



Kaunas
Contemporary
Capital
2022

Candidate City
European Capital of Culture



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CITY, METRO & BEYOND

KAUNAS – THE HEART OF LITHUANIA

Kaunas is situated in the centre of the country and is one of its most important logistic intersections. In fact, within a one hour drive Kaunas can be reached by 2 million people, so 2/3 of the Lithuanian population.



AIRPORT

Just 14 km outside the city is Kaunas Airport that can be reached by car, by bus or by taxi. Trains and buses also take passengers to Vilnius Airport which is located only 100 km away from Kaunas.



RAIL BALTICA

Rail Baltica is a major railway infrastructure project which is supposed to link Finland, the Baltic States and Poland and also improve the connection between Central and Northern Europe. It envisages a continuous rail link from Tallinn, to Warsaw, going via Riga and Kaunas and is being implemented in sections.



PUBLIC TRANSPORT

Nearly any culture object in Kaunas city can be visited using public transport which takes passengers from the City centre to the outskirts of the City in less than 30 min for a price under 1 euro.

Kaunas Candidate City European Capital of Culture

FOUNDATION

It is believed Kaunas was founded in 1030. Surrounded by rivers from three sides the Town was known as an intersection of trade routes and a river port with the only Hansa merchant office Kontor in the Grand Duchy of Lithuania.

TEMPORARY CAPITAL

The interwar period when Kaunas was the Temporary Capital of Lithuania was a second big jolt after the Hanseatic League for the City to grow. The modernist urbanistic and architectural heritage in Kaunas reflects the diversity and importance of the modernization as universal process of human history, of European history.

CONTEMPORARY CAPITAL

Through the use of various historical moments as well as the City's current strengths and the involvement of its citizens as reference points, Kaunas seeks to create and establish its identity as a city that is modern, progressive, and full of culture, science and innovation.



HOTELS

There are 89 places to stay in Kaunas, including hotels, motels, private, rural tourism as well as very affordable student accommodation.



HERITAGE

Kaunas has the largest density of heritage objects in Lithuania and just recently the City has been awarded the European Heritage Label. The City is also en route to becoming the UNESCO site for Modernist Architecture.



GREEN CITY

Kaunas is located at the confluence of the two largest Lithuanian rivers, the Nemunas and the Neris and near the Kaunas Reservoir, the largest body of water entirely in Lithuania. The City has an abundance of green zones, including public parks and riverside beaches.

Kaunas applies for the European Capital of Culture for one simple reason – WE WANT TO RETURN TO EUROPE.

Yes “we”, because there’s no such thing as “Kaunas applies”... it’s the citizens who do. Call us Kaunasians if you want, but we are a bunch of real people and we really love our City. So much that we decided to bring it back to Europe, back to Motherland where it belongs.

Just think about it: a medieval City complete with the castle tower sitting on the confluence of two major rivers – the Neris and the Nemunas. Well, our neighbours call these rivers the Vilija and the Neman. That is okay. They do many things differently and because of them Kaunas once had a bridge so long it took from 12 to 13 DAYS to cross it. Why? One end of the bridge belonged to our neighbour Germany with their Gregorian calendar and the other end of the bridge belonged to our neighbour Russia with their Julian calendar. We meanwhile? We lived under the bridge waiting for our neighbours to give us back both ends....

Have no doubt – Kaunasians are a freedom loving people. Our main (pedestrian and the longest of its kind in Europe) street is called Laisvės Alėja (The Liberty Avenue). Always was. Russians wanted to rename it – failed. Germans wanted to rename it – failed. Both got so disappointed that they went to war with each other. The Russians even built an impressive fortifications system around Kaunas. Then the war was won by the Brits.

And we had perfect relations with the Brits since the 14th century. You see Kaunas was a partner in the Hanseatic League. So there was an office in London, an office in Kaunas and a lot of horse-trading in between. Those were the days! The City got so flamboyant it required beer, wine and spirits served at separate bars. So after a pint of ale you had to go around the corner to fetch a glass of burgundy for the mis-sus. And the two rivers were full of ships from all over Europe: Germany, Spain, Poland, Portugal, Netherlands – the City was an important inland port!

It was exactly the time when Kaunas grew enough to become the second largest in Lithuania. By the way you do know that we are talking Lithuania here, do you? Not sure where Lithuania is? Well, it’s easy. Log in to Google maps, find Kaunas and look

around it. Couple hundred kilometres to every direction *is* Lithuania. Kaunas is the centre of it. Not a capital city, just a humble centre.

Well, Kaunas was a **Temporary Capital** between WWI and WWII... a humble temporary capital, of course.

And yes, still **the biggest** city with an inferiority complex in the region. With some border and fortress mentality, yes. What more (or less for that matter) could you expect?

The Temporary Capital time was a second big jolt after the Hanseatic League for a City to grow. And it did. Oh, yes, it did. Just consider the following: In 2015 Kaunas was awarded the European Heritage Label for its modernist architecture of the years 1919–1940. In 2015 Kaunas was accepted to the UNESCO Creative City Network. Kaunas is also *en route* to becoming the UNESCO site for Modernist Architecture. Seems like they did some job when being a Temporary Capital, eh?

And to quote a famous Kaunas born philosopher Emmanuel Levinas: “Once I thought Kaunas is dead. Now I know Kaunas lasts forever”.

During those “temporary” years Kaunas would sometimes see itself as “Little Paris”. We know what you think. We think the same. Nevertheless a great number of painters, sculptors, actors and writers of the day had studied in Paris and French was the primary foreign language at Kaunas’ schools. *La Belle Époque?* Very much so.

The cultural life thrived. It was common for cultivated Kaunasians to take a train to Vienna to listen to Sigmund Freud’s lectures. On the inferiority complex for instance... Then came war and occupation and Kaunas was deleted from the map of Europe. It was as if we were eaten by a legendary Kaunas Beast living under the City.

So was Lithuania. And so were our sister states Latvia and Estonia.

And then we emerged again, a bit forgotten, a bit weary.

All 400,000 of us had emerged plus the students, since Kaunas is a city of a vivid university life. The biggest number of museums in Lithuania is also here in Kaunas – the City on the rivers, the City with modernity as its *raison d’être*.

So... **We want to get back where we belong** and to start it all over again for the sake of history but most of all for the sake of present. Our present and the European present since we have a lot to get and a lot to contribute.

For us becoming the European Capital of Culture is about coming home.

Kaunas needs the ECOC title because:

Okay. After all that medieval and interwar gobbledygook you need some solid facts grounding our ultimate wish to become the European Capital of Culture? Yes, we have heard that those doing fine never get the title. One must be miserable to qualify. So, here we go.

Kaunas is in ruins starting from its castle down to its zoo where lions and tigers beg for food in Lithuanian, Russian and broken English. Two magnificent rivers are polluted to the extent that petrol stations all went bankrupt since who needs petrol when there’s water from the river Nemunas? Citizens never drive sober – it’s too scary. Crime rate is such that no one dares to go out after dark and even dogs carry knives. The only cultural activity is voyeurism.

Actually, that’s not really true. This is how Kaunas looks like if you ask someone from Vilnius. So, please, if you can – don’t ask.

The above is a good example of how we are too often looked upon and too often ready to be offended.

Instead, we do have our issues and we are ready to discuss them in more objective terms as the Application will show. But to summarise.

Kaunas needs the title because we are:

– A SHRINKING CITY

Approximately 100,000 people have left Kaunas for good in the past 20 years to Vilnius and / or other European cities. Our population has decreased from 400,000 to 300,000 and counting down.

– A CITY WITH BAD PUBLICITY

We have already shown how Kaunas sometimes is looked upon from the outside. The statistics however speaks quite the opposite: Kaunas is a safe place, Kaunas has



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a lot of points of interest and Kaunas can offer a lot of quality. Nevertheless we usually get bad publicity; partly because the bulk of the media is Vilnius based, partly because we aren’t efficient enough ourselves.

– A COMMON AMNESIA

The City has virtually no signs of our former 40,000 Jewish population and their importance in the development of Kaunas since middle ages to 1940. Jews stand for the biggest part of the Lithuanian citizens murdered during WWII. And some of the murderers were Lithuanians. To put it bluntly: Kaunasians killed their fellow Kaunasians. It is something very complicated and painful to speak about and so the majority prefers not to.

– TEMPORARINESS

Temporariness could be productive. Think of philosophers. Think of the fact that a city becomes the European Capital of Culture only temporarily.

But being temporary puts your self-esteem to risk. Kaunas is called and too often calls itself “Temporary Capital” and we even have a weekly newspaper named “The Temporary Capital”.

Each year 7,000 to 10,000 students graduate Kaunas universities but only a fraction of them stay. Kaunas has become a temporary city for young people. Kaunas is a city of temporary businesses – when they grow stronger, they move.

Even the basketball players come and go these days. And do we need to mention that Lithuania is good at basketball and Kaunas is the basketball capital of the country?

– LOSS OF A PUBLIC LIFE AND A PUBLIC SPACE

The major pedestrian street Laisvės Alėja has lost its high street crowds and charm to big shopping malls. The old cafes and restaurants reminding of the *La Belle Époque* are all lost. Interestingly some of them had survived the Soviet regime, but then fell victims to modern times... There are too few big public events.

– THE CULTURAL INSTITUTIONS ARE NOT OPEN ENOUGH TO THE NEEDS AND EXPECTATIONS OF CONTEMPORARY AUDIENCES

“Can’t touch this!” It’s not MC Hammer. It’s a Kaunas museum guard yelling at school children. It is obvious that structure / service / education must be reviewed and re-modulated following the principles of new museology. The same goes for municipal theatres and cultural

ANSWER TO Q1

centres. The communication and partnership among cultural institutions locally is very poor. Audience development strategies are not there and the need is not fully acknowledged. That will change.

– THE GHOST TOWN

Kaunas is encircled by an elaborate system of fortifications built at the end of the 19th century. With time two things had happened: the fortifications turned into

ruins and simultaneously into a cultural heritage.

Abandoned late Soviet period buildings are not cultural heritage yet, but it makes them no less a problem. The once would be hotels (started at 1980–1990 but never completed) haunt the Kaunas skyline to this day.

And the wonder of Kaunas interwar modernism architecture? Some diamonds need

polishing and some need far more than that since it’s too late to paint your balcony after it has fallen down on somebody’s head.

– LACK OF CIVIL SOCIETY SIGNS / COMMUNITY ACTIVITIES

We are certainly good at loving our city. We are not as good at doing community work. The poor tradition of voluntary work, poor integration of disabled

ANSWER TO Q1

people and those of fewer opportunities and lack of neighbourhood events or initiatives must be recognised. And changed...

– NO BONDS OR LINKS BETWEEN CULTURE AND BUSINESS SECTORS

– There are plenty of Kaunasians who know how to do business. We were famous for that even in the Soviet times when private businesses officially were not allowed. And there are enough good

artists in the City. The problem – businessmen and artists scarcely ever meet, hardly ever talk and almost never benefit from each other in terms of sponsorship, patronage and cross-promotion.

That is why we need this. That is what will change.

Q2

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

Introduction

“Greater Kaunas” is what we might call the combination of the core City and its metropolitan area or “Metro”. We are very fond of our Metro and it sure makes Kaunas greater: with our Metro (or The District of Kaunas as it is known officially) we get an additional Raudondvaris manor, one more river Nevėžis – complete with its CONFLUENCE with Nemunas – several medieval churches, a massive Kauno Marios (Kaunas Sea) water reservoir supplying water for Kaunas hydroelectric plant and Karmėlava international airport! What can beat this?

The even better thing is that our Metro sees itself as an integral and proud part of Greater Kaunas and the initiative to bid for a European Capital of Culture is strongly supported by the District of Kaunas Municipality and its culture operators who are fully involved in the preparation of the *Kaunas 2022* programme.

Greater Kaunas has 87,000 residents and growing. It gives the area covered by this Application a total population of just under 390,000 people. The blessings of a suburban life can now be enjoyed in 3 cities, 10 towns and 370 villages surrounding the mother city. The Ežerėlis and Vilkija cities are within half an hour drive from Kaunas. Garliava starts at the point where Kaunas ends. And if we in Kaunas complain about our identity problems think how people in Garliava may sometimes feel...

Although Kaunas and the District of Kaunas are governed by different municipalities, both are strongly connected and perfectly linked with numerous motorways including Via Baltica – a European priority transport corridor connecting Helsinki, Saint Petersburg and Warsaw. The proximity and convenience is illustrated by the fact that Kaunas slowly leaks its population to the Greater Kaunas.

The District has its own “indigenous” cultural events widely attended by Kaunasians – the summer music festival *Akacijų Alėja* in Kulautuva, Land Art festival in Raudondvaris and *Kaunas Sea Regatta* in Pažaislis. At the same time nearly every City festival has its offshoots to the Greater Kaunas – *Kaunas Jazz* brings Stacey Kent to Raudondvaris and *Chamber Music Festival* brings Johann Strauss to Zapyškis.

Raudondvaris Castle is turned into a modern multifunctional culture centre with Kaunas District Museum and an arts incubator.

Both Municipalities are strongly related in economic terms. The District has a free economic zone and a good deal of industrial sites complete with a Palemonas railroad hub which is a part of Rail Baltica. This is one of the priority projects of the European Union, and Karmėlava international airport.

We see the Greater Kaunas area as an asset and sometimes even as a hidden asset with a still unrecognised potential. The European Capital of Culture project is a perfect occasion to draw new patterns of a modern European urban area.



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Q3

Explain briefly the overall cultural profile of your city.

Introduction

The cultural profile of Kaunas is as elusive as the legendary Kaunas Beast living in flooded tunnels under the City. Oh yes, we know that now you suspect a cheap excuse for not answering the question. But first consider this: we are always proud to have rich history and cultural heritage but only a few of us can say where exactly that heritage could be found. Citizens are easily offended by what the others say about Kaunas but aren't very quick to get involved when a 70 years old book shop needs to be saved. "Nowhere to go at Night" reads a local newspaper headline together with *Red Hot Chili Peppers* Kaunas concert ad on the same page.

Therefore the word which sums up our cultural profile at the moment is CONTRADICTION.

Our four major fields of contradictions are:
 – Culture,
 – Education,
 – Community and Civic Life,
 – Business.

CULTURAL CONTRADICTIONS

We have a really good cultural infrastructure but are not making the most of it.

Kaunas has 29 museums which is the **biggest number of museums** in Lithuania but only a **small fraction of city's population actually visit them**. For example the second largest museum in Lithuania – the M. K. Čiurlionis National Museum of Art is only 6th according to the visitor numbers and only 10% of Kaunas citizens ever visit the Kaunas City Museum.

Kaunas has **the largest density of heritage objects** in Lithuania and just recently the City has been awarded the European Heritage Label. We are included in the UNESCO Creative City Network and are now seeking to be included into the UNESCO heritage list. However, most of the iconic heritage buildings in the City are **neglected and in poor shape**. Moreover, strict and sometimes irrational regulations forced upon new architectural and urbanistic developments in the heritage areas are pushing business developers and architects into a corner.

Kaunas is in many ways a city of CONTEMPORARY culture. We have a great variety of solid international contemporary art events. The City is home to some significant events like The Kaunas Biennial – the

biggest contemporary visual art biennial in the Baltic region, Kaunas Photo – the longest-running annual photo art festival in the Baltics, CREATurE Live Art and the international Land Art festivals, international architecture festival KAFé and many more. On top of that there is a number of music festivals from Kaunas Jazz (member of The Europe Jazz Network) and Akacijų Alėja Bard Festival, to Pažaislis Classical Music Festival with concerts held at heritage sites: baroque monasteries, concert halls and churches across Kaunas and Greater Kaunas. Yet this **contemporary cultural city has no contemporary art centre**.

There is a variety of professional and amateur theatres, most notably one of the oldest functioning theatres in Lithuania – National Kaunas Drama Theatre. The present repertoire includes among others John Gay's *The Beggar's Opera*, Shakespeare's *Hamlet* and Romain Gary's *La Promesse de l'aube*. The theatre is among the most advanced cultural institutions of the City with facilities adapted to the broadest scope of audiences, including those with hearing and vision impaired.

AURA Dance Theatre is another important institution with mostly international productions with European partners. The recent project by AURA is called *Godos*. It is a collaboration with a Norwegian theatre company PANTA REI and the production is designed to "animate culture", to move it closer to community. The Kaunas Musical theatre has built its reputation on staging musicals and operettas. The Kaunas Puppet theatre company has the productions of *Dwarf Nose* and *Snowflake* along with the local content. At the same time the theatrical community undergoes a media crisis **losing its audiences to cinema and internet**.

Along with the theatrical venues the centre as well as the surrounding neighbourhoods of the City have plenty of parks and public spaces, but they **need a serious face-lift**.

The City and Metro also has a **wide network of libraries** connecting many of the City's neighbourhoods, however they receive small amounts of visitors and some of the library buildings **are in poor condition**. Provided with long term strategic cultural development the current library network could be a very good basis for **reclaiming of the public space and building the community**. The modern library is not just for the books after all.

Kaunas is recognised as Lithuania's sport's capital. And not just because of the legendary ŽALGIRIS Club – the all-important European basketball legend. There are a number of sport venues like the ŽALGIRIS Arena where events like the European Basketball

Championship are held together with the concerts of Sting, Eric Clapton, Red Hot Chili Peppers and likes, football stadium and the monumental Kaunas Sports Hall. Despite the fact that nearly every public park is equipped with free fitness training machines, we have become **spectators** of sport instead of being active **participants**. We need to change from basketball and beer to pounding the pavements and the parks.

EDUCATIONAL CONTRADICTIONS

In 2022 we will have a reason to celebrate: 100 years since the establishment of the University of Lithuania in Kaunas. Ever since the foundation of the University, Kaunas has been an academic city with around 30 000 students as of today. Now we have 12 universities and colleges in Kaunas with 91 study programme in the fields of culture and creative industries.

The problems? Too many. First, our universities compete with each other instead of collaborating. Then Kaunas keeps losing the students it has educated. We need to work together more strategically because at the moment **we are simply creating talent for others to use**.

Kaunas has a good programme of informal education. For example, there are the Universities of the Third Age both in the City and in Greater Kaunas, providing various forms of learning for senior citizens. The Kaunas District University of the Third Age has 10 faculties in different areas based in local community and culture centres. Several more are established in academic institutions in Kaunas City.

The informal children and youth education in Kaunas varies from sports to robotics classes, from computer programming to managing e-commerce or becoming an environmental activist or an architect. Local children music schools have 3000 students involved.

However, there is still much to be done in ensuring equal learning opportunities for all citizens and especially in providing a proper offer of creative and informal education options designed for children and adults with disabilities.

COMMUNITY CONTRADICTIONS

At the very heart of Kaunas stands an Orthodox church. Or to be more precise – it was built as an Orthodox church and serves now as a Catholic church. Think of it as of a good symbol for contradictions. Sometimes we say: Kaunas is Lithuania. Ethnically we are a very much Lithuanian City today which was never the case before. On our route to being Europeans, it might actually be rather nice to celebrate being Lithuanian for once! At the same

time the remaining Kaunas minorities are allowed, even encouraged, to preserve their traditions. Take local Armenians who have active folk collectives, Jews or Tatars, who have been living here for over 600 years and have since preserved their religious and ethnic tradition. Take Russians with their Pushkin high school at the very heart of the City.

Successful virtual and site specific community art initiatives have emerged in Kaunas in recent years and local community centres are doing their best but large part of the **population is still quite passive** and don't get involved in civic activities. Besides that, the network of cultural institutions is **not very experienced or effective about community involvement**, audience development and outreach programmes and can rarely adjust to the visitors with special needs.

The same Orthodox – Catholic Church we have just talked about is not equipped for people with disabilities. What an irony...

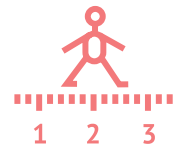
After 25 years on the road to democratic society we still feel no need or are too insecure to actively participate in decision making. Think this: only 31% of young adults voted in direct Mayoral elections in Kaunas city. The research of Civic Society Institute shows that **more than half of Lithuanian population fear they might lose their job or cause suspicion or get threats if they initiate or actively participate in civic movements**. This insecurity increases and civic involvement drops around the time when citizens finish their secondary education and start working.

BUSINESS CONTRADICTIONS

Good accessibility and logistics provide favourable conditions for business development. Kaunas therefore remains one of the most important industrial centres in the country, but it is also recognised as a centre for IT and programming, client services and has a growing number of international companies and investors. In fact, in 2016 Kaunas region was ranked among the Best Small European Regions of the Future by FDI Magazine in the category of economic efficiency. But the truth is that large scale business is not so much concerned about the needs of local population and therefore is not very socially engaged. There is also a certain lack of co-operation between business and culture people and so **while the technology driven sectors are thriving in Kaunas, tourism and culture industries often lack variety and innovation**.



387,158 INHABITANTS
(combined City and Metro)



The longest pedestrian street
in Europe Liberty Avenue –
stretching for **1.6** kilometres



29 MUSEUMS



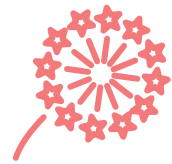
58 LIBRARIES



1,556 CULTURAL HERITAGE
OBJECTS



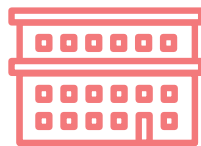
13 THEATRES and
4 THEATRE FESTIVALS



9 INTERNATIONAL
CONTEMPORARY ARTS
FESTIVALS



7 MUSIC SCHOOLS and
9 MUSIC FESTIVALS



12 UNIVERSITIES and
COLLEGES



30,000 UNIVERSITY and
COLLEGE STUDENTS



115 SCHOOLS and
44,257 SCHOOL STUDENTS



109 CHURCHES and
HOUSES OF PRAYER



15 BRIDGES



Average monthly gross wage
696 Eur, minimum wage 350
Eur



18,549 ENTERPRISES



BC ŽALGIRIS has earned
17 Lithuanian Basketball
Championship gold medals.
1 EUROLEAGUE GOLD
MEDAL.



25% of population over 60;



34% of population under age 30



Unemployment rate 5,7%

ANSWER TO Q3

“Kaunas has the largest density of heritage objects in Lithuania and just recently the City has been awarded the European Heritage Label. We are included in the UNESCO Creative City Network and are now seeking to be included into the UNESCO heritage list. However most of the iconic heritage buildings in the City are neglected and in poor shape. Moreover, strict and sometimes irrational regulations forced upon new architectural and urbanistic developments in the heritage areas are pushing business developers and architects into a corner.”

TEMPORARY CAPITAL versus CONTEMPORARY CAPITAL

Our concept is Contemporary Capital. Why? Because we realise that when we talk about our City we tend to look back on period when Kaunas was Temporary Capital of Lithuania. This was between 1919 and 1940. Ironically this was the time when our "real" Capital went to Poland for a while.

But it is time for us to move on. To create a new "golden age" for Kaunas. And the vehicle for doing so is to become a temporary capital again. European Capital of Culture. A contemporary one. Just for one year this time. But its impact will be huge.

Our concept of Contemporary Capital means:

– EUROPEAN CAPITAL. Restoring sovereignty of a city as a self-assured and self-conscious place among other old European cities.

– FUN CAPITAL. Kaunas will be the city which no longer needs to fight nor struggle - it has earned its right to have fun and good times instead.

– EDGY CAPITAL. The City with cutting edge technical and progressive humanitarian skills, the City for start-ups and rebellious souls.

– CONTEMPORARY LEGEND. Creating a legend for the City. There will be dragons on steroids and love stories to die for.

– MODERNISM CAPITAL. A friendly face of modernity: the quality of Kaunas' modernism can educate people and it can contribute to the European culture – present a missing link between *Art Nouveau* of Paris and *Bauhaus* of Berlin.

– FRIENDLY CAPITAL. Kaunas can become an eco-city with its longest pedestrian street in Europe and an abundance of green zones.

AND FINALLY HERE IS HOW WE BREAK CONTEMPORARY CAPITAL INTO TWO IMPORTANT TRIGGERS FOR ACTION:

TEMPO MUST BE RECLAIMED AS "TIME". Let's have four hours per day dedicated to family, neighbours, charity, voluntary work, leisure, cultural activities – exhibitions, theatre, concerts, public events, guided tours, exploring the city.

Let's call it a conTEMPORary style of living in 2022.

Let's make it a habit.

Habits are very powerful; you may take our word for that.

TIME IS OUR CAPITAL. Let's use "capital" as a visionary state, as a notion of cumulative place where intellectual resources, community will and collaboration of persons from different cultural, economic and academic fields can generate power for innovations which are relevant to contemporary life.

Let's reinstall the European ways of city planning and management.

Let's create permanent places to live and work.

Let's reclaim permanency.

Permanency is an everlasting contemporaneity.

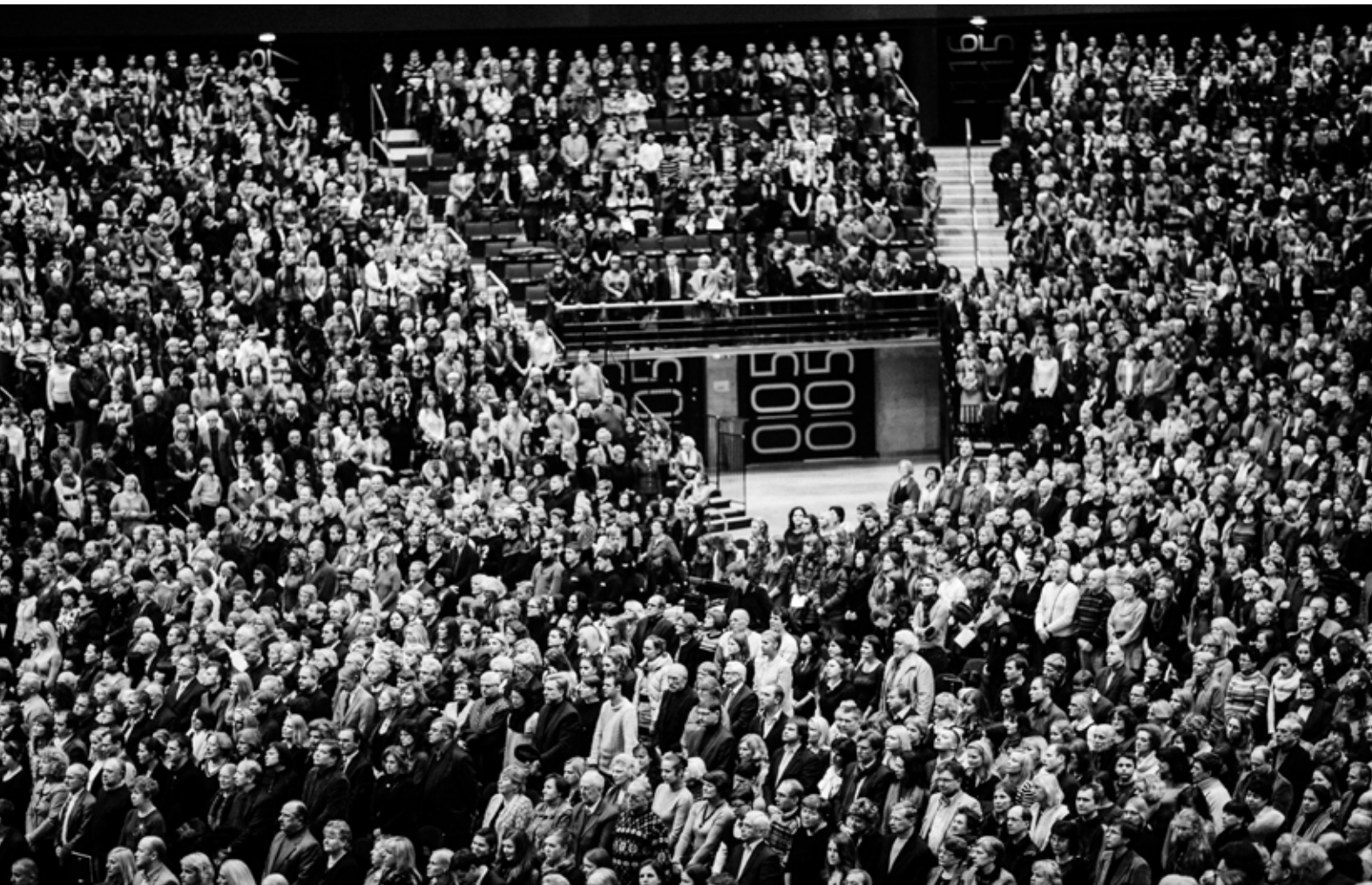
We are fully aware that we need to change from an identity based on whom or what we were a hundred years ago, rather than whom or what we are now.

So being a temporary capital again can be the thing that clears the blocked mind-set which means that we hold ourselves back. Let's say it could be our last and ultimate temporariness.



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

Contribution to the long-term strategy



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You will now, we hope, have realised that we want to shake things up. The good news is that the City administration is in tune with our ideas and they even have the Cultural Strategy of Kaunas City written, voted in favour and signed with blood red ink. Actually we have here a series of documents which add up to a clear strategic vision and plan for the City of Kaunas and District of Kaunas. They are pieces of serious work and could be extremely helpful in our quest to make Kaunas a better place.

So, just to start with the formal stuff, the Cultural Strategy of Kaunas City has been

integrated into the "Strategic Development Plan of Kaunas City Municipality up to 2022" (approved by the Decision No. T-127 of 2 April 2015 of Kaunas City Municipality Council – no less!). This Document sets out the vision and priorities of Kaunas Municipality up to 2022.

The key priorities of that plan show that Kaunas is going to be turned into:

1. A sustainable and civic-minded city,
2. A leading regional city in advanced business and innovation,
3. A centre of modern and involving culture,
4. Home to learning and happy people!

We will shortly return to the "happy people" concept. That's quite something. We are rather proud that our municipal administration has signed up to such a goal. But for now it is worth stressing the fact that the document was initiated in 2014 by the previous City Council, continues to be supported and from very start envisaged the City's ambition to become European Capital of Culture 2022. So we are absolutely and intrinsically integrated as a vehicle to deliver the City's vision.

Kaunas District Municipality's strategy (for 2013–2020) on the other hand has very similar aims, but with an even stronger

focus on community development. The Kaunas District (our Metro) seeks to become a prosperous Kaunas region, where progress is determined by running an active community of educated and entrepreneurial people.

The priorities expressed in the District Municipality Strategy are:

1. A competitive economy,
2. High quality of life,
3. A clean and safe environment.

Now let's get back to the "happy people" concept.

We have strategized happiness.

And we are really, really serious about it. How can we deliver and measure this? New

opinion polls will be one of the instruments. The amount of visitors at the street cafes, museums and theatres can also show the progress – happier people are keener to spend their nights out which means some reclaiming of public life and public spaces. The positive turn in the growth of City's population could be a good mark of optimism. And fewer temporalities around could also contribute to the fact that we are getting there. Becoming happier.

