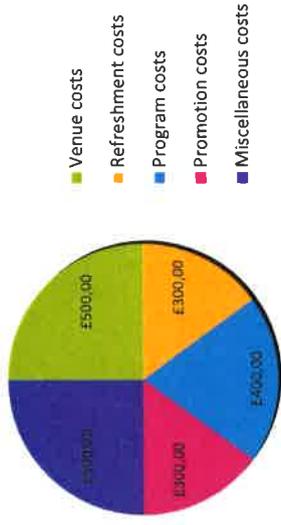
# EVENT BUDGET

(Sheet 2 of 3)



| Expenses  | Actual Cost    |
|---|----------------|
| <b>VENUE</b>                                    |                |
| Room/hall rental                                | £ 100,00       |
| Furniture rentals                               | £ 100,00       |
| Equipment rentals (speakers, microphones, etc.) | £ 100,00       |
| Decorations                                     | £ 100,00       |
| Signage   | £ 100,00       |
| <b>REFRESHMENTS</b>                             |                |
| Food  | £ 100,00       |
| Drinks  | £ 100,00       |
| Other   | £ 100,00       |
| <b>PROGRAM</b>                                  |                |
| Presenters                                      | £ 100,00       |
| Performers                                      | £ 100,00       |
| Presenter/performer travel                      | £ 100,00       |
| Presenter/performer accommodations              | £ 100,00       |
| <b>PROMOTION</b>                                |                |
| Paid advertising                                | £ 100,00       |
| Web development                                 | £ 100,00       |
| Special offers/giveaways                        | £ 100,00       |
| <b>MISCELLANEOUS</b>                            |                |
| Name tags/badges                                | £ 100,00       |
| Printed agendas/programs                        | £ 100,00       |
| Swag (stickers, keychains, etc.)                | £ 100,00       |
| Stationary/pens/pencils                         | £ 100,00       |
| Other   | £ 100,00       |
| <b>GRAND TOTAL</b>                              | <b>\$2,000</b> |

| Expense Breakdown   | Actual Totals     |
|---------------------|-------------------|
| Venue costs         | £ 500,00          |
| Refreshment costs   | £ 300,00          |
| Program costs       | £ 400,00          |
| Promotion costs     | £ 300,00          |
| Miscellaneous costs | £ 500,00          |
| <b>GRAND TOTAL</b>  | <b>£ 2,000,00</b> |



**How to Use This Template**

<< Fill in your **actual costs** over here after completing your event.  
(Those "£100" entries are placeholders.)

These charts will update automatically. >>

# EVENT BUDGET

(Sheet 3 of 3)



**PROJECTED TOTAL BUDGET:** £ 2,000.00 **ACTUAL TOTAL BUDGET:** £ 2,000.00

£2,500.00

£2,500.00

£2,000.00

£2,000.00

£1,500.00

£1,500.00

£1,000.00

£1,000.00

£500.00

£500.00

£-

£-



Estimated Totals

| Expense Breakdown   |                   |
|---------------------|-------------------|
| Venue costs         | £ 500.00          |
| Refreshment costs   | £ 300.00          |
| Program costs       | £ 400.00          |
| Promotion costs     | £ 300.00          |
| Miscellaneous costs | £ 500.00          |
| <b>GRAND TOTAL</b>  | <b>£ 2,000.00</b> |



Actual Totals

| Expense Breakdown   |                   |
|---------------------|-------------------|
| Venue costs         | £ 500.00          |
| Refreshment costs   | £ 300.00          |
| Program costs       | £ 400.00          |
| Promotion costs     | £ 300.00          |
| Miscellaneous costs | £ 500.00          |
| <b>GRAND TOTAL</b>  | <b>£ 2,000.00</b> |

# How To Get Your Event Budget Planning Right



For the uninitiated, budgeting for an event can be a daunting task – there’s so much to think about. Just where do you start? More importantly, how do you avoid making costly mistakes?

We asked Michelle Fanus, Founder of [Dynamyk Events](#) and Lecturer in Events Management at University of West London to set out the basics of event budget planning...

