NARVA IS NEXT

Narva
Candidate City
European Capital of Culture 2024
Narva
Candidate City
European Capital of Culture 2024

Narva is building
Narva is energising
Narva is mobilising
Narva is inspiring
Narva is European
Narva is everyone’s
Narva is next

A lot has happened since pre-selection, but the main challenges, goals, intentions, and opportunities are all unchanged. But we are perhaps more considered, more focused, and more able to articulate the enormous possibility that Narva presents as European Capital of Culture 2024. Narva2024 will, as previously described, be a collaboration hub between East and West. Through dialogue, co-creation, and the embrace of cultural innovation through diversity, Narva can offer a future re-imagined: where there is no longer an East and West, just Narva as an open, tolerant, and progressive city for everyone. This is symbolically vital but also critical for long-term social and economic revival — with European Capital of Culture providing the connecting thread for new ways of seeing and working.

Also, as previously described but now significantly enriched, Narva2024 offers a unique opportunity for the citizens of and visitors to the city and region to critically re-frame narratives of identity that are the outcome of an empire in decline (USSR); a community of broadly progressive alternatives (the European Union); a small nation with big ideas (Estonia); and a neighbour in the process of reconstructing its national story (Russia). Narva 2024 is driven by a passion for revitalising the city and region in this wider historical and geopolitical context, but it is also a symbol of hope and tolerance. It is confidently rooted in its rich history and diverse cultures, yet dynamic, agile and open, ready to play a leadership role for smaller cities across Europe which, for whatever reason, fell to the margins. “Narva is next” is the statement we made in 2017, and it symbolised a decision to take matters in our own hands — claiming back the story that had been hijacked by journalists flocking to Narva in search of proof about Putin’s annexation plans, asking again and again “Is Narva Next?”. No. Narva is next because the people of the city, faced with this one-sided journalistic caricature, have their own story to tell. This is a story of shared history and destiny, of cultural exchange and coalescence, and of everyday co-existence that generates a new hybrid culture distinctive to Narva. The people of Narva are not incidental characters in someone else’s fiction; they have their own reality where Russia and Europe coalesce and where new connected cultures thrive. Furthermore, the people of Narva and Virumaa have stories to tell that have their own individual roots and reasoning — nothing to do with choosing sides or subscribing to ideologies, but everything to do with personal family stories, dreams, and life goals. Their own art of life.

We remain inspired by the initial programme concept introduced at the pre-selection phase — the poetic metaphor of the Narva River — the ever-changing powerful force of nature, that separates two banks, two systems, two ways of seeing. Its role as a natural border which can be overcome by a bridge connecting people, identities, art forms, disciplines and destinies, also remains unchanged. But we are also building the idea of the river as a shared resource, as something touching both banks, as something that connects rather than divides. The symbols of the river-border-bridge remain with us at all times, creating the backdrop to the programme. As you follow the story unfolding, you’ll see them intertwined through different programme strands. The programme itself has evolved extensively, now consisting of three main thematic pillars: In The End of East and West we explore the European-Russian relationship, which constitutes one of the central questions for Narva2024 and also a fundamental part of our programme. We will not take positions on geopolitical agendas, but instead, our mission champions conflict prevention through cultural diplomacy. In addition to this themed programme pillar, you will see us including Russian partners and collaborators at all themes and phases throughout the programme. Untold Stories is a pillar of identity empowerment. Narva2024 offers a process of liberation and reclaiming — of old stories, hidden stories, gendered stories, future stories. This is where people take active control of a narrative, for too long having been told from the outside or in context of the current ideology. In Manufacturing Futures we engage in testing, exploring, and actively making the future. We will explore how culture shapes industry and how industry shapes culture. We will convene international best and next practices to prototype new solutions capable of rebooting the city’s economy and path-finding universal solutions. It is especially gratifying that the process of candidacy for European Capi-
tal of Culture 2024 has already begun to deliver. This pursuit has had a dominant role in connecting communities and helping to reshape the narratives of the city, Estonia, Russia, and Europe. It has also demonstrated the vital role of culture — in giving hope, offering alternative realities, and generating new possibilities. Though very challenging — and we recognise there may be times when we fail — the city is in a new process of becoming renewed, revitalised, and rewarded for establishing its role in our collective futures.

Once the decision was announced that Narva would be invited to prepare a final application for European Capital of Culture 2024, some in the local political leadership seemed under-prepared for the responsibility. After all, Narva is not a city familiar with the responsibility of success. However, as they say, it is darkest before the dawn. Where some politicians lost their nerve, the local community, culture sector operators, and enterprises responded with passion and resolve: “We need it; we want it; we can deliver it — for Narva and all of Europe”. Local activists drew up a formal petition to the city administration, voicing their concerns over the status of the candidacy, and demanding its continuation. Around one thousand signatures were collected and handed over to City Hall — a situation unprecedented in Narva’s history — the number might look small to you, but the fact is, never before have the citizens of Narva collected signatures in support of something. By April, those responsible for stalling the ECoC process left their positions, a new mayor, Aleksei Jevgrafov, took over from Tarvo Tammev, who we can be grateful for kicking off the ECoC process in 2017, and in May, the Narva2024 process was resumed. The power of people won.

Time was lost in the process, but what was gained was far more valuable: the unification and activation of the local community, which did not ask, but demanded a better future for the city with European Capital of Culture playing a starring role. We couldn’t have hoped for a more vivid justification for the importance of the title to our city. Of course, we knew we were on the right path as we had the results of a statistical survey carried out during the pre-selection phase, which illustrated that 85% of respondents supported Narva’s candidacy. But what we gained through this process was better than numbers, it was real action from the local community in a situation of crisis. Local communities have consolidated and intensified their support, demonstrated through their participation in the events and the open call for programme ideas. The local political level also proved its newly found resolve through first expanding the ECoC bid preparation budget and then unanimously adopting the city’s Cultural Strategy. This strategy prominently features the European Capital of Culture initiative as a priority in both its general considerations and action plan. Our core team is then of and with the people of Narva and the region. We also have a refreshed programme team that is working incredibly hard to ensure Narva2024 is open, generous, and wholly inclusive.

When Narva launched its bid for the ECoC2024, one of the first decisions made was to have a complete overhaul of its current cultural strategy; which, up to that point, was somewhat antiquated and dealt with culture and sports in the most narrow sense. Moreover, it lacked the necessary level of detail without a clear action plan and set of performance indicators to measure mid- and long-term impacts. Together with the pre-selection questionnaire, Narva presented the draft Cultural Strategy 2030, which outlined an ambitious vision for the city by linking together culture, creativity, education, healthy living, ecological balance, entrepreneurship, and innovation. The draft strategy identified key measures and values that a city’s cultural life must rely on in the next 10 years, covering both the road to the ECoC title as well as legacy until 2030. Since the adoption of the first draft, the Narva Cultural Strategy 2030 has been one of the main drivers mobilising people around a shared vision. It was also the cornerstone of Narva’s strengthened commitment to the candidacy process. Even during the beginning months of 2019, when there were disputes in the City Council around budget allocation for BidBook preparation work, the Cultural Department of Narva and relevant stakeholders continued work for the new strategy — further proof that the progress kicked off in 2018 was impossible to stop. The process included key stakeholders from cultural institutions, non-governmental organisations, creative and service sectors, local, regional and international partnerships; and many more. The process was guided by one of its declared values — engagement.

As a result, on June 20, 2019, City Council unanimously adopted the new Cultural Strategy 2030 — the most comprehensive and most detailed cultural development plan Narva has ever devised. Since the draft version, the final strategy looks more specifically at how to position Narva as a cultural hub in the city together with its region, neighbours, and European stakeholders. It offers a detailed action plan with a timeline and key performance indicators. For the first time, Cultural Strategy is a cross-cutting strategy for all city departments, not just for the Cultural Department. It isn’t just about the paper; it is a new paradigm of intentionally placing culture and creativity in the very heart of Narva’s development vision. This, in turn, is supported by the updated Narva City Strategy from September 20, 2018, in which the city has positioned culture as one of the critical factors for creating a cohesive living and working environment. The four main goals include facilitating access to culture and heritage to encourage the creativity of its citizens; providing high-quality cultural services and infrastructure; improving the sustainability of the cultural sector by balancing traditions with innovation; building on regional and international partnerships; and supporting bottom-up initiatives and community activities. The City Strategy’s vision includes a clear manifestation to become European Capital of Culture in 2024 by becoming a meeting place of different cultures — with the support of strong international networks, a rich and diverse cultural life, enterprising and creative people, and an ecosystem supporting culture and creativity in all its forms.

The Cultural Strategy 2030 proposes a number of new strategies, including: expanding the ECoC network, school and youth programmes, and events; creating a platform for a European ECoC network; and supporting bottom-up initiatives.

Each goal is equipped with key performance indicators to measure impact and outputs. The most important of them by 2025 are:

- Increase of cultural participation in the city by 50%.
- Increase of cultural participation rates by 30%.
- At least 85% of students involved in cultural and sports informal
Preparing for the ECoC bid has been and remains a priority for Narva, and the ambition of becoming ECoC2024 is central to the strategy, but the implementation of the chosen programme must be successful if Narva is to acquire the title. The bidding process has led Narva to a broader view of the role of culture as a central element of a city’s development. In particular, the ECoC action will contribute directly to:

- Enriching Narva’s cultural life and strengthening connections with cultural operators across the region and country.
- Capacity building for local and regional operators to better manage cultural and creative processes.
- Internationalising Narva, and building stronger cross-border contacts and networks with Europe and Russia.
- Developing new audiences and activities for the local population in cultural participation, especially empowering new and often unrepresented groups of youth, elderly, women, people with disabilities, minorities, and others.
- Raising awareness about Narva and the possibilities it offers for citizens, investors, and visitors, creating new and positive narratives for the entire region.
- Mapping the city’s cultural and creative sectors and supporting creative industry initiatives and spin-offs.

In our intentions for the long-term sustainable impact of ECoC action have become more evident, detailed, and results-oriented than in the pre-selection process. Narva in its endeavours. We are all in this together. ECoC action will not transform Narva, but the entire area. It will shape how the region works together as well as how it will interact with the rest of the world. The regional strategy emphasizes six priority areas in the field of culture that will be closely linked with Narva’s bid.

- A joint effort by all municipalities to assist Narva and the surrounding region in becoming European Capital of Culture in 2024.
- Creating a cultural and creative cluster within the area by bringing together all key stakeholders and enhancing cooperation and coordination.
- Developing cultural and creative industries and maximizing the region’s entrepreneurial and innovative potential, including strengthening and expanding the existing regional film fund.
- Establishing a capacity-building system to support the professional development of cultural managers and leaders.
- Improving cultural infrastructure and creative conditions for diverse cultural life in the region.
- Closely linking culture with related fields, including tourism, education, social affairs, environment, etc.

Thanks to ECoC, Narva and other municipalities in the region have refined their cultural development strategies, aligned cultural goals with broader objectives, and coordinated their activities. The ECoC action will contribute to the broader European Capital of Culture Action, which seeks to implement the role of culture as a central element of the region’s cultural, economic, and administrative growth. Our ambitions for Narva’s cultural development are ambitious in all of these co-concerts. We know that these ambitions carry risks, but we are confident that Narva will tackle these challenges head-on.

- Joining forces with the entire region. Narva alone can only accomplish so much, and it needs the region — both Ida-Virumaa and Läänä-Virumaa — to address the challenges and opportunities in the region as well as give additional guarantees to all stakeholders that we mean business and keep to our word.

Narva’s evaluation and monitoring process will take place on three layers:

1. Administrative evaluation and monitoring through the ECoC2024 Foundation. The Supervisory Coun-
cil will carry out the administrative and economic governance models. The co-opting will be responsible for the European and European partners to open up the city to international collaborations.

2. Establishing a coalition of Russian stakeholders in carrying out the ECoC programme.

In our pre-selection bid, we discussed the potential of bringing together East and West, Europe and Russia, but it remained mainly theoretical. Now, each of the programming elements includes high-level and high-quality partners from the Russian side, who will be linked with the rest of Europe through Narva.

- The most critical impact on the ground, one of the key ECoC projects is the cultural heritage of the region, Narva. While the artistic programme of the ECoC is successful in the area of cultural, economic, and administrative growth, Narva has decided to contract an external partner to assess and evaluate the planning and implementation of the project. The recommendations and assessments will be critical to Narva’s decision and for disseminating the results of the evaluation. In particular, the following questions could be considered:

WHAT OBJECTIVES AND MILESTONES WILL BE INCLUDED IN YOUR STRATEGIC MONITORING PLAN? BETWEEN THE DESIGNATION AND THE YEAR OF THE TITLE? WHAT BASELINE STUDIES OR STRATEGIES WILL YOU USE TO MONITOR AND ASSESS THE PROJECT’S IMPACT? WHAT SORT OF INFORMATION WILL YOU TRACK AND MONITOR TO DETERMINE HOW WILL YOU DEFINE “SUCCESS”? We will adopt a holistic model for measuring and assessing the impact of the long-term goals of the city and region. The holistic approach first developed by KEA European Affairs to assess the effectiveness of the programme will be used. The experts involved by the European Commission will conduct the interim monitoring reports as well as the final report after the ECoC with conclusions. The recommendations and suggestions given in these reports will be critical for Narva2024 to make necessary changes in its planning and implementation strategy. The report will be published on Narva2024 website.

3. External evaluation and monitoring. Narva2024 is more than just a list of events and activities. It is mostly about measuring the impact. Narva has decided to contract external partners to assist and evaluate the planning, implementation, and legacy annually with the public’s support. The report, which will be shared among the wider public, key partners, and stakeholders, will be published after the last year of Narva’s project. We were particularly inspired by the holistic approach taken by Monza2015 in their evaluation, which is why we will collaborate with KEA European Affairs putting it into a comprehensive model. Narva also includes local stakeholders, national research institutes, and European best practices. Narva will make sure the external evaluation of the project is completed and published. The evaluation will also include local stakeholders, national research institutes, and European best practices. Narva2024 will be published in 2024.

Narva2024 will be about thirty one-off events, superstar concerts, and mass marketing campaigns. It is a collective effort, impactful cultural activities of many different projects, initiatives, and events will be active in Narva and the surrounding region. The Narva2024 will be conducted annually. The results of the review will be published on Narva2024 website.

2. European Commission’s evaluation and monitoring plan. The experts involved by the European Commission will conduct the interim monitoring reports as well as the final report after the ECoC with conclusions. The recommendations and suggestions given in these reports will be critical for Narva2024 to make necessary changes in its planning and implementation strategy. The report will be published on Narva2024 website.

4. External evaluation and monitoring. Narva2024 is more than just a list of events and activities. It is mostly about measuring the impact. Narva has decided to contract external partners to assist and evaluate the planning, implementation, and legacy annually with the public’s support. The report, which will be shared among the wider public, key partners, and stakeholders, will be published after the last year of Narva’s project. We were particularly inspired by the holistic approach taken by Monza2015 in their evaluation, which is why we will collaborate with KEA European Affairs putting it into a comprehensive model. Narva also includes local stakeholders, national research institutes, and European best practices. Narva will make sure the external evaluation of the project is completed and published. The evaluation will also include local stakeholders, national research institutes, and European best practices. Narva2024 will be published in 2024.
Narva. Candidate City European Capital of Culture 2024

1. Contribution to the long-term strategy

**To enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation (based on EC guidelines):**

- Total number of events
- Total Budget of EC-funded programmes
- Inclusive creativity highlighting European diversity, based on European themes or based on transnational cooperation
- N° of new cross-border collaborations, co-productions and exchanges involving local and international operators
- N° of events per every category of events
- Number of artists engaged in international cooperation, both within Estonia and abroad
- Satisfaction with the overall programming of EC-funded activities

**To strengthen the capacity of the cultural sector and its links with other sectors (based on EC guidelines):**

- Strategy for long-term cultural development of the city, initial and post-ECOC, including an Action Plan
- Number and value of private and public investments in the city
- Created conditions and programmes for development of the NGOs, cultural and creative industries
- Sustained multi-sector partnership for cultural Governance
- Number and profile of projects realised with other sectors, including energy, manufacturing, social affairs and education
- Share of local and regional cultural managers, leaders and representatives taking part of development programmes

**To raise the international profile of cities in the cultural context (based on EC guidelines):**

- Number of tourist arrivals and change on the previous year
- Number of overnight stays and change on the previous year
- Average occupancy rate of hotels and average prices of rooms
- Increase of tourists and overnight stays in the region by 30% (Cultural Strategy 2030)

**Expected results based on Cultural Strategy 2030 and Narva2024 BidBook.**

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Key indicators</th>
<th>Expected results based on Cultural Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>To safeguard and promote the diversity of cultural expressions in Europe, to highlight the common features they share and to increase the sense of belonging to a shared cultural space felt by citizens (based on EC guidelines).</td>
<td>Increased citizen awareness and appreciation of the diversity of European cultures. Increase sense of belonging to a common cultural space, and citizen perception of being European. Increased number of initiatives and participation in transnational projects. Increased awareness of European cultures. Increased number of cultural initiatives linking localities. Tangible cultural heritage infrastructure investment, heritage re-purposed or re-interpreted. Diversity of European themes in the programme, and in the media. The geographical area covered in the artistic programme. Number and quality of multicultural projects. Several local grassroots initiatives, including European partners or intercultural themes.</td>
<td>The awareness of the diversity of cultural expressions in Europe and feeling of shared European values among residents of Narva, the entire region and Estonia as a whole will increase by 25% (ECOC BidBook). The positive appreciation of cultural and creative offers by Narva residents of the region and Estonia as a whole will be at least 80% (ECOC BidBook). Artists and cultural practitioners from 100% of European Union countries and Russia will take part in programme activities and/or events. ECOC BidBook: 100% of projects have a local (Narva and surrounding region) partner. ECOC BidBook: The number of local grassroots initiatives, including European partners will double in 2024. (ECOC BidBook).</td>
</tr>
<tr>
<td>To foster the contribution of culture to the long-term development of the city (based on EC guidelines).</td>
<td>National / international recognition of cities as being culturally vibrant and having improved images. Increase in GDP and employment in the cultural and creative sectors of the cities. Overall tourism expenditure rate compared to the national average. Average salary compared to the national average. Number of entrepreneurs active in cultural and creative industries. Number of people working in cultural and creative industries. Share of export revenues for cultural and creative industries. Increase in the availability of affordable space for cultural production (studios, etc.). Support for non-governmental cultural projects and initiatives will increase by 100%. (Cultural Strategy 2030) Increase by 20% the number of cultural and creative enterprises and employment. (Cultural Strategy 2030) Number of exporting cultural and creative enterprises increases 50% and volume of export increases 30%. Annually published external monitoring reports on ECOC implementation process. ECOC BidBook: Amount of available affordable spaces for cultural production (number of places, available square meters) increases 40% (ECOC BidBook). Reduction of time by 50% of re-tender of procured contracts and 25% in the perceived safety by 20%. (ECOC BidBook) Civic sector representatives involved in City Development Strategy and Cultural Strategy update and monitoring process will increase by 36%. (ECOC BidBook) Number of e-Residents in Estonia increases by 20%, number of start-ups created by e-Residents increases by 15%. (ECOC BidBook) Number of people using bicycles or other alternative ecological means of transports increases by 30%. (ECOC BidBook) Share of residential buildings in bad or very bad condition decreases by 20% (ECOC BidBook).</td>
<td>Support for non-governmental cultural projects and initiatives will increase by 100%. (Cultural Strategy 2030) Increase by 20% the number of cultural and creative enterprises and employment. (Cultural Strategy 2030) Number of exporting cultural and creative enterprises increases 50% and volume of export increases 30%. Annually published external monitoring reports on ECOC implementation process. ECOC BidBook: Amount of available affordable spaces for cultural production (number of places, available square meters) increases 40% (ECOC BidBook). Reduction of time by 50% of re-tender of procured contracts and 25% in the perceived safety by 20%. (ECOC BidBook) Civic sector representatives involved in City Development Strategy and Cultural Strategy update and monitoring process will increase by 36%. (ECOC BidBook) Number of e-Residents in Estonia increases by 20%, number of start-ups created by e-Residents increases by 15%. (ECOC BidBook) Number of people using bicycles or other alternative ecological means of transports increases by 30%. (ECOC BidBook) Share of residential buildings in bad or very bad condition decreases by 20% (ECOC BidBook).</td>
</tr>
</tbody>
</table>

**DATA SOURCES**

1. National statistics: overall data on demographics, economics (unemployment, incomes, etc.), cultural consumption, and participation, etc.
2. Baseline studies and reports, including regular Estonian mapping of cultural and creative industries (by Estonian Institute of Economic Research), a national study on exports and internationalisation potential of cultural and creative sectors; study to measure the direct economic impact of cultural events.
3. Surveys and polls to gather information from audiences, residents, cultural sector representatives, etc.
4. Targeted research projects with universities (Tartu University Narva College, Tallinn University, etc.) and research institutions (Centre for Applied Anthropology, Estonian Institute of Economic Research, City Lab, etc.).
5. Data collection by Narva2024 foundation, event organisers, partners (both online and onsite).
6. Media monitoring, including international media.
7. Focus groups and semi-structured interviews with stakeholders and artists.
8. Economic data from Estonian Tax Board.
9. Desk Research, analysis of existing strategies, policy documents, etc.
10. Mobile positioning.
11. Data collection from city departments and municipal institutions.
12. External qualitative analysis of the programme.