Our strategy is summarised in the following table. It shows exactly how we will deliver the four priorities set out in the City Vision. How we will become happier. And healthier, too. Research shows that active cultural engagement is very good for your health.

And finally, we can and we will also become a city with economic potential through cultural partnerships with the business sector.

Kaunas City Vision: DELIVERING THE STRATEGY

VISION 1 Sustainable and Civic Minded City	VISION 2 Leading City in Modern Business	VISION 3 Centre of Modern and Involving Culture	VISION 4 Home to Learning and Happy People
Increased civic participation	Become significant Baltic Creative City	Improved communication and quality on part of our Cultural Sector	Our museum staff will be smiling and so will our visitors!
Far more active involvement of people in culture	City performs well as cultural and tourism conference centre	Creation of new cultural network to connect organisations and build capacity	Educational services match needs of a modern learning society
Strong participative sports culture	Improved touristic infrastructure; quality of tourism services	Strengthen cultural links with our Baltic and North European neighbours	Development of a stronger formal and informal education network
Universities make strong civic contribution	Retention of more cultural and creative students in Kaunas	Recreate cultural Hansa league to form a modern creative cultural network	Develop and implement clearer and more active youth policy
Thriving NGO sector	Improved business infrastructure and networks	Establish new neighbourhood and district structure of cultural venues	Improved quality and availability of sports facilities
Culturally strong local and District infrastructure	Leader of modern Hansa network	Rebuild existing and develop new cultural venues	More joined up University and cultural connections
Strong sense of Europeanism	More business start-ups – including creative	Introduced media enhanced heritage cycle paths	Best practice recognition for 3 rd age model for older residents
See also <i>Outreach, European Dimension</i>	See also <i>Capacity to Deliver, Management</i>	See also <i>Artistic, Capacity to Deliver, European Dimension</i>	See also <i>Outreach, Management</i>

"Knowing me, knowing EU ah ha. We just gotta make it this time it's true." You must all know the Abba song about the EU and its support for City development. We know they're Swedish, but that's quite close to us.

In all of those documents which we described in the Strategy question – all of our strategic aims, our plans for the development of Kaunas City and District and the cultural institutions are fully behind the need for the European Capital of Culture programme to be the connecting force for our future development.

Specifically, the importance of the ECoC candidacy is envisaged in a series of City resolutions – from 1.2. Kaunas to be turned into a cultural leading City of the Nordic and Baltic region, through the specific inclusion of the action in resolution 1.2.1.3 about "Participating in EU initiatives, i.e. European Capital of Culture in 2022" – a key task of the Culture and Tourism Development Department of KCMA (Kaunas City Municipality Administration). Kaunas District Municipality has also voted for participation at the action as equal partner of the programme (24th March 2016) and the ECoC aims will be incorporated into upcoming strategic documents of Kaunas District.

These resolutions don't work automatically, of course. No matter how good or coherent our Vision is, it is still basically a piece of literature – sometimes fascinating sometimes boring and sometimes very boring because of its bureaucratic language and prevalence of legal terminology. We know that many really good projects start with these worthy but rather dull plans. Sometimes this is exactly how they fail.

So what makes that crucial difference?
What turns an ordinary boy into Harry Potter?

We may call it "an external driver".

Most change processes consist of many external drivers. But to deliver the deep changes we require, we really need the designation of the European Capital of Culture title to be our driver. Together with the implementation of what we believe to be a genuinely exceptional programme presented further below, which will maximise local community and artistic involvement, we can finally have the explosive mixture, a sort of cultural rocket fuel to alight the fire of change. But we can't do it without EU. This time it's true.



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



And they lived happily ever after... The end. Wouldn't be nice to have it that way?

We have to admit that the process of bidding for the ECoC has an element of a dream in it. And working on this bid we are constantly in conflict with what we can dream about and what can be objectively achieved or what the objective reality is (consider it as a one more Kaunasian contradiction). Sometimes we have a happy marriage of the two like in a "happy people" concept which is in a process of becoming a serious policy. But even that concept has its first part which goes "a city of **learning** and happy people".

So Kaunas will learn and of that we can assure you. It has already started doing so with the very process of bidding, with the process of raising awareness on our most crucial issues with a growing number of people and institutions involved, and with the very fact that we can possibly return to the map of Europe as an integral part and not marginalised. This has already been a community changing experience even now, today. What the longer term will look like can be described as resolving our sets of contradictions. The table shows what we will deliver.

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2023 – CONTEMPORARY CAPITALISATION – OUR MAGNIFICENT 7

1. **New contemporary cultural and knowledge quarter near the River Nemunas,**
2. **Žaliakalnis District Renovations – multifunctional sports and culture park,**
3. **Reconstruction of Laisvės Alėja – the longest pedestrian street in Europe,**
4. **Kaunas Castle Amphitheatre (2,000–3,000 seats), for music festivals and public events,**
5. **Aleksotas District enriched by regenerated River infrastructure / City Observation Deck,**
6. **Fortress complex renovation and repurposing for cultural, leisure and communal activities,**
7. **Cable car connecting the two sides of the river Nemunas between Kulautuva and Zapyškis.**

In short, the times they are a changing. But we will be a Contemporary Capital for ever.

CULTURAL SOLUTIONS

- We will change from temporary to contemporary.
- From a fragmented reality into a continuum.
- Kaunas will have a contemporary legend, a productive myth.
- It will fully acknowledge its European cultural roots and perspective.
- A successful ECoC will serve as a catalyser of new ideas to share with others.
- It will serve as a powerful tool to create a new cultural tempo in our city.
- European collaboration will be our cultural default model beyond 2022.
- Experience of delivering the ECoC project will increase the capacity of cultural sector.
- Our staff will be able to work internationally and to manage large scale events. Indeed, they will not be able to stop smiling.
- So audiences will flock to events and museums from all over Kaunas.
- Attendance rates will grow from 10 % to at least 50 % of our city population.

SOCIAL SOLUTIONS

- Kaunas will see a strengthened civic society and European values.
- Active participation, an open environment and more voluntary work.
- Safe, friendly and vibrantly active neighbourhoods.
- Revitalised community cultural centres and meeting places.
- Our common amnesia will be over and residents of all ethnicities share our story.
- United in diversity.
- Kaunas will be the leading city in community and public art projects in the Baltic region.
- Bums will move off the sofa and onto the seats (of our cultural venues).
- The dynamics in the City will encourage people to take responsibility. Including for their own happiness!

ECONOMIC SOLUTIONS

- Greater international visibility for Kaunas will bring greater visitor numbers.
- New infrastructural and marketing strategies will see Kaunas as a dynamic international city.
- Investments will also boost our Creative industries sector.
- Infrastructural platforms for new companies will include A and A+ class office buildings.
- A renovated city centre will create new working places and cultural clustering.
- Our airport will attract new European routes.
- Kaunas will be famous for its hospitality...and happy staff.

URBAN DEVELOPMENT

- A number of developments using a cocktail of EU Structural Funding, National sponsorship and Municipality funded urban development will be delivered, improving our economic attractiveness as set out above.
- Creative industries will be boosted in particular – with new venues for culture, art, design and science providing opportunities to retain the energy, talent and creativity of those young professionals who are studying Cultural Industry subjects in our Universities.
- By 2023 we are confident that Kaunas once again will emerge as a MODERNISM CAPITAL with an outstanding mix of revived architectural monuments and high quality new architecture.
- Seven urban areas in the City and Metro will be developed and will serve the City and Region far beyond the Capital year. More detail on these is set out in Q 18 and Q 33–37 but they are shown in the pink box on the left.



© RZ | On the left: Žalgiris Arena

The concrete and measurable effect of the ECoC on our city is crucial for us. This is exactly the reason we are developing our Application, with the full support of City and District. And a fundamental aspect of our project is being able to know how well we are doing, and to be able to “show and share” our progress with the people and stakeholders in Kaunas.

We know that there are lots of models available for monitoring and evaluation. We have looked at many and learned from them. For us it is really important to measure things that are really important to us. In order to do this we will focus on two areas:

Quantitative Aspects of Kaunas’ development, showing improvements from our current baseline to where we intend to be in 2023.

Our ten key indicators are:

- Growing audience numbers;
- University graduates getting jobs;
- Volunteers and volunteering structures;
- International and National tourists numbers;
- Hotel occupancy;
- Growth of creative enterprises;
- Population growth;
- Long-term community culture initiatives;
- Social Enterprises and Companies;
- Citizens’ involvement in creative and learning processes;
- Enhanced culture and community infrastructure.

Qualitative. This is where it gets serious. We are trying to measure happiness. So in terms of delivering long term, contemporary capital we have identified 3 areas where a more qualitative approach will

transform the way the City works and its people feel and what role it plays in the European context.

These are:

A HAPPINESS RATE – as you know by now, happiness is seriously put forward as one of the main points in the general strategic plan of Kaunas Municipality. During the implementation of *Kaunas 2022* programme we want to explore how culture in its manifold forms can stimulate a more positive outlook on life through:

- Participation of the community members in the cultural processes at home and within the EU.

- A sense of community locally and as a part of the European community through

We will also be able to touch happiness!

We will commission an interactive design object for our public space **to monitor and visualise the happiness state of the City**. In co-operation and co-creation with and for the city community this object will become an inspiring piece of art and an instrument at the same time operating as a “thermometer”, “barometer” or “hedonometer” and measuring emotional temperature and pressure of creative atmosphere in and of Capital of Culture – mirroring and reflecting in a very visual way people’s emotions and feelings.

(RE)FORMATION OF COMMUNAL IDENTITY

will measure how the citizens feel about belonging to a local and European narrative. To begin with we will initiate „walkshops” – moving focus groups or conversations, stimulated by looking around. Walkshops would allow community members to better understand their neighbourhood together, identify sources of their community pride and most importantly – involve the residents in an open and diverse discussion about where we are now, where we want to be and how we can show things are getting better. We will also be measuring the citizens’ satisfaction about their neighbourhood and their City, contribution to their communities, access to information on forms of active involvement in community-based activities.

OPENNESS AND CLIMATE FOR DIVERSITY

(breaking free from the fortress mentality) – we want to know how Citizens are discovering our forgotten past and how the *Kaunas 2022* programme is evoking the multicultural content of the City, how the City is seen in the cultural, economic, touristic maps of Europe and how the regional and European co-operation processes are triggered.

increased attention to European languages courses, increased volume of information on EU issues and values.

- Cultural and artistic engagement in the European cultural life via increased number of co-productions, workshops, seminars, raising the profile of Kaunas as the ECoC on the European cultural landscape.

These will form the basis of our Citizen Happiness monitoring model. We will develop an ongoing way of measuring of a range of happiness related indicators: active participation in creative, cultural, educational and community-based activities, accessibility of culture services, number of visits to culture events or spaces, engagement in physical activities and active tourism, as well as general life satisfaction.

We want to know what imprint the programme will leave on the experiences of local minorities and the openness of citizens to a diverse understanding of culture and how it impacts understanding of today’s relevant migration topics, how much someone from Esch-sur-Alzette, Liverpool or Essen is aware of Kaunas. For that we will develop indicators such as our citizens’ relation to minority populations, their awareness of the City’s ethnically diverse history and heritage.

We will implement international surveys to track the number of partnerships of local culture operators and European

organisations. We will initialize surveys to gather information on Kaunas profile as the ECoC.

Who When How?

Our Monitoring and Evaluation programme will be implemented by a specially selected consortium of an independent poll agency working in partnership with local academic institutions in particular fields of the project. Observance and dissemination of Evaluation and Monitoring results will be a responsibility of a designated ECoC team member. Volunteers will be trained to undertake some of the community based evaluation, further involving local people in the process of improving the way the City works and connects.

To determine the effects of the *Kaunas 2022* programme on the areas set out above, four monitoring stages are planned every two years – before (2018, 2020), during (2022) and after (2024).

Each year the Monitoring and Evaluation consortium will also conduct health checks of the programme including the effectiveness of the working methods, outreach strategies, managerial models, economic impact of the programme, will track the communication between citizens and the team implementing the project, evaluate citizen involvement and participation rates.

All monitoring and impact evaluations will be conducted considering the guidelines for cities’ own evaluations published by the European Commission and will play a vital role in ensuring efficiency, transparency of programme implementation and measuring its outcomes. The collected evaluation and monitoring results will be included in the Kaunas strategic planning framework for 2022–2032.

We know we will be happier. By 2022 we will be able to prove it. And touch it.

Elaborate on the scope and quality of the activities:

- Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
- Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;
- Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships.

CONTEMPORARY EUROPEANNESS

What does it mean for a Lithuanian to hear "Europe"? – certainly not the same as for someone from Sweden or Britain or Portugal – perhaps not even the same as for someone from Romania or Poland. The magic word in the context of Europe for us is "re-connect". The tragedy of a divided Europe by the iron curtain transformed the way we as Lithuanians thought and think of Europe and of ourselves.

Our isolation behind the Iron Curtain meant for us that "Europe" was the West. So for a long time we associated Europe only to Western European countries. That was not always the case. Before WWII for many centuries for Kaunas and the cultural life of the City, its artists and intellectuals thinking and working within a diverse European intellectual climate had been natural and Europeanness was not something that had to be artificially constructed.

Especially today Europeanness seems to be a very complicated matter once again. So... *Kaunas 2022* can contribute to this concept analysing contemporaneity in many relevant aspects.

And ... maybe we are needed now just as much as we want the tittle for one simple reason: creating a contemporary Europe together.

To do this we will address some of the key European themes that we share with many other cities but that found a specific "Kaunasian" expression in our city:

- revisiting the cultural heritage of the City and its international dimension – we will bring into play as a contribution to the diversity of Europe our unique modernist architectural heritage, almost forgotten Jewish culture and intellectual legacy;
- bringing back a genuinely European atmosphere of **learning and education** (for us the only method to create a deep seated appreciation for diversity);

- creating a model for the notion of Europeaness and European identity or the so called **Contemporary Legend** to replace the fragmented self-consciousness the City and Europe have now. Kaunas shall become a laboratory / experimental site for such a trial. The legend or myth will be employed on many levels and it is safe to say that a Creative History will be created and left open to evolve in the future;
- creating a **contemporary network** of European cities based on the international diplomatic missions that were located in Kaunas during our time as temporary capital, based also on our twin cities, the Hanse cities, other temporary capital cities and fortress cities across Europe.

Yet we are painfully aware that European culture and its identity are facing enormous challenges today. Not long ago it seemed that the old antagonisms amongst European nations were in the distant past and Europe had become an open space with room for self-criticism, human rights and respect of human dignity. Sadly, the migration crisis revived old distinctions – we see that walls, conflicts, confrontations, prejudices and fears are rising again.

Nevertheless we strongly believe that Europe has the immense experience in solving similar issues and has the ability to transform its crisis into future possibilities. With *Kaunas 2022* we want to contribute to show European humanistic and artistic culture as a "glue" that can consolidate European nations, its citizens and create new bridges of understanding. Besides, the miracle of Europe was not born in the big cities. It is found in these small historical cultural cities. Such as Kaunas.

MEMORY AND HERITAGE

Some intellectuals hold it that the most profound dilemma of this century is a deepening crisis of place: lack of attachment to place disembodies memory, sunders relationships and promotes prodigal resource consumption. When we lose those places, we lose an essential part of our stories and ourselves.

Today memory of the place becomes a key to the emotional understanding of the world and ourselves. Individuals as well as communities can imagine their identity only in relation to some landmarks. These landmarks help understand, justify and evaluate self-perception and the perception of the *Other*.

Therefore **the place is the condition of memory**. However in an age of migration ennui of placelessness became a common problem of contemporary Western world. For *Kaunas 2022* we are looking at this aspect of contemporary life from different European angles:

- Migration is a big topic for Europe at the moment – with an influx of people with a possibly different "sense of place" and suffering from a forced displacement from their home countries – how can we Europeans share our urban "memory maps" with them?
- 100,000 people left Kaunas over the past 25 years, often moving to other European countries. How do the "disembodied memories" reflect back on their home town and into their new resident cities all over Europe and the world?
- Through Soviet and Nazi occupation Kaunas and Lithuania have lost hundreds of thousands of citizens, not only Jewish – by forced removal or emigration – how does the place keep their memory?
- The generation of Digital Nomads is a relatively new group that lives with a different kind of "placelessness" – how is the digital world reaching into our ways to form a sense of place and identity?

The theme of "place" is also connected to another of the huge challenges for contemporary urban and cultural development in Europe: to reinvent the meanings and functions of urban landscapes once again and to bring them back into the paradigm of a living urban fabric. Kaunas, as one of the new capitals of the 20th century has



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an outstanding opportunity to take an active part in the process of rethinking the role of modern heritage, and to inspire the new methodologies based on integrated conservation and adaptive reuse. *Kaunas 2022* events will inspire new and creative approaches towards an understanding of our modernity as a catalyst for the future. Kaunas as a showcase of **a distinctly local interpretation reflects the diversity and importance of the modernization as universal process of human history, of European history**. With the European Capital of Culture activities we want to find and implement a long-term strategy how to preserve, revitalise and re-connect this outstanding heritage to the community living within it and with it – and connecting to other cities with similar issues through the project **International 20 c. heritage interpretation centre *Modernity for the Future***.

EXPERIMENTING AND LEARNING

We want to strengthen the concept of being European meaning always being ready to learn, to try new technologies, to improve our skills, to widen our *Weltanschauung*. Built around the themes of the contemporary and highlighting the concepts of a new cultural tempo, experiment and learning, the *Kaunas 2022* programme is intended to stimulate intercultural dialogue between local and European communities, artists, cultural operators and European audiences as well as European cultural organizations e.g. through projects like *Café du Monde*. The project symbolizes the historical importance of European cultures in Lithuania and an effort to foster a cultural dialogue amongst local and international residents (international students, foreign visitors and their friends

& families back home) in different cafés in Kaunas.

For the project *Community Culture in Action* 30–40 creative laboratories will be established in neighbourhoods of Kaunas City and Kaunas District, where local people will meet European cultural operators, international artists and performers and will gather ideas and best practices for the change of their urban and social environment. The labs will unite more than 200 European artists and reach out to 200 000 inhabitants in the area.

THE CONTEMPORARY LEGEND

The idea for the legend or myth of the City is based on the assumption that the City can be brought back to its European identity via telling a comprehensive story instead of having a patchwork of

fragments. Kaunas is not European for isolated periods of medieval knighthood, Hanseatic League, Baroque, Modernism and Post-Modernism, but because of the causality and interdependence of these events. A continuum comprehensively showing the European tradition and orientation of Kaunas is needed and will be created through the legend.

The legend will be constructed as a script. The script will involve a story. The story will be built on the principles of Creative History – intertwining reality and fiction. Creative History will serve the purposes of literature for adults and children, cinema, computer games, apps, and visual arts, including objects, and a commercial approach with merchandising. Creative History as a method of historical reassurance will be left open as a potential for future continuation of the legend. The aim of the new-born legend is to create a continuum to replace the fragmented self-consciousness the City has now.

The very fact that Kaunas has no comprehensive legend or even history-based narrative allows to perform the unprecedented creative experiment of applying cinema script and modern brainstorm based novel writing techniques. The City could become the first city with a post-modern mythology. The method implemented here in Kaunas can be shared with other cities with a similarly fragmented historic narrative.

CONTEMPORARY NETWORKS: FROM INSTITUTION TO INDIVIDUAL

During the period of preparation for *Kaunas 2022* we are going to tap into all European exchange networks in which the City is already an active participant as well as creating new connections. **Our aim is to create a CONTEMPORARY network of European cities, initiatives and individuals:**

1) The international **diplomatic missions** that were located in Kaunas during our time as temporary capital (project Digital Diplomacy, partners: Goethe-Institut Litauen, Embassies of the Netherlands, UK, Armenia, Ukraine, Austria, Estonia, Greece, Denmark, Croatia, Latvia, Russia, Luxemburg, Japan, etc.) will become a starting point for contemporary – digital – diplomacy initiatives.

2) **New Hanseatic League** partnerships focusing on new / contemporary ways of trading and communication among European cities (185 cities in 16 countries: <http://www.hanse.org/en> - involved also in the Highlight events of *Kaunas 2022*).

3) UNESCO **Creative Cities**, especially in the Design category to which Kaunas

belongs, will become a platform for partnership for institutions, municipalities and NGOs through our established Design Forum, common conferences and exhibitions, as well as urban interventions (European cities: Berlin, Bilbao, Turin, Saint-Étienne, Graz, Stockholm, Dundee, Budapest; outside Europe: Detroit, Montreal, Singapore, Buenos Aires, etc. – involved e.g. in the project Design Flood).

4) **Twin Cities** partnerships will be renewed and strengthened (Riga, Wrocław, Tampere, Tartu, St Petersburg, Grenoble and more). 16 out of 22 twin cities Kaunas is proud to have are in the European Union. And a town-twinning movement is very popular among cultural institutions and artists, and even more among officials of Kaunas.

5) **ECOCs 2022 paired towns** (Kaunas District and Esch-sur-Alzette 2022 bigger area) providing possibilities to individuals and local community members to exchange talents, ideas, share daily life culture, kitchen traditions, gardening knowledge, crafts, etc. through introductory weeks and year programme exchanges.

6) Looking at other **temporary capitals** in Europe we will connect to Weimar and Bonn in Germany, Iasi in Romania and Kauhajoki in Finland to explore possible parallels and to invite them to share their experiences at the conference The Legacy of Temporariness on Europe Day (9 May, 2022).

7) *Kaunas 2022* programme is going to become a platform of solid partnerships and collaborations amongst **international scholars, researches and cultural networks:** e.g. IFTR Conference (International Federation of Theatre Research), European Design Forum, IBA Conference (International Biennial Association's annual meeting), International Award for Public Art – Award Ceremony.

8) Some of our projects will promote intercultural networks of **new technologies** across Europe as new social bonds (No Border Radio project, Science Centre, Digital Windows to Europe, IT conferences and fairs).

9) We have agreed with Pula in Croatia to keep the concept of a network of **fortress cities** which includes Pula itself, but also cities like Magdeburg, Herceg Novi (Montenegro) or Viborg near Aarhus.

10) And finally, all programme will ensure the long term networking among various European institutions and individuals and will help cultural operators to share their experiences, to strengthen their capacities and skills in European partnership and communication and cause initiatives of new networks and international projects.

MAPPING PARTNERSHIPS

Our newly established **Contemporary Art Centre** will have very strong support from our international network by having 20 years international partnership history of Kaunas Biennial, as well as **Lewis Biggs (UK) as the Artistic Director for visual and public art of Kaunas 2022**. He is forming a public art programme in partnership with more than 10 international organisations.

Internationally recognized artists, composers, conductors, theatre directors are already invited to participate at the programme and create new commissioned works in relation to the programme topics and problematics: e.g. Philip Miller (oratory, Yiddishe Mame programme), William Kentridge (new video production and personal exhibition), Roberto Magro (contemporary circus festival in “dormitory neighborhoods”), Patricia Piccinini (Kaunas legendary character / sketch for air balloon travelling across Europe's sky), Rafael Lozano Hemmer as co-ordinating artist for the project *Designing for Emotions*, Up in the Air, Neville Gaby, Will Self (artistic interventions in modernist apartment buildings in the frame of the Modernity for the Future project). Mirga Gražinytė-Tyla, who is a conductor and the Music Director of the City of Birmingham Symphony Orchestra will lead an opening concert programme and one of the biggest High-light events *The Liberty Parade* including 2,000 musicians from all over Europe.

CONNECTING NEIGHBOURS

The European Capital of Culture is neither a local nor a national project. We strongly believe that this title is a provided tool to all Europeans, especially to the neighbouring countries. That's why we focus on partnerships with the countries around Lithuania: Latvia, Estonia, Poland, Russia, and Belarus. We have transnational connections with the Wrocław Industrial Festival in Poland and the Ural Industrial Biennial in Ekaterinburg in Russia, National Philharmonics in Minsk (Belarus) and intend to connect to partners in the Russian enclave Kaliningrad – which we want to explore ways to work with on the Soviet neighbourhood planning and “dormitory towns” for the programme *Modernity for The Future*. Polish curator Krzysztof Stanislawski will be on the curatorial team for contemporary art actions: exhibitions, public art, and performance. With Latvia and Estonia we plan a symposia and a concert tour through Europe by the Baltic Youth Philharmonic, also a concert of Kremerata Baltica (LV, EST, LT musicians) and are initiating a Baltic Song Festival (based on our common singing traditions listed as UNESCO heritage). Our National Drama Theatre is in negotiation process to commission Latvian theatre director



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Alvis Hermanis to direct their programme in 2022. We are in contact with Gundega Laiviņa (Riga 2014, Road Map curator). She is the Director of NGO *New Theatre Institute of Latvia* (Riga) now and she agreed to become a tutor at *New Cultural Tempo School* (2017–2021) and to help to twin communities in Latvia and Lithuania for our *Community Culture in Action platform*.

ANSWER TO Q9

Kaunas already has a rich experience of international partnership and collaboration e.g. through *Kaunas Biennial* (roughly 70% European art content and 20 % beyond Europe), *Kaunas Jazz Festival* (roughly 30% European content), *AURA Dance Festival* (nearly 100% co-productions with European artists). The programme of *Kaunas 2022* will be based on communal experience amongst national

and international partners, artists and cultural operators from almost 40 countries.

Read support letters from our partner cities



How do you make a city known?

The easiest way: lure Jude Law into Kaunas and then kidnap him and hold hostage until every world media is here to cover the event. –Where are you John? –Well, Kathy, we are just outside the central police station in Kaunas, Lithuania. –And where that is exactly?... We couldn't find it on a map... –Take a bigger map, Kathy. It's actually not that bad here, the food is perfect and people quite friendly...

Slightly more costly way: call Kaunas a "new Davos", bring the world's richest here and expect media and protesters to come as a bonus.

Or alternatively you could employ "the best kept secret of Europe", "a hidden gem of culture" and "the last hideout for a modern European" factors.

We did just that.

Our 3D communication strategy that we lay out in the marketing section takes this into account and shows which channels we plan to use to address our potential European audience. However, here we focus mainly on the contents that we are developing – relevant European topics and an attractive and high profile artistic programme that appeals to many special and general interest groups in Europe:

– **International Artistic Team:** The directors, conductors, curators and managers of the main platforms and projects are well known and experienced professionals in the European and worldwide cultural context: curator Lewis Biggs (established and ran Liverpool Biennial, former Tate Liverpool Director, currently curator of Folkstone Triennial), SAR composer Philip Miller, philosopher Leonidas Donskis, Dutch artist Jeanne van Heeswijk (The winner of The Leonore Annenberg Prize for Art and Social Change), Arūnas Gelūnas (Lithuania's Ambassador to UNESCO, previously Minister of Culture), Mirga Gražinytė Tyla (conductor of Birmingham Symphonic Orchestra), Roberto Magro (the Director of La Central del Circ in Barcelona, just to mention a few.

– **European dimension:** Europe related and relevant topics of the main events and projects are a must target of our programme. The main large scale events analyse and contextualize the common European topics and practices:

Design Flood, No Border Radio, Theatre Flux, Digital Diplomacy, International 20th Century Heritage Interpretation Centre Modernity for Future, Community Culture in Action practices. These projects accumulate and showcase common European issues and values, they will gather an international cultural team and professionals, and will relate to a broad cultural region of Europe.

– **High profile of the events** (exhibitions, performances, festivals) at the National and municipal institutions: Museums, Drama, Music, Dance and Puppet Theatres, Philharmonic, Contemporary Art Centre, Science Centre, Libraries, and in impressive venues: Žalgiris Arena, Pažaislis Monastery, Kaunas Castle Amphitheatre curated and directed by collaborative partnership among more than 100 European cultural institutions through already existing and newly established networks and platforms: e.g. International Biennial Association, Manifesta Foundation, Biennial Foundation, IFTR, etc.

– **Digital Windows to Europe (2020–2021).** Using innovative cutting-edge technologies and conceptual approach we will produce several digital objects with direct interactive transfer from and to Kaunas and 10–12 other European cities, enabling people from those different cities to communicate, perform, and dance together through "digital windows". The objects change their location each month and also change their location in Kaunas public venues (River, Island, Confluence park, roof of Resurrection Church).

– **Venice Biennial in 2021 (art) and 2022 (architecture).** In Lithuania we have a national competition for the participation at the Venice Biennial. *Kaunas 2022* with its partners (visual art and architecture operators Kaunas Biennial and Kaunas Architecture Festival) will participate in this competition proposing the art and architecture expositions based on long-term research and preparatory projects for *Kaunas 2022*. If we succeed in the national competition we will turn the Lithuanian pavilions in Venice 2021 and 2022 into an indirect trigger to visit *Kaunas 2022*.

– **Initiating new and important European and Worldwide events** in Kaunas in 2022: IFTR conference (The International Federation for Theatre Research), IBA General Assembly and Conference (International



Biennial Association), UNESCO Design Cities Network's Design Forum, European Cultural Forum for May 9 2022 (Europe Day), Hansa Network Open Air Festival (May 20–22, 2022).

– **The Network of Kaunas 2022 Ambassadors** spread internationally: (1) Lithuanian diaspora in Europe and worldwide. We are in close partnership with Global Lithuanian Leaders, an organisation

which unites the most successful and influential members of Lithuanian diaspora: scientists, economists, artists, businessmen; (2) Diaspora of Litvaks who have family roots in Kaunas, but now are spread across Europe, Israel and other continents; (3) International Ambassadors who do have cultural links to our city and Lithuania – e.g. previous curators and partners of international festivals in Kaunas.

– **Hot-Air Balloon trip through Europe sky** (The Mythical Character / The Beast): The new legend of Kaunas city is under development at this moment. The main character of this legend – The Beast – has a certain shape. We are commissioning Australian artist Patricia Piccinini to create / visualize the main character of this legend. The hot air balloon in the shape of that character will be produced and a trip across the skies of Europe will be initiated

© RŠ | *To the Ones I Love.* Choreographer Thierry Smits. Compagnie Thor / Belgium. International Dance Festival AURA21. 2011

in the summer period of 2021. (Example: <http://beautifuldecay.com/2013/05/17/patricia-piccininis-incredible-skywhale-hot-air-balloon/>)



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Our answer to this: we will build bridges. ECoC Bridge is how we call a project which aims at building partnerships with other designated or previous ECoC cities. We have already established good connections with colleagues from other ECoC cities and they have contributed a lot to the first phase of our bid by sharing their experience and practices.

The Legacy of Temporariness

We would like to bring this information and discussions to a public level therefore we will invite our colleagues from other ECoC teams to present their findings in the international conference *The Legacy of Temporariness* (dedicated to Europe Day).

The conference will explore the many effects of soft culture programmes on cities,

communities and civic culture. It will also look at tourism and city profile development exploring long lasting effects through temporary actions. We will invite all cities which participated in the ECoC programme to propose a topic for discussion or do a presentation on ECoC legacy planning.