Some warm-up principles:

- **Be realistic** – Are you really going to get those 20 sponsors and 500 delegates for that first event with no track record or branding in the market place? Create your ideal scenario (20 sponsors, 500 delegates). Your realistic scenario (where you are most likely to end up) and your worst-case scenario (your fall-back position when everything that you imagine can go wrong has gone wrong!)
- **Be clear about what type of an event you are aiming to deliver** – guest invitation, fee paying only, sponsorship driven, or a combination of all the above. Your budget will look very different for each event model type so ensure you are clear about which option you are working towards.
- **Destination and venue** – the quicker you can nail this, the more accurate your cost estimating will be. The entire event tends to hang on the venue or destination so if this is still up in the air then your numbers will not make any sense and moving forward with your planning will be difficult.
- **Indication of revenues** – for fee-paying events, what are the price points that you are aiming at charging? Check out the competitive events already being attended to see what the market is used to paying and benchmark your event against theirs to create your rationale for a higher, lower or similar price point.
- **Fixed and variable costs** – what costs are you liable for irrespective of the size of the audience? Which costs grow as your audience grows?
- **Venue agreements** – most venues want some kind of guarantee. A deposit for your room hire and catering. Know what that figure is and factor this into your budget.
- **Contingency** – usually 5-10% for unforeseen costs (risks).