Narva. Candidate City European Capital of Culture 2024
Kreenholm, an island on the south end of the city by Narva Falls, was the home of the Kreenholm Manufacturing Company for almost two centuries. The immaculate implementation of the philosophical and architectural idea of the industrial town of the future that was popular in the sociology of the 19th century won Kreenholm no less than the Grand Prix at the Paris World Exhibition. These days, the grand complex — with its empty halls and rows and rows of pillars — still reveals its history of the industrial era through many layers of paint and oozes an aura similar to that of the Battersea power plant in London. It's a place to interview a vampire, pen a steampunk novel, take magical trompe l'oeil photos of the pillars, shoot a retrofuturistic movie, or hold a festival like Station Narva to celebrate all of tomorrow's parties.
An energetic city

One ever-present theme in the public perception of Ida-Viru County is that of energy. The hills and valleys of Northeastern Estonia are rich in resources, notably oil shale, by far the most prominent source of power production in Estonia. The oil shale industry is centred in the outskirts of Narva, where a subsidiary of Eesti Energia operates the Narva power plants (Eesti Power Plant and Balti Power Plant), two of the world’s largest oil shale-fired thermal power plants. Ash created in the process is washed away with water, which is then held in two storage areas. Looking like lagoons in an industrial landscape, these pools provide a mix of the exotic with the dystopian. The serene appearance is misleading, however, as the ash (and water) is highly alkaline. No steel guitars or tiki bars here.
Narva Programme Concept

**DESCRIBE IN DETAIL THE ARTISTIC VISION AND THE STRATEGY FOR THE CULTURAL PROGRAMME OF THE YEAR OUTLINED AT PRE-SELECTION STAGE, EXPLAINING ANY STRATEGIES THROUGHOUT SINCE PRESELECTION.**

**Narva is Next**

#narvaisnext

**Narva is a vision**

Narva is a culture system

Narva is more than Europe

Narva is all of our futures

Narva is next.

Narva is a small city on the edge of a small country. It shares some of those classic features of cities of 21st-century Europe: a castle by a river, a pothole on the busiest road, a small city-state, a cultural barrier to the outside world. But Narva is a city like no other. It is a city that lies between two worlds, one of which is known as the Soviet Union, now independent and free of its control. For years a Soviet outpost, Narva was the small city of Estonia, now the centre of its own culture.

But the city has an energy, an aura, and a growing confidence. The economy is transitioning, with digital and environmental enterprises looking to set up shop in Narva and implement projects to promote a sustainable future. The city is developing a new hybrid culture that combines both Eastern and Western influences, creating a unique identity that is distinct from any other city in the world. The city is hosting an increasing number of European and Russian artists and creating a new identity for the city that is distinct from its Soviet past.

The European–Russian relationship is, therefore, unavoidable and one of the central questions for Narva 2024. We will not take positions on geopolitical agendas, but instead, our mission champions conflict prevention through cultural diplomacy. This is a historical asset of Narva, a contemporary reality, and an absolute necessity for the future of Narva 2024. We will implement evocative and sensitively explore the European–Russian dynamic and take care to avoid unnecessary cultural provocations. For example, “Two castles, One Story” will engage a Russian theatre company from St. Petersburg and a Finnish company to convene a crossborder dialogue to form a counter-narrative, in Narva, we will grapple with the dizzying reality of disinformation and its growing impact, with the city’s vibrant and emerging cultural energy breaking through from beneath the surface. The city is hosting an increasing number of European and Russian artists and creating a new identity for the city that is distinct from its Soviet past. They will then work together towards a shared, consensus-based perspective regarding the future of Europe and the city. Narva is a capital of culture for the whole of Europe that is complex, diverse, and open.

Narva, European Capital of Culture 2024, is all about the change. River, border, bridge: these are metaphors and symbols that create the backbone of the story. And as you follow as the story unfolds, you’ll see them intertwined through different programme strands. But change is what people seek. And what they live and work for. And what they are starting to feel as Narva reimagines the possibility of being next.

Many cities gain allure not through their stories of a city, its edgelands, and markers of liberation and reclamation — of old and new. Narva is a city of liberation and reclamation — of old and new. Narva is a city of traditional and modern, combining the masculine ambition of technological commissions, challenging urban planning, for the revival of public space, and the remodelling of forgotten landscapes. After the Second World War, ruins of the old Narva city were completely destroyed. The new city featured a lot of Soviet standardised architectural solutions. This endows the city with a sense of ascetic beauty. While evocative, it lacks the joy, personality, and energy yearned for by young talent. This “playable city” strand will recreate a series of architectural, arts, and technology commissions, challenging urbanists to reimagine the city by opening up new spaces and new ideas. Narva 2024 means changing from Finnish cruise ships and trains, Narva and Evangelon will welcome partners to a European Capital of Culture that signifies the end of East and West.

**1) The End of East and West**

Narva is the centre

Narva is the periphery

Narva is Estonian

Narva is Russian

Narva is European

Narva is Estonia and East and West meet

Narva is togetherness.

Russian star Peter the Great conquered Narva in his conquest of “chopping a window to Europe”, with Narva becoming the symbol of the first European city under Russian rule with its Northern Baroque architecture and connections across the Baltic Sea to Scandinavia. American political scientist Samuel P. Huntington remarked that “the border of European civilisation runs along the Narva river”. Narva then is sensitive, symbolic, and contentious. A sign of war or a fortress. A symbol of peace or the touch paper on which war will be lit.

The European–Russian relationship is, therefore, unavoidable and one of the central questions for Narva 2024. We will not take positions on geopolitical agendas, but instead, our mission champions conflict prevention through cultural diplomacy. This is a historical asset of Narva, a contemporary reality, and an absolute necessity for the future of Narva 2024. We will implement evocative and sensitively explore the European–Russian dynamic and take care to avoid unnecessary cultural provocations. For example, “Two castles, One Story” will engage a Russian theatre company from St. Petersburg and a Finnish company to convene a crossborder dialogue to form a counter-narrative, in Narva, we will grapple with the dizzying reality of disinformation and its growing impact, with the city’s vibrant and emerging cultural energy breaking through from beneath the surface. The city is hosting an increasing number of European and Russian artists and creating a new identity for the city that is distinct from its Soviet past. They will then work together towards a shared, consensus-based perspective regarding the future of Europe and the city. Narva is a capital of culture for the whole of Europe that is complex, diverse, and open.

Narva, European Capital of Culture 2024, is all about the change. River, border, bridge: these are metaphors and symbols that create the backbone of the story. And as you follow as the story unfolds, you’ll see them intertwined through different programme strands. But change is what people seek. And what they live and work for. And what they are starting to feel as Narva reimagines the possibility of being next.

Many cities gain allure not through their stories of a city, its edgelands, and markers of liberation and reclamation — of old and new. Narva is a city of liberation and reclamation — of old and new. Narva is a city of traditional and modern, combining the masculine ambition of technological commissions, challenging urban planning, for the revival of public space, and the remodelling of forgotten landscapes. After the Second World War, ruins of the old Narva city were completely destroyed. The new city featured a lot of Soviet standardised architectural solutions. This endows the city with a sense of ascetic beauty. While evocative, it lacks the joy, personality, and energy yearned for by young talent. This “playable city” strand will recreate a series of architectural, arts, and technology commissions, challenging urbanists to reimagine the city by opening up new spaces and new ideas. Narva 2024 means changing from Finnish cruise ships and trains, Narva and Evangelon will welcome partners to a European Capital of Culture that signifies the end of East and West.
Narva is cultural innovation

The writer and essayist Andrei Hvos- stov, a native of Sillamäe (a former se- cret industrial town near Narva) wrote: “Narva could be the meeting point of Saint Petersburg, Paris, Podgorica, Kilk- enn and Nanjing.” In Narva’s excep- tionally rich realm, we move between towering mountains of art and culture to the deep valleys of the social, political, and, thus, the cultural landscape of Narva. Narva is more challenging than for many cities.

Narva is interdisciplinary

With Kreenholm as our creative heart, Narva will be a cultural and creative platform for our unique culture. The first step of our story is the empowerment of our citizens. If Narva is to be next, we need to herald a new era of creativity, dialogue, inclusion, and acceptance. From our open call to join our embedded engagement, volunteering, and communication activities, we will reconnect our grassroots to a future Europe.

Narva is for the long term

Based on cooperation, shared ownership, and co-creation, we will prioritize projects having the potential for long-term impact. Diverse funding models will fund these projects, and there is a range of agendas — with culture being central to inclusive growth, health and wellbeing, and intercultural dialogue. Narva 2024 will sustain cultural and creative energy. Narva 2024 will seed sustainability and the social, political, and, thus, the cultural landscape of Narva. Narva 2024 means championing people taking active control of a narrative that, for too long, has been told from the outside. Narva2024 means that our citizens have much to achieve and that Narva is next. Narva is a city of values.

Narva is for the long term

Based on cooperation, shared ownership, and co-creation, we will prioritize projects having the potential for long-term impact. Diverse funding models will fund these projects, and there is a range of agendas — with culture being central to inclusive growth, health and wellbeing, and intercultural dialogue. Narva 2024 will sustain cultural and creative energy. Narva 2024 will seed sustainability and the social, political, and, thus, the cultural landscape of Narva. Narva 2024 means championing people taking active control of a narrative that, for too long, has been told from the outside. Narva2024 means that our citizens have much to achieve and that Narva is next. Narva is a city of values.

Narva is open

Narva 2024 has a philosophy of public neutrality. We don’t adhere to political ideologies but, instead, promote the idea of dialogue. This decision is our only option because Narva is on the crossroads of different political ambitions. At the same time, Narva needs new people with fresh ideas. Openness is the precondition for international cooperation. Narva is without borders.

Narva is for the long term

Based on cooperation, shared ownership, and co-creation, we will prioritize projects having the potential for long-term impact. Diverse funding models will fund these projects, and there is a range of agendas — with culture being central to inclusive growth, health and wellbeing, and intercultural dialogue. Narva 2024 will sustain cultural and creative energy. Narva 2024 will seed sustainability and the social, political, and, thus, the cultural landscape of Narva. Narva 2024 means championing people taking active control of a narrative that, for too long, has been told from the outside. Narva2024 means that our citizens have much to achieve and that Narva is next. Narva is a city of values.

Narva is open

Narva 2024 has a philosophy of public neutrality. We don’t adhere to political ideologies but, instead, promote the idea of dialogue. This decision is our only option because Narva is on the crossroads of different political ambitions. At the same time, Narva needs new people with fresh ideas. Openness is the precondition for international cooperation. Narva is without borders.

Narva is for the long term

Based on cooperation, shared ownership, and co-creation, we will prioritize projects having the potential for long-term impact. Diverse funding models will fund these projects, and there is a range of agendas — with culture being central to inclusive growth, health and wellbeing, and intercultural dialogue. Narva 2024 will sustain cultural and creative energy. Narva 2024 will seed sustainability and the social, political, and, thus, the cultural landscape of Narva. Narva 2024 means championing people taking active control of a narrative that, for too long, has been told from the outside. Narva2024 means that our citizens have much to achieve and that Narva is next. Narva is a city of values.

Narva is open

Narva 2024 has a philosophy of public neutrality. We don’t adhere to political ideologies but, instead, promote the idea of dialogue. This decision is our only option because Narva is on the crossroads of different political ambitions. At the same time, Narva needs new people with fresh ideas. Openness is the precondition for international cooperation. Narva is without borders.

Narva is for the long term

Based on cooperation, shared ownership, and co-creation, we will prioritize projects having the potential for long-term impact. Diverse funding models will fund these projects, and there is a range of agendas — with culture being central to inclusive growth, health and wellbeing, and intercultural dialogue. Narva 2024 will sustain cultural and creative energy. Narva 2024 will seed sustainability and the social, political, and, thus, the cultural landscape of Narva. Narva 2024 means championing people taking active control of a narrative that, for too long, has been told from the outside. Narva2024 means that our citizens have much to achieve and that Narva is next. Narva is a city of values.

Narva is open

Narva 2024 has a philosophy of public neutrality. We don’t adhere to political ideologies but, instead, promote the idea of dialogue. This decision is our only option because Narva is on the crossroads of different political ambitions. At the same time, Narva needs new people with fresh ideas. Openness is the precondition for international cooperation. Narva is without borders.

Narva is for the long term

Based on cooperation, shared ownership, and co-creation, we will prioritize projects having the potential for long-term impact. Diverse funding models will fund these projects, and there is a range of agendas — with culture being central to inclusive growth, health and wellbeing, and intercultural dialogue. Narva 2024 will sustain cultural and creative energy. Narva 2024 will seed sustainability and the social, political, and, thus, the cultural landscape of Narva. Narva 2024 means championing people taking active control of a narrative that, for too long, has been told from the outside. Narva2024 means that our citizens have much to achieve and that Narva is next. Narva is a city of values.

Narva is open

Narva 2024 has a philosophy of public neutrality. We don’t adhere to political ideologies but, instead, promote the idea of dialogue. This decision is our only option because Narva is on the crossroads of different political ambitions. At the same time, Narva needs new people with fresh ideas. Openness is the precondition for international cooperation. Narva is without borders.
“Narva could be the meeting point of St. Petersburg, Paris, Podgorica, Kilkenny and Nuustaku.”

Andrei Hvostov
Estonian author and journalist
Where is your family from originally?

My mother is from Southern Estonia, my father from the Transbaikal region in Siberia. I was born in Jõhvi and grew up in Sillamäe — in Estonia.

Does a person growing up in a border zone and being an Estonian with a Russian name, possess a particular identity? What are its pros and cons?

I can understand Estonia and Estonians. I am part of the Estonian culture, and it is dear to me, but at the same time, I am also able to observe it from a distance. Not just to be a participant but also an observer.

I would say that Estonians who have lived and studied outside Estonia also have that skill. We have a whole new generation having that experience and who can compare Estonia to what is outside of it. What is good about Estonia and what is not so good. I could do it to some extent during a time when going abroad was impossible. In a sense, I was a “foreigner” in my home country, and because of that, I also saw the shortcomings of being Estonian. I think that being in that state of mind gives one a more polychrome picture.

Is there a place for Soviet nostalgia when developing the cultural life of Ida-Virumaa?

In culture for sure — because in addition to propaganda and ideological pressure, Soviet culture also contained many interesting and sophisticated aspects. Take film, for example: for sure the Russian director Nikita Mikhalkov’s work was much more interesting in Soviet times than it has been recently. The Strugatsky brothers were Soviet writers. Gena the Crocodile and Cheburashka cartoons were made in Soviet times. It is a complicated, multilayered culture with hidden meanings and allusions.

What kind of Estonian cultural phenomenon deserves more attention in Narva?

Narva as a city is defined by being a border town. It has been one since the 13th century. During the Hanseatic time, the order times, under the Swedish rule, Narva has also been the border town of the Petersburg Governorate. But at the same time Kreenholm, the biggest industrial complex of the city, was part of the Estonian Governorate. Being on the border or the edge is very different from being somewhere in the “centre”. At the border, a specific identity is formed. It makes one understand very clearly what differentiates “here” from “there”. In a broader sense, all of Estonia has always been identified as a border country. That makes Narva the border town of the border country. Narva is the concentrate of the idea of being on the border, the quintessence of that condition. That is something valuable in itself.

Why should Narva become the European Capital of Culture in 2024?

Precisely, because Narva is a border town. At the same time, Narva is not a closed fortress; it is open to St. Petersburg. The European Union might have a complicated and strained political relationship with Russia, but fortunately, culture has always been something that has helped create and maintain relations. Shared projects with culturally active people of St. Petersburg would be essential, engaging, and enriching. Narva could be the meeting point of St. Petersburg, Paris, Podgorica, Kilkenny and Nuustaku.
1. THE END OF EAST AND WEST

Programme: The Bridge

Narva is East and Narva is West
Narva is the centre
Narva is Russian
Narva is Estonian
Narva is European
Narva is intercultural
Narva is change
Narva is a bridge

INTRODUCTION TO THE PROGRAMME

Context

Narva is a clash of civilizations, the meeting point of East and West. If you have not been to Narva, you might think we are xenophobic. But being there, sipping coffee on the terrace of the iconic music club Ro-Ro by the Narva River and listening to dogs bark in Russian, you realize that we are really so far from each other that it gives you goosebumps. Even on a quiet evening with only a few smokers by the promenade, the air is filled with the tension that Narva has always been a trading hub between East and West. The fortified cities on both sides of the Narva River, and then glancing at the two castles of Narva and Ivangorod on opposite sides of the river, the border, so close, is almost as far away from each other as the sun is from the earth. Narva's history spans more than a century by Tsar Ivan III of Russia, was ended up being established in Sillamäe including various innovative workshops, networking opportunities and other unique ways to get the conversation going. The Opinion Festival is modelled on the sociopolitical Almed-Hi-ACH Festival. The event has been running for five decades, and other similar ventures in Finland, Norway, and Denmark. The Opinion Festival is a European Democracy Festivals Association platform, together with other discussion festivals.

With this project, Narva positions itself as one of the bravest new creative hubs in Europe. Collaborating between East and West offers a chance for the city and its citizens to reframe and overwrite their narratives and identities that were hard hit by political changes in the 1990s. Today there is an opportunity to recognise and take pride in diverse characteristics and to step up globally, claiming back its status as the crossroads of East and West and the position as a connector. Narva might be on the outskirts of Europe, but its history and geopolitical situation place it square in the middle of different national relations. Narva is stepping up as a collaboration hub between Europe and Russia, between East and West. Narva is a bridge, Narva Is Next.

The programme

This programme is a golden opportunity for Europe to build closer cultural collaboration with Russian artistic and creative communities, embracing the cultural wealth of their traditions, yet placing them within the European value system. Narva2024 will offer Europe a unique cultural diplomacy tool to connect the European and Russian cultures, speaking Russian-speaking people from other parts of the USSR were brought in to populate the city. This was the main outcome of a plan to build a secret uranium processing plant in the city, which would turn Narva into a closed town. The planned uranium factory ended up being established in Sillamäe with only a uranium enrichment laboratory located in Narva; and other large-scale industrial developments, like storing the Kreenholm Manufacture, were the driving forces behind the influx of migrants from different parts of the Soviet Union, mainly the Russian, Polish and Vologda areas of Russia. In January 1945, Ivangorod, a town across the border that was founded in the 14th century by Tsar Ivan III of Russia, was separated from Narva and made part of the Leningrad Oblast in the Russian SFSR. Narva was the oldest known in Estonia, dating between 5000–8000 BC. Trade, particularly Hanseatic long-distance trade remained Narva's main occupation throughout the Middle Ages, even though Narva itself was never a member of the Hanseatic League. In the 17th century, Narva was a key border between Russia and Sweden, who wanted to turn it into a regional capital.