The Centuryans

The project platform *Centuryans* will aim to encourage experience sharing and capacity building among ECoC cities. The platform is oriented towards young people and students and will allow the participants to gain the practice during internships and visits in ECoC teams. The practice and knowledge gained by these young leaders can then be applied in the implementation of their own activities in the

Kaunas 2022 programme and help them build their trans-European links.

Partnerships

Wroclaw. We have developed partnership ideas with Wroclaw Industrial Festival which is one of the leading alternative culture events in Poland. We will cooperate together in the framework of our new industrial culture platform MATTERS. This link will allow us to exchange artists, co-organise artists' residencies and invite performers to our annual industrial culture weekends. Links on industrial culture will also be explored with partners from Liverpool 08, Linz 2009 and RUHR.2010 as ECoCs with a strong industrial heritage.

Plovdiv 2019, Rijeka 2020, Leeds 2023 candidate, Limerick 2020 candidate. We

have established contacts with all four for possible future partnerships.

Mons, Liverpool, Riga, Guimarães, Essen/Ruhr. We are learning from the previous ECoC cities and have made links with Mons 2015, Liverpool 08, Riga 2014, Guimaraes 2012 and Essen/Ruhr 2010. Our colleagues from Liverpool are strongly involved in the programme: Lewis Biggs leading public art programme and Neil Peterson advising the team on the community outreach programme.

Vilnius. The Vilnius team of ECoC are our routine consultants, we hold regular meetings to analyse their experience. We foresee a number of joint projects with Vilnius among them The Street Music day, and The Culture Night.

Luxembourg. We are glad to have established a strong connection with Luxembourg's city Esch-sur-Alzette bidding for 2022 as well. During our three meetings with Esch's team we have discussed ideas for three levels of partnership: common projects, additional projects (mostly based on exchanges), marketing and communication actions. It was interesting to learn that both our cities are "second cities" and yet to be discovered by the rest of Europe, both have a strong industrial image and are important for their academic institutions. Learning from each other, we will exchange team members for the whole project period. We will have one team member from Kaunas in Esch-sur-Alzette to split his/her working time to work both in Kaunas and Esch to gather updates, share relevant information and manage our mutual projects.

Joint (co-created) projects with Esch-sur-Alzette

- **NO BORDER RADIO 2022.** This multimedia based internet radio and media platform with two headquarters in both Kaunas and Esch-sur-Alzette will become the channel for university students from different ECoC cities allowing them to broadcast information and opinions to an international online audience thus establishing another link with other ECoC cities.
- **A CO-PRODUCED AND CO-CURATED INTERNATIONAL CONTEMPORARY ART EXHIBITION ALL YOU NEED IS**

LOVE – a large scale contemporary art exhibition including indoor and outdoor art projects, special commissions and community involvement actions. The exhibition will be held in Kaunas and Esch-sur-Alzette in turn **on the topic of love**. A special ticket offer will enable visitors to attend both exhibitions in Esch-sur-Alzette and Kaunas with the same ticket.

- **PAIRING COMMUNITIES/TERRITORIES.** By looking at the mutual topics of interest and the common ground for partnerships, we will invite Kaunas communities to twin with different communities from Esch-sur-Alzette and its region. By initiating links among our schools, libraries, businesses and community centres we will foster long lasting partnerships, encourage citizens to learn about Luxembourg culture and most importantly – aim for real human connections not only formal partnerships.
- **DESIGN FOR TWO.** We will exchange design thinkers and creators, commission them to create design ideas for public use and initiate partnership actions among designers and production companies.
- **CULTURAL DIPLOMACY.** We will establish an Esch-sur-Alzette embassy in Kaunas – an information point where anyone can receive information on Esch-sur-Alzette and their programme for 2022. *Kaunas 2022* embassy will work the same way in Esch providing tips for planning a visit to see the partnering city's ECoC programme or information about our mutual projects.

Co-operative projects (exchange based)

- **INDUSTRIAL CULTURE.** Kaunas and Esch-sur-Alzette having been cities with a variety of industries, will seek to present sound and visual artists of the industrial culture to the broader audience, initiating new commissioned artworks and art projects co-created by artists from Kaunas and Esch.
- **KAUNAS' DAYS IN ESCH-SUR-ALZETTE.** Kaunas and its culture programme will be presented in Esch-sur-Alzette twice

during the ECoC programme. The first presentation will be implemented in November 2021, during the Esch's ECoC opening programme. The second presentation will happen in the closing period of the Esch-sur-Alzette 2022 programme, in December 2022.

- **ESCH-SUR-ALZETTE'S DAYS IN KAUNAS** in the first weeks of *Kaunas 2022* programme, in January 2022.

As we have stated at the very beginning, we have the following problems to solve as a city:

- Shrinking city,
- Bad publicity,
- Common amnesia,
- Temporariness,
- Loss of public space,
- Inefficient cultural institutions,
- Abandoned heritage,
- Weak civil society,
- Lack of links between culture and business.

Our **Artistic Vision** is to create a **new cultural and civil tempo** in order to make the citizens take the step from a Temporary Capital to a Contemporary Capital.

The vision includes detonating the above problems with a change of culture. Easier said than done – we know that. Culture as understood in our vision is a fundament of ALL the pillars of society instead of being just **one of them**. So we want to **tackle all the problems with changing the core beliefs which have led to those problems**.

Our **Artistic Strategy** takes **participation** as a key value. Every citizen will have a right to participate. We will bring arts, design, and architectural projects to the streets and aim at cultural activity to become an everyday occurrence instead of being "something special".

More than 70% of all activities are planned in communities, neighbourhoods and in public spaces. 30 – 35 Cultural Labs will be established in Greater Kaunas territory starting 2018, where culture professionals will work closely with community members to create their own programme exchanging with international artists, gardeners, circus troupes, chefs, street artists and activists. All Labs will be working internationally and experimentally.

Next to participation our artistic strategy has 7 key elements:

Learning happens everywhere

The task here is to sow the idea among our citizens that if you want to be contemporary you have to learn something new every day. This is exactly how modern Europe was built. We do this for example through capacity building activities like *The New Cultural Tempo School* starting from 2017 with internationally working practitioners

as tutors for *Kaunas 2022* team, cultural operators, partners and participants of our programme (e.g. youth programme *Centuryans*) and others.

Projects like *Café du Monde* aiming at cultural dialogue amongst local and international residents as well as the interdisciplinary school project *Animate Your City* will help citizens and cultural operators in Kaunas learn something new every day.

Experimental site Kaunas

The City as an experimental site will encourage people to try something new they never did before. The experimental character aims to create new links, to find new ways of living, consuming and enjoying life and this will contribute to the atmosphere and happiness rate in the City. This is mainly achieved through projects like *The Open Museum* where people curate their own exhibitions of what is important to them. The Experimental Site strategy also applies to presenting cutting-edge, high quality international contemporary art forms and introduce their cultural tempo to our citizens.

A unifying narrative

... addresses the general amnesia for parts of our history and heritage. We envision a city which knows its history as a continuum. Not as a patchwork of random and temporary events. Events could be good and bad, glorious and shameful, but we all must learn to see them as an eternal play of cause and consequence.

Next to international conferences and exhibitions about heritage and Modernist architecture as well as digital tools and animations to experience heritage as part of what makes our city contemporary, a new narrative – a new city myth – will be created.

Listen and act

Our strategy includes learning to listen and making steps that empower the City's residents and visitors, encouraging a greater sense of personal and collective identity. We have to start listening to the need of establishing a concept of cultural institutions which need to become more accessible – physically, socially, culturally and intellectually; truly connect with a community, look beyond traditional means and work with and for people, not against them

(e.g. *The New Cultural Tempo School, Museum for the City and City for the Museum*).

Cross-sector communication

We will establish a free flow of cultural know how amongst local cultural, educational or business communities and also amongst partners in Baltic, Nordic and other countries in order to ensure cross-sectoral co-creation and partnerships. We will bring together artists and scientists (e.g. art exhibition at Science Centre), cultural producers and business companies (e.g. *Design Flood*), sports and performing arts (e.g. *Kaunas Marathon*).

Openness for the Other

We have to transform our fortress mentality into **openness**. To experience the encounter of what Emmanuel Levinas called *face-to-face* and become a true part of European intercultural partnership. We will open the City to the outside as well as to the inside through the influx of artists and groups from all over Europe and the world, through projects like minority co-creation, Community Culture in Action, intergenerational and school projects, and through opening up common memories like in *Yiddishe Mame*.

Platform for the young generation

The task is to empower young people to see the City as their own and to stay in the City.

We have officially declared that at least 50 % of Kaunas ECoC 2022 team members will belong to the young generation. The most powerful platform totally led by the young generation in *Kaunas 2022* programme is *Centuryans*. The programme started in Spring 2016 and will last till 2022 growing up in participation, projects, large scale and even highlight events led by the generation born around 2000.

Creating the platform for young people to be involved in programming and to lead important parts of the programme will encourage more of them to stay connected with the City, to connect with Kaunas not only temporarily, but to root here.



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The structure of the proposed *Kaunas 2022* programme has four main programme strands: CONFLUENCE, CONFUSION, CONTEMPORARY and CONSCIOUSNESS. Each of them reflects challenges, ambitions and visions of how a future Kaunas could use culture to underpin a process of change. Under each of the four strands we have connected projects – often creating

project clusters. Many of them take as their starting point some of the challenges of the City and its communities and address these issues on multiple levels: with a professional, specialist-driven approach that naturally includes artistic expression, community and participatory activities, and audience-attracting performances and exhibitions. This way we want to secure a

legacy that makes are real mark on Kaunas and our citizens – moving things forward and having everyone enjoy the ride at the same time.

The premise to involve everyone in Kaunas and the Metro area in Contemporary Capital is a capacity and community building platform that we call THE NEW CULTURAL

TEMPO SCHOOL. Its activities will start in 2017 and run through the preparatory years before our finalised 2022 programme unfurls.

Four Highlight Events frame four important moments in our European Capital of Culture year and structure our *Kaunas 2022* programme: The **Opening Weekend** on 20–22 January 2022. **Kaunas Days** – our main summer event on 20–22 May 2022. **The Contraflow** event organised by *Centuryans* on 20–22 September. The **Closing Event** starting on the 6 December 2022.

CAPACITY BUILDING

THE PREPARATORY YEARS (2017 – 2021) will be dedicated to informal learning, capacity building and community building in Kaunas, Metro area and microdistricts.

In 2017 *Kaunas 2022* will establish **THE NEW CULTURAL TEMPO SCHOOL**, which becomes a platform to build the capacity of the operators and participants for the 2022 programmes. The school will work as a cycle of international meetings and seminars, local networking sessions, idea development sessions, inter-institutional and a laboratory of interdisciplinary and intergenerational collaboration. The workshops and trainings will be led by international culture event operators and local professionals on the topics of:

- Capacity building for cultural producers in the context of Highlight event management;
- Community involvement and City's social design;
- New museology and inclusive / open / museum without walls;
- Organising and implementing New Volunteering: methods, motivation, benefits;
- Informal learning and education;
- Tutoring school children and youth groups who will curate and coordinate some programme parts in 2022 (project *Centuryans*);
- Seniors involvement / special courses on cultural participation at The University of the Third Age;
- Internships in partner ECoCs and international Festivals;
- International marketing;
- European identity and cultural phenomenon;
- Public art.

Project partners: Baltic Museology School (Riga), Manifesta Foundation (Amsterdam), IBA members, Institute for Public Art (chairman Lewis Biggs), Vytautas Magnus University, Vilnius University, Kaunas University of Technology, Vilnius Academy of Arts, New Theatre Institute of Latvia (Riga), Open Museum (Glasgow), Live Art Development

Agency (UK), Goldsmiths College of London University (UK), Nordic Summer University, Blue Drum (Ireland), Vagabond Reviews (Ireland), Artway of Thinking (Italy), Afrikaaner cooperative (The Netherlands), Design Library Milano (Italy), The European Network for Avant-Garde and Modernism Studies (EAM), Modern and Contemporary Reciprocal Museum Association (Mod/Co), The Modernist Studies Association (Baltimore, USA), The British Association for Modernist Studies (BAMS), The Centre for Studies of the Culture and History of East European Jews (Vilnius / Lithuania), etc.

Trainers / Tutors / Speakers: Lewis Biggs (Liverpool biennial, Tate Modern Liverpool, Folkstone Triennial, etc.), Benedetta Carpi de Rasmini (art critic, curator, Italy), Neil Peterson (Liverpool 2008), Hanns Dietrich Schmidt (Essen 2010), Nadja Grizzo (Essen 2010), Caroline Kadziola (Mons 2015), other operators of ECoCs (those from 2015, 2016, 2017), David Smeulders (Manifesta Education Centre), Marieke van Hal (Biennial Foundation, Manifesta), Hedwig Fijen (Chair of Manifesta, Amsterdam), Nicolas Bourriaud (Montpellier Contemporary art centre), Krzysztof Stanislawski (curator, Poland), Jeanne van Heeswijk (community art activist, The Netherlands), Mary Jane Jacob (Chicago, US), Roberto Magro (Spain), Nataša Ilić (WHW, Croatia), Emmanuel Vinchon (France), Ingra Soerd (Estonia / France), prof. Janis Jefferies (Computing department at Goldsmiths College, London University), prof. Leonidas Donskis (Lithuania), Gundega Laiviņa (Riga 2014, Road Map curator), Linas Tuleikis (Kaunas), Kęstas Vaikšnoras, prof. Jurgis Vanagas (Kaunas), prof. Jurgita Staniškytė (Kaunas), prof. Edgaras Klivis (Kaunas), Vaidas Jauniškis (Vilnius), Kjetil Duvold (Sweden), Aušra Park (Siena College, USA), Dr. Agnia Grigas (USA), JR (France), Finn Pétren (Sweden).

KAUNAS 2022 – The Programme

The Kaunas – Contemporary Capital 2022 programme will host 4 HIGHLIGHT events, 12–15 Platforms (Large Scale Projects), operated by the *Kaunas 2022* Office in close collaboration with local and international organisations, and several hundred projects initiated and led in partnership with local cultural operators and universities, European and Worldwide organisations, cultural producers and artists. These projects will cover the aims and conceptual directions of the programme headlines.

HIGHLIGHT EVENTS will be the main tools to celebrate the (newly created) Contemporary Legend. Each of the events will open a new season and will be directed by internationally recognised directors.

Highlight 1: OPENING / THE STORY BEGINS: 20–22 January 2022

– **PREOPENING (OPEN DOORS WEEKS):** In the beginning of January all cultural organisations of the City will be marked by special flags / signs outside the buildings and will open their facilities for every citizen, becoming the platforms for information, print and digital applications; inviting citizens to become active hosts of the programme etc. During the two week period of **OPEN DOORS WEEKS** all cultural institutions will be open free for audiences.

– The Opening Ceremony will take place in Žalgiris Arena (up to 20,000 spectators), on the island of the river Nemunas and across the City Centre near the river. An outstanding programme will welcome guests from all over the Europe and the world with the programme that even now is being discussed with potential performers:

– The concert of international symphony orchestra, comprising outstanding young players, directed by Mirga Gražinytė-Tyla (the Music Director of The City of Birmingham Symphony Orchestra).

– The performance of contemporary circus or musical.

– The public open air programme will contain light, 3D, 7 D holograms, video, and animation projections on the river platforms and new Science Centre buildings.

– Contemporary art exhibition *All We Need Is Love*, co-curated by Lithuanian and Luxembourg ECoC offices opens at the museum / gallery venues and public spaces. Curated by: Lewis Biggs (UK), Benedetta Carpi de Rasmini (IT), Laima Kreivyte (LT).

– A private chamber programme (the exhibition, contemporary dance programme and dinner) for 300 European guests, international partners, ECoC family members, press representatives at the Raudondvaris Manor.

Highlight 2: KAUNAS CITY DAYS: 20–22 May 2022

The programme will tell the story of Kaunas since its establishment in the 14th century until today. The events will invite citizens and guests to follow **3 days** of open air / public space programme celebrating **3 periods**:

– [FRIDAY]: **HANSA DAYS**, the Middle Ages tradition-based activities will start at the Confluence Park (programme on water platforms, knights tournament, 3D castle battles, market, middle ages craft workshops and food) and fill all Old Town squares, parks, courtyards and pedestrian Vilnius Street. Invited guests from the New Hanseatic League cities from all over Europe will join us.

– [SATURDAY]: **THE LIBERTY PARADE / Modern City Centre / Laisvės alėja** (Liberty Avenue). All local and several European music collectives and individuals (orchestras, choirs, singers, soloists, and performers (~2,000 participants) will play and sing European authors' compositions on freedom through the windows of Laisvės alėja (1.6 km pedestrian street both sides – 3 km of music chain). *The Liberty Parade* will follow the music flow, composed of dancers, performers, circus troupes, various communities members.

Main Artistic Director: Mirga Gražinytė-Tyla. Co-directors: Rokas Zubovas, Andrius Mamontovas. Partners: Kaunas State Philharmonic Society, Kaunas Jazz Festival, The Kaunas City Symphony Orchestra, children music schools, VMU Music Academy, Kaunas Juozas Gruodis Conservatory, Lithuanian Union of Composers, Contemporary Circus Festival, World Festival Choir, etc.

– [SUNDAY]: **CONTEMPORARY TURN: BACK TO THE RIVER.** On the third day, the regeneration of the Kaunas district near the Nemunas river will be celebrated. The Žalgiris Arena (built in 2011), National Science Centre (2017–2019), new Business District, river island park with leisure and sports infrastructure and shopping and entertainment mall.

Festivities will concentrate on the water platforms and barges around the island: Kaunas State Puppet Theatre programme and animated video projections will visualise the Contemporary Legend.

In partnership with: Kaunas State Puppet Theatre, AURA Dance Theatre, Žalgiris Arena, The Northern and Eastern European Centre of Puppet Arts (NEECPA).



© RŠ | Bobby McFerrin. Kaunas Jazz Festival, 2011. Kaunas Sport Hall

Highlight 3: CONTRAFLW FESTIVAL 20–22 September 2022

The festival will be organised from scratch and led by the *Centuryans* (more about the project in the programme strand **CONSCIOUSNESS**) – young people born around the year 2000. The project started in February, 2016 from small discussions in groups and will be developed as a tutorship programme which will enable young people to generate 5 years of activities leading to a youth festival in September 2022 which will analyse the topics relevant to their generation and generate new workplaces in the cultural industries field. Partners: Global Lithuanian Leaders, World Lithuanian Centre, gymnasiums, colleges and universities of Kaunas city, Lithuanian School Students Union, Kaunas Youth Organisations Union Round Table, professional culture institutions.

Highlight 4: CLOSING EVENT (Kaunas Christmas Craze)

Starting on 6th of December 2022 (Day of Saint Nicolas – Patron of Kaunas City).

Kaunas is known for its passion for Christmas. To close our ECoC celebrations and coming to the darkest period of the year we envisage programmes which stimulate cosiness and light. Lightened and animated buildings (video projections), charity activities, neighbourhood 'running' (running dinner, running fairy tale etc.), astonishing Christmas Tree creations, decorations, lights and video projections in urban spaces, and participatory community and family activities, charity and hospitality events. The closing concert at Žalgiris Arena: Kaunas State Philharmonic Society with world wide acknowledged singers / bands (to be decided later, in relation to ECoC year trends).

CONTEMPORARY

Projects of this strand are dedicated to creating a new cultural tempo of the City, raising the quality and quantity of cultural services in Kaunas, encouraging innovative ideas in social, science, creative fields, building a healthy, green, recreational environment in Kaunas and promoting contemporary culture.

The programme aims to the above mentioned issues of loss of public space and life, lack of openness in local cultural institutions, lack of civil society features and community bonds.

A WORKING CONTEMPORARY LEGEND ★

Curated by Rytis Zemkauskas

A programme will have integrational character. Rytis Zemkauskas (writer and broadcaster) with his team will be responsible to integrate all possible art, literature, cinema, sports, Highlight events and projects into one active legend of the City.

The legend aims to put Kaunas back to the European cultural context among similar British, German, Baltic, Polish and Italian legends based on the medieval and Latin roots.

The legend or myth will have the following features:

- A storyline based on the European history of Kaunas with clear and consistent references towards the Hanseatic League, Baroque and Modernism.
- A medieval symbol, the Beast of Kaunas.
- A thrilling story which could be adapted in different media and merchandised.
- An iconography adapted to modern audiences and the needs of *Kaunas 2022* programme.

The legend will address the issues of contemporaneity and confusion, the broadest context of the self-consciousness of the City.

The legend is aimed to create a perceivable continuum instead of a fragmented history the City faces at the moment.

All projects listed below will have the task to contribute creatively to a working legend of contemporary Kaunas.

The legend or the myth will have a modern approach to the storytelling and story building since it will be popularized as a “legend in the making” – an open structure with clearly declared purposes.

CONTEMPORARY ART CENTRE ❖ ★ 🌐

Kaunas hosts a large number of high profile international contemporary arts festivals and events, but still doesn't have an appropriate venue to cover the special needs for multifunctional spaces for this kind of cultural activity. Kaunas City Municipality included the aim of building or acquiring and renovating facilities for contemporary art presentation in the Kaunas Strategic Development Plan for 2015–2022.

We have two alternative plans provisioned for this situation. Firstly, to concentrate on a new facility, its renovation and conversion, and to implement there a permanent indoor exhibition programme.

The second option is even more contemporary – **to convert our city and district into a outdoor contemporary art centre**, focusing on public art and outdoor events. Thus, the cultural products become reachable for everyone, free of charge participation guarantees the maximum accessibility, and the City creates its unique status of **reinventing itself as a contemporary outdoor art gallery**. No matter which decision will be chosen or a mix of both ideas implemented, the main projects anticipated for this centre are:

All We Need Is Love exhibition will be curated and led together with Esch-sur-Alzette

2022 team. An international curatorial team will be selected for a travelling exhibition on the topics relevant for both Cities' profiles.

Land Art exposition in the Raudondvaris Manor Park (large scale and major attraction project with internationally recognized artists).

Partners: Kaunas Biennial, Kaunas Photo Festival, Kaunas in Art festival, Kaunas Photo Gallery, performance festival *Creature*, *Artkomas*, Gallery *Meno forma*, Gallery *Meno parkas*, Kaunas Photo gallery, Kaunas Architecture Festival, Raudondvaris Manor Arts Incubator.

International partners: The Genius Loci group of organisations concerned with art-led urbanism: Mu.ZEE Romestraat, Belgium (Phillip Van den Bossche, Director), Fundacja Open Art Projects, Warsaw / Poland (Magda Materna, President); Fondazione Sout Heritage per l'arte contemporanea Piazza Duomo, Matera /Italy (Roberto Martino, General Director), EVA International Biennial of Visual Art Limerick / Ireland; Gallery of Art, Limerick / Ireland (Woodrow Kernohan, Director and CEO); Artconnexion, Lille / France (Aude Fernez, Présidente); Punkt Ø- Galleri F 15 and Momentum, Moss / Norway (Dag Aak Sveinar, Director); Creative Foundation Quarterhouse Mill Bay, Folkestone / United Kingdom (Alastair Upton, Chief Executive). And three exceptional agencies from UK – SuperSlow Way (Director Laurie Peake); Metal Culture (Director Colette Bailey); UP Projects (Director Emma Underhill), etc.

TWO SIDES OF TEMPO: SLOW DOWN – INTENSIFY ❖

To slow down on daily routines and to switch to cultural speed and leisure culture will be our proposed challenge for all sorts of audiences. All Festival organisers will work closely with the *Kaunas 2022* team integrating their human resources and facilities to contribute to the aims of the ECoC profile. Most of the Festivals will fully integrate their programme elements in community projects, Highlight events, public art initiatives, creating unique projects based on the aims of the *Kaunas 2022* programme.



© RŠ | Baba. Valya Roenko. Kaunas Biennial, 2011. M. K. Ciurlionis National Museum of Art

Kaunas Jazz Festival will be integrated into Highlight events (*Kaunas days / The Liberty Parade*), public events and large scale events. Special programme elements will be developed for dormitory neighbourhoods (community projects).

Pažaislis Music Festival will be spread across Kaunas City and the Metro area, contributing to the programme of Highlights and large scale events (Opening, *Kaunas Days / The Liberty Parade*, etc.).

Kaunas Biennial will facilitate a science and art programme at the Contemporary Art Centre and public spaces, collaborate with the Science Centre, lead international residencies for artists and scientists. The Biennial will contribute to the *New Cultural Tempo School* (2017–2022), providing a broad spectrum of European level partnerships. The Biennial team will curate Reconciliation Oratory programme (Phillip Miller and William Kentridge, CONFUSION programme strand).

Kaunas Photo Festival – all year programme indoors and outdoors in collaboration

with **Street Art Festival Nykoka**, **Media Art Festival Centras**, covering some programme parts of the **Industrial Festival Matters** (CONFUSION strand), **Litvak Forum**, etc.

Kaunas in Art Festival, co-curated by Krzysztof Stanislawski (PL), will organise artist residencies and contribute to public art initiatives.

Operetta at Kaunas Castle – an annual open air music concert near the Kaunas Castle on 6th of July, 2022 (Coronation Day of King Mindaugas). Organised by: Kaunas State Music Theatre.

Live Art Festival CREATurE will prepare a special programme for MATTERS industrial festival and will establish Performance Art Archive in Kaunas.

Baltic Watercolour Biennial Baltic Bridges will show the best examples of works on paper by artists from Baltic and Nordic countries, will focus on water and river topic which is relevant to Kaunas city. In partnership with: NGO *Meno forma*

AURA Dance Festival – high profile international festival programme in October. AURA will also contribute to the Highlight events programme and will participate in some of the project platforms, especially in programme part Community Culture in Action. The Festival will contribute to Yiddish Mame programme with new dance performances by dance companies from Israel. Led by: AURA Dance Theatre.

Puppet Theatre Festival – international festival for adults and children will be held through May–July. Aside from the festival repertoire the Kaunas State Puppet Theatre will contribute to the second Highlight event dedicated to the Contemporary Legend in May.

Bard Festival Akacijų Alėja – (Kulautuva, Kaunas Metro). The Festival will extend its international profile promoting bard culture across Europe.

KAUNAS MARATHON

Curated by Algirdas Pukis

The route of the *International Kaunas Ma-rathon* in 2022 will lead the participants through beautiful sites of Kaunas City and Metro area, involving large numbers of European participants of various ages and possibilities. The event will contain rich community based actions and artistic programme.

Programme partners: AIMS – Association of International Marathons and Distance Races, different community centres and

elderships of Kaunas City and district, various culture institutions, especially from performing arts field (musicians, dancers, folk traditions, cultural minorities, etc.).

COMMUNITY SPORTS CHAMPIONSHIP

(June – July, 2022) in the S. Darius and S. Girenas Sport Centre. This initiative will be organised in close collaboration with elderships of Kaunas City and Metro. Each community will participate in a sports competition which will be held at the renovated stadium near Ažuolynas Park. In partnership with: S. Darius and S. Girenas Sport Centre.

KAUNAS: XYZ ★

It is an international workshop based documentary film project for emerging film makers dedicated to Kaunas and European history. It is a colorful and multilayered journey through one hundred years of history and the future of Kaunas covering the period from 1930s to 2030s. In this project 5 groups of emerging film makers (1 local and 4 international) will be participating in a professional documentary film workshop and will create a cycle of documentary films on the past and the future of Kaunas city and Europe. The participants will be accompanied by local and international

CONFUSION

Activities of this strand are related to conflicting and contradictory issues, involving reconstruction of the multicultural memory of the City, creating an environment open for different cultures, encouraging critical thinking and self-reflection, facing the untold history. The concept is based on many confusion points related to the City – the discrepancies in how the City sees itself and is being seen, the history of the City as it was and how it is perceived by the citizens. The common amnesia, bad publicity and temporariness issues are being addressed here.

BORDERS OF MODERNITY ❖ ★

Modern architecture in Kaunas covers two periods with very different content. As a sign of cultural richness and the City's importance as the Capital in the Interwar / Temporary Capital period (mainly governmental buildings of the 1930s). And the second phase – Soviet industrial and communal buildings around the factories, poor quality, uniform design.

This confusion has to be solved within a very broad spectrum of cultural initiatives. BORDERS is a European project on architecture as visual construction of socio-political ideals and historical periods. The project will be run in partnership with (among others) Latvian, Estonian, Russian, Finish architecture and urbanism professionals. Social urbanists, city sociologists and artists will work on the

topic analysing the confusions of recent heritage in contemporary cities. The aim of this programme is to initiate discussion and public discourse on abandoned modernist buildings and to accelerate its renovation and revitalisation by introducing contemporary art and culture activities (example – Kaunas Biennial in Post Office Building, 2015).

MODERNITY FOR THE FUTURE International 20th Century Heritage Interpretation Centre

Curated by assoc. prof. Vaidas Petrušis

The Interpretation Centre will have three distinct functions. Firstly – mediating between social groups in protection and management activities on a day-by-day basis. Secondly – research of local and international interwar modernism and

gathering interwar modernism professionals from different countries. And finally – awareness raising activities that are aimed at three groups: *residents of buildings*, who will get information about heritage issues, funding opportunities and be encouraged to form into small local communities, *professionals and students* of heritage and architecture, who will have the opportunity to use the Centre's archive and library, and the third group – other *citizens/visitors*, for whom the Centre will function as educational institution, working in disseminating information, popularizing local and international interwar modernism, organising events and expositions.

New technologies build an additional dimension in the mapping and heritage community building process. Heritage is no longer a concern only of the local community, municipality and traditional national bodies, but also a *virtual trans-boundary community*. Local heritage is a part of a mosaic which represents global ideas, global achievements or failures of humanity (which is now within the UNESCO is being called "new humanism"). Thus, one of the main tasks of the interpretation centre will be to present Kaunas to the international community not only as an important hotspot of modernist architecture, but also of research of modernist architecture, also giving an input on international promotion of modern heritage as a whole. **Partners:** Bauhaus centre Tel Aviv, ICO-MOS International Scientific Committee on 20th Century Heritage, Gdynia City Museum, Ename Expertisecentrum voor

CONTEMPORARY

historians, ethnologists, art historians and professional film makes, who will provide them with academic and practical support. They will learn how to use and appropriate the newest digital media technologies, will explore new film education methodologies together with the best professionals and will create film scripts. The workshops will last for two summer months in 2022 and will include seminars, creative workshops, individual and team work. The results of the workshop will be presented in a dedicated event and will later be shown in partner countries.

The films will follow through different periods of local and European history:

– beginning with the interwar period, exploring Kaunas as the city of modern, cosmopolitan culture, education and science and as the intersection of traditional and modern, national and global.
– the Soviet period when cultural life and the moral values were extremely influenced by the Soviet ideology.
– 1990s, the period when Lithuania and its neighbouring countries regained their independence, the period of cultural and political revolution, new forms of expression and breaking standards.
– current times, when every day technology allows us to connect to people from distant countries easily, share our cultural experience, reflecting upon how the

mobility, technology and thriving economy influences the traditional values and social wellbeing.
– finally, the movie will reflect upon the future of the Europeans, the refusal to be treated as a bar code and thrive for new thrilling experiences, uniqueness and personal freedom.