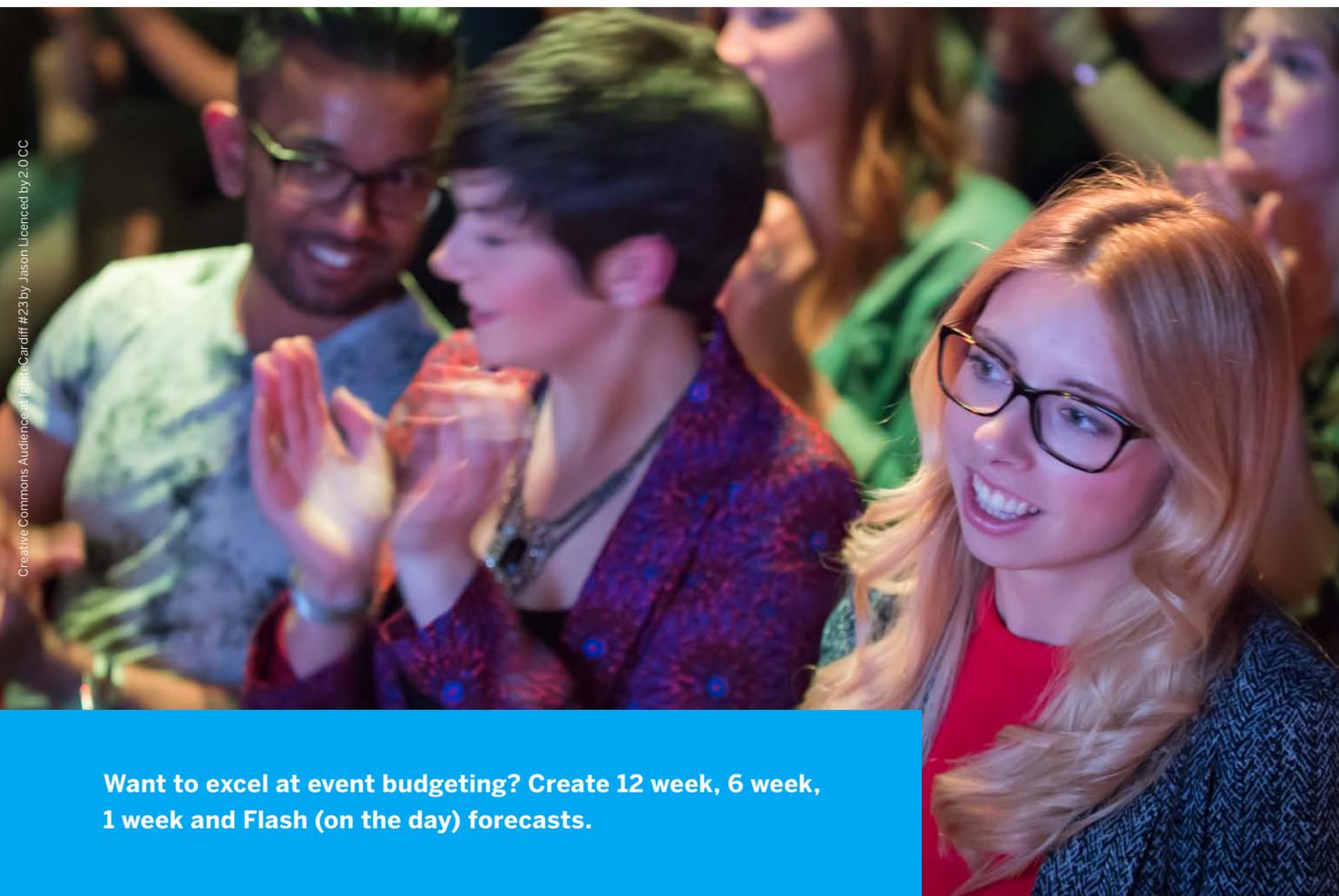


## Getting started...

- 1. Work out your break-even point.** What level of revenue (for fee-paying events) or funds do you need to cover all your costs to make the event viable?
- 2. Group your income/revenues and cost figures into categories.** Revenues come in the form of Delegates Revenue, Sponsorship Revenue, Advertising Revenue and Exhibition Revenue. Costs generally come from: Research, Marketing/PR & Promotion, Delegates (goodie bags, badges, registration), Venue (room hire, catering, AV audio visual, décor, and furniture), Exhibition costs, Travel & Accommodation (staff), Speakers (expenses, fees) and Hospitality.
- 3. Create an Excel spreadsheet** with a separate tab for your Revenue and Costs figures. Add in formulas where necessary.
- 4. Add a top sheet** which pulls together all of your total costs and revenues for the above categories in a single figure for easy reference. This is your Summary sheet and will be your first tab in your Excel spreadsheet. It is this tab that you will use in your Budget meetings for accounting for each item. The other sheets provide the breakdown if more detail is required, especially where cost savings need to be made.
- 5. On separate 2nd and 3rd tabs allocate a few lines for each of the above categories**, labelling each as you go along. Put in figures relevant to each item so that you can itemise each element that you are spending on. For instance, for the venue cost – break down the total cost into room hire, catering, and audiovisual etc. so that you can see how that total cost is made up. If later on you need to make savings it is clear what each item costs and where you are likely to be able to make any savings. If it is bundled into the one cost it will be harder to identify whether any savings can be made.
- 6. Run budget exercises** for your events to review and analyse costs and revenue forecasts at timely intervals during the planning and co-ordination phases.

## Overall budget management

My best clients create 12 week, 6 week, 1 week and Flash (on the day) forecasts. They are the best at managing costs and forecasting revenues. If you have the resources then I would recommend this approach. It flags up any dips in revenues, takes into account any unanticipated costs and highlights any unforeseen issues that were not apparent during the planning stages but have hit you like a rocket. This approach to budgeting is magical and does wonders for your planning abilities – not only for the current phase but really sets you up for those repeat events.



**Want to excel at event budgeting? Create 12 week, 6 week, 1 week and Flash (on the day) forecasts.**

In the throes of planning for your event however, it may emerge that actual revenues were not as rosy as you first anticipated so cost savings or reductions are going to have to be made to prevent the event from making a loss. This is where the detailed budget really comes into its own. Those itemised lines for each cost really help you re-think each cost and revenue figure – is £2,000 really necessary for décor?! This is where you are able to remove those ‘nice-to-haves’ and cut back in areas without losing the event integrity and core essence.

## **In conclusion**

Budget management is essential for successful event management. It helps you think and plan ahead, re-think and adjust your plans but also be prepared for any unforeseen mishaps and any changes in the landscape throughout the planning and execution of your event. It most importantly stops you haemorrhaging money where your event is concerned.

It is no different to making a budget for your grocery shop or monthly bills at home – be realistic, have a plan, nail the critical elements that will help your accurately forecast and regularly review.



## About Eventbrite

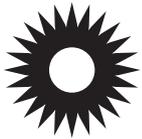
Eventbrite is the global marketplace for live experiences that allows people to find and create events. Since 2006, the self-service platform has helped event organisers of all kinds to sell more tickets through robust technology and promotional tools, totalling \$3.5 billion in gross ticket sales. In addition to providing technology for organisers, Eventbrite has become the destination for consumers looking to discover a variety of live experiences from small photography and yoga classes to large concerts and festivals with tens of thousands of attendees. More than 200 million tickets have been processed on the platform, and in 2014 alone, Eventbrite processed \$1.5 billion in gross ticket sales for attendees in more than 180 countries. Eventbrite has eight offices around the world, and is headquartered in San Francisco, California. Investors include Sequoia Capital, Tiger Global and T. Rowe Price.

Learn more at [www.eventbrite.co.uk](http://www.eventbrite.co.uk).









**RIJEKA 2020  
EUROPEAN  
CAPITAL  
OF CULTURE**



**GRAD RIJEKA**





## Classroom

RIJEKA 2020  
EUROPEAN  
CAPITAL OF  
CULTURE



## Učionica

RIJEKA 2020  
EUROPSKA  
PRIJESTOLNICA  
KULTURE

## Classroom

RIJEKA 2020  
EUROPEAN  
CAPITAL OF  
CULTURE



# 2020



RIJEKA 2020  
EUROPEAN  
CAPITAL  
OF CULTURE



EUROPEAN CAPITAL  
OF CULTURE



Republika  
Hrvatska  
Ministarstvo  
kulture  
Republic  
of Croatia  
Ministry  
of Culture



Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE  
AMBASSADE DE FRANCE  
EN CROATIE