In the middle of the 19th century, Narva started to develop into a significant industrial town. Ludwig Knoop established the Kreenholm trading company in 1857 that with its approximately 8,000 workers, became one of the largest cotton mills in Europe and the world. At the end of the 19th century, Narva was the leading industrial town in Estonia. The first railway in Estonia, completed in 1870, connected Narva to both St. Petersburg and Tallinn.

The massive battles during World War II destroyed about 94% of Narva, including its Baroque Old Town. After the war, the Soviet authorities attempted to demolish, along with the ruins, the remaining buildings to make room for apartment buildings. As a result, only a handful of pre-World War II buildings remain; the Old Town, including the Baroque-style Town Hall. After the war the original native inhabitants were not welcomed back to Narva — and mostly immigrant Russian-speaking people from other parts of the USSR were brought in to populate the city. This was the main outcome of a plan to build a secret uranium processing plant in the city, which would turn Narva into a closed town. The planned uranium factory ended up being established in Sillamäe with only a uranium enrichment laboratory located in Narva; and other large-scale industrial developments, like storing the Kreenholm Manufacture, were the driving forces behind the influx of migrants from different parts of the Soviet Union, mainly the Russian, Polish and Vologda areas of Russia. In January 1945, Ivangorod, a town across the border that was founded in the 14th century by Tsar Ivan III of Russia, was separated from Narva and made part of the Leningrad Oblast in the Russian SFSR. Narva was the oldest known in Estonia, dating between 5000–8000 BC. Trade, particularly Hanseatic long-distance trade remained Narva's main occupation throughout the Middle Ages, even though Narva itself was never a member of the Hanseatic League. In the 17th century, Narva was a key border between Russia and Sweden, who wanted to turn it into a regional capital.
Poetry and literature programmes: International Festival of Russian-language literature and the Poetry Festival of Rackham Bridge will include the richness of both Estonian and Russian literary texts and languages.

Centre of Excellence of New Technologies in Performing Arts (CENTA) is a new initiative by Yeva Lava, bringing innovation to the theatre sector and creating the “bridge to edge” in both Narva and Ivangorod.

Border Areas (Narva-Ivangorod, Valga–Valka, Karviai) will reconsider border areas through artistic interventions in collaboration with Brest Spectakte festival in Kirkenes in Northeast of Norway, bordering with Russia.

Big Band Project Narva–Tallinn–Peter- burg — bringing the glory of the Big Band tradition in Narva back to life by the collaboration of Sergey Guatynsky (Russian factory) and the Estonian Big Band and top big band orchestras in Estonia.

Estonian–Russian Residency Exchange Programme creates a familiar circulation of artists across borders, creating space for co-creating as well as public exhibitions.

LIST OF PARTNERs OF THE GRAND PROGRAMMES

Opinium Festival — confirmed
Contemporary Mu - confirmed
Eesti Kontsert — confirmed

LEAD PARTNERs OF THE GRAND PROGRAMMES

Gennadi Rozhdestvensky (Russia) — confirmed
Oleg Stupnikov (Russia) — confirmed
Mikhail Shtel (Russia) — confirmed

Cultural and other sectors involved: television, music, arts, literature, spoken word, museums, exhibitions, conference & education, digital, technology, science.

PLANNED PROGRAMME BUDGET

MEDIT - Tallinn University Centre of Excellence in Media Innovation and Digital Culture - indicative
Open Estonia Foundation - indicative
POFF - Baltic Film Festival — confirmed
Rus.Delfi - confirmed
Sao-Petersburg Filmfestival — confirmed
University of Tartu - indicative

Russian: 22

Adresa Peterburga Magazine and Border Studies of the St Petersburg Chamber Opera — as artistic directors. Digital arts and communication — video links, projection-mapping, virtual reality and holo-

drama will be used to share the experi-

ence across the river as well as to record these into digitally shareable stories, aided by a unique social media cam-
paign. At the same time, museums in both Ivangorod and Narva will host si-

multaneous exhibitions - “Collecting Ivangorod”. A fes-
tival of literature and performing arts, castles, and courtyards on both sides. Estonians and Russians will float small lights down the river. Artistic in-

terventions with multimedia arts will bring a fresh perspective to being on op-

poser shores of the river.

Critical thinking, reading and writing,

Due to its geographical, political, and cultural position, Narva is a bat-

tleground for competing narratives. Therefore, the programme also tack-

les the topics of language and media in the post-truth era by initiating a crit-

ical thinking, facts, and

credibility of institutions.

Teenagers will be actively engaged by a unique social media campaign.

The project aims to extend knowledge about the role models are needed for youth, history and the contribution of their grandmo-

ters to the formation of individual narra-

tives.

Between 1870 and 1894, a total of 85 strikes occurred in the cotton textile in-

dustry, but there were no previous incidents of labor unrest had sent as many tremors rever-

berating through government circles.

On one hand, hiding behind the strike. No previous incident of labor unrest had sent as many tremors rever-

berating through government circles.

In Narva is made and remade by women, as the main labor force at the Kreenholm factory ran its course in a Russian factory. Between 1870 and 1894, 139,154 workers participated in strikes, between 1895 and 1900, 139,154 workers participated in 18 such strikes. In 1905 the first strike led by a woman, Amalia Kreibis, took place in Kreen-

holm. This strike inspired the move-

ment of equal rights and emancipation, in Estonia, and ultimately helped bring about the growing political rights for women. The history of the strikes and Amalia Kreibis is a perfect example of a clash of narratives that is still very much alive in Narva. On one hand, his-to-

den under a layer of Soviet history, inter-

preting it, is a classic deep-rooted myth of communist struggle. On the other hand, there is a new wave of Estonian history discourses that has but forgotten the above events and Amalia Kreibis. “Wom-

en’s Voices” will uncover and celebrate the role and the power of the women of Kreenholm past and present — re-in-

terpreting their stories, finding their proper stories in Narva in the timely and ge-

ography of European emancipation, and bringing them alive through con-

temporary arts, and musical and visual even-

The history of Kreenholm, where tens of thousands of women used to work for more than a century, is yet untold-

comprehensively. At the same time, there is not a single family in Narva who does not have a personal story con-

nected to Kreenholm. This is an oppor-

tunity to remember these women, as the main labor force at the mill, will write. The programme will share the history of Kreenholm factory through storytelling, to bring those women who worked in Kreenholm and their families to the fore easier. Narva is of tomorrow’s women.

INTRODUCTION TO THE PROGRAMME

History of the Kreenholm women

Kreenholm — The factory in the river, on the border between Estonia and Rus-

sia, was powered by water and women. Between 1887 and 1922, the most turbulent edge of the women of the Kreenholm mill.

There is not a single family in Narva for more than a century, is yet unwrit-

ten. At the same time, there is not a single family in Narva who does not have a personal story con-

nected to Kreenholm. This is an oppor-

tunity to remember these women, as the main labor force at the mill, will write. The programme will share the history of Kreenholm factory through storytelling, to bring those women who worked in Kreenholm and their families to the fore easier. Narva is of tomorrow’s women.

Kreivis’s “Women’s Voices” will uncover and celebrate the role and the power of the women of Kreenholm past and present — re-in-

terpreting their stories, finding their proper stories in Narva in the timely and ge-

ography of European emancipation, and bringing them alive through con-

temporary arts, and musical and visual even-

The history of Kreenholm, where tens of thousands of women used to work for more than a century, is yet untold-

comprehensively. At the same time, there is not a single family in Narva who does not have a personal story con-

nected to Kreenholm. This is an oppor-

tunity to remember these women, as the main labor force at the mill, will write. The programme will share the history of Kreenholm factory through storytelling, to bring those women who worked in Kreenholm and their families to the fore easier. Narva is of tomorrow’s women.

Youth generations have grown up without knowing the local histories and the contribution of their grandmo-

thers. More historical and contempo-

rary role models are needed for youth to grow into their own hands. By involving both genders of the younger generation, the programme aims to extend knowledge about local history and heroines, working collaboratively with high-level professionals of various disci-

plines from all over the world. By turn-

ing Narva into a meeting point where we embrace feminism in the Northeast-

ern European context, we aim to ena-

ble the formation of individual narra-

tives that have roots in the Kreenholm community. It will allow a living archive to be born that will be in a constant pro-

cess of adaption and refinement.

The stories of this programme will create an international and regional context particularly with Finland, where Tamperen (an ECC candidate for 2023) first produced a series of documentaries that showed how women were involved in political engagement and women’s political rights stemming from the city’s indus-

trial heritage. The role of the women in the five-year continuous programme, stories of the local women will be collected, documented, and ar-

chived at the Estonian National Museum with a particular focus on oral history. The material will be animated, digitalized, programmized, and critically appro-</p>
GRAND PROJECTS

1) Academy: Women’s Voices

Description: This project will develop a new living archive of women’s stories. The oral history of Narva workrooms and textile enterprises will be archived; they will be preserved in Narva Archive and Narva Museum and will be used for further educational and art development programmes that are run in collaboration with the local community and international partners. Some stories will be transformed into visual media products, so Narva will create an archive that will preserve the stories of extraordinary ordinary women of Narva. The focus of the Academy is to involve young people at an early stage; we will work together to build their confidence and self-esteeem through learning about local histories and heroines in the global context. The archive will be an invaluable reference point for women and girls, for men and boys, across and beyond generations.

2) Oriatorio: Women’s Voices

Description: This artistic project forms the grand finale of the research project “Academy: Women’s Voices” An original piece of music will be commissioned by one of Estonia’s or Europe’s most renowned composers: Arvo Pärt, Tõnu Kaljuste, or similar. The piece already contains three verses that have their voices heard. The voices of the women will be included in the piece of music together with professional choirs and orchestra. The premiere will be performed at the Kreenholm with further performances around the world. Creating an immersive experience, the presentation will be enriched with mixed media and video mapping.

LEAD PARTNER(S) OF THE GRAND PROGRAMME

Narva 2024 Estonian Academy of Arts

 sửa chữa, the piece will be commissioned for supporting equality and crossing borders. For a while, cities were designed according to gender, instead of people. Commerce was separated from living quarters, and cultural institutions were restricted to a few solitary buildings that were supposed to satisfy social needs entirely. Narva is one of the cities that was laid out according to this paradigm. What we tend to take for granted in most European cities with histories spanning as many centuries as Narva is the little nooks and mysterious courtyards, the ground-floor workshops and inviting storefronts, the city squares flanked with two- to three-story buildings — they are all that is left of people. This has not always been the case. The Old Town of Narva used to be full of these diverse little spaces and intermingled functions. That was until World War II when that human-scale city was erased from the face of the earth. In addition to the tragedy of losing a pearl of Nordic Baroque with its consistent 16th century architecture, missed by Narva’s residents in a way similar to spasms of pain, the city lost its diversity and cultural and social complexes formed a large portion of the southern side of town, while the sleeping quarters were just that; pervasive post-war residential five- to nine-storey buildings meant for nothing but dwelling. The city modifications made in the early 1990s, were to narrow spaces and small apartments. If you walk along the main artery of Tallina, Strelina Street, you can see how early capitalists augmented monofunctional structures with small cafes, bars, and shops by adding a separate entrance directly from the street into what would otherwise be a first-floor apartment windows. Unfortunately, with new ownership laws, a general decrease in economic activity, and stagnation in the local property market the last couple of decades, this process of diversification halted. Meanwhile, discussion of a new balanced city stayed. This unsatisfied yearning is one of the reasons for the general disappointment of Narva’s residents in their built environment. In the city, you may cross the town “grey” and “dull” and distancing themselves from its environment, thinking they have no power in changing it. So it is not surprising that you find yourself in such a context of a conundrum? You turn your city into a playground.

INTRODUCTION TO THE PROGRAMME

In Europe, we are used to thinking that a city should be built for people. What seems obvious has not always been so. For a while, cities were designed according to gender, instead of people. Commerce was separated from living quarters, and cultural institutions were restricted to a few solitary buildings that were supposed to satisfy social needs entirely. This project will develop a new living archive of women’s stories. The oral history of Kreenholm workrooms and textile enterprises will be archived; they will be preserved in Narva Archive and Narva Museum and will be used for further educational and art development programmes that are run in collaboration with the local community and international partners. Some stories will be transformed into visual media products, so Narva will create an archive that will preserve the stories of extraordinary ordinary women of Narva. The focus of the Academy is to involve young people at an early stage; we will work together to build their confidence and self-esteem through learning about local histories and heroines in the global context. The archive will be an invaluable reference point for women and girls, for men and boys, across and beyond generations.

2. Cultural and artistic content

Programme: Playground

Narva is a grid, a plan, a concept Narva is experimental, adventurous, engaging, ugly Narva is serious play Narva is a canvas Narva is a cause Narva is tomorrow’s urban playground

GRAND PROJECTS

1) Virtual Old Town of Narva

Although Old Town of Narva was lost more than 75 years ago, there is still a lot of nostalgia for the lost Balina pearl. People long for a connection with the city’s ancient past, in order to reconcile the place they currently reside in with the city that was once used to be. Unfortunately, the yearning to rebuild the whole Old Town — what most residents would actually want — is a utopia, as it would entail the impossibility of tearing down the current residential buildings. Hence, opportunities are limited for celebrating the city’s past and engaging the present. On the other hand, presents a wealth of opportunities. Based on an augmented reality (AR) app developed in 2018 by the University of Oslo in cooperation with Tallinn University, we will develop a high-resolution full-3D model, which will serve as a base for a plethora of augmented reality applications — from historical reconstructions and city guides for the city’s visitors, to educational suites and city discovery quests for children, to museums and Narva History Museum and the Ar-chronological event featuring live artworks; activities in public spaces around Narva, and has also branched out into events initiated by local community (e.g. flea market). Starting in 2020, Narva Urban Lab aims to work in tandem. While “Put some colour on!” is a hands-on tutorial on not taking one’s built environment too seriously and instilling a new attitude of playfulness and working directly with the buildings’ users, Narva Urban Lab is a platform for critical analysis of the living environment that brings together professionals from the fields of architecture, design, and arts as well as from the local community.

2) Put some colour on!

Keres International Chess Tournament — Narva, the hometown of Estonia’s most famous chess player, Paul Keres, will become the epicentre of a festival series featuring international chess games. The players will compete on a table which will be the envy of all chess lovers. Put some colour on! is a chess tournament which will be played on a specially designed board, with commissioned chessboards by local designers. Through chess, people will be encouraged to enjoy the benefits of the city. Narva Urban Lab is a platform for critical analysis of the living environment that brings together professionals from the fields of architecture, design, and arts as well as from the local community.

2. Cultural and artistic content

LIST OF OTHER EVENTS IN THE PROGRAMME

Keres International Chess Tournament — Narva, the hometown of Estonia’s most famous chess player, Paul Keres, will become the epicentre of a festival series featuring international chess games. The players will compete on a table which will be the envy of all chess lovers. Put some colour on! is a chess tournament which will be played on a specially designed board, with commissioned chessboards by local designers. Through chess, people will be encouraged to enjoy the benefits of the city. Narva Urban Lab is a platform for critical analysis of the living environment that brings together professionals from the fields of architecture, design, and arts as well as from the local community.
“You can always recognise us by our loud voices. If she has a loud voice, she worked at Kreenholm, simple as that.”

Valentina Brekhunova
Former Kreenholm employee
Where are you and your family from originally?

My family comes from the town of Lodeynoye Pole in Leningrad Oblast. After the seventh grade, I came here to study at City of Narva Industrial School. My relatives had arrived here earlier — to participate in building Narva Hydroelectric Station — and also invited me. I came from a large family with a lot of boys; I was the only girl and had to look after all of them. This was so tiresome that I left home with a happy heart. The school had good living conditions and fed you well. After the war, that meant a lot. There were vacancies in the weavers' group, so I studied to become one.

You worked at Kreenholm for half a century, witnessing both its prosperity and perishing. Please describe a day at Kreenholm.

Imagine a bobbin spinning at a speed of 1000 RPM and having to stop it with your hands to sew together the loose threads. At first, I had burns on both hands. Three to five machines that must not stop; every one of them carrying 400 spinning bobbins. On occasion, the quality of the cotton was terrible, and the threads broke. In winter, the factory was chilly, and the floors were ice cold. One day, I arrived at work only to discover that someone had stolen my slippers. I had to work the entire shift in socks. But being young, you don’t make much of it.

The singing traditions of Kreenholm employees are another kind of phenomenon. Please elaborate on that.

In the 70s, every Kreenholm factory had its own choir. The choirs performed at factory holidays and competed at the Gerasimov Palace of Culture. The choir that won was awarded a financial bonus or a reward trip. A lot of people came to sing since everybody wanted to help their factory win. Victory also mattered for the factory bosses. Every factory also had a related kolkhoz, where we would go to help out with harvesting potatoes. First, we held a concert for the folk then we went to work in the fields.

Near the end of the Soviet Union, most of the workers at Kreenholm were women — thus, approximately half of the working-age women in town. Is Narva still ruled by women? Does one recognise a former “Kreenholm woman”?

Factory women can still be seen among the town’s powers. But you can always recognise us by our loud voices. If she has a loud voice, she worked at Kreenholm, simple as that. At work, we had to yell all the time just to not be drowned out by the factory noise.

Kreenholm was like a state within a state, which left us an overwhelming legacy. How can we deal with that?

A few years ago, we were invited to a concert at the factory grounds. I cried the whole way there while looking at the decay of Kreenholm. The performance was terrific, the stage looked great, but it was more for those who don’t know Kreenholm. Tourists drink coffee and enjoy themselves, but former workers just feel the pain that comes from seeing all that once was now lying in ruins. I don’t believe in Kreenholm being restored as it once was, but it’s good to have concerts and plays there so that the previously imperious area won’t be abandoned.

Why should Narva be the European Capital of Culture 2024? What role could Kreenholm play in the title year?

Narva should have been the European Capital of Culture long ago. We’re the reflection of Europe at the border for Russia; to wonder at our progress. We should also renovate Kreenholm and open the Narva waterfalls so that people from all corners of Europe can have a pleasant stay here. Kreenholm should be the hub of vibrant cultural life because what wonder is there in empty ruins? You have to do something to pull in the crowds and help sustain the memory.
**Programme: From Salzburg To Sompa**

*Nara is a community*

*Nara is open*

*Nara is generous*

*Nara is for everyone*

*Nara is Virunam*

*Virumaa is Nara*

**INTRODUCTION TO THE PROGRAMME**

The writer and essayist Andrei Hvoost, a native of Sillamäe (a former secret industrial town near Narva), wrote:

"Narva could be the meeting point of Saint Petersburg, Paris, Bregenz and Ennuye and Niinastu. – from an elegant metropolis to simple village life, we shall say, from Salzburg to Sompa."

This programme stands together high arts and mundane life while also bridging the borders within the region. Once a heavily abandoned and mined village meeting strives winning arts metropolises.

There have been too many physical, as well as mental, boundaries around Narva and the East of Estonia. The border between Estonia and Russia is a clear one, but the border between Estonia and West of Narva and West Visoiu is invisibly, imaginary — yet, it has been dividing people for decades. Bringing Rakuvere and the rest of Lääne Virumaa on board with Narva’s candidacy is a major step towards bridging this invisible border. This programme will bring the counties and communities together as one, and demonstrate that culture is accessible to everyone. Rakuvere — the capital of punk song festivals, avant-garde theatre and Europe’s biggest sausage festival — will be the standing point of Nara’s natural comradery in this adventure.

We celebrate the cultural riches, as well as peculiarities, of the region and give them an opportunity to shine and dis- play their diversity. We’ll set up a cul- ture bus, connecting the cities, towns, villages, and counties. We’ll promote ride- share apps to hop in your neighbour’s car for a festival visit; we’ll take the boats and explore the coastal areas; we’ll even go to sauna together — as it’s Narva’s most natu- ral comrade in this adventure.

We celebrate the cultural riches, as well as peculiarities, of the region and give them an opportunity to shine and dis- play their diversity. We’ll set up a cul- ture bus, connecting the cities, towns, villages, and counties. We’ll promote ride- share apps to hop in your neighbour’s car for a festival visit; we’ll take the boats and explore the coastal areas; we’ll even go to sauna together — as it’s Narva’s most natu- ral comrade in this adventure.