Partners: NGO TV Vizijos, Lodz Film School, Film and TV School of Academy of Performing Arts in Prague (FAMU), The Baltic Film, Media, Arts and Communication School of Tallin University, French State Film school La Femis, Aarhus University, Latvian Academy of Culture, Bulgarian Academy of Music and Theatre.

Cultural and artistic content

Erfgoedontsluiting vzw / The Ename Centre, Bauhaus-Archiv/Museum für Gestaltung, Kaunas Branch of Lithuanian Architects' Union, Kaunas Architecture Festival (KAF), Kaunas University of Technology, Architecture and Urbanism Research Centre (AUTC), NGO TV Vizijos, Vytautas Magnus University, Kaunas City Municipality, Kaunas District Municipality, Ekskursas.

EXCURSUS

Curated by architect Algimantas Grigas, art historian Irutė Tumaitytė

Architectural tours and *walkshops* based on three historical periods (20th– 21st century).

In Spring (2017–2022) the team will guide tours related to the Interwar / Temporary Capital period (1918–1940), in Summer time tours related to the Soviet period (1940–1990) and in Autumn on the new independence period (1990–2022). The tours will be divided into introductory city explorations and detailed (key study) visits. The tours are guided by culture scientists, artists, citizens who know inside stories and myths of the City.

These tours will be organised for local people with huge intensity throughout the period of preparation to *Kaunas 2022* (2017–2021) with an aim that citizens are aware of the heritage and able to reflect on it with the guests of the City. Digital audio-visual tours will be produced and translated to several European languages as well. 2022 will be dedicated to guided tours in Lithuanian, Russian, Polish, and English for tourists groups.

Partners: B Tour, VšĮ Gražinkime Kauną, AURA Dance Theatre, architects, artists, designers, sociologists, anthropologists.



© RŠ | *Net Work – Duet on a Trampoline*. Choreographers: Maya Levy and Hanan Anando Mars. Dancers: Uri Shafir and Noa Paran / Israel. 4th Festival KAUNAS IN ART. 2011

MATTERS: A PLATFORM FOR INDUSTRIAL CULTURE

Curated by Daina Pupkevičiūtė

MATTERS is a platform for alternative culture, that, with the use of the instruments and methods *operandi* borrowed from the established art and culture, will seek to discuss the role and the need of the alternative in the context of the mainstream culture, explore the new lines of inquiry in the industrial culture, presenting a wide array of music, art and other creative content through visual art, performance art, music, sound art, time-based media, education activities and bi-annual symposia.

An itinerant residency for industrial sound artists / musicians / visual artists: an annual residency program will host musicians and/or visual artists that will be commissioned to compose pieces liberally based on the soundscapes, history and concepts (defined by curatorial board) in / on / around certain abandoned industrial sites in various quarters of the City.

Bi-annual symposia (2018, 2020, 2022) will be consisting of anti-panels, performative discussions (and discussion performances) as well as other forms in order to respond to the needs of the participants that are representing academia, as well as body art, activism as well as extreme music etc. The possible participants and collaborators for the symposia would be scholars, cultural actors, free thinkers, artists.

An itinerant music and art festival will be taking place. The festival will be an annual encounter between the musicians, artists, visionaries, thinkers, independent alternative culture event operators (collaboration of a national and international level are intended in order to provide an ample and consistent program). The event will seek to give possibilities to present sound and visual artists of the industrial culture to the broader audience, bridging the gap between the „normal“, „established“ and the „other“, „otherness“, thus giving the audience a chance to discover and learn, as well as to the artists to perform in good conditions, usually rare in the culture which is operating on underground (thus mostly D.I.Y. and D.I.T.) basis. The festival will be open to all sorts of quality industrial music from local and international scenes, performance art, extreme art, body art, video art, cyberart, transdisciplinary experiments.

The final event that will take place during the festival of 2022 is planned to feature

a large-scale audiovisual event that could be best described as a cross-over between a dark circus, extreme body practice and postindustrial opera.

Workshops and industrial labs. Seeking to broaden the understanding of what industrial music and industrial culture is, and in pursuit of recruiting new thinkers and creatives, education is seen as extremely important. Very much based in the DIY (do it yourself) and DIT (do it together) mentality, where the know-how is something that you gain whilst watching, participating, trying and failing and trying once again with the aid of the community, industrial culture is open to sharing. This also means that it is well embedded in hacktivism, activism, participatory practice, participatory art, community-building activities. Workshops through the course of the project will be initiated and developed based on the needs of those willing to provide the workshop activities. This project is an integral part of Community Culture in Action platform, for further description see CONSCIOUSNESS programme strand.

Partners:

The platform is meant to be the one for the growth and development, thus following partners from Kaunas, as well as various regions from Lithuania and from the world will be invited to collaborate: Media art festival *Centras* (Kaunas), Performance and Live Art Festival *CREATurE Live Art* (Kaunas), Kaunas University of Technology, Vytautas Magnus University, Kaunas Center for Technical Creation for Children (Kauno moksleivių techninės kūrybos centras), Greengarage workshop / learning center (Vilnius), MeKuSa (Art Creators' organisation) (Klaipėda), Neurokatarsis (extreme music organisation) (Vilnius), Moontrix (industrial music organisation) (Anykščiai), Terror (industrial and noise music label) (Palanga), Dirty Electronics (United Kingdom), Ural Biennial (Russia), Wrocław Industrial Festival (Poland).

YIDDISHE MAME

Curated by Dr. Ina Pukelytė

The project will reveal the variety and uniqueness of Lithuanian Jewish society in Kaunas and the impact of this society on the development of the contemporary global world. Kaunas became the center of Jewish cultural life, since more than 26 % of population in Kaunas in the 1930s were Jewish. Jewish schools in Yiddish and Hebrew languages were opened, and thea-

tres, art exhibitions, music and literature events were flourishing. What do we actually know about them? The answer is: almost nothing, since it is too painful for most of the Lithuanians to admit that here, in the street where I am happily living now, thousands of men, women and children were convoyed by their Lithuanian neighbours to the death place in the seventh fort on a quiet day of August 1941. Or on many other days, during all those WWII years, in different places of Lithuania.

Yiddishe Mame is a metaphor of reconciliation and forgiveness, be it in regards to their vagabond children or, in the broader sense, to the behavior of one nation with another. Let it serve us a lesson, that all the nationalities that contribute to the creation of our country, should be equally considered with attention and love. Songs are even written to praise the one and only one – the Yiddishe Mame. She is the one who helps to reveal the talents of her children, accompanies them to the door, kisses them on the forehead and sees them out brokenhearted until they disappear on the horizon, to become big and famous abroad. Those were the mothers of world famous Litvaks (Jews with roots in Lithuania and former Grand Duchy of Lithuania) born in Kaunas – e.g. philosopher Emmanuel Levinas, painter Arbit Blatas (both established themselves in Paris), the internationally recognized poet Lea Goldberg who later lived in Tel Aviv, a writer and renowned lecturer on anarchist philosophy, women's rights, and social issues Emma Goldman, who emigrated to the United States. All of them were around their teen age when they left home for the wide world.

Reconciliation Oratory will be commissioned from the composer Philip Miller (South Africa Republic, Litvak) and an animated video by William Kentridge (South Africa Republic, Litvak), who works usually on the topics of offences to humanity, will be created.

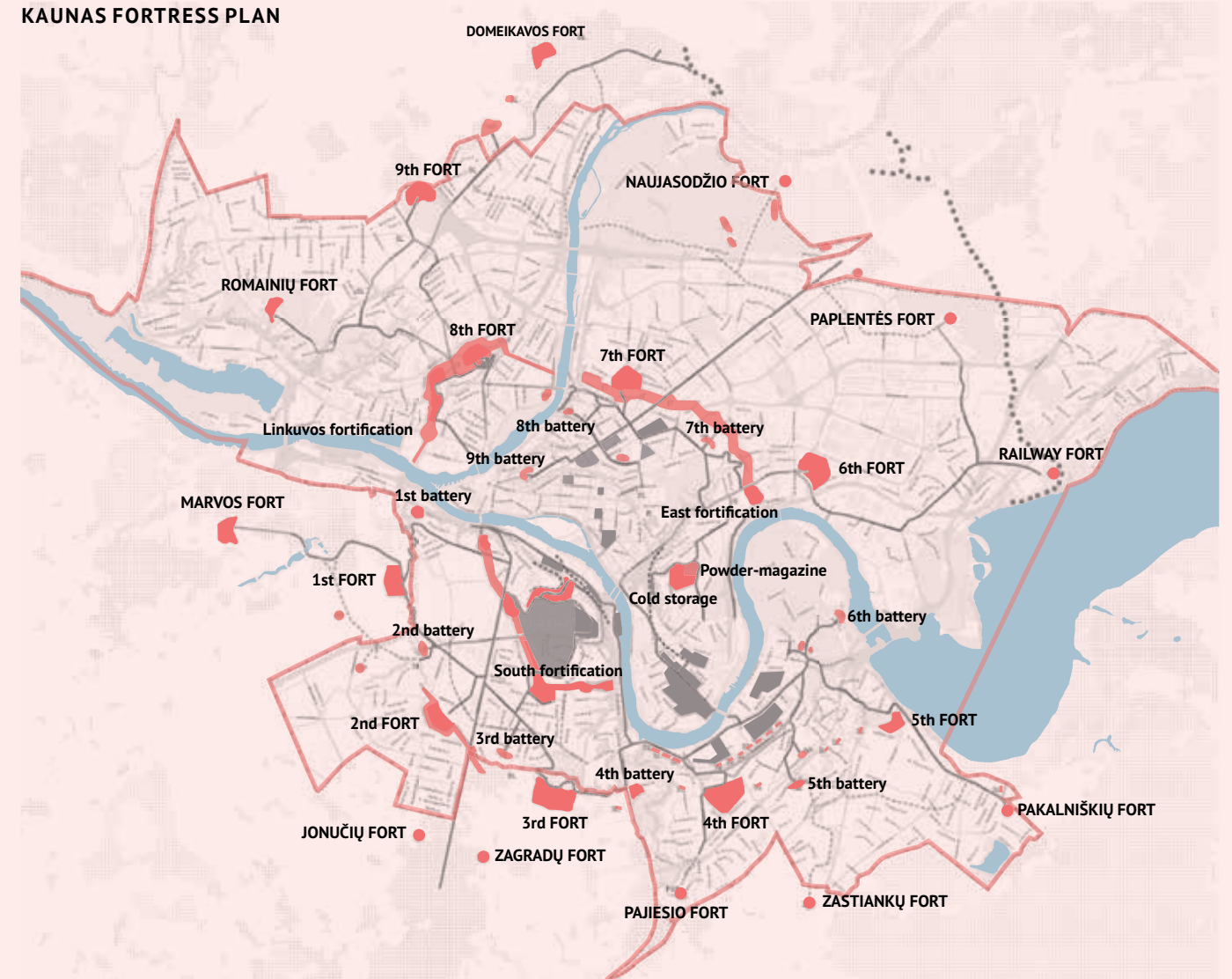
William Kentridge Personal Exhibition will be presented at the newly established Contemporary Art Centre.

An exhibition of Litvaks (Lithuanian Jewish) artists and their descendants (Arbit Blatas and his Parisian family: Soutine, Murillo, Chagall) will be presented at M. K. Čiurlionis National Museum of Art.

Heritage Mapping: Jewish heritage sites, their memories collected and digitised, mobile apps and websites created, buildings marked.

Klezmer Music Festival, organised by musicians brothers Bazarai. Participants from Poland, France, Germany.

KAUNAS FORTRESS PLAN



Litvaks' Forum in Kaunas, inviting Litvaks from all over the world: musicians, artists, scientists, medicine specialists, writers, sportsmen, etc. Special music, theatre, dance, visual art events will be correlated with forum dates and schedules.

National Kaunas Drama Theatre and AURA Dance Theatre will stage **new theatre productions** on the vanished history of Kaunas Jews.

Partners: Kaunas Biennial, National Kaunas Drama Theatre, M.K.Čiurlionis National Museum of Art, Jewish communities in Lithuania, Litvak communities in South Africa Republic, Poland, Germany and France, Lithuanian Exile Art Foundation, Lewben Group, Kaunas City Museum, Genocide Museum in Vilnius, International Centre for Litvak Photography, NGO Atminties vietos, etc.

WHAT FOLLOWS AFTER FORTRESS MENTALITY

The project is spread across the facilities of the former Kaunas Fortress which were

built and intended to be used to defend the borders of the Russian Empire (late 19th century). Kaunas has a huge complex of fortification facilities which include underground structures, residential complexes and barracks, and a church located in the City and Metro areas.

The content of the project analyses the etymological and psychological tick of Kaunas citizens. Kaunas in Lithuanian language means "the one who fights". Being the last pagan country in Europe we are known to be suspicious to unknown reality and values. The geo-political situation of Kaunas city led to its fortification from 14th century to early 20th century, which turned the City into a highly militarized region. Fighting for recognition and importance in the region and our country is still a much discussed issue, which during the past decades became a disadvantage more than an encouragement. This fight to be a competitive, important city is more and more bound up with the frustration of a city which feels it lost its importance 80 years ago. The spirit of fight is changed to a defensive mood, which is not a

contemporary cultural tactic at all. Through programme activities (sports and leisure activities, street art, community art, theatre, poetry events) in urban heritage sites – fortress venues – we will seek to break stereotypes turning the fight culture into a culture of discourse in a face-to-face community. From aggro to activity! A conference is going to be organised on fortress heritage in Europe and its adaptive reuse models. A lot of community involvement projects will be connected to the Fortress heritage sites (see the CONSCIOUSNESS programme).

The platform activities:

Research: Conferences, research, writing, publishing books on fortress heritage in the European context;

Animation: Heritage animation / digitisation / mobile apps / guided tours / bicycle routes / geocaching points;

Interaction: Family Days, leisure, entertainment;

Public art: Street art projects / community involvement, visual and performance art programme (video projections, dance and contemporary circus performances).

Project partners: Kaunas University of Technology (KTU), Architecture and Urbanism Research Centre, Kaunas District Municipality, NGO Fortress Projects, Ministry of National Defence, Vytautas the Great War Museum, Kaunas Art Faculty of Vilnius Academy of Art, Psilicone Theatre, Dance festival, Contemporary Circus festival, Kaunas Centre for Various Nations.

THE LEGACY OF TEMPORARINESS, 9 May 2022 / Europe Day ★

Curated by prof. Leonidas Donskis

International conference on the topic of the temporary (as one of the main features of contemporaneity, a special term coined for Kaunas ECoC project meaning the influence of a fragmented reality on the society) and its legacy. International event with invitation of European Commission representatives to open event. Focus on the objectives of European politics and European identity.

Partners: previous ECoC organisations, temporary capital cities, public art representatives, universities, Kaunas Biennial, Gallery Meno parkas, Kaunas twin cities.

GLOBAL ETHICS AND CULTURE ❖ ★

Artistic Director prof. Leonidas Donskis

Public lectures, philosophical discussions, translations, commissioned essays, etc.

Café Europa. To tackle unforgotten, albeit uncomfortable history we will hold a series of discussions in the Café Europa format with European thinkers and writers who belong to at least two languages, cultures, and historical-political perspectives. British-Polish sociologist Zygmunt Bauman, French philosopher Pascal Bruckner, Welsh poet Simon Mundy, Lithuanian poet and critic Tomas Venclova, Polish writer Krzysztof Czyżewski, Canadian-Slovak writer and philosopher Samuel Abraham have long cooperated with Vytautas Magnus University and other cultural institutions of Kaunas, so we have a good reason to believe that the *Kaunas 2022* agenda will be of interest to them. In addition, the most active and noted philosophers and writers of Kaunas will be included in the agenda.

Café du Monde. The programme will invite temporary residents of Kaunas city (Erasmus students, temporary contracts employees etc.) to introduce the contemporary culture of their home country. Restaurants and cafés will announce special hours e.g. for Armenian, Russian, British, German, Latvian, Polish, French, Croatian cuisine, music, to listen or to speak a foreign language, to discuss current relevant political, cultural, social situation, to participate in live broadcasts via Skype or other media (new technologies) with the friends or family of the speaker.

Partners: Erasmus centres and student unions of Kaunas based universities.

Translations. The cycle of books (literature, poetry and philosophy) by the authors related to Kaunas and its European way of life and modern thinking will be translated, published and discussed publicly in formal and informal situations around the City and its microdistricts.

Libraries on the Move. The project will unite more than 30 municipal library points around the City and its districts. Libraries are still very vibrant venues, especially for the older generation, who are using them as a meeting point, communication hub, where people also improve their IT skills, use computers, Internet and Skype.

Libraries will prepare long-term reading programmes with discussions and meetings with authors. Dedicated bookshelves of well-known Lithuanian writers with their original books together with the translations into the European languages will be opened at the libraries, emphasizing the particular personalities influence on literature both on national and international levels.

Library facilities and projects will become an integral part of the *Community in Action* programme (*Consciousness* strand), which encourages citizens and local communities to engage in long-term actions for the common good of the neighbourhoods.

Emmanuel Levinas Square ★
Curated by Dr. Viktoras Bachmetjevas

An open call will be announced internationally to collect proposals on contemporary / relevant ways for commemorating the Lithuanian, Jewish and French philosopher Emmanuel Levinas. The Square was named after him very recently. It is at the end of the street he used to live in with his family whose members did not survive the Nazi regime.

Partners: Kaunas Branch of the Lithuanian Architects' Association, Kaunas Architecture Festival, Vytautas Magnus University (VMU), Kaunas Branch of the Lithuanian Artists' Association.

Kaunas literature competition / Creation of the Contemporary Legend of the City (memoirs fiction, legend, novel, etc.). In 2017 the open call will be announced and spread internationally, trying to involve previous Kaunasians and foreigners who have ever visited our city to write a short, medium or long story related to our Kaunas identity, history, based on its unique geographical situation and / or historical moments and characters. The best texts will be published, translated to several European languages, some of them filmed and used to create a narrative of the City using different contemporary media forms (video, apps, audiovisual guides, etc.) during the preparatory years 2018–2021.

SITES OF MEMORY

Curated by Dr. Daiva Citvariene

www.atmintiesvietos.lt is an online archive for the stories told by individuals. Updated regularly with interviews, photo reportages, video material, and sound tracks. Young people will volunteer and make research for the Kaunas stories archive. The site will serve as open resource platform for ethnic, local communities, minorities, groups of people united by common experience or memory.

Translation to English is envisaged. The platform will serve for many communal activities of Kaunas City, thus the projects will also cover the aims of CONSCIOUSNESS programme strand.

Urban Stories. Collaborative cross-sectoral projects which museum professionals will develop together with experts from different disciplines and leaders of communities groups. These projects will link the methods of museum and heritage workers with those of urban anthropologists: they will map the recent past of local areas and neighbourhoods, collect pictures and neighbourhood stories, combine urban stories and participation projects. People will be also encouraged to tell the story of their community in photographs, as well as in written and spoken memories and turn them into exhibitions in public places (public squares, streets, pubs, shops, libraries, community centres).

Partners: NGO Atminties vietos, AUTC, VMU, high schools of Kaunas city, gallery Meno Parkas, Kaunas Photography Gallery, Kaunas Cultural Centre for Various Nations.

INTERNATIONAL EXHIBITION ★

Artistic interventions in modernism communal flat building areas organised internationally, project results disseminated with the help of a travelling exhibition and a catalogue.

International curatorship: Lewis Biggs (UK), Laima Kreivytė (Lithuania), Nataša Ilić (Croatia), Alisa Prudnikova (Russia) and others. Artists and activists: Up in the Air, Neville Gaby, Will Self, Ūla Tornau, Kipras Dubauskas, Mindaugas Reklaitis, etc.

Partners: Contemporary Art Centre (Vilnius), National Art Gallery (Vilnius), M. K. Čiurlionis National Museum of Art (Kaunas / Lithuania), WHW curatorial team (Croatia), Estonian and Latvian cultural institutions (KUMU, Tallinn; Riga's National museum; Riga Art Academy), The Ural Branch of the National Center for Contemporary Arts (Ekaterinburg, Russia).

CONFUSION

CONSCIOUSNESS

The projects of this strand are creating a new identity of Kaunas city through community involvement, civically engaged business, building more connections with the city's housing projects, environmental projects, generating positive identity of the City and raising citizens' pride and happiness. The issues of lack of civil society, bonds between business and culture, shrinking city, bad publicity and public life are addressed here.

The project aims to broaden the definition and appropriation of culture in Lithuania adopting the Agenda 21 for Culture and the UNESCO's **definition of culture**. The project puts Community + Culture into action by continuing to support bottom-up and community-led conversations which can lead to a new model for cultural participation.

Actions:
– Commission comprehensive research to find the communities potency and conduct cultural audits of assets for culture in all City areas.
– Work to establish a twining of communities within Lithuania and beyond (Esch-sur-Alzette and its surrounding areas, twin cities' communities, etc.).

COMMUNITY CULTURE IN ACTION ❖ ★

Curators: Lewis Biggs (UK), Edmund Carroll (Ireland / Lithuania), Vita Gelūnienė (Kaunas).

In collaboration with artists, philosophers, sociologists, art researchers Ūla Tornau (Vilnius), Indrė Ruseckaitė (Vilnius), Kipras Dubauskas (Vilnius), Vita Petrušauskaitė (Vilnius), Tadas Šarūnas (Vilnius), etc.

Cultural and artistic content



CONSCIOUSNESS

© KČ | Study for a Walk. Boris Oicherman. Kaunas Biennial 2011. M. K. Čiurlionis National Museum of Art

Twinning involves a cultural contract of actions (activities, partnership, legacy) coproduced by the twinned communities and exchanges of knowledge, experience, cooking recipes, gardening traditions, songs, etc.

– Embed and prioritise the development of a *Community Culture in Action* Strategy in the City development plans beyond 2022.

– Work with Municipality as well as Culture, Health and Social Ministries to develop specific pathways and commitment to the *Community Culture in Action* Strategy.

How does it work:

30–35 CULTURAL LABS are established in the City and Metro elderships. Activities will take place in sleepy microdistricts, each with its own issues which have to be resolved by community participation and artistic tutorship.

The project will start in 2017 with seminars for cultural operators to build capacity in working with communities in the framework of *The New Cultural Tempo School*. The experts on community development and culture will be invited for a creative talks series in 2017–2018 e.g. Lewis Biggs (UK), Mary Jane Jacob (US), Peter Sellars, Steve Powers (US), Gediminas Urbonas and Nomeda Urboniene (US); Janis Jefferies (UK), Loraine Leeson, Walk the Plank (UK), Grizedale Arts (UK), Marie Barrett, Jean van Heeswijk (Netherlands), Artway of Thinking (Italy), Macnas (IE), Neil Peterson (UK), muf Architecture/Art (UK), Alex Hartley (UK), Nils Norman, Bob and Roberta Smith (UK), Mick Wilson (Scandinavia), Ute Meta Bauer (Singapore), Wong HoyCheong (Malaysia), Claire Bishop (US), Grant Kester (US), Maria Lind (US) to hothouse the strategy with local stakeholders.

From 2019 to 2022 the teams will consist of artists, cultural producers, sociologists. The local population will start to research their environment, to determine the main issues in their neighbourhood and from 2020–2022 international cultural activities (theatre, circus, public art, street art, repurposing of some abandoned venues, regaining public space for civil life and leisure, community gardening etc.) will be initiated, which will ensure the specific changes.

The following initiatives of the CONSCIOUSNESS strand are well integrated and fit in with the *Community Culture in Action* strategy.

CONTEMPORARY CIRCUS AND DANCE FESTIVAL ★

Curated by Gintarė Masteikaitė and Roberto Magro

Appropriating the format of *Alto Festival* held in Naples, Italy, Kaunas will host an international community based contemporary circus and dance project. Performers will settle in private accommodation provided by local community members for approximate duration of one month and establish temporary rehearsal studios there. Local community members will participate in the production of new plays, collective dinners with the artists, provide them with help in integration and daily issues. The main shows / premieres will be organised in different microdistricts of Kaunas making those territories attractive for all citizens and tourists. Part of the festival programme will also be included in the Highlight events in the City centre.

Partners: AURA Dance Theatre, Dansema (Vilnius), Arts Printing House (Vilnius), Alto Festival (Naples).

MUSEUM FOR THE CITY AND CITY FOR THE MUSEUM ❖ ★

Curated by Dr. Daiva Citvarienė

The questions of community, social responsibility and inclusiveness are central to the concept of contemporary museum. Unfortunately, Lithuanian museums still perceive their mission as that of preserving and collecting rather than serving and representing their communities. Many museums are not aware how important for a museum's success is the diversity of visitors, the nature of the visitor experience and the impact of museums on their locality. Kaunas may be called the City of museums but only a small percentage of local residents are using them.

This programme is dedicated to encourage changes in the culture of museums in the city.

Plan to open museums to visitors. All the projects of the programme are fostering museums and their visitors to recognize the plurality of meanings and values so their aim is to move from a visual culture of display to a wider concept of communication, e.g. in terms of who is engaged, what they may produce, and how this new culture material may enter the collections. That involves: organisational partnerships,

educational programmes, membership, volunteer programmes, the possibility for different communities to use the museum spaces in their own ways and make the objects which then enter the collections. Besides, scientists, writers, dancers, musicians will also be invited to work with different communities and to produce collaborative events, e.g. discussions, workshops, songs, dances, meals.

The programme will be organised using different models of collaboration: 1) creating a project-by-project cooperation model, arranged with community groups and presenting aspects of their culture as special interpretive events (craft demonstrations, storytelling or traditional dance, etc.); 2) consultations with community members during the process of exhibition development, including the possibility of a community member participating in the development team; 3) co-curated projects and long-term co-operations with local communities which would provide polyphony in the curatorial voice.

International Workshops, Discussions, Visits and established programme of permanent collaboration in the field of new museology and community projects. The project is going to foster an international multi-disciplinary collaboration among the organisations who can share their experience of working with communities (such as Rotterdam Museum). Project activities held in 2017–2021 will be connected to the *New Cultural Tempo School*.

Open Forum is a platform for different community groups and members of the public to present their own displays, tell their histories from their own perspectives. The City Museums will entitle communities to share their expertise with professionals creating exhibitions and other cultural events.

Experimental Site. This project is intended to turn museum spaces into sites and platforms where art, music, dance, science, and audacious experiments meet. In collaboration with universities, research centres, cultural, educational and social partners the local museums are going to present new interdisciplinary projects such as animated stories based on their collection items.

Travelling Museums. Each museum will prepare several exhibition kits which will travel to those who don't or can't visit museums – community centres, schools, kindergartens, etc. This project will also motivate all kind of communities from children to elderly to create their own mini-museums and share them with other



© RŠ | On Language. Nina Bondeson. Kaunas Biennial 2011. M. K. Čiurlionis National Museum of Art

communities. This will produce a big network of travelling "mini-museums" and link different communities all over the city. The project will also include a Mobile Museum, an exhibition installed in a bus which would drive across the country.

History of the Future. This project will be specifically intended for schools and children. Children will be encouraged to give one personal object to the Kaunas City Museum collection and to write a story related to this object explaining why it is so important to them. This project will start in 2017 and the collected objects and stories will be exhibited at the Kaunas City Museum in 2022. Another part of this project will ask young people from local schools to contribute their visions depicting the future of the City and their place in it. Those visions will also be displayed at the exhibition in 2022.

Museum exhibitions based on international partnerships with other museums, research, exchange, European heritage. The programme will include:

Litvak art exhibition, Marianne von Werefkin and Blauer Reiter exhibition, FLUXUS art exhibition (organised in partnership with the M. K. Čiurlionis National Museum of Art)

Exhibition of rare prints at Raudondvaris Manor (organised in partnership with the Kaunas District Museum).

CENTURYANS ❖ ★

Curated by Vida Venckutė-Nagė

Centuryans is a project dedicated to the young generation of Kaunas involving them in the creative process of building and implementing the *Kaunas 2022* programme and encouraging to start their own culture initiatives. The project is aimed at young people born around the year 2000. In 2017 they will start to work in groups to develop an idea for a 5 year project and implement it themselves. In the year 2018 which also marks a 100 year anniversary of Lithuanian Independence, the participants of the project will reach adulthood and will have to choose their career and enter universities. They will continue representing *Kaunas 2022* as the ambassadors of the youth programme while studying in different Lithuanian and European universities, visiting other countries through Erasmus programme etc. In 2022 the *Centuryans* will be finishing their first degree studies and will be actively involved in managing and implementing the projects they will have been developing for the past 5 years. All projects designed in the framework of *Centuryans* project will culminate in the Highlight event *Contraflow* in 2022. All activities will be documented during the project and project legacy will be monitored for 2 years following the project.

We hope to develop the model for young people to make a real impact on their en-

vironment, to generate their city's climate and to feel not only welcome, but needed for the City.

Partners: Lithuanian school students union, Kaunas Youth Organisation Round Table, different universities in Lithuania and in Europe, local business companies.

LADISLAS STAREVICH ANIMATION LABORATORY ★

A project designed for school children (primary and pre-gymnasium classes) during which they will be working with professional artists and IT tutors to create stories and produce animated movies.

The children will gain a number of skills: story writing, drawing, sculpturing, filming, sound track production, editing, postproduction, translation, sub-titling, advertising, presenting final results in an *Animation Festival* in 2022.

The workshops will be led by professionals from various European countries.

Partners: Kaunas Cinema Centre Romuva, Talent Garden, VMU Fashion Design Studio, Studio Televeziri (Georgia), Picture House (UK), PIXAR (USA).

CONFLUENCE

This programme strand is about encouraging multidisciplinary, inter-institutional co-operation. Raising the openness for collaboration and quality of cultural service providers. Initiating art and science projects. Culture and business collaboration. International partnerships and exchanges. Boosting the creative industries sector.

DESIGN FLOOD ❖ ★

Curated by Dr. Jūratė Tutlytė

By introducing *Design Flood* we are merging ideas word for word drawing the visual parallels between design and water / design as water / design by water aiming to make design overflowing all grounds and environments of the Capital of Culture – be *visual*, literally *visible*, as well as stressing the positive benefits floods can bring, such as recharging ground water, making soil more fertile and increasing nutrients in some soils. In that sense, the ultimate goal is to provoke, nurture *design-thinking*, *design-centered culture* and *design-aware environment* in Kaunas.

Design can link artistic creativity to product and service innovation, helps add value to existing businesses, and foster completely new opportunities. Design is the key to marrying creativity, innovation and products. It is the way of “problem solving” and “making things better for people”. The initiated projects will cover approaches from various perspectives: design and/as art; design, community and everyday life; design, business and industry.

Design for All / 2018–2022

Vision – make Kaunas the most accessible city in Lithuania / Europe.

Of the many facets of design relevant to today's society Kaunas would like to focus on those empowering the City equally to serve its citizens whilst enabling the citizens to be able to contribute to their habitat. This means accessibility has to be put forward in all planning stages and improvement to public spaces and services must be carried out.

As in the *Design for All* theory, making cities and services accessible doesn't only

benefit people with physical functional disabilities. In fact, everyone in a given society has either permanent or temporary physical or cognitive limitations, especially city guests and foreign tourists. While investing in communication efforts and building transportation infrastructure like Kaunas airport, Via Baltica and Rail Baltica by the beginning of the third decade the City will have been made easily accessible by the main means of transportation. It is crucial to focus on real world *users' experience*.

European Design Conference (in 2018 and 2022) focusing on accessibility for all, including the local and governmental planning authorities, professional associations, academia, non-profits and local activists.

International Student Workshop and Competition / in 2022

Students from local universities and academies under guidance from international team of tutors gaining knowledge and expertise in urban, architectural planning, industrial and interface design, thus becoming local ambassadors for the cause of accessibility in design. Actual City problems (live/urgent cases) solved by members of the international professional community as a fresh perspective and second opinion on Kaunas' most acute accessibility problems.

Annual Design Week

Design week in Kaunas is a part of nationwide Design week programme, staged each year since the 2006 Lithuanian Design Forum. Through a national design network provided by the organisation, the insights and knowledge can be disseminated, thus both establishing Kaunas as a leader of progressive design development through an exemplary attitude by the City's authorities towards design and also acting as a catalyst for positive developments in other parts of the country.

Future of the City

Exhibition and seminar held in 2022 (curated by Lorenzo Piazzi / Italy and Rūta Valušytė / KTU), DesignLibrary (Milan branch), street art actions and exhibitions. Venue – Kaunas Arena, platforms on the rivers, KTU Design Centre Confluence Valley).

Design(ing) for Emotions / 2017–2022

The idea is to create an innovative and interactive design-architecture object, a vibrant symbol and iconic landmark for the Kaunas European Capital of Culture 2022.

In co-operation and co-creation with and for the city community *an object* is envisioned to become an inspiring piece of art and an instrument at the same time operating as a “thermometer”, “barometer” or “hedonometer” and measuring emotional temperature and pressure of creative atmosphere in and of the European Capital of Culture – mirroring and reflecting in a very visual way people's emotions and feelings, their state of happiness.

Blending artistic creativity with scientific ingenuity using tools of new and social media and other ICT possibilities, the experimental project is here to deal creatively with a core problem of cultural events and culture in general. That is an urgent need for alternative tools measuring their value/effect in and for society. It also aims at breaking boundaries between disciplines and bring together science, engineering, IT and new media art, sculpture, architecture, design for innovative thinking. The idea drives inspiration from the emotional side of design and examples such as D-Tower (<http://www.arc-space.com/features/nox/d-tower/>), Hedonometer (<http://hedonometer.org/about.html>) and will be developed in collaboration with international and domestic partners: designers, architects, engineers, universities, research centers, art and technology associations, industry players by organising workshops and international competition. Time schedule: Idea generation and preoperational works starts in 2017. Competition held in 2019–2020. Object construction and opening until 2022. **It forms a key and innovative part of our Happiness Evaluation (Q8).**

Design For-Room

The aim is to create an open forum, a medium for stakeholders and players in



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M. K. Ciurlionis National Museum of Art

design fields and within design-related (creative) sectors to share attitudes, knowledge, skills and competences for leading excellence in competitive environment.

Seeking to transform Kaunas into a true *creating city* in the context of creative economy design in all its forms is the key discipline to marry creativity, innovation, production and distribution helping grow and complete all the supply chains. There is a great need for sharing and merging artistic, business, industrial and communicative sides of design striving for Kaunas to become place of design-led distinctive products and services.

The Forum is envisioned to be place and action all in one. It would be literally settled in (but not limited to) a room or house in one of the interwar modernism buildings (as part of UNESCO Creative Cities Network, Design field, programme) operating as *design lighthouse* with mixed activities including experimental lab, science shop, creative hub, incubator and cluster to support creative ecosystem. The Forum is seen to lead various initiatives

(conferences, international meetings, seminars, workshops, trainings, consultations) in cooperation with international and local partners and in accordance with other Kaunas – Contemporary Capital 2022 programme events to name the most important ones:

Conference Creative City

(VU KHF and other universities, led by prof. Dovilė Kulakauskienė).

Design star on board. Series of lectures and workshops with leaders of design field. Initiation of TEDxKaunas events.

Design Map. Creating online platform for the data and research base within design types (fashion, product, furniture, architectural etc.) and design-related sectors making operators and stakeholders become “visible” and enabling networking, communication and dissemination.

Celebrating Social entrepreneurship. A number of events dedicated to social business idea presentation, bringing together social entrepreneurs, investors, policy makers

and academics sharing knowledge, ideas and stimulating social entrepreneurship. In cooperation with National Institute for Social Integration Lithuania, SSE Riga, Utrecht University, the Grameen Creative Lab.

Design for Sharing. Initiating the international competition and prize for the best sharing culture practice, community-based, community-driven design projects and solutions created by and for communities, community cooperatives and collaborative consumption (open source, collaboration, creative commons). We are what we share.

Design for Two 2020–2022 🌈

Programme developed and implemented together with twin ECoC city for 2022 – Esch-sur-Alzette. The concept is to initiate competitions and productions in the field of design dedicated for two persons: interior design, urban planning, furniture, fashion, accessories, learning tools, etc. The best examples will be produced and used by both cities inhabitants in parks, libraries, cultural points, schools, universities, factories, and homes. Both cities

will incorporate their international partners' network for this special programme, whose representatives will also participate in other design programme sections.

Partners of DESIGN FLOOD programme: Lithuanian Design Forum, Vilnius Academy of Arts, Vytautas Magnus University, Kaunas University of Technology, The Lithuanian Association of Persons with Disabilities, Lithuanian Architects Association / Kaunas Branch, European Association Design for All Europe, Design for All Foundation, ENAT European Network for Accessible Tourism, BEDA Bureau of European Design Associations, UNESCO Design Cities Network offices in Helsinki, Budapest, Singapore, Bilbao, Berlin, Torino, Graz (Kaunas is a member since 2015), DesignLibrary Milan, The European Institute for Design and Disability (Dublin, Ireland), Esch-sur-Alzette 2022.

NO BORDER RADIO 2022 🌐★ The Radio for Independent Europeans

Curated by Gediminas Skrandis Banaitis

When Lithuania joined the European Union, the Lithuanian ambassador at one occasion asked his Luxembourgian counterpart: "Do you know that I grew up listening to your radio?" There was much surprise in the response.

Radio Luxembourg English service is quite a phenomenon in the Eastern Bloc of the seventies. Although they were broadcasting primarily to the UK, Radio Luxembourg, due to their phenomenal long wave signal reach had become famous all over the world. It was the only radio station from the West you could listen to in occupied Lithuania. It was almost like a breath of fresh air, a passion – people would record entire programs and share them. Radio Luxembourg had brought The Beatles, The Rolling Stones and The Doors to the Lithuanian listeners, was an on-air English teacher and a voice of freedom through culture. The DJs in Luxemburg had no idea how true their slogan of the day was: "The Only Independent Station on the Air".

For Kaunas – a birthplace of the Lithuanian national radio – "the Luxembourg experience" was even more remarkable.

Possibly holding the ECoC 2022 title together with Luxemburg's Esch-sur-Alzette students from Kaunas and Esch will run a multimedia based internet radio using internet, music, video, news, promoting the ECoC programmes for both cities in 2021 – 2022 with two headquarters in two ECoCs of 2022.

Concept / structure: Public news radio broadcasted on Internet by contributors via Skype or similar media broadcast in English. The contributor presents his/her account on current political, cultural and social situation in his/her country: what's on the news, the front and back pages of national newspapers, TV news through the prism of public journalism.

The program is moderated / hosted by the Radio Staff – presenters, based in Kaunas and Luxemburg. The programme is archived and rated by the internet audience.

Led by ECoC offices in Kaunas and in Esch-sur-Alzette. During the preparatory and implementation period both offices will exchange the cultural producers for a one year period at least. Partners: Kaunas universities (KTU, VMU, VU), Luxemburg University.

DIGITAL DIPLOMACY ★

Connecting to the time as temporary Capital of Lithuania when V. Putvinskis Street became the alley of Diplomatic Offices of Sweden, Finland, USA, France, Hungary, Argentina, Czechoslovakia etc. we are opening a diplomatic office in V. Putvinskis' street building No. 56. Currently it is the Kaunas Artists' House, originally built as the Vatican diplomatic mission (Nunciature) in 1931. For the young country (independence of Lithuania was declared in 1918, the first diplomatic offices established in Kaunas in 1922) this diplomacy was crucial for being signed into the political and cultural map of Europe again. Being European Capital of Culture in 2022 the project Digital Diplomacy will become a new quality cultural platform for artistic exchanges, translations of literature and the strengthening of civil society.

Special focus on the history around the Japanese and the Dutch embassies whose ambassadors saved thousands of Jewish people in the early days of the Nazi period will also be remembered through this programme initiative.

The Digital Diplomacy concept and special actions for the project will be developed during the selection phase if Kaunas is shortlisted.

Partners: Kaunas Artists' House, Vytautas Magnus University, Goethe-Institut Litauen, Embassies of the Netherlands, UK, Armenia, Ukraine, Austria, Estonia, Greece, Denmark, Croatia, Latvia, Russia,

Luxemburg and others with a special programme dedicated to artists, historians, philosophers, and diplomats of the countries involved.

BALTIC SEA YOUTH PHILHARMONIC TOUR

14 days' workshop for emerging European music performers held in Kaunas, rehearsing a common European programme and a newly commissioned piece for *Kaunas 2022*. Contributing to the community with public rehearsals, courtyard concerts, public performances. Each year, the finest musicians are chosen from across Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland, Russia and Sweden to form a unique orchestra. Guided by the Founding Conductor and the Music Director Kristjan Järvi, BYP prepares original programmes for international tours that bring the rich sounds of the Baltic Sea to the world, including many world premieres. In its commissioning of new music by living composers and in reimagining familiar works, BYP dedicates itself to keeping the musical landscape of the region alive.

After the concert in Kaunas, the Philharmonic will make a tour through European countries as ambassadors of *Kaunas 2022*. Tutors of those young musicians will be well known European professionals.

Partners: Kaunas State Philharmonic Society, VMU Music Academy, World Lithuanian Centre, youth organisations, professional culture institutions, The Baltic Sea Youth Philharmonic (BYP), Usedom Music Festival and Nord Stream AG.

BALTIC SONG FESTIVAL UNESCO sign for intangible heritage

In the beginning of June, *Kaunas 2022* will organise a Lithuanian, Latvian and Estonian song and dance festival. Open air venue: Dainų slėnis (Valley of Songs) after renovation will be able to host up to 4000 singers per performance and an audience of 7000. School and university students' choirs will be invited to present their programmes and to rehearse common songs and dances in situ.

Organised in partnership with: Kaunas Cultural Centre Tautos Namai. Partners: Lietuvių liaudies kultūros centras, Tallinn Song Festival, Latvian Song and Dance Festival.

THEATRE FLUX ★

National Kaunas Drama Theatre hires a temporary European Artistic Director for the Contemporary Capital programme. His/her responsibility is a 2 year repertoire with several new theatre plays, directed by several European directors (Arpad Schilling, Paavo Piik, Valters Silis, Alvis Hermanis, Krzysztof Warlikowski, Oskaras Koršunovas) and conceptually related to the Kaunas story / legend / contemporaneity. Activities will include public rehearsals, inclusion of local communities (both in the selection of plays and in the acting process), broadening accessibility for people with less possibilities and disabilities.

The Kaunas State Musical Theatre will work on several new editions with internationally recognized directors and actors.

The Puppet Theatre will collaborate with the AURA Dance Theatre. Kaunas Chamber Theatre will dedicate some new plays and performances to the history and stories of Kaunas.

International Drama Theatre Flux (theatre festival and conference in partnership with IFTR) will be initiated in Kaunas from 2022. It will analyse contemporary challenges of stage performance in the context of audience development and inclusion.

Partners: National Kaunas Drama Theatre. Partners: European Theatre Convention (ETC), International Federation of Theatre Research (IFTR).

IFTR CONFERENCE *

Internationally acknowledged nomadic conference led by The International Federation of Theatre Research. Each year IFTR organises the events inviting 500 to 800 theatre researchers to analyse and discuss in sessions various topics relevant to stage art. Prof. Jean Graham-Jones, the President of IFTR is very interested in holding the conference in Kaunas, which has a very rich theatre culture. The conference will correlate the programme dates with the Theatre Flux events, AURA Dance Theatre programme and other stage events.

Partners and organisers: prof. Edgaras Klivis, prof. Jurgita Staniškytė / Vytautas Magnus University Arts Faculty, Theatre Studies Department. Partners: International Federation for Theatre Research (FIRT/IFTR); Performance Studies International (PSI); Association for the Advancement of Baltic Studies (AABS); Association for the Studies of Nationalities (ASN); Association of Nordic Theatre Scholars (NTS), University of Stockholm, Helsinki University, Bergen University, association Artszenico (Germany); association Les Amis de Franck Nogent (France).

IBA CONFERENCE *

International Biennial Association's annual meeting held each year in different cities which host biennials. The forum is a platform to meet operators of the contemporary art biennials worldwide, to listen to special talks and discussions on current issues of interdisciplinary culture and arts, to network and present unique examples of cultural variety to the highly professional team.

Partners: Kaunas Biennial, Berlin Biennial, Manifesta – European Contemporary Art Biennial, Prague Biennial, Baltic Triennial, Poznan Medianale, Ural Industrial Biennial, Folkestone Triennial, Liverpool Biennial, etc.

Time schedule will be correlated with Kaunas Biennial events which will take place in the Science Centre and public spaces of the City.

INTERNATIONAL AWARD FOR PUBLIC ART – AWARD CEREMONY *

Curated by Lewis Biggs

The biennial IAPA has been researched and awarded three times to date, with Ceremonies in 2013 (Shanghai) and 2015 (Auckland and Jinan), with the third ceremony in Hong Kong January 2017. The 2019 Ceremony will be in Sao Paulo, and 2021 in Cape Town. The 2023 Conference and Award Ceremony in Kaunas would be the first to take place in Europe.

EUROPE IN THE SKY (International kite festival in Zapyškis) 🌐 6–9 May 2022 / Europe Day

The National Kite Festival is organised each year in Zapyškis – a small town near the river in Kaunas District with beautiful landscape and architectural heritage. In 2022 a two month local workshop and 3 day *International Kite Festival* will be organised. The preparation for the festival will include communities from different elderships to produce kites with the signs of different European countries – landscapes, maps, national flowers, artworks, thus creating a unique collection of kites Europe in the Sky.

In partnership with: Zapyškis Cultural Centre and various kite clubs from Europe.

KAUNAS CULTURAL FESTIVAL TEKA ★ (part of the future Nemunas Quay cultural park)

Curated by theatre director Justinas Kalinauskas, architecture historian Paulius Tautvydas Laurinaitis, architect Rasa Chmieliauskaitė.

TEKA is starting to be organised as an annual arts and culture festival, which brings attention to the Nemunas river and its former role as integral part in City's history, thus drawing Kaunas social and cultural life closer to the river. The first festival is scheduled for late spring of 2017 on a currently underdeveloped pedestrian quay on the right bank of the river, alongside Kaunas New Town area. Main target groups of the festival are the local communities as well as artists and separate cultural initiatives of the City's 11 microdistricts, which will help promote the festival outside the City centre and integrate local residents into creative processes by the river.

The future cultural park is seen as a true bottom-up initiative, which will be largely based on local communities and artists willing to be part of the City's public spaces.

SCIENCE ISLAND 🌐★

Besides its permanent interactive exhibits The Science Centre will hold a hall for temporary expositions for the newest technological innovations and discoveries. The Centre will be built by 2019. Special artistic programmes for 2020–2022, uniting artists and scientists will be developed internationally. Science is the engine with most potential for current and upcoming art practices. For many decades, art and science were supposed to be developed by some separate communities of scientists and artists. Science Island project will not only encourage sharing ideas and expressions between practitioners, but also inspire visitors, audiences and citizens to participate in new forms of co-creation. Cutting-edge technologies will allow them to interact with the processes, follow and even affect the results of these experiments.

Experimental workshops open for visitors are planned for 2021–2022 and beyond.

Artistic programme in partnership with: Kaunas Biennial, various Kaunas and European universities, government, CERN, business corporations.

Q14

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

Cultural and artistic content

The current programme is based on the research performed by the Artistic Team and filled in with more than 70 different proposals from Kaunas and Lithuanian cultural organisations and artists. Before announcing an open call for ideas in October 2015, the *Kaunas 2022* team analysed the context of the local, national and European culture actualities and included the main topics and objectives for programme preparation in a guideline.

Proposals sent in by cultural institutions are not being made part of the programme automatically. Almost all of them are being integrated into highlight events and interdisciplinary activities with a high degree of cooperation between cultural organisations. Our present programme represents around 50–60% of the total final programme. The remaining 40% are planned to be developed with communities and cultural producers locally and internationally throughout the period of 2017–2021. *The New Cultural Tempo School* will serve as a platform for new initiatives and new partnerships to emerge.

On the *Kaunas 2022* website (www.kaunas2022.eu) anyone is welcome to download a questionnaire and propose an idea, activity or partnership in some existing programme strand or new initiative. This online questionnaire will be active until the end of 2019. The *Kaunas 2022* Office will also accept visitors by appointments any time during the second phase of bidding and later. *Kaunas 2022* will keep organising formal and informal meetings with organisations, the business sector and communities to explain objectives of the programme and possible ways of participation (we have had more than 200 meetings with groups and individuals already during the period January 2015–May 2016). Facebook, Instagram and other social networks are used regularly to update followers with the latest information and invitations.

After the end of the competition, the Kaunas bid will be published online. Everybody who has an interest to participate in the preparatory process and implementation may apply referring to some special

programme strand or even to a particular project. The main aims, and therefore requirements for new project proposals should be based on:

European dimension and Europe-relevant topics, European partnerships, exchange of ideas and producers internationally, memory projects, bonding heritage projects, strengthening of the cultural and creative industries' sector, *Design for All* initiatives, creation of the Contemporary Legend, community building, broadening the accessibility of cultural production, ensuring possibilities to local community members to participate in creative processes, interdisciplinary and inter-institutional partnerships, collaboration between art and science practitioners.

The selection of new projects and proposals will be decided by the *Kaunas 2022* Artistic Team with the Programme Director making the final decisions.

Q16

How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme? Please give some concrete examples and name some local artists and cultural organisations with which cooperation is envisaged and specify the type of exchanges in question.

Cultural and artistic content

The initial idea of applying for the ECOC title was raised by local cultural operators and introduced to the local administration which later provided the requested support. The *Kaunas 2022* bidding team consists of culture professionals who represent a variety of culture fields including visual and performing arts, literature, heritage and architecture, philosophy, contemporary circus etc. The ideas which came up through working together were voiced to a wide circle of cultural organisations and artists during two public meetings at Kaunas Žalgiris Arena which raised a lot of interest and generally showed big support from the local cultural community. After the first meeting the newly formed *Kaunas 2022* bidding team announced an invitation to share ideas and suggestions on themes, projects, creative partnerships for the *Kaunas 2022* programme. The invitation resulted in proposals from different NGOs, communities, public institutions, artists from Kaunas City and Metro. All of the suggestions were considered, discussed and developed further during more than 200 individual, collective meetings and thematic working groups to fit all of the proposals into a coherent and solid artistic programme. The proposed projects of the current Contemporary Capital programme involve 60 local organisations.

We continuously work on developing a vast network of supporters and ambassadors who support Kaunas candidacy. These include writers, philosophers, directors, musicians and many more.

Among the already involved local cultural organizations are:

Kaunas Film Centre Romuva is the oldest functioning cinema theatre in Kaunas established in 1939 just before the war following the most modern trends and technologies of that time. It is an inspirational example of modernist architecture. Today it represents the non-commercial, alternative film culture and has become one of Kaunas Bohemian spots. Each year the cinema shows Polish, French, German films, animated movies, short films and other film specials. Various educational workshops, concerts and other events are held here. Actions envisaged:
– Ladislav Starevich Animation Laboratory which will include animated story telling workshops for different age groups and animated film repertoire.
– Film repertoire dedicated to subcultures, minorities, ethnic cultures involving communities in creation of the repertoire based on their collective memory, history and relevant topics.

AURA Dance Theatre is a municipal theatre of contemporary dance. The Theatre stages on average 4–5 premieres each year, organises the biggest contemporary dance festival in the country annually and collects historical material on modern dance in Lithuania. Actions envisaged:
– Public dance performances and interactive dance improvisations in public and industrial spaces, heritage sites, unveiling hidden places of Kaunas. Dance Tours –

guided tours through Kaunas with dance performances created by international choreographers at each stop of the tour.
– Collaboration with Israel-based choreographers Renana Raz, Yossi Berg and Oded Graf to stage a new dance performance based on the local history of the Holocaust at the 9th Fort Museum.

Kaunas State Philharmonic presents up to 200 concerts per year, including different festivals like Pažaislis Music Festival, International Festival of Young Musicians Kaunas, E. Grieg and M. K. Čiurlionis Music Festival, and Contemporary Music Festival Up-Close. Actions envisaged:
– The Philharmonic plans to invite to Kaunas the Baltic Sea Youth Philharmonic for their annual nomadic summer camp – an orchestra uniting the most talented young musicians of all 10 Baltic countries. During the 2 week residency, the orchestra will rehearse their concert programme and improvise public performances in public spaces / flashmobs in public spaces.
– Commission of a new Lithuanian music composition to mark the European Capital of Culture year. This composition will be performed by the Baltic Sea Youth Philharmonic and will be included in their concert programme which will be performed during their international tour.

We will initiate a new **international platform MATTERS** for thinkers, artists and activists of the industrial (sub)culture. The festival programme will involve local sound artists (like Arma, Artūras

ANSWER TO Q15

Q15

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

Cultural and artistic content

The combination and necessary interdependence between old and new is embedded in the field of tension of TEMPORARY vs. CONTEMPORARY. With the concept and slogan of Contemporary Capital there is simply no other choice except to create, present and participate in the latest and innovative cultural activities. Innovations work both ways for us – the newest technologies and tools (especially used for communication and information) and the new approach towards traditional cultural forms and to how they are used. We have many contradictions. This is not one of them.

A new approach to what we call traditional

– Traditional events like Kaunas / Hanseatic Days based on medieval culture or folk dance and song festivals will be enriched by the use of newest technologies: 3D

battles and computer games, featuring the historical events in a participatory manner. A new mythological character will appear in the celebrations of the City, creating a legend and establishing a particular and new narrative.

– Newest technologies will be used to animate cultural heritage objects and stories around them – audio-visual routes through the city, animated films, computer and virtual reality games, and digitised comics will be reachable at the *Kaunas 2022* online platform.

– Traditional culture festivals (e.g. *Baltic Song Festival*) will be enhanced by video, media, graphics, and laser technologies to support the content with live broadcast to the European countries. Traditional practices will be creatively interpreted by

contemporary dance and music elements. Slam sessions by traditional (folk) and contemporary dancers will be organised within this festival.

– *Digital Windows to Europe* project led together with Esch-sur-Alzette artistic team will ensure the sharing of traditional culture, street culture and dance, drawing, pantomime etc. with other European cities by using live broadcast channels in public spaces.

– We will initiate the digitisation of the museums, but not just for purely technological or archiving reasons. The main aim is to animate museums and their collections, to connect museums to communities. Museums will have to leave behind the “traditional” (ineffective) ways of just preserving and presenting the content,

Bumšteinas, Body Cargo, Budrūs, Extravaganza, N.O., Ganzer Machine, Girnų Giesmės), visual artists (Darius Žiūra, Gabrielė Gervickaitė, Saltmira, Danius Kesminas) and thinkers (Audronė Žukauskaitė, Jurijus Dobriakovas and others).

In co-operation with local public body **Kitokia Grafika** which promotes smart comic culture we will design a comic workshop for local and international artists, an artists' residency and exhibition

based on biographies and facts connecting Kaunas with the other European cities and historical figures.

We also plan to involve as many local artists and performers as possible in the four public highlight events of *Kaunas 2022* mobilising thousands of local young talents and professionals. For example, The Liberty Parade on Liberty Avenue in celebration of the Kaunas City Days will involve more than 2,000 participants,

including local and national music collectives and performers (orchestras, choirs, singers, soloists) who will play and sing European authors' compositions about freedom through the windows of Liberty Avenue. The same weekend digital artists will introduce their work in the form of outdoor animated 3D projections and Kaunas State Puppet Theatre directors and actors together with their international partners will participate in a specially created large-scale puppet performance.

ANSWER TO Q16

Q17

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

Capacity to deliver

The Kaunas initiative to bid for the ECoC title was introduced and developed by a group of independent representatives of different culture fields in Kaunas. From the very beginning the initiative has enjoyed the unanimous political support from the major political parties. In spring 2015 the previous Kaunas City Council voted to accept the new Kaunas Cultural Strategy for the years 2015–2022 in which the aim of securing the European Capital of Culture title for 2022 is declared as a stepping stone to unite Kaunas culture operators and citizens as well as to achieve better quality cultural service. After the election in spring of 2015 the current municipal

government has been supporting the implementation of this strategy and has been providing the *Kaunas 2022* bidding team with all required support.

On 15 March 2016 the City Council voted and unanimously agreed to provide the requested budget of 12 m euros for the ECoC programme (Kaunas City Municipality Council decision n. T-98, March 15, 2016) and the District Council has shown the same support when they agreed on participating in the ECoC programme together with Kaunas City and confirmed the proposed budget of 4 m euros for the programme by voting on March 24, 2016 (22 votes for and 3 restrained).

In September 2015 the Ministry of Culture organised a seminar for candidate cities for the ECoC programme which was attended by representatives of 17 municipalities. The Minister of Culture encouraged all cities to take part in the competition arguing that the cities can accelerate changes through culture and that every Lithuanian city despite its size or cultural profile has a chance to achieve this title. The Strategic Committee of the National Government has made a commitment regarding their financial contribution on 20th April, 2016. The National Government will support up to 50% of the cultural programme budget of any selected city, however, not more than 10 m euros in total.

Q18

Please confirm and supply evidence that your city has or will have adequate and viable infrastructure to host the title. To do that, please answer the following questions:

Capacity to deliver

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

The general offer of event spaces and cultural infrastructure for events of the City is already extensive. For example the City has the **Žalgiris Arena** built on Nemunas Island in the very centre of the

City in 2011. It can fit up to 20,000 viewers and can be transformed for different kind of events from sports to theatre performances, fairs, cinema festivals, concerts or private events. Explicitly well designed acoustics, the most modern technologies inside the arena allow hosting top scale events. The arena will be used for our main highlight events especially during our cold seasons and will host the major opening and closing events and concerts, conferences and fairs on design and future city development as well as art exhibitions.

Some of the major cultural venues of the City are closely connected to our architectural heritage. For example, the **Kaunas State Philharmonic** hall which was built in 1928 has been lately refurbished and can fit up to 530 viewers. In the *Kaunas 2022* programme the Philharmonic hall will host a special programme of workshops and concerts of the Baltic Sea Youth Philharmonic Orchestra. Many of the amateur collectives find their place at **Kaunas Culture Centre Tautos Namai** which is another example of local modernist architecture which

has gone through a reconstruction recently and has a well-equipped theatre hall for 500 viewers. The Centre is located centrally and will provide necessary space for highlight events and the Baltic Song Festival rehearsals and concerts. The **Cinema Theatre Romuva** is the oldest functioning cinema in Kaunas and an inspirational example of modernistic architecture. Soon to go through a major reconstruction this theatre will host some major parts of the *Kaunas 2022* programme, including Ladislas Starevich Animated Film Festival, special film repertoires and a sports film festival.

Kaunas Sports Hall which was built in 1939 and hosted one of the first European Men's Basketball Championships is soon to be covered into a multifunctional events space. We plan to use the space for contemporary circus and dance performances and to make it one of the main locations for a newly initiated Kaunas Community Sports Championship.

Another important location for *Kaunas 2022* programme is **Raudondvaris Manor**. Today it is the most modern and popular venue in the Metro area. Its history is rooted in the 16th to 19th centuries and is connected to one of the most prominent Lithuanian noble families, Tiškevičiai. The manor has been recently renovated and now consists of: the palace which houses the Kaunas District Municipal Museum and ceremonial hall; the stables are reused as an events space (concert hall for 500 persons and exhibition hall) and creative incubator; the winter garden with a beautiful restaurant and a spacious park where the Land Art Festival is held annually. We plan to support the land art tradition at the manor park and invite internationally recognised artists to contribute to this project with newly commissioned artworks. We also foresee an exhibition of antique and rare prints to be held at the District Museum in the palace building. The manor will also host chamber concerts and theatre performances, the international *Kaunas 2022* opening and closing dinner meetings.

There are plenty of unique heritage buildings around the city which lack attention or have not been adapted to fit current needs but could be creatively incorporated into the *Kaunas 2022* programme. For example, the **Central Post Office** building, one of the most important heritage pearls of Lithuanian modernism was neglected and when the Kaunas Biennial opened their main exhibition in this building in 2015 it attracted thousands of curious heritage and art enthusiasts. In 2016 the main events of Kaunas Design Week were held in an equally important building

Pieno Centras, re-animating the building and attracting more people to visit this important yet disused building. We plan to keep this tradition of large-scale cultural interventions as we believe it not only attracts a wide audience to learn about their heritage but generates public attention and change in care and preservation of these buildings. Other important infrastructure objects include the **Kaunas National Drama Theatre**, **Vytautas Magnus University Grand Hall** which both can fit large audiences and are often used for theatre and music festivals. A network of **libraries and community centres** around the City and Metro area provides a good basis for the outreach and community involvement programme and a variety of public spaces, squares and parks offer great settings for open air public events and parades.

Although there is a satisfactory variety of culture spaces around Kaunas, today we face an **inevitable need to rethink our cultural infrastructure planning**. Despite a broad network of cultural operators and events Kaunas still lacks some of the most necessary spaces for contemporary culture to thrive:

– A black box stage for performing arts. Absence of such venue and rehearsal space leaves the famous AURA Dance Theatre the only theatre in the city with no stage to show their performances and no space for emerging choreographers and dance performers to train and rehearse. The evident lack of such space could be resolved by converting some of the local industrial/heritage buildings;

– Taking into account the large variety of contemporary art events and festivals in Kaunas, one might be surprised that the City does not have an exhibition space devoted to contemporary visual arts. For many years, international scale events such as the largest contemporary art event in the Baltics, the Kaunas Biennial, usually have been taking place in old-fashioned museum spaces not suited for contemporary art exhibitions.