We celebrate the cultural riches, as well as peculiarities, of the region and give them an opportunity to shine and dis- play their diversity. We’ll set up a cul- ture bus, connecting the cities, towns, villages, and counties. We’ll promote ride- share apps to hop in your neighbour’s car for a festival visit; we’ll take the boats and explore the coastal areas; we’ll even go to sauna together — as it’s Narva’s most natu- ral comrade in this adventure.

We celebrate the cultural riches, as well as peculiarities, of the region and give them an opportunity to shine and dis- play their diversity. We’ll set up a cul- ture bus, connecting the cities, towns, villages, and counties. We’ll promote ride- share apps to hop in your neighbour’s car for a festival visit; we’ll take the boats and explore the coastal areas; we’ll even go to sauna together — as it’s Narva’s most natu- ral comrade in this adventure.

We celebrate the cultural riches, as well as peculiarities, of the region and give them an opportunity to shine and dis- play their diversity. We’ll set up a cul- ture bus, connecting the cities, towns, villages, and counties. We’ll promote ride- share apps to hop in your neighbour’s car for a festival visit; we’ll take the boats and explore the coastal areas; we’ll even go to sauna together — as it’s Narva’s most natu- ral comrade in this adventure.

We celebrate the cultural riches, as well as peculiarities, of the region and give them an opportunity to shine and dis- play their diversity. We’ll set up a cul- ture bus, connecting the cities, towns, villages, and counties. We’ll promote ride- share apps to hop in your neighbour’s car for a festival visit; we’ll take the boats and explore the coastal areas; we’ll even go to sauna together — as it’s Narva’s most natu- ral comrade in this adventure.

We celebrate the cultural riches, as well as peculiarities, of the region and give them an opportunity to shine and dis- play their diversity. We’ll set up a cul- ture bus, connecting the cities, towns, villages, and counties. We’ll promote ride- share apps to hop in your neighbour’s car for a festival visit; we’ll take the boats and explore the coastal areas; we’ll even go to sauna together — as it’s Narva’s most natu- natural Model Ship Building Champion- ships to an international event and or- ganise an International Sailing Regatta. Partnering with the Friends of Narva in Kunsl, we’ll celebrate the legacy of historic overseas trade throughout the Eastern Baltic region.

**4) Dava Festival**

Horticultural cooperatives (dava in Russian) are very popular in Virumaa, both along the coast of the Baltic Sea (Võsu, Toila, Narva-Jõesuu) and also on the anthropologically fertile shores of Lake Peipsi. "Dava Fest" is a celebration of such horticultural coop- eratives, highlighting the sub-culture of gardening as a source of nutritious food and enjoyment. The first Dava Festival start in Narva in 2019 as a local peculi- arity and grow by 2024 into a regional event, encompassing the whole of Viru- maa with all of its diverse daches. In the springtime, we will organise community clean-up events; in the fall, fairs for local producers (such as pumpkin compo- tions) along with barbecue parties and horticultural workshops for kids. To- gether with the Estonian Academy of Arts and the Estonian University of An- thropology and Politics, based on pre- vious research about dachas and garage co-ops, we will publish a book on the subculture and architecture of Estonian horticultural cooperatives that served as meeting places, hubs for critical dis- course and memory, places for discus- sion and self-expression. Many promi- nent artists, actors, composers, doctors, and academics, as well as engineers, miners, and weavers, spent their sum- mer holidays and work days in their garages in collaboration with the Estonian National Museum (ERM) in Tartu as well as in Va- bananas Museum of Occupations and Freedom.

Cultural Festival of National Minor- ities “Creative Caucaid of National Cultures” in Jõelähtme, Ida-Viru County

**Song, Dance and Performance Festival “Together”**

Summer music festival “7 Cities Music Festival” in Ida-Viru County

Youth project “Capital of Culture Youth Choir and Orchestra” in Ida- Viru County

Narva Community Theatre for the unemployed **3332**
2. Cultural and artistic content

Song and Dance Celebration for People with Special Needs
Viruama Choirsong Festival 2024
European conference on artistic intervention for social issues
Local food and art programme “New Narva Kitchen – Chef’s Residence”
Music festival in different city courtyards “Narva’s Musical Neighbourhoods”
Local food and art programme “New Narva Kitchen – Chef’s Residence”

LGBT film festival Festheart in Rakvere
Music festival “Lighthouse music festival” in Karnapungeeria, in Ida-Virumaa
Dance festival for local and nonprofessional people “Tantsujest Vie!” in Virumaa

INTRODUCTION TO THE PROGRAMME

Ida-Viru County is a former industrial center with abundant natural resources suffering from past-Soviet economic decline. The county contains large deposits of oil shale, and as oil shale is used in thermal power plants and the oil industry, Ida-Viru County depends on oil shale as its biggest employer, while Estonia depends on it for covering the bulk of its need for power. As production of electricity from oil shale is the most significant cause of environmental damage in Estonia, the country’s long-term target is to reduce the emission of greenhouse gases by 2050 by 80% in comparison with the emission levels of 1990. Direct employment in the oil shale industry is currently close to 6,000 people. With the unemployment rate in Ida-Viru County being two times higher than in the rest of Estonia (around 10%), oil shale is simultaneously a climatic and a social challenge that needs to be carefully dealt with. While ECoG cannot fix the structural challenges our country is facing, it can help the mindset change, increase awareness, and boost motivation in seeking innovative solutions and unique resources.

In this programme we demonstrate that our leading resource is actually human ingenuity. We will encourage Viruma in reconsidering its industrial legacy, finding ways to repurpose the land- scapes of neglect and challenging the current patterns of thinking about the future. The Fifth Industrial Revolution is on its way with cleantech and biotech, and everyone must participate in a sustainable lifestyle to save the planet. In this new paradigm, Narva is not a problem to be solved, but an opportunity to lead the way.

LIST OF OTHER EVENTS IN THE PROGRAMME

Transfiguration — Drawing attention to pollution and consumer waste by involving artists creating new works using garbage as their primary medium
Rethinking industrial spaces: city gardens and food markets — Building on the robust dacha culture, we will be offering city areas such as Kreenholm for communal city gardens and food markets
GreenEST Summit: Cleantech as a Cultural vision — Gathering the European innovation community from all levels of resource and sustainable innovation to discuss cleantech as a cultural vision.
International Artist-In-Residency Programmes
Green and Clean Urban Design Ventures — Utilizing Narva as a blank canvas to pilot cleantech innovations in an urban setting.

3. MANUFACTURING FUTURES

Programme: Resources And Energy

Narva is a geological playground
Narva is toxic
Narva is an industrial landfill
Narva is dependent
Narva is inland
Europe is melting
Narva is renewable
Narva is next clean tech hub

LEAD PARTNERS OF THE GRAND PROGRAMMES

Narva 2024
Rakvere City Government - confirmed

PLANNED PROGRAMME BUDGET
€ 1 948 000

GRAND PROJECTS

1) The Waste Project

A project that involves different visual artists around the world drawing our attention to waste and garbage and where waste is used as material for creation. Recyclmg and sorting garbage in Narva is undeveloped. There is no service for citizens or institutions to order waste sorting bins. On another level, people are not accustomed to sorting trash. We will engage artists such as Thomas Deininger, to empower the city community of Narva by creating awareness of environmental friendliness and sustainability through their research and involvement.

2) Land Art (Kreenholm Art Biennale edition)

The entire Ida-Virumaa region will become the site for big-scale land art- works and contemporary artistic interventions, including light installations, performance acts etc. Globally known artists, such as Christo (Christo & Jeanne Claude), Alfredo Jaar, Olafur Eliasson and Andrey Barzun will be invited to complete new works relating to the industrial landscapes and sites, e.g. packed ash mountains close to Kohtla-Nämmse, a vacant warehouse, the functioning factory territory in Kivõli, a floating stage at the Narva river.

The scale of the event draws inspiration from the Ruhrbriennale and Burning Man.

3) World Cleanup Day 2024 will be run from Narva!

September 2018 saw 18 million people across 153 countries and territo- ries for the most significant waste col- lection day in human history. An epic 36-hour green wave of cleanups across the globe, beginning in New Zea- land and travelling around the world before ending in Hawaii — cleaned lit- ter and various mismanaged waste from our beaches, rivers, forests, and streets.

“World Cleanup Day” harnesses the power of bringing everyday people together to achieve incredible results with its beauty revealed in cooperation and collaboration. The cleanup underscores the necessity of building bridges between disparate communities, and including all levels of society from can- diates to businesses to governments. In September 2024, the head office organ- izing this megaproject in 157+ countries will move to Narva, making the European Capital of Culture also the Capital of World Cleanup Day. This will bring the statement to world notice: “culture for climate”, “Europe for climate”, “ECoC for Climate”. We will get in touch as all possible former and cur- rent ECoCs to organize the clean-up events also in their towns and regions. The whole event will be broad-casted and televised. Artistic interventions will take place, artists, musicians, designers, poets, actors and filmmakers across Eu- rope and Russia - will be the speakers - creating their individual social media campaigns. To properly prepare for this effort, in 2025, we will set up an Impact Acceler- ator for Sustainable Development Goals — a think-tank of experts from local cities as well as from Europe where have succeeded in green innovations and cir- cular economies. We will also involve Est- onia’s own Fridays for Future move- ment team, that has its roots in fact in a young girl, Kristin Stil, from Rakvere. The think-tank will assist Narva with completing a “green” strategy as well as support for the city for hosting the am- bitious World Cleanup Day during the ECoC title year.
“Miners are not just shovel throwers but high-level technical specialists”

Jaan Surva
Former director of Sompa Mine

Estonian Mining Museum
Where are you and your family from originally?

Our family comes from the whereabouts of the Estonia mine. The mine’s original project was planned in the forest, but the commission found that our farm site had good flat land, and in 1965, we received a letter stating, “You are obliged to vacate the farm”. We were offered a flat as a replacement, but my parents lived all their lives in the countryside and did not want to move into the flat. Fortunately, there was a vacant farm in the area, and they were able to buy it with their farm compensation.

You have held several positions in the Ida-Viru oil shale industry and the public sector for almost 50 years. How difficult was it to deal with both mining and its consequences?

I was definitely quite a task. Wherever the mines were founded in the 60s and 70s, all the farms were left without water. Or, if the water was on top of the clay layer, drilling the cable holes then caused the water table to go down. The same issues arose in the villages. Once a week, 5-cubic-meter water barrels were put up there, but during the summer heat, all the water was soon gone. I was also torn: On the one hand, I was responsible for the oil shale production; on the other hand, my parents lived on the same land under which we were mining. Later, when I was working at Sompa Mine, we started to build water routes and pumping stations in the villages. All this was paid for from our own income.

The miner’s image is multifaceted and contradictory: Miners have been producers of wealth who provide our homes with warmth and light while working in the dark and wet underground. What is the miner’s position in modern society? What choices are left for the dark and wet underground. What is the miner’s creativity and cultural activities promoted?

The Kohtla Mine was famous for its big culture and leisure centre with a ballroom, sports halls, and a library and circles during the Soviet era. How else were the miners’ creativity and cultural activities promoted?

Kohtla Mine was famous for its big culture and leisure centre with a ballroom, sports halls, and a library and circles during the Soviet era. How else were the miners’ creativity and cultural activities promoted?

Such clubs were everywhere — from Kohtla-Nõmme to Sompa. After the six-day workweek of hard physical labour, miners were still eager to do something. We also had friendship choirs with whom we went camping. These camps were filled with activities — men played volleyball, women dodge ball. We had a merry melee; it was all very exciting!

The music festival Mägede Hääl takes place at the Estonian Mining Museum in Kohtla-Nõmme and invites its visitors to explore the legacy of the region’s heavy industry. How do you view the opportunities for promoting cultural tourism in the area?

I have not been to the festival, but I understand why young people from all over Estonia want to gather there: It’s an exciting artificial landscape. Enthusiasts behind that festival really have their hearts in it. Such events are necessary — they keep you in good health. All work and no play makes Jack a dull boy.

Why should Narva become the European Capital of Culture in 2024?

Before the war, Narva was a truly cultural city. Many serious movers and shakers, especially athletes, come from Narva. Hans Ots, the grandfather of Georg Ots, founded the first Estonian association known there to unite theatre and music lovers. There are still enthusiasts like Anatoly Shchura in Narva. But the Capital of Culture could shake things up a little, to create opportunities not to fight each other, but to work together.

You are also a lifelong choir enthusiast. Do all Survas sing and play an instrument?

I’m the chronicler of the choir — I write down who arrives and at what time, how many sopranos or altos attended the rehearsals, and take care of the choir’s archives. My wife started it all. She wanted to get her conservatory degree with her own choir, so we summoned a mixed choir in Sompa by locating local Estonians, and then going door to door asking people to join the choir. There was also a talented Russian choir, but our goal was to perform in Estonian. Rehearsals were not easy to handle, as the majority of the singers came from local miners’ families, and most of us weren’t able to read the music, so we all started from scratch. My wife got her degree in 1969, and in 1981, the choir was still active. I think that my children inherited their interest in singing because of that. Hirvo studied to become the conductor, and god knows how he became so good with the boys’ choirs.

You are also a lifelong choir enthusiast. Do all Survas sing and play an instrument?

I’m the chronicler of the choir — I write down who arrives and at what time, how many sopranos or altos attended the rehearsals, and take care of the choir’s archives. My wife started it all. She wanted to get her conservatory degree with her own choir, so we summoned a mixed choir in Sompa by locating local Estonians, and then going door to door asking people to join the choir. There was also a talented Russian choir, but our goal was to perform in Estonian. Rehearsals were not easy to handle, as the majority of the singers came from local miners’ families, and most of us weren’t able to read the music, so we all started from scratch. My wife got her degree in 1969, and in 1981, the choir was still active. I think that my children inherited their interest in singing because of that. Hirvo studied to become the conductor, and god knows how he became so good with the boys’ choirs.

You are also a lifelong choir enthusiast. Do all Survas sing and play an instrument?

I’m the chronicler of the choir — I write down who arrives and at what time, how many sopranos or altos attended the rehearsals, and take care of the choir’s archives. My wife started it all. She wanted to get her conservatory degree with her own choir, so we summoned a mixed choir in Sompa by locating local Estonians, and then going door to door asking people to join the choir. There was also a talented Russian choir, but our goal was to perform in Estonian. Rehearsals were not easy to handle, as the majority of the singers came from local miners’ families, and most of us weren’t able to read the music, so we all started from scratch. My wife got her degree in 1969, and in 1981, the choir was still active. I think that my children inherited their interest in singing because of that. Hirvo studied to become the conductor, and god knows how he became so good with the boys’ choirs.
Programme: Kreenholm - A City Within A City

Kreenholm is a symbol of industrial vision, power and growth. Kreenholm is an architectural landscape, a temporary museum, and the broader area by addressing the most pressing issues in these locales and bringing them into a global discourse. “STALKER The Art & Adventure Route” will expand and translate the uniqueness of Kreenholm to the whole Ida-Virumaa region by highlighting various landmarks and hidden treasures via a carefully compiled route inspired by Tarkovsky’s films that are presented in the region’s landscape. Post-inducing a degree never before approached in the world, Kreenholm Biennale will promote free expression, fresh, informed perspectives from these locales and bringing them into a global discourse. It will feature fresh, informed perspectives from artists, audiences interested in augmented reality experiences, and appreciators of emerging new talent.

1) Kreenholm Art Biennale

Kreenholm Biennale is a large-scale biennial that will be a memorable landmark and a creative playground for realising visionary ideas. Kreenholm founded in 1857 by Baron Ludwig Knoop, a German-English-Russian manufacturer, and was at that time the largest and most advanced manufacturing complex in Europe and Russia, encompassing more than 300 000 square metres and thousands of workers. The factory included the spinning of linen, weaving, and the rendering of textile. The factory was built as a large-scale brick factory with a rich history; the factory complex itself, workers’ barracks, shops, a sauna, a day nursery, a hospital, a two-grade school, two churches and a private kindergarten. The area of Kreenholm is Narva, St. Petersburg and the wider region by addressing the most pressing issues in the textile mills of Russia’s Central Industrial Region or even in the somewhat more ethnically mixed factories of urban and suburban St. Petersburg. The profile of the factory included the spinning of linen, weaving, and the rendering of textile. The factory was built as a large-scale brick factory with a rich history; the factory complex itself, workers’ barracks, shops, a sauna, a day nursery, a hospital, a two-grade school, two churches and a private kindergarten. The area of Kreenholm is Narva, St. Petersburg and the wider region by addressing the most pressing issues in the textile mills of Russia’s Central Industrial Region or even in the somewhat more ethnically mixed factories of urban and suburban St. Petersburg. The project Post-Industrial Stories aims to the region as the film “Stalker” and the video game based on it are popular among young people. This endeavour will also be appealing to artists, scientists, audiences interested in augmented reality experiences, and appreciators of industrial sites and/or Soviet-era heritage — and a delight for those who are interested in psychogeography.

3) Post-Industrial Stories

The project Post-Industrial Stories aims to develop an international dialogue with scholars and artists about the history and the future of post-industrial cities. Through interdisciplinary conversations and collaborations, it explores the historical, sociological, and artistic potential of cities and communities — as well as investigates how contemporary artistic and intellectual trends perceive these spaces, how they utilise them in various public projects, and finally, how they see their future. The project started in 2018 with an initial research workshop organised by the University of Michigan-Dearborn in Gdansk, Poland with partner organisations from post-industrial cities such as Gdansk (UK), Kalingrind (Russia), Gdansk (Poland), Detroit, Michigan (USA), and Narva. In the framework of Cultural Capital, we would like to drive the collaboration further and organise a three-day programme at each location, led and hosted by one of the partners at each location. Narva Art Residency (Narva, 2020), University of Michigan-Dearborn (Detroit, 2021), Elfvihagen (Glasgow, 2022), and NCCA (Kalingrind, 2023). Each programme includes the local community, arts professionals, and the host will be free to combine art, culture, and research events for it. As a summary, the project, a final publication of the entire two-year partnership with Onomatopée, and it will be launched at Kreenholm Biennale in Narva, where all participants will be invited.

INTRODUCTION TO THE PROGRAMME

Kreenholm is too big for Narva; it is too big ever even conceivable. Its size and architectural significance make it a memorable landmark and a creative playground for realising visionary ideas. Kreenholm founded in 1857 by Baron Ludwig Knoop, a German-English-Russian manufacturer, and was at that time the largest and most advanced manufacturing complex in Europe and Russia, encompassing more than 300 000 square metres and thousands of workers. The location chosen for the Kreenholm Factory contributed substantially to the ethnic and linguistic diversity of its workforce. From the bottom to the top, from the smallest factory hand to the highest level of management, ethical and cultural significance would dominate the Kreenholm culture to a degree never before approached in the textile mills of Russia’s Central Industrial Region or even in the somewhat more ethnically mixed factories of urban and suburban St. Petersburg. The project Post-Industrial Stories aims to explore the world, establishing itself as an integral part of the global art scene. Kreenholm Biennale will promote free expressions, fresh, informed perspectives from artists, audiences interested in augmented reality experiences, and appreciators of industrial sites and/or Soviet-era heritage — and a delight for those who are interested in psychogeography.

1) Kreenholm Art Biennale

Kreenholm Biennale is a large-scale biennial that will be a memorable landmark and a creative playground for realising visionary ideas. Kreenholm founded in 1857 by Baron Ludwig Knoop, a German-English-Russian manufacturer, and was at that time the largest and most advanced manufacturing complex in Europe and Russia, encompassing more than 300 000 square metres and thousands of workers. The project Post-Industrial Stories aims to explore the world, establishing itself as an integral part of the global art scene. Kreenholm Biennale will promote free expressions, fresh, informed perspectives from artists, audiences interested in augmented reality experiences, and appreciators of industrial sites and/or Soviet-era heritage — and a delight for those who are interested in psychogeography.

3) Post-Industrial Stories

The project Post-Industrial Stories aims to develop an international dialogue with scholars and artists about the history and the future of post-industrial cities. Through interdisciplinary conversations and collaborations, it explores the historical, sociological, and artistic potential of cities and communities — as well as investigates how contemporary artistic and intellectual trends perceive these spaces, how they utilise them in various public projects, and finally, how they see their future. The project started in 2018 with an initial research workshop organised by the University of Michigan-Dearborn in Gdansk, Poland with partner organisations from post-industrial cities such as Gdansk (UK), Kalingrind (Russia), Gdansk (Poland), Detroit, Michigan (USA), and Narva. In the framework of Cultural Capital, we would like to drive the collaboration further and organise a three-day programme at each location, led and hosted by one of the partners at each location. Narva Art Residency (Narva, 2020), University of Michigan- Dearborn (Detroit, 2021), Elfvihagen (Glasgow, 2022), and NCCA (Kalingrind, 2023). Each programme includes the local community, arts professionals, and the host will be free to combine art, culture, and research events for it. As a summary, the project, a final publication of the entire two-year partnership with Onomatopée, and it will be launched at Kreenholm Biennale in Narva, where all participants will be invited.
Narva is trapped
Narva is all our small cities
Narva is all our border cities
Narva is a springboard for looking into the future
Narva is next

INTRODUCTION TO THE PROGRAMME
Estonia is first in the world for its uni- formly modern companies per capita in its birthplace of companies like Skype, Transfervise, and Playtech, all valued at more than 1 billion USD. But while there are 550 startups in the Startup Estonia database, only two of them are from the county of Ida-Virumaa. Although the prerequisite STEAM (science, technology, engineering, art, and mathematics) skills are high in the region, the legacy of the heavy-industry mentality stifles their utilization in the moment, only 1% of non-formal education is connected to STEAM and entrepreneurial development.

Keeping in mind the exponential growth and speed of change, we recognize a distinct social responsibility for all industry to create a platform enhancing and supporting the training, development, and adoption of new skills. That is why we will use artistic intervention and the experience of the e-Estonia digital upgrade to upgrade and inno-vate the local industry. By combining our industrial heritage and engineer- ing competence with art and digital in- novations, the legacy of the heavy-industry region possesses the lowest level of world Narva2024 visitors. As currently the re-gion is trapped in the past, we will establish two CARS in Narva and additional activities to people who have been focused on the past to grow a wide range of open-minded initiatives started by others. Youngsters will establish two CARS in Narva and additional activities to people who have been focused on the past to grow a wide range of open-minded initiatives started by others. Youngsters will have access to necessary instruments, workshops, technology and materi- als needed to make art and multimedia projects, or run top-level concerts and performances. Motivated and trained groups of youngsters will also provide a different opportunity for other school districts, kindergar- tens, and youth and community events by delivering the necessary equipment and technical assistance.

Creative Business Cup Global Finals — exploring future mobility. Creative Business Cup National Competitions are organized in more than 70 coun- tries varying from drones inspecting constructions per year on a different topic: textile design, fashion, theatre, music, art, film and animation, and urban design.

LIST OF OTHER EVENTS IN THE PROGRAMME
Collaborative Art Space (CARS) for kids. Life and work have changed, and no matter what career children ultimate- ly pursue, they will need to continually adapt and innovate to succeed. That is why we will offer the space and the community that trans- forms children’s imaginations into real projects, or run top-level concerts and performances. Motivated and trained groups of youngsters will also provide a different opportunity for other school districts, kindergar- tens, and youth and community events by delivering the necessary equipment and technical assistance.

Creative Business Cup Global Finals — exploring future mobility. Creative Business Cup National Competitions are organized in more than 70 coun- tries varying from drones inspecting constructions per year on a different topic: textile design, fashion, theatre, music, art, film and animation, and urban design.

LEAD PARTNERS OF THE GRAND PROGRAMME
Narva2024 Creative Estonia — confirmed Ida-Virumaa Centre of Creative industry — confirmed Narva Creative Incubator OBJEKT — confirmed

LIST OF PARTNERS FOR THE PROGRAMME
Local / Regional 16
Eesti Energia - confirmed
Creative Estonia - confirmed
CreativeBooster - confirmed
Narva College of the University of Tartu - confirmed
TalTech Virumaa College - confirmed
I Can Code - confirmed
Linda Kaks Ltd - confirmed
CreativeBooster - confirmed
Creative Estonia - confirmed
CARS Narva - confirmed
Narva2024 Local Efficiency Programme - confirmed
Sakala Motorhome - confirmed
Pärnu Classic Car Rally - confirmed
Eesti Energia - confirmed
HOTEL PARTNERS
Narva2024 Visitors Centre - confirmed
Kuressaare Castle Hotel - confirmed
Thon Hotel Narva - confirmed
GlobaLift Travel - confirmed
Narva2024 Hospitality Programme - confirmed

2. Cultural and artistic content
Narva College of the University of Tartu - confirmed
TalTech Virumaa College - confirmed
I Can Code - confirmed
Linda Kaks Ltd - confirmed
CreativeBooster - confirmed
Creative Estonia - confirmed
Creative Estonia - confirmed
Creative Estonia - confirmed
Creative Estonia - confirmed
TalTech Virumaa College - confirmed
The Center for Creative Development and Local Leadership TalTech Virumaa College - confirmed
Tiiumaksu - confirmed
VäinTöö - confirmed

National 21
Brand Manager Ltd - confirmed
Creative Estonia - confirmed
Eesti 2.0 - confirmed
Eesti Energia - confirmed

By 2022, Narva will establish a NARVA LEGACY programme for year 2025-2030 the last year of the current Cultural Strategy. The Narva2024 Foundation will carry out activities at least until the end of the LEGACY programme. The programme has been our commitment to continue building on the success of EEC2024, including funding from Narva, regional partnerships, private sponsors as well as the Melāna Mercuriji Prize.

2) “Mining the Future” open labs
Lifelong learning has become the new norm in professional life, which does not merely mean obtaining a new university degree but acquiring skills and knowledge from everywhere: on-line courses, open workshops, and maker- labs. By providing new innovative possi- bilities to people who have been focused on work or study, we can trigger a shift of mentality towards self-learning. Mining the Future labs (MiFs) provide experienced professionals, young people, and students with new forms of cooperation and training. The labs will begin as open workshops for engineers, technol- ogy specialists, creative professionals, and other citizens willing to work with new tools and find- ing a creativity source for innovation. Later, MiFs will expand into a collabor- ative and global network of entrepreneurs and inventors from industrial areas. We look forward to creating thematic labs according to local community interests. Each lab will have a profile page that can be maintained and updated by its staff. Labs will be at the core of “Tech- nationals” mixed-methods, forms, where one event showcasing a spectacular blend of extreme and technological challenges coming from industry-based cultural heritage will be the innovation and the key- s to survival. MiFs will also focus on the mining of existing and new mining opportunities for people who have been focused on the past to grow a wide range of open-minded initiatives started by others.
The choice of events and activities for the cultural programme is made in two primary phases.

**PHASE 1 - BID BOOK PROGRAMME**

In preparing the Programme outlined in this BidBook, we carried out the following activities:

We worked with a team of four programmers, reaching out to organisations throughout the region and Estonia, and led by our Artistic Director.

We put together the Artistic Council which lent their insights to the programme. We announced an Open Call for projects.

As a result, a total of approximately 330 projects for Narva’s ECoC programme were sourced.

**Open Call**

In addition to supplying input for the Programme, the ideas received by Narva2024 through the open call served as a great study of expectations.

**Assessment of ideas**

All submissions were compiled in collaboration with local and international partners, as well as within the crowd-sourcing process of the open call, and were equally included in the tool to assess the projects. The Artistic Director and Artistic Council worked through the ideas, making a selection of projects on the basis of three sets of criteria:

- Themes and sectors
- Regional and international approach
- Quality of artistic vision
- Capacity building and education
- Local partners involved
- Rethinking tradition
- Accessibility / co-creation with vulnerable groups
- Diversity of funding
- Capacity to deliver

**Evaluation criteria**

We established the below criteria that would give the Artistic Council of the task of evaluating projects according to values we consider essential throughout our whole programme concept:

- Long-term effect, sustainability, creating opportunities
- European and international dimension
- Quality of artistic vision
- Capacity building and education
- Local partners involved
- Rethinking tradition
- Accessibility / co-creation with vulnerable groups
- Diversity of funding
- Capacity to deliver

The whole process of developing the programme of Narva2024 can be metaphorically compared to the approach that has guided this industrial region for generations: we scout, map and analyse our environment to see what is already there; we then invent and then make it available for the greater local, national and international community.

We can broadly describe the relationship between traditional and innovative in the programme of Narva2024 in the following way:

- Thematic strands are developed based on a set budget and under realistic feasibility considerations.
- Open Calls will be announced: Twice a year in 2020 and 2021 Once in a year in 2022 and 2023
- The programme concept together with 25-30% of the final programme will be announced in 2020, 75% of the programme will be completed and announced in 2021. In 2022 and 2023 specific targeted Open Calls will be announced with a clear focus to seek suitable additions to the final programme.
- The draft programme of Narva2024 was then presented and assessed by the Youth Advisory Board, specifically-formatted to reach out to the young generation and test ideas and activities against the particular interests of this group.

**PHASE 2 - Narva ECoC PROGRAMME 2020-2025**

Taking the programme, developed for this BidBook as the foundation and the evaluation criteria for Narva2024, we forecast that Narva2024 will bring together European and Russian opinion leaders to discuss topics around identity, history, tensions, and dilemmas, while focusing on shared values and collaboration. In the “Woman’s” programme of “Untold Stories” we will gather, document, and archive Kerelenko female workers’ stories, preserving them in the Narva Archive and using them for further educational and artistic development, including transforming some of them into visual media products. We will also highlight the hidden sub-culture of the Narva’s horticultrual cooperatives, by bringing communal activity to this otherwise very private, yet dense environment with our “Bibas Fest”

Biotechnological innovation will be most evident in our “Future Patterns” and “Playground” programmes. With our comprehensive capacity development programme for cultural managers in public and private sector organisations “LEVEL UP Narva”, we will take a holistic approach to cultural management, including trends, project management, internationalisation, and searching for new business models and modes of engagement. The “Partnering the Future” will trigger the shift of mentality and get people to invent their future instead of being set in their career tracks.

With the “Narva, Town of Narva”, we will build an additional layer of reality for Narva’s cityscape, uniting the existing with the historical. In the field of theatre, one of our partners, the“theatre centre Vaba Lava” will initiate the children’s theatre programme, working in collaboration with local, regional, and international partners as well as other ECoCs to constantly develop ideas and projects.
Of the three construction-materials factories located in Narva during Soviet times, the “Baltic Reinforced Concrete Products and Structures Factory” was a rare half-secret establishment, specialising in custom reinforced concrete structures for the likes of Ignalina, Sosnovyi Bor, and Chernobyl nuclear plants. In the 1980s, the factory also started producing reinforced concrete panels for civil construction with this Moscow-designed “Series 84” mass-produced residential building being a prime example of its output. As during the Soviet times, most buildings in Estonia were designed by local architects, this seemingly typical “Series 84” is a rare specimen, and is located in the newest and largest part of the city — Pähklimäe (“Nut Hill”). This district inherited its name from the Pähklimäe manor, which once stood in its place and is Narva’s most prominent example of Soviet city planning and mass-construction, housing almost a third of the city’s residents.
The Pühtitsa Convent in Kuremäe is the only functioning Russian Orthodox nunnery in Estonia. Located on the site of an ancient sacred grove, the first Orthodox structures were built in the 16th century. The convent itself was founded in the final years of the 19th century, with Dormition Convent — the central and visually dominant structure inspired by prominent religious buildings in Moscow and Yaroslavl — following in 1908–1910.

Ida-Virumaa County is also notable for having a colourful religious history. In addition to Lutheran and Orthodox churches, commonplace throughout Estonia, the coast of Lake Peipus has been populated by the Old Believers, a subset of the Eastern Orthodox Church. Fleeing persecution, they first arrived at the end of the 17th century, and are most notably associated with settlements like Kallaste and Mustvee.
How has the city involved local artists and organisations in the conception and implementation of the cultural programme?

For outreach we continued with the work started during pre-selection, organizing workshops, discussions, and information hours, collecting information and feedback at various events. Also, as planned during the pre-selection stage, we announced an open call for contributions from artists. It was possible to source around 330 programme ideas that were later sent to our Artistic Council for evaluation. The programme was the direct result of this process.

In addition, during final selection phase, we reached out and visited around 30 individual local cultural organisations. On their “home turf” the different individuals and organisations that we met with contributed much valuable feedback that wouldn’t in a group setting. This helped build trust between the local cultural organisations and our team, and also gave us the opportunity to discuss common issues our doors and makers face.

What we’ve discovered through this process is that there is a wealth of cultural and subsidural activity, that in a lot of cases is underdeveloped due to:

- Fragmentation: a lot of local organisations do remarkable work on an individual level, but growth is stifled by lack of cooperation.
- There exists a lack of trust and hence lack of commitment to cooperation with organisations from outside, whether Estonian or international – an attitude, which does not help build bridges with the outside world.
- There is a lot of talent that is dormant. Few perceivable culture as their main area of work, defaulting into making it a side-occupation, looking at artistic ambitions.
- There exists a lack of promotional / sales skills, jeopardised further by a certain “promotion is bad / culture should be free” attitude.
- Few organisations know the state language or foreign languages at a level that would allow them to compete for funding with other organisations.
- Older initiatives, e.g. national cultural organisations, are in the process of slow decay due to lack of people, for which the old residents of these organisations themselves are partially to blame, as they are not in working to negotiate their future.
- Virtually all organisations are angry at the city government for not supporting them enough financially, or not paying enough attention to their concerns.

As we see it, all of these issues are symptomatic of two things:

- Most of the organisations depend on city funding to a larger or smaller degree, which they are all in competition for, hence they perceive each other as competitors.
- A lot of organisations exist in isolation due to lack of language skills, limited contact network or attitudes that were formed a long time ago and haven’t updated.

Direct outreach has provided us with invaluable insight into the liveliness of local cultural organisations, and has led us to develop the “Level Up Narva” programme and make sure that Narva-Viru is always local partners involved in all Narva2024 projects. When possible, we were trying to involve multiple organisations and have a common idea that the ECoG project would become the uniting element, which would allow them to work on it together without perceived competition each其它 as other’s competition. Ideas that arrived from the local organisations through our open call and were later included in the programme will be developed with those organisations.

Please give some concrete examples of cultural organisations and artists of which cooperation is envisaged and which exchanges in question.

The first and most essential step on the journey to the cultural programme for Narva was to establish strong partnerships with the key cultural organisations in the city and in the region. This was handled on a "home turf" basis for Narva2041. It has been essential to include partners throughout all layers of cultural life – from national institutions and municipal culture organisations, private enterprises, ventures and NGOs to grassroots initiatives and creative hubs.

**Narva Art Residency (NART)** offers residencies for international artists who interact and cooperate with local artists and with the identities and different topics and finding an artistic expression for the results. The residency is developing to include and mix both Narva and regions with the key collaborators of Narva2041, developing co-productions with us within the programmes of “Women’s Voices” and “Kreenholm – City within a City.” Their residency and exchange programmes are a strong foundation for our collaboration for internationalisation, which they are all in competition for, hence they perceive each other as competitors.

An example of two things: 1. Most of the organisations depend on city funding to a larger or smaller degree, which they are all in competition for, hence they perceive each other as competitors. 2. A lot of organisations exist in isolation due to lack of language skills, limited contact network or attitudes that were formed a long time ago and haven’t updated.

**Narva Concert House** opened its doors in 2005. This contemporary culture centre houses a 926-seat concert hall. The concert hall is the venue of the annual Culture City Gallery, Jõhvi Music School, Jõhvi Hobby Centre, and Café Noot. In collaboration with Jõhvi Concert House, Narva will also carry out residencies for international artists. Ideally, Narva2041 will extend far beyond the museum walls.

**Estonian Mining Museum (Kaevandusmuuseum)** in Kõhla-Kaal, deep mining settlement. The Museum was established in 1957. Kõhla, as one of the centres of the Ida-Virumaa mining area, was special because of the high amount of opencast mining. These partnerships on opencast mining, as well as the unique hand sorting premises built in 1957, where manual work by women was the main tool used for beneficiation of oil shale. In 2001, Kõhla mine was closed and re-opened as a mining park and museum centre in 2010. The museum operates the medieval Narva castle.”

**Põlevkivimuuseum** — both museums are partners in our “From Salzburg to Sompa” as well as the “Women’s Voices” programme, helping us by collecting stores and compiling exhibitions.

**Narva College of Tartu University** is an annual international contemporary classical music festival. The events of the Narva Opera Days are carried out in the historic Narva Castle, the Kreenholm Factory, and the Vaba Lava venue in the centre of the city. The festival is a regional festival and has become Estonia’s second tourism destination after the capital city of Tallinn. Successfully combining digital apps and interactive installations in Narva2041, the Narva Opera Days will increase the region’s cultural tourism.

**Viru Film Fund** — the Viru Film Fund is a public institution that supports film production in Estonia. The Fund Film development the sector in Narva and the region — bringing delegations of producers, filmmakers, events, and other cultural entrepreneurs to the city. Narva Creative hub OBJEKTI provides creative digital industry development programs in the region, bringing together the creative, cultural and tech sectors with scientists, industry, and international artists. In October 2019, OBJEKTI will open a multimedia centre and the Viru Film Fund will extend the scale of creative start-ups in the region. We will collaborate in capacity building programmes and technologi- cal multimedia competence centres for artists. Ida-Vira Enterprise Centre and Viru Film Fund.

**Ida-Vira Enterprise Centre and Viru Film Fund** is a regional centre for local grassroots tourism and cultural organizations and now the most active and cross-sectorial tourism cluster in Estonia — cultural organizations and the tourism industries have joined forces to become Estonia’s second tourism destination after the capital city of Tallinn. Successfully combining digital apps and interactive installations in Narva2041, the Narva Opera Days will increase the region’s cultural tourism.

**EUROPEAN ARTS** is an annual international contemporary classical music festival. The events of the Narva Opera Days are carried out in the historic Narva Castle, the Kreenholm Factory, and the Vaba Lava venue in the centre of the city. The festival is a regional festival and has become Estonia’s second tourism destination after the capital city of Tallinn. Successfully combining digital apps and interactive installations in Narva2041, the Narva Opera Days will increase the region’s cultural tourism.

**Viru Film Fund** — the Viru Film Fund is a public institution that supports film production in Estonia. The Fund Film development the sector in Narva and the region — bringing delegations of producers, filmmakers, events, and other cultural entrepreneurs to the city. Narva Creative hub OBJEKTI provides creative digital industry development programs in the region, bringing together the creative, cultural and tech sectors with scientists, industry, and international artists. In October 2019, OBJEKTI will open a multimedia centre and the Viru Film Fund will extend the scale of creative start-ups in the region. We will collaborate in capacity building programmes and technologi- cal multimedia competence centres for artists. Ida-Vira Enterprise Centre and Viru Film Fund.
Art and music schools of Narva and Virumaa region are partners in our audience-development programmes as well as youth programmes. Narva Music School organizes the International Chopin Competition (part of the European Union of Music Competitions for Youth (EMCYN), featuring young musicians from the Baltic Sea countries of Estonia, Latvia, Poland, Finland, Russia. With Narva Art School, as well as art schools in Jõelähtme, Kõhula-Järve, Kiviõli and Rakvere, we collaborate on our “Put some colour on!” programme.

Narva Children’s Creative House (Loomemaja), Narva Youth Center and VitaTim are partners in the youth programmes as well as the “Playground” programme, especially the “Put some colour on!” project.

Young Sailors’ Club is an organization unique to Narva. For decades, this is where the local youth are taught love for the outdoors and appreciation for living at the water’s edge with all of the related activities, be it model-boat building, canoeing, or competitive rowing. They will be a major asset for our “Waterfront” programme.