– Lack of residencies and studios for creative workshops is another drawback. By creating spaces to fit these needs we could generate more international cooperation, innovative collective artistic projects and encourage more visiting artists to engage in locally based practices. All of these urgent issues must be resolved and are already being tackled. The question of rent/purchase/construction of buildings to house a multifunctional Contemporary (visual and performing) Arts Centre is being considered on municipal level. By 2022 we want to create a space to house the widely appreciated

major contemporary art events such as the Kaunas Biennial, Kaunas in Art, AURA Dance Festival, Kaunas Photo, Kaunas Architecture Festival, and Media Art Festival Centras as well as welcome emerging artists, events, educational activities and artist residencies. Concrete potential objects are already being investigated in cooperation with the Municipality and architects including some important privately and state owned heritage buildings which lack investment and could be re-purposed to fit our cultural needs. In case we do not succeed in finding a solution for this infrastructural lack we intend to focus on public spaces and our abandoned or disused heritage buildings (forts, modernist buildings, industrial sites) as well as unconventional spaces through temporary creative interventions and site specific projects.

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

ANSWER TO Q18



By plane

Just 14 km outside the city is Kaunas Airport that can be reached by car, by bus (from

the city centre in a bit more than half an hour for the price of 1 euro) or by taxi (for an average price of 18 euro). The airport has recently gone through a major development project aimed at creating jobs and creating a better life quality for the residents. In 2016 Ryanair and Wizzair are the only airlines operating at Kaunas airport. The companies offer 19 destinations across Europe. Most of the passengers travel to Kaunas from Great Britain, Ireland, Norway, Germany, Spain and Italy. Although there is no data which could show how many of the visitors are foreign visitors, there is no doubt that Kaunas airport is an important asset in seeking to attract tourists from Europe.

However, nearly 80% of all airway passengers reach Lithuania through Vilnius Airport (100 km distance from Kaunas) which is another important access point to Kaunas. Trains and buses take passengers to Vilnius Airport in 1.5 hours (average cost by train 6 euro, by bus 12 euro).



By Car

Kaunas is situated in the centre of the country and is one of its most important logistic intersections. In fact, within a one hour drive Kaunas can be reached by 2 million people, so 2/3 of the Lithuanian population. Kaunas

is served by a number of major motorways. European route E67 is a highway running from Prague in the Czech Republic to Helsinki in Finland by way of Poland, Kaunas, Riga, and Tallinn, known as the Via Baltica between Warsaw and Tallinn (670 km). It is the most important road connection between the Baltic States. Kaunas is also linked to Vilnius to its east and Klaipėda on the Baltic Sea, via the A1 motorway and Daugavpils (Latvia), via E262 (A6) highway. In total Kaunas is connected with other cities via 17 motorways of national significance.



By Rail

In 2015 an important railway infrastructure, Rail Baltica, was finished in Kaunas. The project is supposed to link Finland, the Baltic States and Poland and also improve the connection between Central and Northern Europe and is being implemented in sections. The project includes a reconstruction of the previous Russian gauge into a European type gauge for high speed transportation. It envisages a continuous rail link from Tallinn, to Warsaw, going via Riga and Kaunas. In the summer of 2016 passengers will already be able to travel between Białystok (PL) and Kaunas and in 2019 the new railway is planned to reach the northern border of the country and be continued further. Kaunas can be accessed by railway from other major Lithuanian cities like Vilnius, Klaipėda and Šiauliai.



By Ship

Kaunas has five passenger piers on the rivers. However, the waterway routes and water tourism is developing very slowly mainly due to lack of business interest and tourism infrastructure. There used to be a hydrofoil route serving Nida port through Nemunas River and across the Curonian Lagoon. It has been repeatedly discontinued and reopened. Currently this tourism service is not operating but there are other successful waterway services. For example, a seasonal route connecting Kaunas with a resort town Birštonas which is so popular, it is hard to get a ticket to the boat even few months in advance. However, we are already negotiating the possibility of reopening the route to Nida, developing more attractive routes and creating a bigger offer of such touristic services with the tourism departments of Kaunas City and District municipalities.



By Public Transportation

Kaunas is a compact city and nearly any culture object can be visited using public transport which takes passengers from the city centre to the outskirts of the city in

less than 30 min for a price under 1 euro, so it is affordable to travel to city centre even from remoter areas. Kaunas public transport system includes connections via buses and trolleybuses (29 routes in total) as well as minibuses and taxis. It was awarded the EU CIVITAS Award for modernisation of the transport system, thus many of the public bus stops have digital information screens announcing departure times and delays and individual routes can be planned using a special mobile application. Remoter areas in the Metro area are mostly accessible by buses and minibuses which travel regularly from and to Kaunas central bus station.



Alternative Transportation

In 2016 a new low cost city car rental service is going to be launched, allowing anyone with a valid driver's license to rent a car by computer/mobile application for any period ranging from a couple of minutes for a short drive through the City centre to a weekend rental for longer trips.

City and District municipalities pay more and more attention to cycling infrastructure. Since 2010 the Municipality has been expanding the network of bike roads seeking to reach 176 km of bike roads in the City area. Today there are bike roads connecting the City centre with one of the major dormitory neighbourhoods Šilainiai and you can also cycle up the river to spend some time on the Nemunas beach in Panemunė area. Recent cycling road extensions in the Metro area now allow to visit the beautiful Raudondvaris manor by travelling along the Nemunas river, resort towns Kačerginė and Zapyškis can also be reached by bike from Kaunas city centre and the District Municipality has further plans to develop new roads connecting Kaunas city with another resort town Kulautuva.

By 2020 a newly constructed cable ferry over the Nemunas river will connect Kulautuva and Zapyškis resort towns. It is bound to become a tourist attraction.

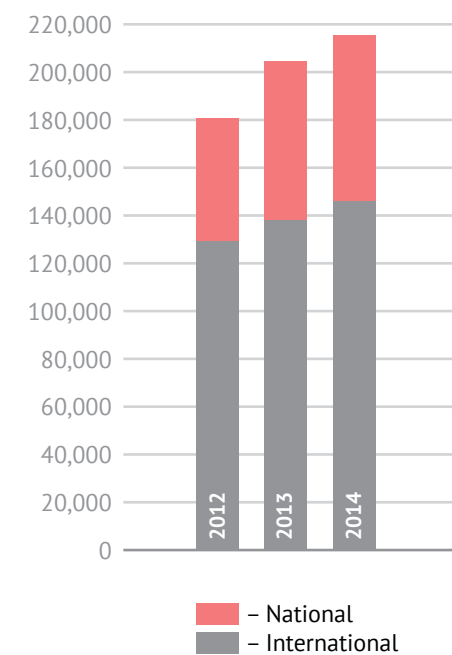
As the road network is expanding the only missing part is a self-service bicycle rent system, which is to be launched this summer allowing to rent a bike in special self-service points located in different places around the City.

One of major attraction points in Kaunas city are the two funiculars which were constructed in the 1930s and are among the oldest remaining in Europe. The funiculars bring you to the Žaliakalnis and Aleksotas hills for city panoramas. And besides, they still carry a considerable number of citizens to and from their work every day.

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

According to statistics, the number of inbound tourists in all of Lithuania has been gradually increasing since 2009 and in 2013 has finally exceeded 1 m per year for the whole country – which shows that Lithuania is not the classical tourist destination yet. Kaunas, moreover, still remains a temporary halt for foreign tourists who come here to spend an afternoon in between visiting Vilnius, Trakai and the seaside – despite a vast offer for tourists, good accessibility of the city and close proximity to major tourist attraction sites.

NUMBERS OF TOURISTS



Recent statistics are showing a slow but steady growth in numbers of tourists who stay in Kaunas overnight:

Year	Total	International	National
2014	215,130	145,993	69,137
2013	204,186	138,250	65,936
2012	179,414	128,493	50,921

The tourist numbers during the year are unevenly distributed, with an emphasis on the second and third quarter of the year being busier in terms of both local and international tourism.



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Accommodation capacity

According to official statistics there are 60 hospitality businesses in Kaunas city: 28 hotels, 4 motels, 2 camping parks, 6 hostels, 1 sanatorium/rehabilitation centre and 19 private holiday rentals. In 2014 there were 1,235 hotel rooms in Kaunas and 2,450 beds. Based on the hotel occupancy statistics for 2014, which ranged between 25.1% and 40.8% depending on the season, the accommodation capacity fully meets current needs and would consequently suffice even if the influx was more than doubled at the peak of the busy season. The types of hotel accommodation vary from 1 to 4 star hotels, with several of the former offering high-end luxury suites.

Kaunas District can offer another 16 accommodations with 720 beds and another 23 rural tourism rentals in close proximity to Kaunas city with a possibility to explore local cuisine, ethnic traditions and architecture and enjoy calm nature surroundings or active forms of tourism.

Kaunas is very affordable in overnight stays for young people with the cheapest

price for accommodation in a centrally located hostel being just 10 euros per night. Many of the university dormitories offer inexpensive accommodation for young travellers during the student holiday season in the summer. There are many other accommodation options in Kaunas like AirBnB offering over a hundred of private apartments for rent and over one thousand hosts on CouchSurfing platform.

And speaking of conTEMPORARY structures, we will explore other alternative accommodation concepts and novelties in a dedicated project under our design topic. Together with young design and architecture practitioners we will initiate some temporary accommodation structures offering tourists not only acceptable value but an extraordinary experience too. We want to take advantage of our spaces and buildings which are neglected or inefficient or set up experimental and environmentally friendly structures like transparent bubbles, tree houses or reused shipping containers in easily accessible locations around the

city thus adding to accommodation capacity for the ECoC year as well. Of course we know this kind of accommodation is not to everyone's taste but we hope students and adventurous souls will take a risk... Snow castles in Scandinavia also had many sceptics at the beginning.

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

ANSWER TO Q18

Nr.	Object	Time period	Planned budget	Funding sources*	Executors*
Culture infrastructure					
1	Construction of National Science Centre on Nemunas Island	2016–2018	23,076,500	EU, SIP, KCMA, PF	MES / KCMA
2	Modernisation of M. Žilinskas Art Gallery (M. K. Čiurlionis National Museum of Art)	2016–2020	4,923,369	ITDP: EU, MC	National M. K. Čiurlionis Museum
3	Modernisation of Kaunas State Puppet Theatre	2016–2020	1,000,000	ITDP: EU, MC	Kaunas State Puppet Theatre
4	Modernisation of Kaunas State Music Theatre	2016–2020	4,982,000	ITDP: EU, MC	Kaunas State Music Theatre
5	Modernisation of Lithuanian Zoo	2016–2020	13,032,900	ITDP: EU, ME	BJ Lietuvos zoologijos sodas
6	Actualisation of Kaunas Film Centre Romuva	2016–2018	1,505,309	ITDP: EU, MC, EC	Kaunas Film Centre Romuva
7	St. Michael the Archangel's Church (the Garrison Church): adaptation of new cultural, touristic and educational functions	2016–2019	1,580,000	ITDP: EU, KCMA, PF	VšĮ Soboro projektai
8	Reconstruction of cultural part of NGO Girstutis culture and sports centre	2016–2018	1,345,312	ITDP: EU, KCMA	VšĮ Girstučio kultūros centras
Community infrastructure					
10	Infrastructure modernisation in Kaunas Culture Centre Tautos namai	2016–2018	1,027,512	ITDP: EU, KCMA	KCMA
11	Actualisation and modernisation of Kaunas District Library	2016–2020	4,998,000	ITDP: EU, KCMA	Kaunas district public library
Parks and public spaces					
14	On-going reconstruction of Laisvės alėja (Freedom Avenue) (6 stages)	2015–2021	23,248,641	SIP, KCMA	KCMA
15	Construction of wooden amphitheatre next to Kaunas Castle	2015–2016	150,000	EU, KCMA	KCMA
16	Complex reconstruction of Ažuolynas Park infrastructure, including pedestrian and running tracks, plants and new lightning, reconstruction of Dainų Slėnis amphitheatre, including new cultural and recreational use of current space	2016–2017	3,475,440	ITDP: EU, KCMA	KCMA
17	Development of Nemunas Island into a multifunctional leisure space	2016–2020	5,000,000	ITDP: EU, KCMA	KCMA
Sports and active leisure infrastructure					
19	Athletics stadium	2016–2017	9,525,963	SIP, KCMA	KCMA
20	Reconstruction of multifunctional S. Darius and S. Girėnas Centre for Health Promotion, Culture and Activity	2016–2018	14,118,000	SIP, KCMA, ITDP through MIA: EU, KCMA	KCMA
21	Reconstruction of Kaunas Sports Hall and conversion into a public multifunctional centre	2016–2018	5,000,000	ITDP: EU, KCMA	KCMA
22	Lithuanian Basketball House	2016–2018	1,700,000	KCMA, LBF	KCMA, LBF

* Abbreviations:
EU – European Union
SIP – State Investment Programme
KCMA – Kaunas City Municipality Administration
MES – Ministry of Education and Science

ITDP – Integrated Territory Development Plan
MC – Ministry of Culture
MIA – Ministry of Internal Affairs
LBF – Lithuanian Basketball Federation
LRA – Lithuanian Road Administration

SB – State budget
PF – Private funding
EC – Enterprise contribution

Q19

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

Outreach

Connecting with communities

During this preparatory period, we met over 300 community representatives and activists and held serious discussions (some funny ones too), as well as programme development sessions with artists who are permanently working on the community projects in Kaunas city. What came out of these sessions is a special programme which would put **Community + Culture into action** by continuing to support bottom-up and community-led conversations which can lead to a new model for cultural participation. Community Culture in Action is, of course, one of our flagship projects (Q13) that will take place in public spaces and contain an inherent European dimension:

Kaunas is divided into 11 microdistricts and another 24 in Kaunas Region. We will implement a further comprehensive mapping exercise to find the communities' potential and conduct **cultural audits** of assets for culture in all Kaunas areas (2017–2018). We know that all of our neighbourhoods have their own unique features, assets and needs which range from unique yet complex heritage cases, industry dominance in residential areas, neglected or polluted public spaces to high crime levels, rich and multicultural histories and so on. But we need to work on these more, identifying characteristic features of these areas and mapping these

against the needs of *Community Culture in Action*. To do so we will thus form **mediator teams** in City and Metro neighbourhoods working with all of the different cases and scenarios, establishing location specific projects with a focus on local community inclusiveness and participation.

To help us grow our capacity to work on community cultural development, we will invite experts on community development and culture for a creative talks series in 2016–2017 among them Jeanne van Heeswijk (NL), Mary Jane Jacob (US), Peter Sellars (US), Steve Powers (US), Gediminas Urbonas and Nomedas Urboniene (US), Lorraine Leeson, Walk the Plank, Grizedale Arts (UK), Marie Barrett, Macnas (IE) Nils Norman, Mick Wilson (Scandinavia) to **hothouse the strategy with local stakeholders**.

We also plan to embed and **prioritise the development of a Community Culture in Action Strategy** in the City development plans. We will work with the Municipality as well as Culture, Health and Social Ministries to develop specific pathways and commitment to the Community Culture in Action Strategy.

Wider Communication

It is important to recognise the need to really reach out to all of our Neighbourhoods

– especially those people who are culturally switched-off. So we have used all media channels to raise awareness.

After announcing Kaunas's participation in the National EcoC competition we organised several open discussions and one press conference. After this, several TV reports on news and live broadcast programmes on National and commercial channels with the representatives of *Kaunas 2022* were shown.

We also had extensive coverage in the written media: newspapers and online platforms.

Kaunas 2022 also has its section in a local free monthly magazine and website *Kaunas pilnas kultūros* (www.pilnas.kaunas.lt, Kaunas Full of Culture) and in January 2016 *Kaunas 2022* bilingual website was launched (www.kaunas2022.eu). It serves as a source for information on team visits and meetings, programme partners, introduction of the team and ambassadors of the programme and open calls to propose programme parts or initiatives. We have specifically designed the website to enable citizens to participate in the generation of ideas for *Kaunas 2022* and to provide a chance to post a question or share a suggestion with the *Kaunas 2022* bidding team.

Q20

How will the title create in your city new and sustainable opportunities for a wide range of activities, in particular young people, and volunteers, the marginalized and disadvantaged, including minorities?

Outreach

Despite the challenges we face in our neighbourhoods, we also have some very positive project ideas. We aim to give greater recognition to community groups, community structures and things which people clearly value in the process of developing our Outreach programme so that it is strategic and impactful. For example, this has led to the development of *Community Culture in Action* as a major flagship project in which

we see opportunities for all of our communities to become involved. Our major Museum project also gives a sense of how we are deeply committed to building a stronger connection between what we admit can be "culturally sleepy" neighbourhoods. So we set out below our plans for addressing each of the major groups and encouraging them to become involved and engaged. As this process deepens during what we hope will

be the second phase of the bidding process, we envisage a much more active process of co-creation.

Cultural Volunteering

This is a current gap. We recognise it. Volunteering activities are neither popular with young people, nor older people. We would like to change that. We have seen in other countries that volunteering is energising

for a City. It can help the students in professional development and seniors to share their knowledge and regain social life. But for us, we are just starting. We will try to use some existing platforms and networks. For example, we will partner with local EVS (European Volunteering Service) operators to involve international volunteers; we will link our volunteers with ECoC organisations and experts in other designated cities to help them become more aware of programme development possibilities and the skills needed. We will partner with an existing online volunteering information platform www.kulturossavanoriai.lt which distributes invitations and open calls to volunteer in culture and artistic fields. We will start sensibly, recognising that we have much to learn, building a team of volunteering experts to identify exactly what we can offer to volunteers and developing a programme between 2017 and 2022. We will use the build-up programme to test different approaches and to target specific groups which we feel would especially benefit from volunteering. Some examples are set out below.

Young generation – rationale

Building new skills, volunteer exchanges, audience, communication and other researches connected to their study profile. We want to reconnect the young generation to its city and community, encouraging them to participate and initiate their own community flagship projects around the topics and areas that are important to them.

Young participants of the Culture Volunteers programme will not only help in implementing the most important events in the *Kaunas 2022* programme, but they will themselves be delivering a special youth dedicated programme *Centuryans* (2017–2022) and highlight event *Contraflow* in September 2022. This programme part will become a real platform for their experiments on leadership, collective work, sharing responsibilities and creative thinking, learning from mistakes and hopefully will bring some novelty to culture field by introducing unorthodox experimental communication, management models and fresh artistic content. This project launching in 2017 will become one of the highlights of the *Kaunas 2022* programme fostering integration of the young generation, building their self-esteem and leadership knowledge, providing them with the right tools, mentors and training sessions.

– We will use online volunteering and micro-volunteering which require less time but can significantly influence communication and marketing results. The more virtually involved the volunteers are the bigger audience can be connected to the project via social networks, news portals, emails and other virtual means of communication.

Encouraging older adults to Volunteer – rationale

We have a lot of stereotypes about our older generation and its participation in the cultural life of our city. Older adults can lack confidence in their ability to contribute with their skills or fear their physical limitations wouldn't allow them to meet the programme expectations. Well we would like to break some of these stereotypes and release the potential of the older generation to actively participate in culture and community activities.

Disabled people – rationale

Our volunteering team will work on identifying the most accessible volunteering opportunities for people with disabilities and encourage their participation in volunteering actions. Not only would it allow for a more diverse groups of citizens to actively involved in culture and break stereotypes but would allow to get into some hard-to-reach communities too. The voluntary centre will carry out special training for education and volunteering specialists on inclusion of groups with different disability types and overcoming the barriers for participation caused by disabilities.

Accomplished professionals – rationale

We have recently started a network of *Kaunas 2022* supporters connecting highly accomplished Lithuanian born professionals who will be accompanying the *Kaunas 2022* programme through all phases of the project. The network is based on the idea of sharing information, linking people to people and organisations to organisations and contributing with innovative and unique ideas on a voluntary basis. The *Kaunas 2022* project is already supported by actress Beata Tiškevič, contemporary chefs Ali Gadžijevs and Inga Turminienė, photo journalist Artūras Morozovas, artist Jolanta Šmidtienė, choreographer and AURA Dance Theatre Director Birutė Letukaitė, culture attache in the UK Rita Valiukonytė, TV journalist and writer Rytis Zemkauskas, philosophers Leonidas Donskis and Arūnas Gelūnas, and other celebrated professionals who share *Kaunas 2022* information thus widening its visibility and contribute to the programme content as well.

As well as Volunteering, we have also identified what we believe to be an effective and engaging way to connect with the key groups in our communities. They are set out below.

Minority Friendly Kaunas. Our minority communities may only account for 6 per cent of the population, but they are very proud of their heritage, history and stories. And they are keen to share them with their fellow Kaunasians and with Europe. So during the “build up years” we will invite our minority communities to create *Community Cultural*

Consulates – linked to the *Digital Consulate* concept in the Artistic Programme. So – exactly a hundred years after the establishment of the original consulates in the Temporary Capital – the Contemporary Capital will enable people from our valued minority communities to co-create projects which enable them to shine a light on their culture and contribution to Kaunas. We want to place particular emphasis on our Jewish and Russian heritage where some of our current misconceptions and disconnections can be explored and resolved through this cultural co-creation (again there is more detail on this in Q13). And during 2022 the Cultural Consulates it will be brought together into a summer highlight event on Liberty Avenue.

Community Friendly Kaunas

Our other flagship community project is also designed to deliver a process of community co-creation between 2017 and 2021. *Community Culture in Action* will be led by Artistic Director Lewis Biggs (UK) and curators Vita Geluniene (Lithuania) and Ed Carroll (Ireland). It will be built on the existing Eldership structures in Kaunas, also involving the Elderships in the Kaunas District. Our aim is to initiate cultural community activities in each of those suburbs: discussions, food sharing, choir, reading clubs, public art events according to the needs and expectations of local communities. During the capacity building period (2017–2018) team members (artists, researchers, museum and theatres staff members, media specialists, and of course local community members) will be trained according to the methods which are now used in community arts practice. Through 2019 – 2022 cultural actions and initiatives will be boosted in all neighbourhoods: public life, reading projects, poetry readings, plain air workshops, family friendly events, hospitality events (charity, volunteering, catering the participants on cultural tours).

As we said earlier, this model where the actions, objects, events are planned, organised and implemented together with the local community allows for the sustainable inclusion of various target groups, raises the skills and capacities of local people and enlarges the responsibility and also pride in being a member of particular community.

Youth Friendly Kaunas Youth groups will be encouraged to choose to study in Kaunas and to stay after studies here through inclusion in the *Centuryans* programme, which will become a platform for young culture. Active participation, volunteering and having jobs related to *Kaunas 2022* will serve as an engine to ensure the balance of generations in our city.

Age Friendly City

Many current seniors in the City have experience and know-how, but often they feel

not useful anymore in our society. To reverse this feeling, our project will include many seniors in courses on contemporary culture and then encourage them to more active roles such as volunteering, providing hospitality and information for City visitors, guests and artists. They will also be involved in twinning communities' projects and intergenerational projects where seniors will have the possibility to share their knowledge: community gardening, folk dance, crafts workshops, etc. Libraries will propose special reading and community building experiences and ensure international online meetings for seniors on special topics related to their age and relevant to all European elders.

Our plans for older people in the City – as well as their involvement in the projects described above give particular emphasis to developing and working with the very

successful **Third Age University programme** for older people. Working closely with Prof. Janina Andriušienė, the University's Director, we plan to initiate a **new University Department with a particular focus on participatory culture for older people**. This will also include work, using external experts like the ECoC Volunteering network which will include experienced colleagues from Liverpool, Pilsen, Matera, Malta and Aarhus. We especially like the work some of this group did in conjunction with the Czech National NGOs to use the ECoC to promote a stronger culture of cultural volunteering in that country. We believe the Third Age University project is ideal for this and we are very excited about it.

Disability Friendly Kaunas

Besides the inclusion of people with disabilities into the programme implementation and production period, especially

into *Community Culture in Action* activities, people with disabilities will benefit directly from **Design Flood** programmes, particularly the project **Design for ALL** whose aim is to **maximize accessibility to cultural heritage sites**, providing smart decisions for infrastructural renewal and informational gaps. National and City museums will acquire and install special lifts to access all of the permanent collections, which is still absent in main museum venues. National Theatre programme of 2018–2022 and beyond will visibly increase the inclusion of disabled persons (**Theatre Flux**). Since 2016 they have initiated signing for people with hearing impairments, and some special performances will be created and dedicated to blind people, who will be introduced to the story through sound and tactile participation.

ANSWER TO Q20



© KČ | Augustinas Kluoda. Sculpture and workshop at Kaunas Biennial in 2013. M. K. Čiurlionis National Museum of Art

Q21

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

Outreach

Our audience development strategy can be summed up in simple terms. **We want to wake up our culturally sleepy suburbs.** To get them

- To move from beer and basketball to ballet and Bauhaus;
- To move off the couch and into creativity;
- To “culturise” the curriculum;

– To put a smile back on the face of Kaunas culture.

Actually, that's perhaps an over simplification because there's nothing wrong with basketball. We're good at it and we love it. But we can love culture too. And Contemporary Culture will help us develop a

new kind of relationship with the breath of culture that the City has to offer. Most of our work has been explained more fully in the previous questions and in the Artistic Programme where we show how projects like our Museum programme are aiming to revitalise their offer to people who are still sat on the sofa watching tv. But we are

clear on the importance of a programme to reverse the current lack of significant cultural engagement in schools as shown below.

Towards a New Cultural Education

We will do everything we can – as the previous Outreach questions show – to engage people from all cultures and age groups. But to create the natural connection between culture and community in its widest sense we need to start early – with our young people from pre-school, primary and secondary school age. We plan a programme of cultural education which makes active cultural participation as natural as learning to read and write. Our aim is to work closely with local educational institutions to give more attention to informal education, providing more hours and possibilities to learn beyond the school, to participate in long term international exchange projects, to visit special exhibitions, discussions and events (now the formal learning schedule is very tight, just few hours per semester are dedicated to activities outside the school).

We have developed 3 flagship activities to illustrate the kind of approach we are keen to implement:

– **LADISLAS STAREVICH ANIMATION LABORATORY:** 7 – 14 years old children (primary and secondary school) children will work with artists and IT tutors to create stories (on their environment, school,

family, neighbourhood, and City) based on which they will produce animated films.

Project partners: Kaunas Film Centre Romuva, Studio Televiziri (Georgia), Talent Garden Kaunas, VMU Fashion Design Studio, Kaunas Art Department of Vilnius Academy of Arts.

Children in each school will be invited to work as animation film producers. Together with their teachers and tutors (designers, IT professionals, artists, musicians, managers) they will be invited to develop story related to their environment, their school, their city. The workshops are likely to last 1 year (starting 2021 and celebrating the results in Ladislav Starevich Animation Festival in 2022). Workshops will consist of story development, script writing, drawing, sculpturing, sound recording, composing of sound and music, digitalising and layout, translation and subtitling, promotion of the result and final presentation in the Animation Festival, in which also productions of children animation from Georgia, UK and other European countries will be presented. The prizes for creative children teams will also be established by private business companies.

– **CENTURYANS** activities will started in 2016 in gymnasium classes and will proceed in the after school period, spread through universities in Kaunas, Lithuania and abroad and come to its final result

in 2022, during the ECoC year. The project will be managed in partnership with School Parliaments, School Students Unions, local universities and colleges, youth volunteering centres and highly supported by cultural institutions. **Centuryans** might not last just a few years, but become a life-long experience for those who will enter the project team.

– **Intergenerational Activities** – children, teenagers, and seniors – sharing their skills and knowledge in common activities: gardening, crafting, computing, communicating internationally, singing, creating street art together. This kind of initiative will be integrated in many projects, starting from the **Confluence** strand where younger generations will be helping elders to use technologies and following the **Confusion** strand, where memories and life experience of elders are the factor helping youngsters to understand the history and identity of the City, site, neighbourhood. *Kaunas 2022* will focus on special educational programmes for families, which will propose rich intergenerational experiences: dance theatre for families with children, a 4 month puppet theatre programme for grandparents with grandchildren, for father and son, etc. Visual art exhibitions will be enriched by a broad spectrum of possibilities for very young children to be involved.

ANSWER TO Q21

partial administrative expenses and building maintenance costs of 17 municipal cultural institutions including The Museum of Kaunas, AURA Dance Theatre, Kaunas City Symphonic Orchestra, Kaunas City Public Library of V. Kudirkas, Kaunas Chamber Theatre, Kaunas' Culture Centre Tautos Namai, Concert Institution Kauno Santaka, NGO Artkomas, NGO Culture and Sports' centre Girstutis, NGO Kaunas Small Theatre, Kaunas Film Centre Romuva, NGO My Theatre, NGO President Valdas Adamkus' Library, municipal organisation Theatre Projects, municipal organisation Ažuolyno Meškučių Cirkas.

The annual cultural budget for the City has been growing for the past few years and is one of the highest percentages devoted to culture among all municipalities in Lithuania.

Besides the listed numbers, Kaunas cultural operators are receiving financial support from the national culture budget, including the funding programme of the Lithuanian Council for Culture. To give a few examples, here are some of the yearly budgets of several local cultural operators.

2015 BUDGETS OF LOCAL CULTURAL ORGANISATIONS (IN €)

Name of organisation / Sources of income	Kaunas Biennial (public body, NGO)	Gallery Meno Parkas (Association)	Memory Archive Atminties Vietos (recently established public body, NGO)	AURA Dance Theatre (municipal organisation)
Subsidies from municipality or state budget				241,540
Income:				
Kaunas Municipality	32,000	13,785	3,000	25,000
Lithuanian Culture Council	90,000	51,000	7,000	54,000
European Funding	100,000			139,540
Private funding	21,500	16,727		5,500
Income from sales	16,500	35,915		49,300
Donations by individuals				4,000
Income from partner organisations		15,000		

Kaunas is home to Kaunas State Musical Theatre, Kaunas National Drama Theatre, Kaunas State Puppet Theatre, M. K. Čiurlionis National Museum of Art, and many other cultural institutions which are supported from the national budget.

ANSWER TO Q22

Q22

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

Management:
a) Finance

Year	Annual budget for culture in the city (in €)	Annual budget for culture in the city (in % of the total annual budget for the city)
2012	11,640,263	5%
2013	10,770,447	5%
2014	9,866,920	4.2%
2015	11,107,500	4.4%
2016	14,500,000	5.29%

Listed above are the annual budget assignments for leisure, culture and religion. The figures include maintenance expenses for cultural infrastructure as well as

operating budgets for culture. The sums do not include some major infrastructure projects that were or are being financed from municipal, national budget and/or with the help of European structural funds and programming expenses which are allocated through different municipal and or state funding programmes.

Most of the sums are allocated to organisations and individuals through a list of funding programmes:

– Adaptation of public spaces to cultural functions;
For example in 2014 one of the main tourist attractions in Kaunas Šv. Arkangelo Mykolo (St. Michael the Archangel) Church was granted financial support to integrate cultural, touristic and social educational

functions. Another heritage building (Radvilėnų pl. 1B) was restored and converted into an art incubator. And a restoration of two towers restoration of two towers of the Kauno Šv. Pranciškaus (St. Francis or Jesuit) church was partially financed too.