Ro-Ro Art Club is an underground institution, and an iconic music and art club for DIY culture in Narva situated right at the riverfront and has has been inseparable in the development of a diverse music culture in the region as well as constantly collaborating across borders. This is where artist from Russia, the Baltics, the Nordics, and else where in Europe meet. In collaboration with the Ro-Ro Club, we will co-promote festivals in the “The End of East and West” programme and develop the Narva Riverside into a vibrant cultural promenade, making it an artery of Narva’s life no matter the time of year.

An important factor when involving grassroots initiatives and local artists in the programme has been our open call for programme ideas. Many locally active cultural operators proposed their ideas through the call, be it Sillamäe-born and Narva-based artist Eduard Zemblik, who was one of a number of people suggesting the organisation of a street art festival in Narva (an idea that was integrated into the “Put some colour on!” project), the team of Narva’s Giraffe Royale Theater, who are already working on — and will continue to work through the ECoC programme — running a theatre for the unemployed (see “From Salzburg to Sompa” programme strand); or the organizers of the legendary “The Rooks Have Arrived” festival that became part of our “United by Festivals” project.

Narva aims higher than merely solving some of its problems using European attention and the ECoC title as catalyst for change. We are addressing issues with European impact and importance. Narva can become a unique test ground for new discourse, new approaches, and new solutions to inherently European challenges — those that touch countries, cities, and communities across Europe.

What can Narva offer to Europe that no other European city can? We offer an alternative path to untangling the relationship with Russia — mainly the Russian people and the Russian cultures — both in Russia itself as well as the diaspora across the world. Narva is a hub for intercultural exchange for Europe and Russia. This is at the very heart of the European Union’s efforts to place culture at the forefront of its external relations. Narva’s offer to Europe is as a pilot project for EU-Russian collaboration in culture and entrepreneurship. In a nutshell — to achieve this, we have already instigated partnerships with 44 Russian organizations as well as 90 European organizations. There is virtually no program on our agenda that would not have a Russian-European collaboration dimension in it. This principle goes across all the programmes, but of course “The End of East and West — The Bridge” is where you find the true essence. But it’s not just about new ways of interacting between Europe and Russia. At the core of our programme, we have touched upon a number of key themes critical to European priorities and cities around the EU, namely promoting European values in intercultural setting at its borders, fostering innovation and entrepreneurship in areas with challenging geopolitical and industrial environments, achieving climate goals through greener and cleaner industries, promoting a digital society and being at the forefront of digital innovation, enhancing gender equality and empowerment of women, and inclusion of communities. In the following chapter, we will highlight the European dimension of Narva2024 through all three (3) themes and seven (7) programmes.

I. THE END OF EAST AND WEST

1.1 Programme: The Bridge

The European-Russian relationship is one of the central questions for Narva2024 and also a fundamental part of our programme. We will not take positions on geopolitical agendas, but instead, our mission champions conflict prevention through cultural diplomacy, one of the EU’s priority area.

We start the 2024 celebrations with a symbolic “Dive In!” ice-water swimming event, celebrating the Baltic Sea Region; we pursue a digitally applied 48-hour culture visa between the countries; we kick off the “Two Castles, One Story” programme together with Tampere; we have literally hundreds of joint festivals, events, and projects with organizations in St. Petersburg and elsewhere in Russia on one hand and regional European organizations on the other. Narva is a natural bridge for this to happen.

The “East & West” programme requires a strategic approach and broader knowledge in international affairs and cultural diplomacy. In strategic questions of this strand, we regularly consult with the Estonian Ministry of Foreign Affairs, the European Commission Representation in Estonia, Estonian Embassy in Moscow, and also the international embassies and cultural institutes present in Estonia (most of them have strategic activities concerning Narva and East Estonia). We have framework partnerships with the Union of the Baltic Cities (UBC), Nordic Council of Ministers, and on the Russian side with the Committee for Culture of Leningrad Region, Kirovski district of St. Petersburg, Kraasneka Rekha municipality (St. Petersburg), the ad- ministration of Ivanogorod. These partnerships provide a broader context to programmes and activities.

Democracy Festivals Association, Ahmedalwecekon festival in Sweden, and Hanaholmen Culture Centre (TBC) are partners in developing discussions and dialogue at conferences, symposia, and the highlight event of the Opinion Festival in 2024. They’re also co-creating content with us in the Critical Thinking, Reading, and Writing programme, where we collaborate with Tampere 2026 and YLE broadcasting (TBC). We work with Russian-speaking media in Estonia, but we also work with independent media in Russia.

“Two Castles, One Story” will host theatre and music productions both in Narva and in Ivanogorod in collaboration with Theatre “Na Liteon” (4 Ha Jarreliinose) and St. Petersburg Cham-
“The European Capital of Culture would be a great boost for the city’s self-awareness through the development of its historic centre.”

Fjodor Shantsin
The author of Old Narva cardboard model

Cardboard model of historic Narva
Where are you and your family from originally?

My father was born in Siberia, my mother in Belarus. They met in Belarus when my dad was stationed there during his time in the army. My brother and I were born in Belarus, but we moved to Estonia in 1954 when I was less than a year old. I have lived here ever since, studied in the local college, and started my working life as an intern in Kreenholm’s carpenters’ workshop.

Narva’s cardboard model was also preserved in 3D. What is your relationship to modern technologies such as 3D printing, VR, AR? What are the pros and cons of a 3D model compared to a physical one?

3D is an excellent way to preserve the model. And a few years ago, at the birthday party of Narva’s archive, one of the guests asked if it was possible to have a model of one of the buildings of Narva’s Old Town to take home with her. So I got an idea to make a 3D scan of the buildings to make small souvenirs of them. AR is also an interesting option — like the last year’s project of the University of Oslo and Baltic Film and Media School when they made a little AR application based on my model.

What do you think of Mats Gabrielsson’s grandiose idea of transforming Narva into new Hong Kong and making Kreenholm the main attraction in the region? What role would Narva of the past play in such a future city?

It’s interesting you asked that because I was portrayed as a builder (of Old Town) and Gabrielsson as a destroyer (of Kreenholm) in a movie called Paper Town (“Paberist linn”), directed by Jaak Kilmi. It’s a complicated subject. But Old Town definitely has a place in the future of Narva. Restoring buildings like the residence of Peter the Great, or the house of Porten on Rüütli Street, would alter the silhouette of Narva as seen from the river and could be used functionally. There are also a few spaces that could be restored to animate Old Town, like the gazebo that once topped the Victoria bastion.

Why should Narva become the European Capital of Culture in 2024?

The European Capital of Culture would be a significant boost for the city’s self-awareness through the development of its historic centre. Currently, there is a lack of motivation to make headway, as many people of Narva are disappointed in their current conditions. The Capital of Culture would be a great motivator to get past that.
ber Opera as well as the Evangelical Mu-
nicipality. And a collaboration between
the Barents Regional Cooperation — is
multilateral, and educational interests for
equality — and for their academic, ar-

tural and spatial practitioners from around
the world to "Put some colour on!"

We passionately believe that the crea-
tivity of our artists and the artists of the
Sustainable Development Goals.
Avoiding climate catastrophe can only be achieved by getting the noise of dark and redesigning according to our needs.
With Virtual Narva Old Town, we will call on other cities who share our fate, to take part; artists, musicians, design-
ers, poets, actors, and filmmakers across
Europe and Russia will be speakers.

In 2020, we will set up an Impact Ac-
celerator for Sustainable Development Goals properly for this effort for a
— a think tank of experts from local
cities as well as from Europe who have
succeeded in green innovations and cir-
cular economy. Initiated by a young girl,
Kristin Sill, from Rovarke, so having its
roots in Virumaa, we will also involve
Estonia’s own Fridays for Future move-
ments, “culture for climate”, “Europe
for climate”, “ECO for climate”. We
choose all these stakeholders to
organize to coalesce under the umbrella
of Impact Hub and Green Hub,
and the networks of Impact Hub and
Green Hub.

In 2021, we will collaborate with Salzkammergut 2024 on cultural projects in Narva.

III. MANUFACTURING FUTURES
3.1. Programme: Resources And
Environment
We will collaborate with Salzburg 2024 on the second phase of the
world beside Narva.

The programme will empower the communities of Narva, St. Petersburg, and the surrounding areas to
more pressing issues in these locations

3. European dimension
2. Programme: Playground
The programme will empower the communities of Narva, St. Petersburg, and the surrounding areas to
take on the most pressing issues in these locations and
involving the most important institutions, and
involving the project partners from various post-industrial areas and
the networks of Impact Hub and Green Hub.

In 2021, we will collaborate with Salzburg 2024 on cultural projects in Narva.

III. MANUFACTURING FUTURES
3.1. Programme: Resources And
Environment
We will passionately believe that the crea-
tivity of our artists and the artists of the
Sustainable Development Goals.
The avoidance of climate catastrophe can only be achieved by getting the noise of dark and redesigning according to our needs.
With Virtual Narva Old Town, we will call on other cities who share our fate, to take part; artists, musicians, design-
ers, poets, actors, and filmmakers across
Europe and Russia will be speakers.

In 2020, we will set up an Impact Ac-
celerator for Sustainable Development Goals properly for this effort for a
— a think tank of experts from local
cities as well as from Europe who have
succeeded in green innovations and cir-
cular economy. Initiated by a young girl,
Kristin Sill, from Rovarke, so having its
roots in Virumaa, we will also involve
Estonia’s own Fridays for Future move-
ments, “culture for climate”, “Europe
for climate”, “ECO for climate”. We
choose all these stakeholders to
organize to coalesce under the umbrella
of Impact Hub and Green Hub,
and the networks of Impact Hub and
Green Hub.

In 2021, we will collaborate with Salzburg 2024 on cultural projects in Narva.
In these times of fast-paced innovation, we need to ensure society is ready and capable of adapting—with artistic intervention and cultural sophistication, as well as with support from the whole of Europe and the world. And by delivering the proper tools, we will help local community members find a genuine global interest in how their city can change, not only in our city or region but also in Europe; the world is seeking holistic solutions to meet the coming shifts and address the necessary changes.

From our own experience building a network and digital tools during the sub-programme Accelerate Europe, we will share the solution for a tailor-made approach that can be suitable for various regions and contexts. And in this theme, we will create and share with other cities the possible paths to the future of living, sustainability, migration, mutual understanding, technological innovation, society, and skills for future work (which might not yet exist). The synergy of language cafes, digital platforms, and volunteer programmes will showcase living languages, digital platforms, and volunteer programmes will showcase living languages.
3. European dimension

Matera 2019 will be part of the Narva2024 Accelerator for Sustainable Development Goals — a think tank of experts from around Europe who have succeeded in green innovations and circular economy but also in accessibility equality and inclusion. The think tank will aim to support Narva with completing a “green” strategy as well as preparing the city for hosting the World Clean-up Day in 2024.

TAMPERE 2026

Tampere 2026 is an excellent inspi- ration for Narva2024 as an industrial city that has become a leading cultural hub in the Nordics. Many themes in the Tampere story strongly resonate with Narva: repurposing industrial heritage and, especially, being the cradle of women’s rights in Europe. Tampere is where the first women’s rights strike took place in 1905 that resulted in Finland becoming the first country in the world to give full political rights to women — to vote and also to stand for election.

Collaborations:


Collaborating on the Opinion Festival “Arvamusfestival”, modelled on the sociopolitical Almedalsveckan festival in Sweden, which has been running for five decades — and other similar venues in Finland, Norway, and Denmark. This special edition of the Opinion Festival in 2024 will take place in Narva, bringing together European and Russian opinion leaders and intellectuals. They will be discussing topics around identity, history, tensions, and dilemmas, and focusing on shared values and collaboration, particularly in the Baltic Sea Region. The Opinion Festival is part of the newly established Democracy Festivals Association platform, together with eight other discussion festivals.

Kaukas 2022 is to be part of the Narva2024 Accelerator for Sustainable Development Goals.

Capacity building programmes for the creative sector.

KAUNAS 2022

We have been inspired by the profoundly forward-looking nature of the Kaunas project. Everything reflects their vision to be a Contemporary Capital of Culture. We are particularly impressed with their Kaunas Challenge project: The Kaunas Challenge participants (15 to 18 years) is selected every September, and the programme takes place from October to March. The programme includes the analysis and creative solutions to real challenges existing in Kaunas city and its district, carrying out practical tasks, developing projects initiated by the youth, and learning how to work as a team. It is an opportunity for young people to realise their ideas for the city together with the team of Kaunas 2022.

Collaborations:

Organising youth camps and seminars within the Kaunas Challenge as well as the Youth Faculty of the Tempo Academy of Culture in Kaunas — collaborating within our LEVEL UP NARVA project and Narva2024 Youth Council that’s within our “Future Patterns” programme.

Working on the Opinion Festival “Arvamusfestival”, modelled on the sociopolitical Almedalsveckan festival in Sweden, which has been running for five decades — and other similar venues in Finland, Norway, and Denmark. This special edition of the Opinion Festival in 2024 will take place in Narva, bringing together European — especially Baltic-Nordic and Russian opinion leaders and intellectuals. They will be discussing topics around identity, history, tensions, and dilemmas, and focusing on shared values and collaboration, particularly in the Baltic Sea Region. The Opinion Festival is part of the newly established Democracy Festivals Association platform, together with eight other discussion festivals.

Kaukas 2022 is to be part of the Narva2024 Accelerator for Sustainable Development Goals.

Capacity building programmes for the creative sector.

SALZKAMMERGUT 2024

Salzkammergut boasts 7 000 years of salt production legacy and has been deemed a national resource for centuries, resulting in a certain “sealing off” from its surroundings. Narva and the Ida-Viru region are the largest suppliers of coal for Estonia’s energy industry, but as energy production from coal is in decline due to its hazardous effect on our planet’s carbon footprint, we are in search of new resources. Another common topic is textile production and the role of women in it. First, co-op (work- ers) unions in Narva and the Ida-Viru region were established in the Salz- kammergut region, while the first major workers’ strike in Tsarist Russia took place at Narva’s Kreenholm textiles factory. “Un-Convention” by Salzkammergut deals with counterculture stemming from the “alternative culture” and we have compiled a programme pillar of “Untold Stories” studying the lives of coal miners, textile factory workers, and sailors.

Collaborations:


Frauenforum Salzkammergut, a women’s organisation is opening a centre for textile arts in the former weaving factory in Ebensee by 2023. We will collaborate on an artist-in-residence programme with textile artists/workers from Narva offering workshops for locals and the textile museum of Kreenholm and their sisters around the world.

As part of “Kreenholm — a City of Women’s Voices”, we will learn more about their process and legacy activities to the same standard, build our ECoC preparation and legacy platform, and engage in artists’ exchanges through residencies.

As part of “Future Patterns”, we will exchange best practices and advance the creative industries sector in both Narva and Kosice through applying as partners for European funding in the fields of business models innovation, incubation, and internationalisation.

We will also explore the peculiarities of our dachas and establish grassroots connections between our communities using Narva’s Dacha Fest as a platform.

We will collaborate within our “Mining the Futures” maker-lab projects, making the most of Kosice 2013 experiences in participatory practices.

In addition to the above, we want to learn more about their process and build our ECoC preparation and legacy activities to the same standard, equipped by their advice.

Kosice 2013

Kosice has been an inspiration to us in a number of ways. Their bottom-up ap-
4. Outreach

HOW WILL THE TITLE CREATE IN YOUR CITY NEW AND SUSTAINABLE OPPORTUNITIES FOR A WIDE RANGE OF CITIZENS TO ATTEND OR PARTICIPATE IN CULTURAL ACTIVITIES, IN PARTICULAR YOUTH, VOLUNTEERS AND THE MARGINALISED AND DISADVANTAGED, INCLUDING MINORITIES? PROVIDE SPECIFIC MEASURES TO ENSURE THE ACCESSIBILITY OF THESE ACTIVITIES TO PERSONS WITH DISABILITIES AND PWD, INCLUSIVE ARTS ACTIVITIES, AND AS A RESULT, DO NOT CARE TO PURSUE ARTISTIC ENDEAVOURS.

Narva’s Social Care Centre

Specific challenges

Engaging with the local inhabitants require the language barrier be bridged (by the Estonian and international arts community). It so happens that in this region the Russian-speaking community in the minority status in Estonia is in the majority.

Narva’s Social Care Centre

Narva2024 Advisory Council meeting to the respective representatives.

We will address the specific challenges outlined above by:

Trilingual communication in all Narva2024 channels, as has been the case throughout the candidacy period. Although a simple solution, it has only been possible and had a significant impact on the participation of local cultural operators in the open call for ideas.

Narva2024 will encourage outreach to the community immersion by a funding model of projects reaching sustainable, long-term outreach and community engagement from all the works with a narrative that connects with a win-win situation — members of the most vulnerable communities will develop new skills and confidence, finding new paths in life, while artists will reach new innovative ideas and artistic expression by interacting with communities that have remained outside of their usual peer groups and audiences. We will reach these communities by:

Identifying access points to all marginalized communities through continued consultations with local authorities and the Ministry of Social Affairs, organisations and NGOs active in the field such as Volkstulisundumestoon AS and NGO EAS, special educational institutions, police and border guard, re habilitation and unemployment offices and others.

Aiming for continuous participation by the full spectrum of society — from retired workers to people with learning disabilities, to drug addicts and former felons and prisoners in local everyday programmes of arts organisations.

Addressing the issues of primary importance to the communities where a deep partnership between the public and the engaged arts organisations will be acting as connectors in collaboration with the social and commercial sectors and public authorities.

Providing guidance and tools for boards of arts organisations to support them in considering what the civic role might mean for the organisation.

Building upon the existing work done into the creation of ideas and a narrative around the language barrier, education and “art prescription”; strengthening the European network on creative solutions for social issues; and planning a number of international conferences, working groups, and trainings on artistic intervention.

Allocating Narva2024 Advisory Council membership to the respective representatives.

As became evident, the preparation of the ECoC bid has seen an inspiring and unprecedented involvement of the community of Narva. In the beginning of 2019, when the local political leadership seemed to be unappreciated for the success of ECoC in Narva, local activists drew up a formal petition presented to the City Administration, voicing their concerns over the status of the candidacy and demanding its continuation. By May, the process of the candidacy was resumed. Time was lost, but the flip-side was that we couldn’t have hoped for a more vivid illustration of the importance of the title to our city.

In addition, many new grassroots initiatives have sprung up over the last several months that highlight our local cultural diversity. The ECoC process has given strength and courage to the community to put their pride, affection, and aspirations for the city on display.

Going forward, the main tools for community engagement during the preparation phase will be via partnerships, voluntarism, consistent meetings, the hospitality programme, and increasingly frequent art events that include local organisations and communities in different production roles. Moreover, Narva will follow Tallinn’s example from 2011 and set aside a portion of the overall budget for funding of micro-initiatives for which open calls will be announced.

Narva’s “Social care home” is short supply in Narva. Growing up in the context of persistent unemployment, discontent, and lack of investment, youth is not looking forward to a future for themselves in Narva, rarely investing in building a community, and preferring to leave the city in search of possibilities elsewhere.

Solutions

We want to generating an environment where people of disadvantaged groups and disabilities are not just tolerated or their presence enforced by regulation, but where they can demonstrate their unique strengths, by which the people around them not subject to a disability, can be transformed.

The rhetoric of the arts is to engage communities that reflect social, environmental, and economic issues. Narva2024 will offer a chance for the city and its citizens to rewire their narratives and redefine their identity that has been harshly affected by the historic political changes in the 1990s.

General considerations

During the entire bidding process, a conscious effort has been made to involve and include private initiatives and find new connection points and common interests between the sectors. As we learned during the pre-selection stage, the local culture in Narva is a face-to-face communication on city squares and at public events — an approach not historically used to engage with the community apart from political campaigns. A group of young volunteers coordinated around the youth organisations Narva Youth Center and Vita Tiim has been the essential force of the volunteers. The volunteers have been actively collecting feedback on topics that move the citizens of Narva and the areas beyond Narva.

During the entire period of the candidacy, Narva2024 Facebook and Instagram pages have informed followers about the regional cultural events. In addition, many new grassroots initiatives have sprung up over the last several months that highlight our local cultural diversity. The ECoC process has given strength and courage to the community to put their pride, affection, and aspirations for the city on display.

The poll, conducted by Norstat in August 2018, showed that 75% of respondents in Narva and Virumaa are aware of the ECoC candidacy, while support for the title is even higher at 85%. Representative samples of 500 people were polled. The knowledge of and support for Narva2024 is considerably higher among people aged 51+ (89%) and lower among people under 25 (62%). People in Narva and Ida-Virumaa County are slightly more aware and supportive of the idea than Läänemaa-Virumaa. Among the reasons for supporting the candidacy, many respondents refer to the rich historical heritage and cultural diversity that Narva should be proud of and share with the rest of Estonia and Europe. A strong motivation is to better connect Narva with the rest of Estonia and Europe.

In the second phase of preparation, an open call for ideas was organised. The collection of ideas took place via an online questionnaire, which asked for names and a short description of the project. Also, respondents were asked to categorise their project ideas by type and scale. As a result, around 330 project ideas received.

The open call was augmented by reach out to specific cultural operators in Narva and the region, explaining the goals of the candidacy and the methodology of selecting ideas for the cultural programme. All in all, around 30 such meetings were held and yielded incredible results in building trust between the Narva2024 team and local cultural operators. As a result of the participation of local cultural operators in the open call for ideas, the Narva2024 Facebook page is re- }
**4. Outreach**

The summer of 2018 has shown us that the ECoC cannot be successful if the audience-development strategy of individual arts organisations is not effective. Thankfully, major institutions in Narva, such as Narva Museum, Jõhvi concert hall, Narva Art Residency or Vaha Lava Theatre have audience development plans in place, which are also available for Narva. The common traits of those plans are:

- Bringing content, speakers and events that can provide Narva with broadside, building acceptance of various displays of culture and illustrating a variety of viewpoints;
- Engaging the local youth through volunteering and customer service jobs. This enables the youth to gain interpersonal skills, as well as social and professional skills. Youth are a very important group in the Narva culture community, so we need to engage them in volunteering for the Narva2024 programme;

Almost in place in many cases is a system of special participatory programmes for schools. For example, Narva Museum runs a summer Craft Masters Academy, wherein artisans, who use 17th-century handicraft techniques in leather, textiles, pharmacy, or pottery, teach visitors to make small souvenirs for themselves such as a leather-bound notebook or a hoof of bread.

On top of that, the municipality regularly engages the youth for volunteering through the activities of the Narva Youth Centre and students of art schools. This is a very effective strategy. Using these examples as guides, Narva2024 will guide other local arts organisations to develop their own audience-development strategies and tools for audience engagement.

**3) Youth engagement**

ECoC will give the local young people a chance to redefine and expand the meaning of the term “culture” for themselves. In the years leading up to the title year, Narva2024 will build a large network of volunteers involving children, young people from schools and youth through a variety of activities, aimed at creating the habit of

---

46 Narva. Candidate City European Capital of Culture 2024

47 Narva. Candidate City European Capital of Culture 2024

---

**4. Outreach**

The summer of 2018 has shown us that there is a way to break the pattern outlined above. The summer of 2018 has shown us that there is a way to break the pattern outlined above. The summer of 2018 has shown us that there is a way to break the pattern outlined above.

**3) Youth engagement**

ECoC will give the local young people a chance to redefine and expand the meaning of the term “culture” for themselves. In the years leading up to the title year, Narva2024 will build a large network of volunteers involving children, young people from schools and youth through a variety of activities, aimed at creating the habit of

---

**4. Outreach**

The summer of 2018 has shown us that there is a way to break the pattern outlined above. The summer of 2018 has shown us that there is a way to break the pattern outlined above. The summer of 2018 has shown us that there is a way to break the pattern outlined above.
4. Outreach

Participating in the Narva art production, families as well as teachers for community activities. Young people will be included in the governance of the ECOC foundation through the creation of a youth advisory board, which already converged during the preparation of this BidBook.

International and Estonian artists will be encouraged to create multi-genre art productions with the schools, art schools, and youth organisations of Narva and the region, also involving different ethnic communities. The teachers and administrators at art schools could act as powerful supporters and messengers; however, they will need empowerment and capacity building.

Based on our communication with the local schools, we seem that culture is in high esteem in schools around Narva and the surrounding area. At the beginning of each school year, all class teachers are required to submit their plans for excursions, cultural events, and other activities, so there is a clear plan of what kind of undertakings the students will participate in. Going to theatre performances and visiting exhibitions is standard practice in literature and art lessons for example. Kids also organise plays, dance performances, etc. So, all seems well with culture.

The problem is that, as we also mentioned in the previous sub-chapter, it tends to be a lopsided definition of culture. Also, schedules are tight, and teachers demand their subject be made a top priority, viewing extracurricular activities as a nuisance. The extracurricular activities leaders of schools tend to be unbendable and unhappy when children want to do something new. In Narva, we are facing the same entrenched problem. That Pink Floyd sang about and Sir Ken Robinson gave his record-setting TED talk about: How do we make sure that the well-meaning but entrenched problem that we want to seek financial support from Union programmes/funds to cover operating expenditure? We will be working hard to access ourselves as well as through our partners additional EU funds, in particular Creative Europe, COSME, Horizon 2020, Intereg and Erasmus+ (incl. sub-programmes Comenius, Erasmus, Grundtvig, Jean Monnet, Leonardo da Vinci).

We will collaborate with local and regional information desks (Creative Europe Desk in Estonia, Interreg offices) to organise information days and capacity building initiatives. Since Narva2024 as an organisation will only be set up after the conclusion of the candidacy period, it will not be automatically eligible for funding, and in the first half of the preparation period for the title, and will, therefore, rely on its network of partners for attracting European funding for the programme. With this in mind, our strategy for attracting European financing is based on five major pillars:

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?

Narva’s City Council voted on funding for the European Capital of Culture expenditure by voting on the Cultural Strategy. The Cultural Strategy was proposed and accepted unanimously at the City Council hearing on 20.06.2019, and came into force on 01.07.2019. In addition, the City’s Strategic Plan is currently being revised to include funding for the European Capital of Culture for the period 2020–2024. The previous version of the Strategic Plan, was developed during the pre-selection phase, and already included the European Capital of Culture action but did not specify financial commitments. The revised Strategic Plan along with the financial plan for the years 2020–2024 will be voted on in October 2019, and based on the budget for the year 2020 will be drawn and voted on in December 2019. Regionally, the ECOC initiative is high on the priority list, having been included in the Strategy of the Ida-Viru area for the period 2019–2024+, which all municipalities of the region need to comply with. After the abolition of the system of county governments in 2017, there are no regional authorities that provide funding in Estonia, and local funding will need to come from the budgets of the municipalities themselves. Along with the Strategy, all area municipalities pledged to support the ECOC initiative, signing a joint agreement at the beginning of the candidacy. Therefore, commitments were received, but specific financial allocations will be made during the compiling of individual budgets between October–December 2019. The Estonian government decided on co-financing principles of the ECOC on August 30, 2018, allocating a maximum sum of €10 million to match the other contributions.

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

E. FINANCE

Operating budget for the title year

<table>
<thead>
<tr>
<th>Income to cover operating expenditure:</th>
<th>From the public sector (€)</th>
<th>From the public sector (%)</th>
<th>From the private sector (€)</th>
<th>From the private sector (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total income to cover operating expenditure (in euros)</td>
<td>20 000 000</td>
<td>10 000 000</td>
<td>1 200 000</td>
<td>4%</td>
</tr>
<tr>
<td>Income from the public sector:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Income from the public sector to cover operating expenditure in euros</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National government</td>
<td>10 000 000</td>
<td>50%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>City (Narva)</td>
<td>7 000 000</td>
<td>35%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Region (Other municipalities in the region)</td>
<td>1 000 000</td>
<td>5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EU (with exception of the Melina Mercouri Prize)</td>
<td>300 000</td>
<td>2,1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (project support from public institutions)</td>
<td>300 000</td>
<td>1,5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>18 800 000</td>
<td>94%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
“Artists are like wild animals, unconsciously perceiving the spirit of a fair creative environment. They are impossible to deceive.”

Roman Boiko
The founder of Art Club Ro-Ro in Narva

Art Club RoRo in Narva
Where are you and your family from originally?

I can say that my daughter is studying at the same school in Narva where her great grandmother and grandmother studied, and her mother and father also studied in Narva. My family comes from the Old Believers’ region of Lake Peipsi, but as my entire life is connected to Narva, I feel like a native of Narva and don’t associate myself with any other city. At the same time, the influence of the Old Believers has always remained very strong in me.

How was Art Club Ro-Ro born, the cultural hub right on the border of Russia, and what keeps it alive?

The idea of the club came about when I had a small basement bar in the centre of Narva. At some point, I felt like I lacked fresh air and nature. In that sense, Ro-Ro was a whole new level, where I tried to combine nature, music and atmosphere. Of course, first and foremost comes the atmosphere that should influence the creativity of artists, and provoke people-to-people cultural and thought exchange. This is the place where everyone — from the musicians to the carpenters or welders — can showcase their creations.

The determination and endurance of our staff contribute to the survival of the club. This is a genuinely Narva-like nonsense behaviour — one simply must not give up. Young artsy people are very aware of it and find the output for their talent here. Artists are like wild animals, unconsciously perceiving the spirit of a fair creative environment. They are impossible to deceive.

Ro-Ro is a true DIY hub that does not seem to suffer from a post-industrial identity crisis. What could the national cultural institutions take away from your brave punk ideology?

The club works as one organism. Musicians, waiters, visitors — they all work towards a common goal and enrich one another creatively. This is the key to success, and such an approach could be used, for example, in higher-education institutions where art students would study side by side with the students of technical disciplines. It’s vital that everyone have a good time here — the old and the young, the rich and the poor, the common people and the decision makers.

Ro-Ro is a true DIY hub that does not seem to suffer from a post-industrial identity crisis. What could the national cultural institutions take away from your brave punk ideology?

Your club is located directly on the river separating the two countries and world orders. How many Russian cultural enthusiasts visit your club, and how do you distinguish them from the locals?

I wouldn’t say they are so different. We have visitors from St. Petersburg and Moscow, and you do not even realize they are from the big cities. People’s attitudes are changing rapidly on both shores of the river. Perhaps that’s the way to move on to better things.

Why should Narva become the European Capital of Culture in 2024?

For Europe to realize how big it really is, and how many new and extraordinary things have arisen here that now also have to be taken care of. The title of the Capital of Culture could be a great help for Narvians who feel unhappy here for some reason so that they will be able to see their future in this city. Only culture can achieve that. Employment alone doesn’t create human dignity. But culture must not be controlled; culture must develop independently.
5. Management

4. Narva municipality has extensive experience in attracting European funding with over €30 million of European funding realised over the last 15 years, with more than €32 million additionally secured for projects currently under development. Attracting European funds through Estonian organisations such as Enterprise Estonia, various initiatives by the Ministry of Culture, Ministry of Finance, and others. In addition to European funding, there are several regional funding opportunities such as: Nordic Council of Ministers, Nordic Culture Fund, Baltic Culture Fund, Embassies, etc. These funding opportunities will be used to gain more partners and visibility in the Nordic-Baltic Region. We will be primarily targeting support for projects addressing engagement of new audiences (“Women’s Voices”, “Who Am I”), but also capacity building programme LEVEL UP NARVA. We will collaborate with Kaunas2022 to launch joint projects with the support of Baltic Culture Fund’s annual call for applications. Since the current financing period of European Structural Funds is coming to a close and the conditions of funding for the period starting in 2021 are still in development, it is hard to know how Narva2024 will apply for European funding in the second half of preparing for the title. However, the general priorities set forth for the period of 2021+ match the priorities of Narva2024 and are:
- A smarter Europe by promoting innovative and smart economic transformation - corresponding to “Future Patterns”.
- A greener, low carbon Europe by promoting clean and fair energy transition, green and blue investment, the circular economy, climate adaptation and risk prevention - corresponding to “Manufacturing Futures”, “Resources and Energy”.
- A more connected Europe by enhancing mobility and regional ICT connectivity - corresponding to “Kreemholn — A City within a City”, “Playground”.
- A more social Europe by implementing the European Pillar of Social Rights - corresponding to “Women’s Voices”, “From Salzbourg to Sampõ” and “Future Patterns”.
- A Europe closer to citizens by fostering the sustainable and integrated development of urban, rural and coastal areas and local initiatives - corresponding to “Kreemholn — A City within a City”, “The Bridge”, “Playground” and “Waterfront”.

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?

<table>
<thead>
<tr>
<th>Source of income for operating expenditure</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
<th>2023</th>
<th>2024 - ECoC year</th>
<th>2025</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>EU</td>
<td>500 000</td>
<td>1 000 000</td>
<td>1 500 000</td>
<td>2 000 000</td>
<td>8 000 000</td>
<td>2 000 000</td>
<td>500 000</td>
<td>10 000 000</td>
</tr>
<tr>
<td>National government</td>
<td>140 350</td>
<td>259 620</td>
<td>420 000</td>
<td>600 000</td>
<td>1 600 000</td>
<td>1 800 000</td>
<td>200 000</td>
<td>7 000 000</td>
</tr>
<tr>
<td>Region</td>
<td>60 000</td>
<td>110 000</td>
<td>200 000</td>
<td>250 000</td>
<td>500 000</td>
<td>50 000</td>
<td>1 000 000</td>
<td></td>
</tr>
<tr>
<td>Sponsors</td>
<td>50 000</td>
<td>125 000</td>
<td>150 000</td>
<td>225 000</td>
<td>550 000</td>
<td>100 000</td>
<td>1 200 000</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>25 000</td>
<td>25 000</td>
<td>50 000</td>
<td>50 000</td>
<td>100 000</td>
<td>50 000</td>
<td>300 000</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>140 350</td>
<td>874 650</td>
<td>1 150 000</td>
<td>2 210 000</td>
<td>5 075 000</td>
<td>9 150 000</td>
<td>1 400 000</td>
<td>20 000 000</td>
</tr>
<tr>
<td>% of total budget</td>
<td>0.7%</td>
<td>4.3%</td>
<td>5.8%</td>
<td>11%</td>
<td>25.4%</td>
<td>43.8%</td>
<td>7%</td>
<td>100%</td>
</tr>
</tbody>
</table>

5. Management

Income from the private sector:

The partnership with the private sector remains very crucial for the city. For many companies, working with the Ida-Viru region is part of their CSR strategy as well as their competitiveness strategy: they are ready to invest in the area to find highly qualified workforce for their local operations. Key companies in Estonia have their strategy of marketing to and communicating with Russian-speaking target groups. Another crucial element in relations with private enterprises is that we do not want only their financial support for the ECoC project, we also want the private sector to be very involved in developing long-term sustainable solutions for the region.

Heavy industry

The bulk of our private sponsorship is expected from key Estonian companies who prioritize the Ida-Viru region. Mostly, these are large industrial companies that have a strong legacy in this region. These include Estonia’s energy producer Eesti Energia; the companies operating oil shale mines and refineries plants, Viru Keemia Grupp (VKG); a branch of the Finnish conglomerate Fortaco, and others. We also approached new industrial companies establishing themselves in areas operated by Ida-Viru Industrial Areas Fund. All of these companies are very interested in supporting Narva2024, but for them, it is not about publicity: it’s about attracting qualified personnel. In Narva, companies struggle to bring in qualified staff due to the local and Russian-speaking of the area. “Our companies struggle to bring in qualified personnel. In Narva, it’s difficult to attract the kind of people they need and their people. This was clearly illustrated during the civic campaign in early 2019 to resume preparation of the ECoC bid. Hence, we will encourage small and medium enterprises to get involved in the programme on different levels. We will also offer SMEs a tiered support package they will be able to choose according to their desired contribution. In exchange, they will receive a special poster/sticker announcing their contribution to the programme, and will officially become a supporter of Narva2024, becoming eligible to receive supporter information as well as contribute by hosting events within the Narva2024 programme.

Crowdfunding

Crowdfunding will take multiple forms. First, we will use traditional digital crowdfunding tools, such as the Estonian crowdfunding platform, to provide the opportunity to support specific events or actions within the Narva2024 programme.

Second, just as with outreach, we will engage people who formerly called Narva home but moved away or who have roots in the region. Considering how many people have left behind, ECoC will be a great excuse to return to and engage them in events and crowdfunding assistance. And third, since people in this region prefer face-to-face communication, we will engage the community in “analogue” crowdfunding events carried out in cooperation with financial businesses and StartupEstonia. We will also organise meet-ups aimed at discussing ideas and finding volunteers and in-kind contributors for implementation of the initiatives regarding Narva2024. This community-based funding events will likely be our most vital undertakings since they will help us solve a lot of otherwise tricky issues — for example, housing. A community of locals wishing to open up their homes to host incoming artists will end up providing the artists with unforgettable experiences and will equal thousands of euros in savings on lodging expenses for the Narva2024 programme.

Merchandising

Various merchandising options will be explored and will vary depending on the programme, but all will adhere to a consistent style that will be developed in early 2020. Patrons of the programme, and will officially become a supporter of Narva2024, becoming eligible to receive supporter information as well as contribute by hosting events within the Narva2024 programme.

Donating and patronage are not widespread practices in our region. Therefore, relying on our partners who have been successful in securing such support, we will use Narva2024 as an education platform regarding the various ways and benefits of intelligent giving. This will be done without any obligatory support for the programme, and will officially become a supporter of Narva2024, becoming eligible to receive supporter information as well as contribute by hosting events within the Narva2024 programme.
### 5. Management

#### Operating expenditure:

<table>
<thead>
<tr>
<th>Programme expenditure (EUR)</th>
<th>Programme expenditure (%)</th>
<th>Promotion and marketing (EUR)</th>
<th>Promotion and marketing (%)</th>
<th>Wages, overheads and admin (EUR)</th>
<th>Wages, overheads and admin (%)</th>
<th>Total of the operating expenditure</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 957 088</td>
<td>63%</td>
<td>5 274 088</td>
<td>16%</td>
<td>3 768 024</td>
<td>19%</td>
<td>20 000 000</td>
</tr>
</tbody>
</table>

#### Planned timetable for spending operating expenditure:

<table>
<thead>
<tr>
<th>Programme expenditure (EUR)</th>
<th>Programme expenditure (%)</th>
<th>Promotion and marketing (EUR)</th>
<th>Promotion and marketing (%)</th>
<th>Wages, overheads and admin (EUR)</th>
<th>Wages, overheads and admin (%)</th>
<th>Total:</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>35 498</td>
<td>25%</td>
<td>35 498</td>
<td>25%</td>
<td>79 174</td>
<td>50%</td>
</tr>
<tr>
<td>2020</td>
<td>440 000</td>
<td>50%</td>
<td>79 000</td>
<td>9%</td>
<td>555 620</td>
<td>41%</td>
</tr>
<tr>
<td>2021</td>
<td>600 000</td>
<td>52%</td>
<td>92 000</td>
<td>8%</td>
<td>458 000</td>
<td>49%</td>
</tr>
<tr>
<td>2022</td>
<td>1 283 500</td>
<td>57%</td>
<td>300 000</td>
<td>13%</td>
<td>680 000</td>
<td>30%</td>
</tr>
<tr>
<td>2023 - ECoC</td>
<td>2 943 500</td>
<td>59%</td>
<td>1 228 000</td>
<td>24%</td>
<td>820 000</td>
<td>15%</td>
</tr>
<tr>
<td>2024 - ECoC</td>
<td>6 853 000</td>
<td>75%</td>
<td>1 300 000</td>
<td>14%</td>
<td>995 000</td>
<td>11%</td>
</tr>
<tr>
<td>2025</td>
<td>800 000</td>
<td>57%</td>
<td>240 000</td>
<td>17%</td>
<td>560 000</td>
<td>28%</td>
</tr>
<tr>
<td>Total</td>
<td>12 957 088</td>
<td>65%</td>
<td>3 274 088</td>
<td>16%</td>
<td>3 768 024</td>
<td>19%</td>
</tr>
</tbody>
</table>

By 2022, Narva will establish a Narva LAGACY programme to cover years 2023-2030 (the last year of the current ECoC programme). The Narva LAGACY Foundation will carry out its activities until the end of the LAGACY programme. The programme will include a financing commitment to continue building on the success of the ECoC2024, including funding from Narva, regional municipalities, private sponsors as well as the Melina Mercouri Prize.