– Professional arts fund;
– Young artists' programme;
– Programme for amateur art initiatives;
– Programme for cultural initiatives aimed at cultural vitalisation of the pedestrian zone of the City centre and the old town;
– Support programme for the main Kaunas cultural events;
– Programme for municipal cultural organisations.

Apart from the above mentioned support funds, the yearly budget sums include

Q23

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

Management:
a) Finance

None of the funds will be withdrawn from the annual cultural budget.

Q24

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

Management:
a) Finance

The culture budget in Kaunas Municipality is one of the highest percentages among Lithuanian municipalities and has been annually raised for the past two years. We intend to continue in this direction and would like to achieve a 1,5% increase of the annual budget for culture by 2023 (to a total of 6,79% of the overall annual Kaunas budget). Taking

the 2016 overall Kaunas budget as a reference point, the percentage we are aiming for would mean an annual budget for culture increase from 14.5 m euros to 18.5 m euros.

In addition to that, the ECOC programme will directly involve many of the current local operators which will significantly add to

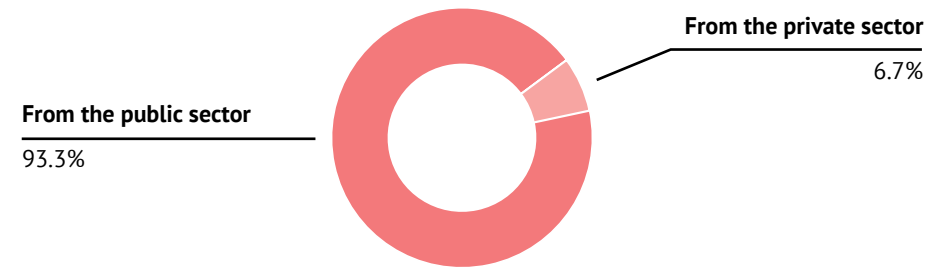
their annual budgets in the period of 2017–2023. We also believe the *Kaunas 2022* programme would allow local organisations to build more partnerships and gain more international experience which would encourage them to participate and become leaders in European projects and attract funding from more diverse funding sources.

Q25

Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure).

Management:
a) Finance

INCOME TO COVER OPERATING EXPENDITURE



Total income to cover operating expenditure (in €)	From the public sector (in €)	From the public sector (in %)	From the private sector (in €)	From the private sector (in %)
30,000,000	28,000,000	93.3%	2,000,000	6.7%

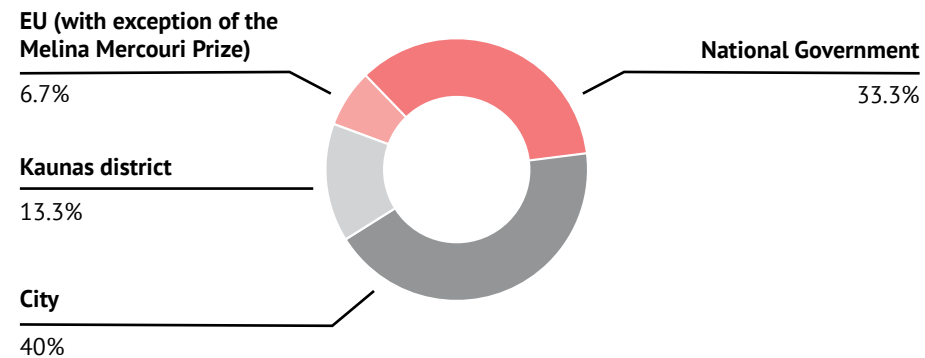


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Q26

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

Management:
a) Finance



Income from the public sector to cover operating expenditure	in €	%
National Government	10,000,000	33.3 %
City	12,000,000	40 %
Kaunas district	4,000,000	13.3 %
EU (with exception of the Melina Mercouri Prize)	2,000,000*	6.7 %
Total	28,000,000	93.3 %

*Here we are calculating funds that are fed into the programming together with partners like universities, theatres, museums and other cultural organisations applying for additional EU funds to finance co-productions of *Kaunas 2022* projects.

Q27

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

Management:
a) Finance

Kaunas City Municipality voted on the proposed project budget on March 15, 2016 and unanimously agreed to provide a 12 m euros budget for the *Kaunas 2022* programme following the proposed budget timetable for the period of 2017-2023 (Kaunas City Municipality Council decision n. T-98, March 15, 2016).

Kaunas District Municipality council also accepted the proposed budget of the programme on March 24, 2016 with the majority (22 votes in favour and 3 restrained) voting for participating in the *Kaunas 2022* programme and securing a budget of 4 m euros for the period of 2018-2022 according the proposed budget timetable.

The commitments of both municipalities constitute more than half of the project's budget (16 m of 30 m euros).

The National Government confirmed its financial contribution to the project up to 10 m euros to any City securing the 2022 nomination (Lithuania's Government Strategic Committee's decision, April 20, 2016).

Q28

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

Management:
a) Finance

If Kaunas is shortlisted, the *Kaunas 2022* enterprise will be established in late 2016 or beginning of 2017. But according to the regulations, new institutions are not allowed to apply to main European funds for a few years. Therefore, the Artistic Team of *Kaunas 2022* and the main cultural operators / partner organisations will initiate, lead and partnership continuously in international projects and also have considerable expertise in various European Union sponsorship programmes. At the first stage of preparation (2016–2019) the programme funding will be partly raised by partner organisations and Kaunas City Municipality. *Kaunas 2022* will be able to apply to European Funds as the main organiser only from 2019 onwards. If applications are successful, the EU sponsored activities through the official *Kaunas 2022* organisation will be held between 2020 and 2023. We all know that applying to any EU fund doesn't guarantee sponsorship, so we only may count on our previous experience and percentage of previous successful applications.

In the first preparatory years several Kaunas cultural operators (Kaunas Biennial, Kaunas Photo Gallery, Gallery Meno Parkas etc.) will apply to the Creative Europe programme in two strands: Cooperation projects and European platform. The European Platform has the final call this October for the 2013–2020 period. Kaunas Biennial is preparing an application together with 10 European organisations on the topic of re-approaching of public space, which relates highly to our Contemporary Capital concept of encouraging the civil society and the *Community Culture in Action* programme. In case we get the funds, the project will be implemented in 2017–2020 and would serve as an international platform for exchanging artists who will create new pieces of art in site specific / city specific environments in Kaunas and beyond, working closely with local communities. Thus, the *Kaunas 2022* concept would be spread through 10 European countries accumulating 100 topic and project related artists and helping to open cultural services broadly to communities in Kaunas and beyond.

Kaunas Photo Gallery is going to apply to the Small Cooperation projects strand in 2017 with a proposal for a photographic residencies programme, the outcome of which will be several photo books with

texts, analysing the features of the contemporary city.

After launching the competition of novels and essays on the topic of Kaunas, the best examples will be translated to several European languages and represented at book fairs internationally. For translation expenses *Kaunas 2022* will apply to Creative Europe: Literary Translations strand (2019–2020). This funding will also relate to translations of several Emmanuel Levinas books from French into Lithuanian language.

Kaunas 2022 will also apply to Creative Europe programme MEDIA, specifically to the strand Development of video games (in 2019) with an aim to make a real impact on usage and appropriation of heritage. We wish our cultural heritage to bond history, present and future by using newest technologies, games and other new forms, which are attractive for the young generation. This application will be prepared in partnership with the Design Cities of UNESCO Creative City Network, which Kaunas is a member of since 2015.

During the first years of preparation (2017–2018) Kaunas Municipality will apply to the Creative Europe strand Europe for Citizens. The Municipality will keep applying to these programmes with a clear vision of renewing partnerships and twinning communities from twin cities and Luxembourg's bidding city – Esch-sur-Alzette. In 2019–2023 the *Kaunas 2022* organisation may apply for these funds for extra sponsorship for distant communities travels and cultural exchanges.

Our partner universities regularly use the EU funds for research and studying activities: Erasmus+, Lifelong Learning Programme (LLP), as well as the sub-programmes Comenius, Erasmus, Grundtvig, Jean Monnet, and Leonardo da Vinci. These funds will be especially helpful for the *Centuryans* programme, which is based on students' initiatives and programming the city's future. LLP programme funding is used to support The Third Age Universities.

Horizon 2020, which is a research based funding opportunity will be used by our academic partners, who will be initiating research projects on Kaunas architecture, urbanism, public art, and community art. *The New Cultural Tempo School* will be

closely related to the staff of Kaunas universities and its partners. Universities will initiate professional conferences in the context of *Kaunas 2022* e.g. the Art Faculty of Vytautas Magnus University will organise *IFTR conference* and is going to propose an internationally new model and notion of university – the *Nomad University*; Kaunas Technological University will focus on *Design Forum*, Vilnius University will organise an international conference on the topic of *Creative Cities* with extra research on the Creativity Index of Kaunas as well as post-conference publications. For these activities, directly linked to the programme, universities will apply to Horizon 2020 and to the National Science Council, which administrates European funds for research e.g. ERA-NET *Co-fund Smart Urban Futures* and similar strands.

Besides these fundamental funds, the *Kaunas 2022* organisation will apply with special projects to the European Foundation (when the activity is clearly linked to cultural innovation in the European context), Mondriaan Foundation (when the activity involves Dutch artists), and Nordic Culture Fund (with special projects uniting the cultural institutions and practitioners of the Nordic and Baltic Regions). We will also collaborate with the Japanese Embassy which administrates a special ECoC participation grant in relation to Japanese culture (The EU-Japan Fest Committee). Kaunas relations with Japan are close: while serving in Kaunas, the Japanese consul Chiune Sugihara saved around 2,000 Jews, issuing visas to Japan in 1940, <http://www.sugiharahouse.com>). Japanese sponsorship will serve as big support to our *Digital Diplomacy* programme which will commemorate and actualize those historical moments in Kaunas in the context of the Jewish history (*Yiddische Mame* platform).

Q29

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

Management:
a) Finance

Source of income for operating expenditure	2017	2018	2019	2020	2021	2022	2023	Later	Total
EU			500,000	500,000	500,000	500,000			2,000,000
National Government			500,000	500,000	1,000,000	8,000,000			10,000,000
City	474,400	1,000,000	500,000	2,400,000	2,400,000	3,903,600	1,103,000	219,000	12,000,000
Kaunas District		310,000	594,000	739,000	1,037,000	1,320,000			4,000,000
Sponsors			50,000	200,000	750,000	1,000,000			2,000,000
Total	474,400	1,310,000	2,144,000	4,339,000	5,687,000	14,723,600	1,103,000	219,000	30,000,000

Q30

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

Management:
a) Finance

The lack of private funding opportunities is one of the major disadvantages Kaunas cultural organisations face. There is practically no tradition of sponsorship for charity or culture and operators find it **challenging to attract partnership with businesses**. For example, the Kaunas municipal cultural institutions hardly ever collect even 3% of private funding and in-kind sponsoring in their annual budgets. But this is slowly changing. An increasing number of entrepreneurs and investors are coming to realise that cultural projects can also generate financial return and practices of mutually beneficial sponsorship relations begin to emerge. However, there is still potential to strengthen the base of giving to culture and we hope the *Kaunas 2022* programme will have a **legacy of strengthening the links between business and cultural sectors**.

We are going to connect to a wide **network of ambassadors** for our programme. For example, we have become partners with **Global Lithuanian Leaders**, a high impact, non-profit platform of Lithuania – connecting international professionals building global opportunities for Lithuanian economy (connects 700 members from almost 40

countries around the world). By involving the members of the GLL community we hope to attract more opportunities for creative partnership with private bodies. Other partners include the **Lithuanian Confederation of Industrialists** as well as the **Rotary Club Network** – each of the clubs of Kaunas and other Lithuanian cities could act as a patron of different scale community projects.

Moreover, each year Kaunas City and Metro attract a steadily growing amount of international and local investments mostly based in client service, production and digital technologies. Having in mind the growing local business and investment sector, our goal is to accelerate more socially and culturally engaged business models. Some **particular companies** have already agreed to contribute to the programme: by (co)producing particular projects, in-kind support (providing spaces for events, accommodation, advertising, merchandising production services), communication and marketing of the project.

Small businesses are vital to the *Kaunas 2022* programme and will be encouraged to get involved in the programme

on different levels. Each willing enterprise will be able to receive marketing offers as well as a special banner/sticker announcing its contribution to the programme by agreeing to accept promotional *Kaunas 2022* project materials (posters and event programmes) or giving special discounts for participants of *Kaunas 2022*. They will also be able to contribute by hosting events in special event programmes. For example, we are planning a project called *Café du Monde*, which will include informal lectures, workshops or language lessons in local cafés and bars and will invite all of them to suggest their type of event which will be advertised through *Kaunas 2022* media.

To generate additional private support for specific projects of the programme we are going to use **crowdfunding** tools. For instance, we want to establish a fund to collect donations for refurbishment of public heritage objects. In exchange, the contributors will get rewarded by being invited to a series of cultural events set up in the refurbished buildings. Crowdfunding can help to start building a committed audience and serve as a marketing tool as well.

Q31

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

Management:
a) Finance

Breakdown of operating expenditure

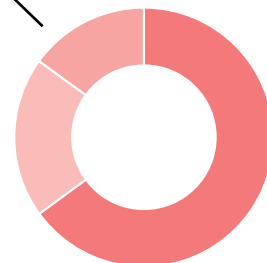
Programme expenditure (in €)	Programme expenditure (in %)	Promotion and marketing (in €)	Promotion and marketing (in %)	Wages, overheads and administration (in €)	Wages, overheads and administration (in %)	Total of the operating expenditure
19,500,000	65%	6,000,000	20%	4,500,000	15%	30,000,000

Wages, overheads and administration

15%

Promotion and marketing

20%



Programme expenditure

65%

Q33

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

Management:
a) Finance

Income from the public sector to cover capital expenditure	in €	%
National Government	26,397,299	22.55%
City	31,589,780	26.99%
EU (with exception of the Melina Mercouri Prize)	57,400,674	49.04%
Lithuanian Basketball Federation	1,657,500	1.42%
Total	117,039,253	100%

Note: the table does not include sums which are not yet allocated or confirmed but are still in a status of planning for the development of infrastructure name-

ly in the Metro area. The planned budgets for these projects add up to a total of 18,969,028 euros from the public sector which includes budget from the District

Municipality 3,520,697 euros (18.56 %), state budget 5,784,786 euros (30.5 %) and 9,663,545 euros (50.94 %) of EU funding.



Q32

Planned timetable for spending operating expenditure:

Management:
a) Finance

Timetable for spending	Programme expenditure (in €)	Programme expenditure in % of total Programme exp.	Promotion and marketing (in €)	Promotion and marketing exp. (in % of total marketing exp.)	Wages, overheads and administration (in €)	Wages, overheads, administration (in % of total administration exp.)	Total
2017	296,400	1.52%	60,000	1,00 %	63,000	1%	474,400
2018	856,050	4.39%	120,000	2%	180,000	4%	1,310,000
2019	1,677,000	8.6%	120,000	2%	360,000	8%	2,144,000
2020	2,659,800	13.64%	1,200,000	20%	630,000	14%	4,339,000
2021	3,550,950	18.21%	2,400,000	40%	990,000	22%	5,687,000
2022 ECoC year	9,907,950	50.81%	1,620,000	27%	2,142,000	47.6%	14,723,600
2023	464,100	2.38%	420,000	7%	90,000	2%	1,103,000
Later	87,750	0.45%	60,000	1%	45,000	1%	219,000
Total	19,500,000	100%	6,000,000	100%	4,500,000	100%	30,000,000

Q34

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

Q35

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

Management:
a) Finance

All listed projects in this section and in Q18 have been voted on by the relevant authorities.

We excluded those projects which are planned to be implemented in the Kaunas Metro area. The Metro area plans for infrastructure were prepared by the Municipality's Investment Division and are being submitted to different EU funded investment programmes related to integrated urban development (for parks and public spaces), actualisation of culture heritage (for cultural objects), rural area renewal etc. and have yet to be confirmed.

Most part of the city infrastructure projects are or will be financed from State investment programme (SIP) and/or integrated

territory development programme (EU funding). The finance for these projects are secured, they are listed in the budgets of the mentioned programmes and approved by the Lithuanian Parliament, Prime Minister, Ministers and other responsible authorities. Kaunas City Council has secured finances for partial funding of these projects by voting on these investment programmes. EU support is also planned to be used to cover part of the expenditure (12.5 m euros through the Ministry of Education and Science) for the new construction of the National Science Centre.

Q36

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

Management:
a) Finance

Source of income for capital expenditure	2016	2017	2018	2019	2020	2021	2022 ECOC year
EU	2,577,648	24,006,939	18,515,753	6,148,956	6,148,956		
National Government	851,500	12,818,142	10,579,669	1,085,110	1,085,110		
City	5,529,882	7,876,694	7,636,962	4,806,200	3,310,215	915,320	
Private sponsorship	37,500	846,620	846,62				
Lithuanian Basketball Federation	157,000	1,000,000	500,000				

Q37

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

Management:
a) Finance

No.	Object	Time period	Planned budget, €	Funding sources*	Executer*
1.	Construction of National Science Centre on Nemunas Island	2016–2018	23,076,500	EU, SIP, KCMA, PF	MES / KCMA
2.	Construction of wooden amphitheatre next to Kaunas Castle	2015–2016	150,000	KCMA	KCMA, EU
3.	Athletics Stadium	2016–2017	9,525,963	SIP, KCMA	KCMA

* Abbreviations:
EU – European Union
SIP – State Investment Programme

KCMA – Kaunas City Municipality Administration
MES – Ministry of Education and Science
PF – Private funding

Q38

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

Management:
b) Organisational structure

In case of winning the title, an administrative body, coordinating the *Kaunas 2022* programme will be established in late 2016 or beginning of 2017. The *Kaunas 2022* Institution (Viešoji įstaiga) will be established by the Kaunas Municipality.

The spirit and ethos which has served us well so far in the development of this Application, and on which we will build if invited

to proceed to Phase 2 will be central to our organisational model. Independent professionals working with the clear support of the Municipalities. Connected but independent.

Kaunas 2022 will be headed by its General Director, who will be accountable to the Board of *Kaunas 2022*. The Board will be composed of 5 members representing the

public and private sectors: 1 representative of Kaunas City Municipality, 1 representative of Kaunas District Municipality, 1 representative of National Government representatives, and 2 independent cultural experts.

The Board will meet several times per year or according to the need in order to monitor and support the work of the Executive

Team. They will also appoint financial audits according the planned schedule and will work in close relation to funding institutions to ensure a strong financial governance model.

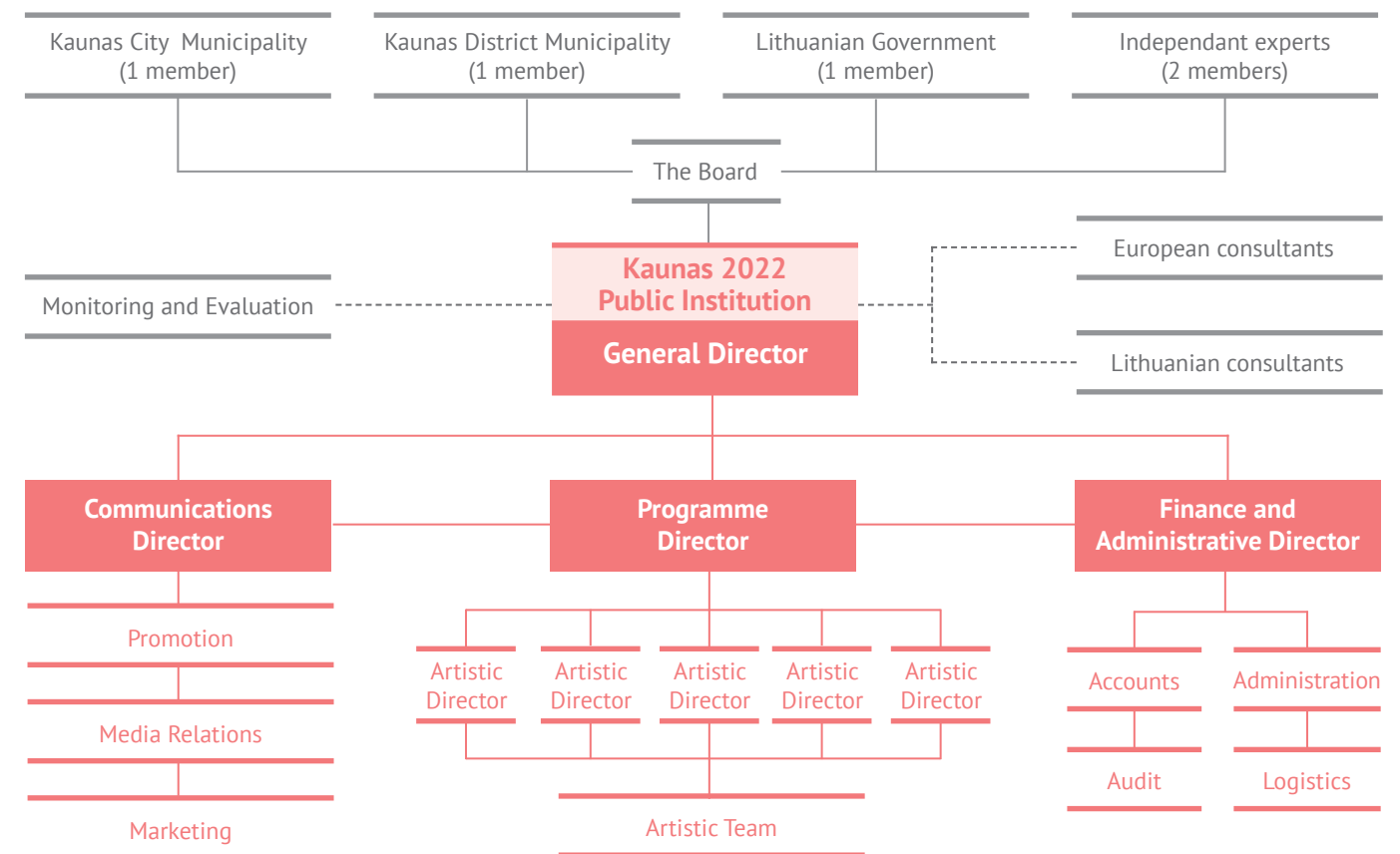
Kaunas 2022 will be the body in which the City and Government authorities will be represented without compromising the independence of decision-making, in particular artistic decisions – within the Institution. The Artistic Programme will be defined by the Programme Director with input from 3–5 Artistic Directors. The General Director will be responsible for smooth build

up, implementation and delivery of the programme through 2017 – 2023 and the budget of the European Capital of Culture event in Kaunas. The yearly budget will be subject to approval by the Board. The role of the Finance and Administration Director will be to prepare an overall plan for the financing of the *Kaunas 2022* programme. The Artistic Directors and some artistic team representatives (programme leaders / curators) will be appointed after the final selection decision is made by the selection panel. The Artistic team of *Kaunas 2022* is expected to consist of 10–12 representatives of all sectors of

culture, representing Lithuanian, European and third countries' cultural operators.

The call for the positions of the General Director and other administrative positions will be announced after title is received. The remaining directors: Programme Director, Administrative and Finance Director, and Communications Director will report to the General Director. We are very fortunate in that – between now and the decision on the 2022 nomination – we anticipate being able to identify several Senior Directors, some of whom are identified already in this Application.

ANSWER TO Q38



Q39

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

Management:
b) Organisational structure

The General Director is the person having the final responsibility for global leadership of the project. The Programme Director, Communication Director, Administrative and Finance Director, will report to the General Director.

It is expected that the current Head of *Kaunas 2022*, Virginija Vitkienė, responsible

for the programming of the event, will become Programme Director. She is in charge of the project at this stage of application and will be in charge of the artistic and cultural programme throughout the entire period until 2023.

Three to five Artistic Directors will be responsible to deliver the programme

working in close relation and reporting to the Programme Director. The Artistic Directors will be supported by Artistic Team Curators (10–12) who are responsible for the detailed development of project strands and will work in close partnership with local and European cultural institutions and artists.

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

Management:
b) Organisational
structure

We are very fortunate in that we already have a huge interest in becoming part of the team from a number of experienced independent cultural professionals in Lithuania and some International cultural leaders who have worked at a very high level, including delivering major components of ECoC or major Creative Europe projects. Our Vision is to create a network of main programme operators based on natural collaborations trying to broaden the European partnerships to a degree which would benefit every single project of *Kaunas 2022* programme.

If the title is received, an open international call will be announced to fill the positions of General Director, Finance and Administration Director, Communications professionals, with clear requirements in terms of appropriate education, skills, and experience – in particular management in an international cultural context.

We have identified already a number of potential Artistic Directors.

Proposed Programme Director. Dr. Virginija Vitkienė is an art critic, curator of international projects, a scholar, a lecturer (curatorship, contemporary art and theory), editor of art publications. Virginija is the Artistic Director of Kaunas Biennial (www.biennial.lt) which is the biggest contemporary arts event in the Baltic and Nordic Region. She has experience in long-term international project leadership and delivery, as well as working in EU programmes: Kaunas Biennial has been awarded grants 3 times by the Culture 2007–2013 and Creative Europe programmes and has run projects in partnership with cultural organisations from UK, Italy, Portugal, Estonia, Croatia, France, Ireland.

Virginija is also a member of Kaunas Art and Culture Board and Chair of the Board of the Lithuanian Culture Institute, responsible for Lithuanian Cultural representation abroad. She was a lecturer and an active scholar at Vytautas Magnus University, Arts Faculty, where she had led a research project *[In]Visible Communities: study cases of community arts* (2013–2014).

Proposed Artistic Director 1. Lewis Biggs will lead visual and public arts and community culture programmes. Lewis is currently a freelance curator, writer and cultural consultant. Previously he has held

positions as Director of Tate Liverpool and Director of Liverpool Biennial, having been a founding trustee of the Biennial in 1998. Lewis played an active role in the formation and leadership of Liverpool Art and Regeneration Consortium (LARC), which was a unique consortium of Liverpool's major arts institutions and delivered significant elements of Liverpool's 2008 programme and – crucially – its legacy. Lewis also led Culture Campus, which created links between the arts sector and three Liverpool universities.

Current positions: curator, Folkestone Triennial 2017; Chairman, Institute for Public Art; Professor at College of Art and Design, Shanghai University; Trustee, John Moores Liverpool Exhibition Trust; Board member IAAC, etc.

Proposed Artistic Director 2. Gintarė Masteikaitė is a highly motivated producer, coordinator and manager in **stage and performing arts**. She will lead on the development of international cultural projects, companies and events. Her main focus will be developing partnerships (international and national), implementing new initiatives (new companies, residencies, festivals, contemporary dance/circus projects etc.) and fundraising. She will run and curate the programme related to performing arts: contemporary dance, contemporary circus, drama, puppet and music theatres. **Her aim is to integrate our local community into programme in all its levels.** She will also co-ordinate several Highlight events.

Proposed Artistic Director 3. Professor Leonidas Donskis will be responsible for leading **the intellectual discourse on values, identities, diplomacy and unescapable contemporaneity.** Leonidas Donskis is a Lithuanian philosopher, historian of ideas, and writer. A former member of the European Parliament (2009–2014) L. Donskis has written and edited over forty books, seventeen of them in English. He combines political theory, history of ideas, philosophy of culture, philosophy of literature, and essayistic style. In 2004 he was awarded by the European Commission the title of the **Ambassador for Tolerance and Diversity** in Lithuania.

Proposed Director of the Department of Mythology. No we do not mean our Communications Chief! **Rytis Zemkauskas** (LT) – linguist, writer and renowned

broadcaster has authored, produced and hosted more than a dozen TV shows on social and cultural issues. During more than two decades of his career in television, radio and press he was awarded with numerous professional awards, among them the *Pragiedruliai* award for the best culture programme of the year in Lithuania which he has received three times in recent years. His present activities include: columnist for *The IQ Life* magazine, producer of *Mano kiemas* TV show for INFO TV, script and copy writer for TV and cinema, script doctor. He is currently an associate professor at Vytautas Magnus University in Kaunas. Rytis Zemkauskas was born and raised in Kaunas. He is a second generation Kaunasian.

The Kaunas 2022 Artistic Team

The Artistic Team will consist of 10–12 curators and more than 20 producers from Lithuania, other European countries and beyond representing all sectors of culture. We have already identified several potential candidates, some of whom will form members of the Kaunas team at the Jury presentation in June.

During the second phase of Bidding, we will undertake a formal process for people in Lithuania to express an interest in becoming part of the team. We already have 20–30 local and international people in mind, many of whom have contributed so far. But we do want to ensure that they can satisfy the criteria set out below. So we will start the process, supported by some really knowledgeable advisors, of selection and – crucially of identifying a process of development for our cultural operators so that the lead up to 2022 becomes genuine process of improvement and capacity building.

We said we wanted to be a Learning City. Well we know we have much to learn. Otherwise the contradictions in our cultural, community and education sectors would not exist. And we are very excited about this. We propose what we believe will be **a unique and comprehensive programme of action centred cultural learning.** We are going to call it the Kaunas **Strategic Programme of Cultural Quality – SPoCQ!**

More work on this will be developed in Phase 2. But already we have made a start. We have identified some significant weaknesses in some areas:



© RŠ | Vaidotė Žilinskaitė. Final BA work at Textile Department of Kaunas Faculty of The Vilnius Academy of Arts. Presented in Laisvės al. (Liberty Avenue), Kaunas, 2011.

- Presentation and story-telling as well as customer welcome in our Museums;
- Community cultural programming and development;
- Delivery of more spectacular and impactful outdoor events;
- Cultural Volunteering;
- Connecting tourism and programme marketing.

These are just some examples. There are more. But we have already made a start. Together with several other ECoC and Candidate Cities, Kaunas is a partner in School for Spectacle, a recently successful Creative Europe programme which will train around 30 cultural managers per year in delivering spectacle and connecting it to community capacity building.

We have also indicated in the Outreach and Museum projects the scale and ambition of our plans to work with leading experts to support and develop our cultural leaders. We will also work with our culture-linked administrators in related areas – international relations, tourism etc. – in the City and District administrations. We want creative and flexible bureaucrats too. Our partnerships depend on them. Perhaps we may introduce **SPCB – Strategic Programme of Creative Bureaucracy!**

However, this is a serious programme. An investment which would give us the confidence that we can both deliver the quality of programme and programme management that the ECoC needs. But also one which will leave an outstanding legacy

of highly trained and motivated cultural leaders so that our 2022 Legacy is in the safest of hands, and that their successors are already being given similar development.

List of
Executive
Team



Q41

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

Management:
b) Organisational structure

The General Director will be accountable to the Board of *Kaunas 2022*, which will include also the members of Kaunas City Municipality and Kaunas District Municipality (including either Mayors or their representatives) and a National governance representative. The regular meetings of the Board and the Artistic Team should become the platform for exchange of the current and relevant issues of the project.

During the preparation of this bid, the artistic team was working regularly and very productively with Kaunas City Municipality and Kaunas District Municipality. Vice Mayors of Kaunas, the Cultural Department, the Community development department and a lot of permanent staff members of the Culture, Communication, and Tourism Departments in Kaunas and Kaunas District Municipality were and are continuing to enrich the *Kaunas 2022* programme by commissioning research documents, integrating ECoC aims into the City's strategic documents, promoting infrastructural decisions related to culture objects and programmes, and working in close relation with the Lithuanian Culture Ministry regarding UNESCO Heritage Site nomination for Kaunas Modernist Architecture, etc.



© KČ | *Am I the One Who I Am?* Choreographer Birutė Letukaitė / AURA Dance Theatre in cooperation with textile artist Almyra Weigel. 2011.

In case Kaunas wins the title, we would like to proceed our communication based on the existing model: one of the Vice Mayors will be the official contact and representative of the programme on the local

and national level. Regular meetings (once a month) will be provisioned in a schedule of the Vice Mayor, the Head of Culture Department and representatives of the ECoC artistic team..

Management:
b) Organisational structure

Q42

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

If we gain the title, and before establishing an institution, we will announce an open call for the General Director. The requirements for the General Director will be an extension of these main characteristics:

- International experience in cultural management;
- Knowledge and expertise skills in European and national cultural strategies and policy;
- Strong skills in communication and marketing;

– Positive reputation in previous international projects.

The Artistic Director Virginija Vitkienė (we call her the Programme Director) is proposed following the criteria of cultural education (see Q 40). Some of the Artistic Directors who were already mentioned in previous questions (Lewis Biggs, Gintarė Masteikaitė, Rytis Zemkauskas, and Leonidas Donskis, Q 40) were proposed after the analysis of the concept, programme

and objectives of CONTEMPORARY CAPITAL. To showcase the confluences of art and science, to reach and involve local communities, to awake the memories and initiate new projects in relation to relevant topics of the programme, to create the new cultural tempo in the City we need leaders with special skills and international experience. The mentioned professionals have already contributed with ideas for *Kaunas 2022* and kindly agreed to work for programme in case of winning the title.

Q43

Have you carried out/planned a risk assessment exercise?

Q44

What are the main strengths and weaknesses of your project?

Q45

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

Management:
c) Contingency planning

Our approach to identifying risk and contingency has been:

- 1) To undertake a thorough analysis of our strengths and weaknesses;
- 2) To learn from other ECoCs about difficulties and risks they identified and how to deal with them – or at least learn from them;
- 3) To develop a risk framework which takes the major risks, their likelihood of occurrence and the severity of impact and a series of actions to mitigate those risks.

In 2022 Lithuania will hold the ECoC programme for the second time, thus we have an example of Vilnius European Capital of Culture 2009 and the 2009 ECoC team to take advice from. We learned lots from discussions with the team of Vilnius 2009 which first of all encouraged us to consider the legal side of the ECoC body, how the organisation will be managed, how the main decisions will be made and how to better secure finances for the project and avoid long decision making in accordance to the local public administration specificities.

We had meetings with organisers of previous and running ECoC programmes (including Mons, Riga, Wrocław, Donostia San Sebastian, Lille, Liverpool, Essen) to learn from their experience. These visits to the ECoC cities taught a lot and drew our attention to such topics as organisation models, difficulties in mobilising society and managing negative media attention. Most importantly it helped us notice the long term effects and which of the projects had most influence on culture development and became part of collective memory of these cities.

The meetings we led to present the project to a wide public showed a general support of our candidacy but have shown that the community cultural programmes will require a lot of special attention as there was still a relative lack of positive engagement. Discussions with former ECoCs and public discussions on the ECoC programme have enabled us to develop the risk assessment and define strengths and weaknesses which are listed below.

STRENGTHS:

- Support and anticipation for change among the Municipalities of both City and Metro;
- An internationally oriented programme aimed at establishing more and stronger and more active regional and European partnerships and relations;
- A programme aimed at uplifting the major cultural institutions, their managerial methods and relation to communities;
- A solid, well experienced working team with a big support network and high participation of culture and community organisations;
- A variety of cultural services and creative potential: tangible and intangible cultural heritage;
- Contemporary art festivals, vast network of libraries, high competitiveness of local state theatres;
- A broad network of international partnerships, longstanding cultural ties with other European cities and countries;
- A strong sense of academic and learning environment, a lot of scientific potential;
- Great location – at the centre and the country, easily accessible by all means of transportation;
- Sufficient tourism infrastructure to welcome incoming visitors;
- Realistic budget of the ECoC project voted upon and confirmed by Kaunas City and District;
- National Government decision already in place on financing of the project;
- Strong commitment to the development of civic and community culture and diversity;
- Thorough, long term preparation for the project and open and inclusive preparation process.

WEAKNESSES:

- Local culture organisations: low popularity of local museums, libraries, poor state of cultural infrastructure;
- Young people leaving the city: limited opportunities for new creative initiatives, lack of qualified young professionals and difficulties in attracting them to work in Kaunas (also leading to the ageing of culture professionals);
- Underdeveloped community culture, absence of volunteering tradition;
- Poor state of heritage architecture objects, limited finance for renovations and lack of investment;
- No tradition of private funding/patronage for culture, poor relationship between culture and business sectors;
- Poor visibility of the City on a European and international levels;
- Underused potential of academic and creative industry fields;
- Weak economic situation among Lithuanian citizens;
- Lack of infrastructure for primary international contemporary culture events and artist residencies;
- Underdeveloped relation with the public and stakeholders;
- Insufficient knowledge and practical managerial skills among culture specialists;
- Difficulties mobilising citizens to interact and contribute to culture and civic initiatives.

The major risks have been grouped and are included in the following Risk Matrix (next page).

RISK MATRIX

Risk	Probability	Body responsible for control of the risk	Contingency / Risk management
Financial – failure to secure planned budget	● Low	General Director, Board	To avoid these risks we have planned a detailed budget structure which has been continuously discussed with official advisors from both City and District Municipalities as well as the Ministry of Culture during its preparation. Even at this early stage the budget has been approved by both the Kaunas City Municipality and Kaunas District Municipality. It is also approved by the National Government which should prevent from unplanned changes in financial planning.
Shifts in economic stability of the city/country resulting in budget cuts from the funding institutions and/or delayed financial inflow from the public funding sources as a circumstance of prolonged annual public budgets' planning and approving procedures.	● Medium	General Director, Board	If we to encounter a situation in which we are forced to amend the programme due to significant changes of programme's budget, our position would be to focus and safeguard those parts of the programme which have the most direct links with local communities and important international aspects.
Loss of political / administrative support	● Low	Kaunas City and District Mayors	The support of the Kaunas District Municipality and Kaunas City Municipality has been declared with official statements, voted upon by the councils of both City and District. The aspiration to host the ECoC programme has been included in the main strategic plans of Kaunas City Municipality and has the support of the main political parties and movements. The support of Kaunas candidacy and the ECoC programme in general has been expressed in several statements of the Culture Minister of LR. Recommendations and insights of representatives of all aforementioned political bodies have been taken into account forming main administrative, managerial, financial decisions.
Bad publicity	● High	<i>Kaunas 2022</i> team, Communications Director	<ul style="list-style-type: none"> – One of the main tasks in terms of communicating the <i>Kaunas 2022</i> programme is clarifying the aims and priorities of the <i>Kaunas 2022</i> programme to the public. Includes showcasing the good examples of ECoCs and explaining the reasons and factors which led to previous failures. – We will aim for high publicity and transparency through active public communication via press, programme website and social networks, public meetings and press conferences (most of these actions are already being carried out). We will encourage locals to actively experience the programme and involve in planning and creating the programme of the project.
Legal Status of the ECoC organisation	● Low	<i>Kaunas 2022</i> team	Finding an adequate organisation model of organisation to be delivering the ECoC programme was one of the key points planning the risks of the programme. Consulting with the Ministry of Culture, Kaunas City Municipality and lawyers the best solution we could find was to establish an NGO type public body, which in local legal context is the most relevant organisation model.
Management Unexpected changes (resignations, long term leaves, personal problems, etc.) in the managerial staff	● Medium	<i>Kaunas 2022</i> team, Administrative Director	The structure of the managerial structure foresees that each of its members would have a team of experts assisting them. It means that if sudden staff changes occur or one of the managerial positions is abandoned, there will be a person for temporary replacement to cover the position. Each international expert (like some of the Artistic Directors) working for the programme will have their local assistant colleague responsible for consistent delivery of information and tasks.
Recruitment Lack of qualified young professionals and difficulties in attracting them to work in Kaunas	● Medium	Programme Director, Creative Team	<ul style="list-style-type: none"> – The New Cultural Tempo School (2017–2021) will help to incorporate professionals in organisation of the ECC year; – Involving students and youth in voluntary programme; – Workshops for building professional skills; – Simultaneously – working for a more youth-friendly environment by fostering young initiatives through open calls; – Attracting qualified professionals from other regions.

Cultural Connectivity Insufficient involvement and collaboration of local culture operators in the programme	● Low	<i>Kaunas 2022</i> team	<ul style="list-style-type: none"> – Involving culture operators in discussions and programming of <i>Kaunas 2022</i> at the early stages (over 60 local organisations have already been involved); – Long term capacity building programmes involving local culture operators, museum staff; – Network building for collaborative projects, marketing and communication actions, focussing on community involvement projects and stakeholders' researches; – Active involvement of local operators will be encouraged through additional funding from the <i>Kaunas 2022</i> budget to foster new ideas and projects for the <i>Kaunas 2022</i> programme.
Pressure from different interest groups on organisers of the programme content	● Medium	Programme Director and Artistic Directors	<ul style="list-style-type: none"> – Involving different stakeholder groups in different stages of the project planning and programming; – participation of independent experts in steering committee, organisation board, evaluation and monitoring groups.
Drop of annual culture budgets or other effects on culture financing due to ECoC project costs	● Medium	Kaunas City and District Mayors	<ul style="list-style-type: none"> – The annual Kaunas city municipal culture budgets were gradually increased in the past two years and under appropriate economic circumstances will continue to be raised until 2023; – The <i>Kaunas 2022</i> project budget was separated from the annual city and district municipal culture budgets avoiding an impact on the financing of local cultural institutions; – The <i>Kaunas 2022</i> programme foresees many projects co-created or led in partnership with local culture organisations which means they will receive additional funding for implementation of these partnership activities from the <i>Kaunas 2022</i> budget.
Difficulty to attract volunteers and build connections with citizens due to low community and civic culture, weak volunteering traditions and lack of active participation	● High	<i>Kaunas 2022</i> team	<ul style="list-style-type: none"> – Launching community involvement programmes in early years prior to the ECoC year to create strong connections with communities and start initiating our habit changes early; – Trainings, capacity building programmes and creation of a network of devoted and professional group of community mediators; – Using existing networks of public culture organisations, community centres, libraries as a basis for expanding the circle of active participants and supporters of the <i>Kaunas 2022</i> programme aiming at diverse range of citizen groups; – Setting up a volunteer centre responsible for mobilising different citizen groups to engage in volunteer activities and organising training sessions for volunteer coordinators, educators and animators.
Failure to finish planned infrastructure developments or to solve the lack of culture spaces	● Low	Kaunas City and District Mayors, Artistic Director	<ul style="list-style-type: none"> – Using abandoned, unused heritage buildings or sites and adapting the projects to the site specific circumstances; – Adapting the projects for open public spaces outside conventional culture spaces and using it as a possibility to reach for a wider audience.
Accidents or unexpected situations causing danger during ECoC programme events	● Low	<i>Kaunas 2022</i> team	<ul style="list-style-type: none"> – Ensure all security measures during public events of the programme; – Co-operate with local health and public safety services according to the rules and policy of public safety; – Participation of trained volunteers to provide help in supervision and assistance during public events.
Unaccountable or irresponsible use of project budget or funds allocated to the project partners	● Low-Medium	Finance Director, The Board, Monitoring Team	<ul style="list-style-type: none"> – Establishing a steering committee consisting of independent members; – Ensuring detailed and transparent financial planning and public accountability; – Establishing monitoring and evaluation scheme which covers supervision of correct implementation of the project budget; – Clear partnership terms and responsibilities and high accountability of project partners to the ECoC body.
Effect on city self-confidence in case of failure to secure the ECoC title for the City	● Medium	Kaunas City and District Mayors, <i>Kaunas 2022</i> team	<ul style="list-style-type: none"> – In case of failing to secure the title we plan to not let go the goals, objectives and strategies set out in our bid and with time implement part of the planned programme and ideas.



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Q46

Could your artistic programme be summed up by a slogan?

Management:
d) Marketing and communication

After so many pages of facts and figures... now is the time to say it in one word. Or rather in four words. So the answer to the question is – yes, our programme could be summed up by a slogan.

Here it is:

KAUNAS 2022. FROM TEMPORARY TO CONTEMPORARY!
KAUNAS 2022. LAIKINOJI | ŠIUOLAIKINĖ!

The slogan plays well in both languages luckily acquiring similar connotations.

Q47

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

Management:
d) Marketing and communication

Kaunas has a **3D communication strategy** which is: **Digital, Diverse, Dialogic.**

It is Digital

The current digital possibilities to communicate with people everywhere are amazing – whether in the same street or on the other side of the globe. We will cooperate with partners like the cluster of five IT companies here in Kaunas who are already working with us, and we are eager to use the new developments that will emerge on this sector until 2022. This “D” will help us reach out to a wide audience that goes far beyond the citizens of Kaunas and the region – and far into our neighbouring countries, the countries of our partners, former and future ECoC countries, and the main target markets of our Kaunas Tourism Board.

With “digital” we also mean creative, easily accessible and inexpensive forms of communication that will allow us to reach many people and offer contents even to those who will not be able to come in 2022.

It is Diverse

We aim especially at those who are normally not addressed or included in the conventional forms of communication and want to set a diverse communication into action. Local organisers of culture events often notice a repetitive symptom that cultural events are attended by the ever same audience. This is partly due to our conventional marketing habits but also from the difficulty to attract new audiences to use cultural services. And although we are aware that there is much more to audience development than “just” communication we still want to set out an approach based

on audience development and attracting new target groups to learn about the diversity of cultural services – because our communication strategy aims at a longer term legacy. New target groups will include e.g.: the abundant communities of sport fans, senior citizens, people who live in remote areas, residents of “dorm” towns and microdistricts, business companies and of course children and youth. “Translating” the messages about our programme into individually tailored language and measures for the different target groups will help us reach out to a local and regional audience and achieve some of the targets set in our audience development strategy: to move from beer and basketball to ballet and Bauhaus; to move off the couch and into creativity; to “culturise” the curriculum; to put a smile back on the face of Kaunas culture.

It is Dialogic

Situated in the centre of Lithuania, we intend **Kaunas Contemporary Capital to become a celebration not only for the City but for the whole country.** By a dialogic approach that does not reduce the audience to “recipients” but invites people to engage in a dialogue we aim at involving e.g. our *Centuryans* to have regular workshops with our marketing department, to create further work groups to provide feedback, to go into the communities and ask people how they would like to be addressed and what they need to be multipliers of the message. Just like the approach of our cultural institutions has to become more dialogic in order to not scare away the audience but to make everyone participate and feel welcome – in the same way *Kaunas 2022* wants to take an approach of inviting people in, making them feel that

this is their project, in their city and that it is in their own hands to make this fun and useful – for themselves, their families and friends and for the visitors. Our dialogic approach aims at making everyone in Kaunas understand: their participation, their smile and their welcome is what will make *Kaunas 2022* a success.

With our 3D communication strategy, we aim at:

- Getting the maximum number of Kaunas city and District citizens involved in the *Kaunas 2022* project;
- Attracting as many as possible “new” participants who will continue to use the cultural offers beyond 2022;
- Attracting audiences of other Lithuanian regions to take part in the programme;
- Expanding awareness of the City and its programme in Europe and outside Europe;
- Attracting audiences from our neighbouring countries and from all over Europe to come to Kaunas in 2022 and the years after.

European Audience

The hardest task is of course to attract audiences from other countries to come to Kaunas for cultural events. As we describe in the European Dimension section we are approaching European audiences with content. Here in our communication strategy we would like to describe through which channels we are approaching them:

In cooperation with the Kaunas Tourism Department and also the National Tourism Board there are different level of target markets defined in the tourism strategies that we can link up to – tourism studies

show that most visitors come from Russia, Germany, Poland, Latvia, Estonia, Belarus, Finland, United Kingdom, Italy and France. However, the second level target markets in the tourism strategy include Norway, Sweden, the Netherlands and Denmark – this means that through our activities with the Tourism Boards we can already reach a significant number of countries and potential visitors in Europe.

Tourism fairs like the Vakantiebeurs in Utrecht, ITB in Berlin, WTM London, Salon du Tourisme in Paris and Matka in Helsinki will be platforms to approach tourism operators from all over Europe and oversees (as visitors from Israel and Japan are becoming increasingly important).

The most visited places in Lithuania by foreign tourists are Vilnius and the Curonian Spit on the coast. Rarely visitors stop for more than a few hours in Kaunas – although it lies conveniently on the way – but with tailor-made tourism packages for an overnight stay with cultural events and special *Kaunas 2022* guided tours that fit perfectly into a visit between the Capital and the sea we intend to attract new audiences to Kaunas.

The media of course plays an important part in attracting visitors from abroad. This approach will mainly be pursued through building up a good distribution system for *Kaunas 2022* with the help of partners like the international festivals and the Kaunas Biennial, to make our website and social media channels a popular source of information and by actively inviting journalists for special tours in Kaunas in the ramp up years – in order to ensure good coverage especially in 2020 and 2021.

With the help of our partners in the Artistic Programme we are planning on inviting bloggers and vloggers from all over Europe for short-term residencies and create a blog or vlog that will be connected to our website and social media channels. Often locals don't notice easily what is cool or terrible about their city and in the years 2021 and 2022 we would like to introduce this outside view to our communication – who knows what ideas for our marketing might also develop from this outside perspective.

Here are some further measures that we are planning for a local, national and European audience:

– We already agreed on partnership with one of the major Lithuanian online news portals 15min. We have an agreement with a free Kaunas culture magazine distributed across Kaunas and Vilnius which always features news on the preparation of our bid, visits to other ECoC cities etc. We are cooperating with some TV and online

media channels and will continue working with them on a regular basis. Through our experience with the Kaunas Biennial, Kaunas Photo, Kaunas Jazz, AURA Dance and other festivals we have a good network of local, national and international media which we intend to expand by organising journalist visits, commercial advertising, articles, TV and radio broadcasts from the main events. We are going to seek for a long term partnership with the Lithuanian National Radio and Television. We will reach for connections with international media such as the EU Newsroom, The Baltic Times, Baltic Review, and the high circulation media in our neighbouring countries as well as in several other European countries.

– We will hold a mutual press conference presenting both programmes and collaborative projects (one before the event in late 2021, one before ending late 2022) with the Esch-sur-Alzette 2022 team.

– *Flying Europe* balloon – character of The Contemporary Legend gliding over the skies of European cities in 2021 and over Lithuania and Kaunas in 2022.

– Communication and marketing tools will include a digital technology based project *Digital Windows to Europe* (2021 – 2022) – live broadcasts installed in open and closed public spaces in different cities in Europe which will broadcast special events (concerts, talks, flash mobs, theatre and dance performances) from Kaunas and Esch-sur-Alzette in 2021 and 2022 to public audiences in previous or upcoming ECoC cities. The project will work as a marketing tool and help to announce the artistic programme in many cities across Europe.

– Virtual and digital means of communication are the most important tools for the international approach – but also on the local level more and more people make use of the digital level to know what is going on in the city. We have already set up a multilingual website of the project www.kaunas2022.eu to inform the audience on the preparation of our application and we are going to further extend its functionality. We will also develop a mobile application in several languages which will inform its users of the *Kaunas 2022* programme, allow purchasing tickets, providing an interactive map of Kaunas, linked with online sources of heritage and history information and will allow indulging in a series of games related to fun facts about Kaunas and its multi-faceted identity.

– Kaunas is an important transport inter-section and we will use that as an advantage for communication purposes. For example, we will establish partnerships with major transportation companies, including

air, railway, and bus transportation service providers. We will invite pilots, stewards, bus and taxi drivers to be aware of the programme and help guests navigate and explore the city and its cultural programme. We plan to set up a destination marketing campaign together with the Municipality's International Relations Division and put project advertising in public transport, intercity and international transport as well as on highways. We are planning a special welcoming sign at Kaunas airport visible to the airway passengers from the sky. Moreover, we will mobilise local logistic companies and arrange that banners promoting *Kaunas 2022* programme will be used on their trucks travelling across Europe and further.

– We are going work in partnership with Kaunas District and City Municipalities' departments for international relations. For example, current international partnerships of Kaunas City Municipality include the Hanseatic network, more than 20 twin cities, the UNESCO Creative City network and the city's tourism department regularly participates in international and national tourism fairs as mentioned above.

– Most Kaunasians are passionate for sports and so are we. But how to get the sport enthusiasts to become fans of cultural events too and vice versa? We will seek for partnership with our local basketball, football and other sport clubs to contribute to each other's marketing campaigns. We have already invited our major basketball leaders to participate in the *Kaunas 2022* ambassadors' network. And we will launch a series of sports-related cultural events like a Sports Film Festival at Kaunas' cinema Romuva, and organise a traditional basketball match between theatre performers and professional basketball players marking the international theatre day.

– We will develop a partner network as an efficient channel of information distribution connecting local businesses and organisations. For example, at the beginning of the ECoC year we will provide all organisations and businesses participating in *Kaunas 2022* programme as well as the local library, community centres and schools network with sufficient info material and souvenir packages to share with their visitors. Each participating organisation would serve as an info point for the whole year and will have one person responsible for communicating this information.

– Our official *Kaunas 2022* information point will be a new structure located centrally and is going to be opened in the preparation years to promote local cultural events and city tourism advice. It will have a café space – where also our intercultural learning *Café du Monde* events will take place – digital media and printed information, a meeting point for special

Kaunas 2022 guided tours for visitors and for locals, regular educational workshops and a market place of opportunities to get actively involved in the *Kaunas 2022* programme.

– We will connect with active communities across Kaunas to initiate direct meetings and do presentations of the *Kaunas 2022* programme and possibilities of participation in the programme. To do that we will work together with the Universities of the Third Age, community centres and libraries in the Metro area, Kaunas Cultural Centre of Various Nations (which connects

different ethnic minorities), Kaunas Culture Centre Tautos Namai (which includes the most popular amateur singing, dancing and theatre collectives for children, adults and seniors) as well as schools and universities. For the *Kaunas 2022* year we will prepare tailor-made tours and workshops for different audience groups (school children groups, senior groups, work colleague groups).

– We will work with our partners like the Lithuanian Confederation of Industrialists, Global Lithuanian Leaders, Rotary Clubs and other networks to recruit successful

businesses and invite them as *Kaunas 2022* ambassadors, educate regional leaders and industry partners on our programme's positioning and messaging.

– Urban marketing: we will use city space for marketing campaigns. For example, prints from the M. K. Ciurlionis National Museum of Art collection will be displayed in unexpected spaces of the City promoting the *Kaunas 2022* programme and the Open Museum programme; we will also commission murals and work with local street artists.

ANSWER TO Q47

Q48

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

Management:
d) Marketing and communication

In the question about how the local population will be involved (outreach section) and the previous question about the marketing strategy we have already shown a few ways that will help citizens move off the couch and into creativity. With the mobilisation of our citizens as communicators it is very similar as with our cultural institutions: we need to put a smile back on Kaunas culture – and people need to fall in love with their City again and put a smile on their face – especially when we want to welcome people from elsewhere.

The aim of the mobilisation is to launch a wide ambassadors' programme, creating a network of devoted Kaunasians whichever City they might live in and make each citizen feel like the host of *Kaunas 2022*.

And these are some of the means:

– We will mobilise each Elder and employees of all 12 Kaunas Elderates to contribute by becoming ambassadors of *Kaunas 2022* in their communities and areas. The Elderates represent the municipality in different areas of the City and region and have a direct link to the communities who live there, therefore their contribution will be meaningful in communicating the project and opportunities to get involved in the programme.

– The network of *Kaunas 2022* supporters (already established) is a network of highly qualified professionals and public opinion leaders who support *Kaunas 2022* project and will help in spreading information about the project in their professional and social surrounding. The members of this network will also be the first ones to

receive all important updates on the *Kaunas 2022* programme, contribute with ideas for the programme and help our team to establish links with other professionals, potential partners and supporters in their field of activity. The network already includes musicians, journalists, intellectuals, accomplished chefs and others as named in Q19 and is continuing to grow.

– During the past years many of our citizens have settled in many different countries around the world forming a world-wide net of Lithuania devoted communities. In fact, due to several massive emigration waves there are over 40 organised/official Lithuanian communities in different continents and countries which organise Lithuanian culture based activities, language courses and Lithuanian informal education for children. It is time for the City to go global and reconnect with Kaunasians around the world by involving them in the *Digital Diplomacy* programme. The initiative has already been started on our website by inviting to register and become an official supporter of Kaunas candidacy. By providing them with information packages and updates we want to build a diverse network of Kaunas "culture diplomats".

– We will set up a major Volunteer programme (as described in the Outreach section) involving different generations and communities in all phases and actions of the project, including communicating the event.

– Every citizen shall receive an information package, car stickers and other special usable souvenirs and each business located in the City and district shall receive

a sign marking their support for *Kaunas 2022*. Through a contest aimed at emerging designers and artists we will create a special collection of *Kaunas 2022* programme (#Kaunas2022) merchandise and attributes for the abundant fan community of the legendary Kaunas BC Žalgiris (fan flags, clothing, new fan chant connected to the *Kaunas 2022* slogan).

– We will launch creative hashtag campaigns for the *Kaunas 2022* programme to be spread by virtual users, thus connecting the project to a broader audience. Also we will use the potential of online volunteering which will include posting information to social media channels, blogging and organising online campaigns.

– We will not hesitate to apply somewhat revolutionary means of communication. We are talking about collective positive culture jamming, we are talking about public street parties against TV addiction and temporary highway blocking against people leaving the city, online crowdsourcing campaigns for culture consumption instead of brand consumption and similar participatory campaigns which will mobilise citizens to act together for culture and will catch the attention of a broader public.



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Q50

In few lines explain what makes your application so special compared to others?

Additional information

It is genuinely difficult for us to say what is special in our application in comparison to those of other Lithuanian Cities. All will, of course, think their own Application is special.

But there are three things that we believe are different about Kaunas.

– Second City

As Lithuania's "second city" Kaunas is full of the anxieties and, again, contradictions which come from that peculiar status. The relationship with the Capital City which particularly in smaller and newer EU Member States often dominates political, economic and, especially, cultural life to a degree which is quite striking, is something particular to "second cities". And culturally, there are some interesting contradictions with a number of National Cultural institutions being based here. Exploring and understanding how we can be a second city without being – just a number 2 – is something which underpins our strategy and vision.

– The "Most Lithuanian" City

Kaunas is seen as the "most Lithuanian" of our Country's cities. As such we believe we can offer a unique perspective on the real Lithuania. Its creative inspiration and energy, its humour and playfulness and its complex and often difficult history. But there are also contradictions here. We don't always feel as special or confident as we should, especially with diversity – referring to Vilnius as "Portugal". Yet how can a more Lithuanian City become more confident and comfortable with diversity and difference?

– Our Temporary Capital status

Which is quite unusual. Because, although we say we are the most Lithuanian of cities, our finest time came when we were much more open, European and outward facing. This is why the application per se is special to us: because in a time where many Europeans (including Lithuanians) turn to notions of nationality and national pride, we still want to go in the opposite

direction: towards a Europe of diversity and rich cultural facets. We believe this makes happy and creative people in love with their cities and open to others in the long-run.

Q49

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

Management:
d) Marketing and communication

Here are a series of measures:

– A hand-over of the title from the Greek, Romanian and non EU 2021 ECoC cities and a hand-over to Hungary and UK ECoC 2023 cities during the opening and closing ceremonies of *Kaunas 2022* programme will be organised. We will invite representatives of these Cities as well as representatives of the EU institutions to participate in the programme and open the four high-light events.

– We are in partnership with the Kaunas Europe Direct information centre (belongs to a Lithuanian network of 9 Europe Direct centres), which provides information and literature on the EU, mediates with other EU services and organises public events in Kaunas and the Metro. We will continue working together to promote understanding of the ECoC programme and its

coverage through media, press and other information tools using regional, national and international dissemination networks.

– In 2022 we will highlight the Europe Day to focus on the European identity and accentuate the origins of the programme by organising a series of events dedicated to the topics of European identity. For example, we will implement the conference *The Legacy of Temporariness* with a special focus on the European dimension. By inviting representatives from other cities which hosted the ECoC programme and those yet to become European Capitals of Culture as well as members of the relevant EU institutions we will develop a discussion on the legacy of the ECoC programme on many different levels and areas. The Europe Day will also be marked in the preceding years with public projects, presentations of European literature translations,

special public concerts and dance performances focusing on the topics of European cultural diversity. The International Kite Festival in Kaunas District on the same day will also focus on the celebration of the cultures of European Union' countries.

– Other forms of communication will include the EU logo in communication of the *Kaunas 2022* programme, Kaunas Contemporary Capital website, social networks and mobile application, in printed and media advertising, billboards and posters, flags and signage at programme venues.

– The possible awarding of the Melina Mercouri Prize will be marked by a press conference and a dedicated film repertoire of documentary and artistic films featuring M. Mercouri.

Q51

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

Additional information

We have started our bidbook with sort of bravado. Then we had gradually become more and more serious. This was on purpose and this was to show that we are serious about what we want to do but at the same time we very much want to have fun doing it.

The European identity has proven to be a complicated issue and the Eurooptimism even more so. Many talk about that lack of passion or a loss of it. So therefore we can

see a vacant space for countries and cities, which are still very passionate about their European identity to step in.

And we in Kaunas are very much so. Yes, as we have already said, we have our issues. But not only have the issues brought us to work on this bid. It's that sense of belonging.

We very much believe in what we are doing. And we strongly hope that the title of

the European Capital of Culture may become be the last and the happiest temporariness for us on our way to a CONTEMPORARY European city. Perhaps not quite happily ever after – but more happy and increasingly so.

Pre-selection stage bid book, 2016

The Applicant

KAUNAS CITY MUNICIPALITY
in partnership with
KAUNAS DISTRICT MUNICIPALITY

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**Special thanks to all contributors to the
content of this project:**



Published by

KAUNAS CITY MUNICIPALITY

Design

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Photos ©

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Printed by

UAB BALTO print

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