#### Budget for capital expenditure:

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

<table>
<thead>
<tr>
<th>Income from the public sector to cover capital expenditure in euros</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>National government</td>
<td>9 957 113</td>
</tr>
<tr>
<td>City</td>
<td>12 636 038</td>
</tr>
<tr>
<td>Region (Municipalities of Virumaa combined)</td>
<td>10 380 711</td>
</tr>
<tr>
<td>EU (with exception of the Melina Mercouri Prize, City and region together)</td>
<td>37 156 135</td>
</tr>
<tr>
<td>Other (Private investments)</td>
<td>3 700 000</td>
</tr>
<tr>
<td>Total</td>
<td>73 809 997</td>
</tr>
</tbody>
</table>

This table includes only capital investments in major cultural infrastructure that have been voted on by all relevant authorities and funding secured. It does not include sums which are planned but not yet confirmed, neither does it include amounts pertaining to construction or renovation of schools, kindergartens, general city infrastructure, and the like. The numbers for the region were added to the same table presented at pre-selection stage, plus, in the meantime, a few projects received funding, or their funding was revised — hence the changes. None of the projects have been cancelled or otherwise jeopardized.

Another significant investment currently being realized, but which only partially pertains to the ECoC, is the construction of the Narva College of the Academy of Security Sciences in Narva, which will be ready by September 2020 and is fully funded by the national government with a total cost of €18.5 million. This will be the second major higher education institution in Narva, alongside the Narva College of Tartu University, with synergy expected to arise between the two.

Have the public finance authorities (city, region, State) already voted on or made financial commitments to cover capital expenditure?

Yes. All projects constituting the tables above have their funding confirmed. There are several more projects planned to be realized in the framework of the title year, among them:

- Construction of the second stage of the Stockholms Square in the Old Town, behind the historic City Hall. In its complete form, the square is to become the city’s main public square.
- Reconstruction of the lost residence of Peter I the Great located in the Old Town of Narva, also known as the J. Niinan residence — and establishing it as Narva’s historical museum. This new museum will show-case the history of the city and house, among other things, the famous model of Old Narva by Fjodor Shamtin, thus taking an important step towards reconnecting the city’s lost past with the future. Archaeological surveys are under way on site.
- Development of the area around the museum of Peter I the Great as an architectural park. An architectural competition for this area was held in 2017 with the winning entry proposed by KoRo Architects.
- Full reconstruction of the Kreenholm stadium, including a seating arena, which would increase the stadium capacity and allow it to host national and international sports competitions, Dance festivals and other mass events.

In Virumaa:
- Construction in Rakvere of Arvo Part Concert House.
- Reconstruction of the old railway station in Jõvi into a multifunctional exhibition hall.

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

Since Narva became eligible for applying for European support in 2004, the city has been able to secure more than €80 million in European funding, including €58 million in capital investment for infrastructure, and with another €32 million secured for projects currently under development. The strategy has been to methodically apply for funding in all relevant areas of support for projects in the city’s Strategic Plan. This approach will be continued throughout the years leading up to the ECoC title year.

Since the current financing period of the European Structural Funds is coming to a close — and the condition of funding for the period starting in 2021 are still in development — it is hard to know precisely how the city will be applying for European funding beginning in the new cycle. However, the general priorities set forth for the period of 2021+ are:

- A smarter Europe by promoting innovation and smart economic transformation,
- A greener, low carbon Europe by promoting clean and fair energy transition, green and blue investment, the circular economy, climate adaptation and risk prevention,
- A more connected Europe by enhancing mobility and regional ICT connectivity,
- A more social Europe by implementing the European Pillar of Social Rights,
- A Europe closer to citizens by fostering the sustainable and integrated development of urban, rural and coastal areas and local initiatives.

Since applications for funding in the cycle of 2021+ are not expected until approximately 2022, the city is currently researching possibilities to fit projects outlined in the previous sub-chapter to the above priorities and will have a more detailed plan by 2021. Some projects, for example, the establishment of the history museum or the development of the archaeological park, are set as high-priority projects and are, therefore, planned to be realized by 2024 using the city’s own budget or state support, if EU funding does not come through.

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?

<table>
<thead>
<tr>
<th>Source of income for operating expenditure</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
<th>2023</th>
<th>2024+</th>
<th>ECoC year</th>
</tr>
</thead>
<tbody>
<tr>
<td>EU</td>
<td>10 801 440</td>
<td>14 160 600</td>
<td>6 414 700</td>
<td>20 269</td>
<td>20 269</td>
<td>TBC</td>
<td></td>
</tr>
<tr>
<td>National government</td>
<td>5 737 794</td>
<td>279 271</td>
<td>321 555</td>
<td>25 619</td>
<td>20 000</td>
<td>TBC</td>
<td></td>
</tr>
<tr>
<td>City</td>
<td>4 570 300</td>
<td>2 290 526</td>
<td>1 741 316</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
<td></td>
</tr>
<tr>
<td>Region</td>
<td>4 598 530</td>
<td>2 290 526</td>
<td>2 146 656</td>
<td>500 000</td>
<td>606 000</td>
<td>TBC</td>
<td></td>
</tr>
<tr>
<td>Sponsors</td>
<td>N/A</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
<td></td>
</tr>
<tr>
<td>Other (Private investment)</td>
<td>2 530 000</td>
<td>1 000 000</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
<td>TBC</td>
<td></td>
</tr>
</tbody>
</table>

Narva, Candidate City European Capital of Culture 2024

Narva. Candidate City European Capital of Culture 2024
5. Management

As the current financing period of the European Structural funds is coming to a close and the conditions of funding for the period starting year 2021 are still in development, the above table does not provide information on projects past year 2022. For planned projects, please see below.

Amounts that will be spent for new cultural infrastructure to be used in the framework of the title year:

City of Narva:

<table>
<thead>
<tr>
<th>Name of the project</th>
<th>Time period</th>
<th>Estimated budget</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public park dedicated to Estonia’s centennial</td>
<td>2018 - 2021</td>
<td>2 094 561</td>
<td>NM</td>
</tr>
<tr>
<td>Victory park</td>
<td>2019 - 2021</td>
<td>1 765 901</td>
<td>NM</td>
</tr>
<tr>
<td>Ragedlo Culture center reconstruction</td>
<td>2016 - 2019</td>
<td>3 037 160</td>
<td>NM</td>
</tr>
<tr>
<td>Renovation of historical town hall, town hall square</td>
<td>2019 - 2021</td>
<td>7 190 103</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Stockholm square, I stage</td>
<td>2019 - 2021</td>
<td>1 015 507</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Narva bicycle lane network development</td>
<td>2016 - 2021</td>
<td>7 406 469</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Reconstruction of Narva’s bus and railway station</td>
<td>2016 - 2019</td>
<td>1 554 023</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Reconstruction of Narva’s Blind garden</td>
<td>2017 - 2019</td>
<td>1 073 143</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Renovation of the downtown yacht marina</td>
<td>2019 - 2020</td>
<td>477 564</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Narva river promenade, II stage</td>
<td>2019 - 2021</td>
<td>1 930 992</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Narva Kalep port grounds renovation</td>
<td>2019 - 2021</td>
<td>259 220</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Valahalla Theater center + OBJEKT Creative incubator</td>
<td>2018 - 2019</td>
<td>6 850 000</td>
<td>NG, PI</td>
</tr>
<tr>
<td>Narva Museum 1 (Works inside the castle’s eastern wing and new exhibition)</td>
<td>2018 - 2020</td>
<td>4 797 883</td>
<td>NG, EU</td>
</tr>
<tr>
<td>Narva Museum 2 (Works in the Western yard)</td>
<td>2019 - 2022</td>
<td>2 988 565</td>
<td>NG, EU</td>
</tr>
<tr>
<td>Textile museum and discovery center in Kreenholm</td>
<td>2019 - 2020</td>
<td>5 000 000</td>
<td>PI, EU</td>
</tr>
</tbody>
</table>

Virumaa (including the town of Rakvere):

<table>
<thead>
<tr>
<th>Name of the project</th>
<th>Time period</th>
<th>Estimated budget</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sillamäe Sea promenade</td>
<td>2008 - 2021</td>
<td>5 000 670</td>
<td>VM, EU</td>
</tr>
<tr>
<td>Kivistõ central square</td>
<td>2020</td>
<td>330 000</td>
<td>VM, EU</td>
</tr>
<tr>
<td>Prolonging the central promenade of Jõhvi towards south-east direction of the town</td>
<td>2019 - 2021</td>
<td>3 031 500</td>
<td>VM, EU</td>
</tr>
<tr>
<td>Building a multifunctional stadium &amp; playground to the Jõhvi campus area</td>
<td>2019 - 2021</td>
<td>2 238 518</td>
<td>VM, EU</td>
</tr>
<tr>
<td>Reconstruction of Jõhvi central park</td>
<td>2019 - 2023</td>
<td>1 741 000</td>
<td>VM, NG</td>
</tr>
<tr>
<td>Reconstruction of Tammiku hiiekoht (pre-Christian sacred site near Jõhvi)</td>
<td>2019 - 2021</td>
<td>145 200</td>
<td>VM, NG</td>
</tr>
<tr>
<td>Vallimägi outdoor concert site (Rakvere)</td>
<td>2019 - 2021</td>
<td>5 611 352</td>
<td>VM, EU</td>
</tr>
<tr>
<td>Pikk street (Rakvere)</td>
<td>2019</td>
<td>2 288 599</td>
<td>VM, EU</td>
</tr>
<tr>
<td>Vocational School dormitory (Rakvere)</td>
<td>2019</td>
<td>4 600 000</td>
<td>NG</td>
</tr>
</tbody>
</table>


5. Management

All of the projects mentioned above are either under construction or construction will begin shortly. As mentioned above, there are several more projects planned to be realized specifically in the framework of the title year, for which financing is yet unclear. The largest of these are:

City of Narva:

<table>
<thead>
<tr>
<th>Name of the project</th>
<th>Time period</th>
<th>Estimated budget</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stockholm square, II stage</td>
<td>2022 - 2023</td>
<td>3 700 000</td>
<td>NM, EU</td>
</tr>
<tr>
<td>Reconstruction of the J. Niiman residence and establishment of a history museum</td>
<td>2019 – 2022</td>
<td>3 000 000</td>
<td>NM, NG, EU</td>
</tr>
<tr>
<td>Development of an archaeological park in direct proximity to the J. Niiman residence</td>
<td>2021 – 2024</td>
<td>2 000 000</td>
<td>NM, NG, EU</td>
</tr>
<tr>
<td>Reconstruction of the Kreenholm Stadium</td>
<td>2019 – 2021</td>
<td>7 000 000</td>
<td>NM, NG</td>
</tr>
</tbody>
</table>

Virumaa (including the town of Rakvere):

<table>
<thead>
<tr>
<th>Name of the project</th>
<th>Time period</th>
<th>Estimated budget</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction in Rakvere of Arvo Part Concert House</td>
<td>2022 – 2024</td>
<td>14 150 000</td>
<td>VM, NG, EU</td>
</tr>
<tr>
<td>Reconstruction of the old railway station in Jõhvi into a multifunctional art house/exhibition hall</td>
<td>2019 – 2021</td>
<td>538 000</td>
<td>NM, NG</td>
</tr>
</tbody>
</table>


All planned projects mentioned here are in the strategic plans of relevant municipalities, and funding is already applied for or being researched. Also, the city of Narva is currently in the preparation or financing stages with various infrastructural projects, among them reconstruction of two high schools, upgrading the city’s street lighting system, reconstructing the major TEN-T international highway, and others.

In addition to the above, our neighbor across the Narva river, Ivangorod, has its own infrastructure development plans. By 2022 Ivangorod plans to extend their river promenade by 500 meters, symmetrically to Narva’s existing river promenade – a project funded through the programme “III phase of integrated development of the historical ensemble of Narva and Ivangorod river banks”, amounting to a total of €2.5 million,

- reconstruct the second historic gunpowder store inside the Ivangorod fortress – a project funded through a joint programme with Narva castle, amounting to a total of €3.5 million,
- increase the throughput of the Ivangorod border patrol station by 30%.
A separate judicial institution — a Foundation, which will be explicitly established by the Narva and Rakvere mayors — will manage Narva2024. The Supervisory Council of the Foundation will consist of 7 members, appointed by the founders, and will include representatives from the two founding cities, plus representatives of other regional partners, central government and independent experts. The Supervisory Council will be responsible for overseeing and guiding the management of the ECOC preparation and implementation process concerning the foundation’s long-term aims. A General Director will head the Foundation, and will bear ultimate responsibility for the success of the ECOC process, represent Narva2024 globally, and act as a coordinating node for the whole Foundation. In that capacity, the Director will be responsible for organizing the Foundation’s staff structure via public tenders. The General Director will be accountable to the founders through the Supervisory Council. The General Director oversees the structure of the Foundation, which will consist of three branches:

• The Cultural Programme Department, headed by an Artistic Director
• The Communications and Marketing Department
• The Administration and Financial Department

A unique feature of Narva2024 delivery structure will be the creation of a role of a Head of International Affairs and Partnerships. This role is envisioned to develop strategic global partnerships with governmental, municipal and private institutions, instigating exchange, networks and delegations beneficial to achieving Narva2024’s goal of becoming a collaboration hub between Europe, Russia and the rest of the world. They will work in close collaboration with both the programme and communication departments and will answer to the General Director and Artistic Director with a clear goal of maximizing the international impact of Narva2024. In addition to the Supervisory Council, the General Director will be accountable to the Foundation’s Advisory Council, including representatives of the founding members, as well as institutional, business, cultural and civic society partners and representatives of the Youth Advisory Board — with representatives of the founding members being in the minority. The Advisory Council, as an independent body, will guarantee the impartiality, transparency, and inclusivity of the Foundation and its actions.

For external monitoring and reporting, Narva2024 is planning to employ the help of KEA European Affairs, using a separate Auditor for ongoing tracking of Narva2024 progress. The Artistic Director will have at their disposal an international Artistic Council, formed of experts and artists on the local, national, and international levels. The Artistic Council will be an independent body tasked with advising the Artistic Director on matters related to programme development and implementation, participating in the assessment of project ideas sourced through open calls, as well as guaranteeing the balanced artistic direction of Narva2024.

On matters of communication, the Cultural Programme Department and the Communications and Marketing Department will need to work together, ensuring that communications and programme support each other. The General and Artistic Directors will need to find agreement on strategic messaging and communication priorities. The principles for setting up the legal body will be guaranteeing that the organization is:

• De-politicized and decentralised (the organisation has necessary independence for organisational and artistic matters)
• Open to local, regional, national, and international partners
• Transparent (processes are run openly and responsibly)
• Diverse (to ensure a balance of gender, ethnic backgrounds, social groups, and so on).

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

The General Director is ultimately responsible for the global leadership of the project. They will oversee the entire structure of the Foundation, which will consist of three branches:

• The Cultural Programme Department
• The Communications and Marketing Department
• The Administration and Financial Department

Cultural Programme Department

An Artistic Director will head the Cultural Programme Department. The Artistic Director will be selected via an international call and will be professionally responsible for executing the cultural programme of Narva2024 as well as representing Narva2024 in matters of artistic vision and the global agenda. The Artistic Director will also supervise the work of the Programme Team, which will be responsible for the development of the Narva2024 seven programme strands. In that capacity, the leaders of individual programmes will be responsible for ensuring local, regional, national, and international partnerships for and the timely development of their respective plans. Working closely with the Artistic Director, the team leaders will ensure the consistency of the overall cultural programme of Narva204. The Artistic Council, providing advice and guidance for balanced programme development, and project managers, working as representatives from partner organisations and individual practitioners responsible for the development of individual projects within the programmes, will assist the team leaders as well. The Department will also employ a Volunteers and Hospitality Coordinator to work closely with the Programme Team and assist programming in the areas of volunteering and hospitality.

Communication and Marketing Department

The Head of Communications and Marketing will lead the Communications and Marketing Department with responsibilities across both local and international communication, public relations, interfacing with the press, and marketing. Given Narva’s position on the border with Russia and a focus on cross-border programming, the Department’s Communications and Marketing Team will include a separate International Communications Manager, a Russian Communications Manager and an Outreach Manager who will be responsible for local communications. The Outreach Manager will be available within the region to answer questions, participate in informal gatherings, and act as the general point of contact for the local community on any issues about the candidacy. In the beginning phase of the preparation process, marketing activities will be executed by the Head of Marketing, with an assistant added later in the process and most of the branding and design outsourced. The Communications Team, assisted by a Social Media Manager, reports directly to the Head of Communications and Marketing. The team will need to be a closely knit unit, responsible for the consistent but nuanced representation of Narva2024 across various channels and target groups and coordinating their efforts jointly with the Cultural Programme Department.

Administration and Financial Department

The Administration and Financial Department will cover three general directions with respective managers, responsible for them:

• The Administration Manager — responsible for staffing, public procurement, logistics, oversight of Narva2024 facilities, infrastructure, scheduling, documentation, and so on.
• The Head of Finance — responsible for annual budgeting, reports, and audits
• The Fundraising Manager — assisting the team in building relationships, applying for EU and national funds, coordinating crowdfunding initiatives, etc.
5. Management

The requirements for the gen-
eral Director will be as follows:

The goal of the position: Keeping the vision on the horizon and finance-deadlines in control; creat-
ing the best possible working environ-
ment for the team; and face Di-
excellence, quality, transparency, and open communication.

Requirements:

• Experience and an excellent reputa-
tion in long-term international cul-
tural projects comparable to ECoC in scale and complexity
• Awareness of and expertise in na-
tional and international cultural strategies and policy, with a focus on European-Russian relations
• Strong communication, marketing, management, and fundraising skills
• At a minimum, proficient in Esto-
nian, English, and Russian languages
• Experience in leading diverse inter-
national teams
• Excellent skills in negotiations and com-
communication.
• Excellent reputation working under pres-
sure — from sharp deadlines to crisis communica-
tion
• The ability to inspire and encourage.

The requirements for the Artistic Director will be as follows:

The goal of the position: Developing an exciting programme on the basis of the BidBook to the highest international standards, in collaboration with the Programme Team and the Ar-
tistic Council. Being able to communi-
cate this programme to diverse target groups as well as a broader local and in-
ternational audience.

Requirements:

• Experience leading international ar-

tistic teams
• Excellent reputation working under pres-
sure — from sharp deadlines to crisis communica-
tion
• The ability to inspire and encourage.

Have you carried out/planned a risk asse-
essment exercise? What are your planned mitigating measures?

The contingency plan is based on the strengths of Narva’s Cultural Strategy, which has been fur-
ther elaborated to include specific risks associated with ECoC implementa-
tion and fire safety. We have car-
ried out a detailed SWOT analysis of our strengths, weaknesses, opportu-
nities, and threats. We have also care-
fully reviewed how each of the previous ECoC cities, both in terms of learn-
ing from their experiences and lessons learned as well as studying interim and final reports for all past title-holders. We are well aware of serious issues faced in a number of previous and upcoming ECoCs, and we are also mindful of Narva’s own problems and challenges.

Instead of trying to hide or surro-
gate the problems we faced in the begin-
ning of 2019, we have built that expe-
rience into our risk assessment, and we believe we can deliver better ECoC, not despine those problems but because of them. We feel more self-confident than we have before. We enjoy the sup-
port of both Narva city council and all national and international bodies, as well as our partners in Rakvere. ECoC has been included in all level city strategies together with fi-
nancial commitments, which will create a stable basis for implement-
ing a high-quality ECoC process. Following risk-assessment and mitiga-
tion-planning models present the most critical aspects of the project:

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 Euro-
pean Capital of Culture project?

Since the beginning of the candidacy, we have been fortunate to enjoy na-
tional and international interest and support. This brings the case, as we see it, for several reasons. First, Narva is an intriguing place to work since it is as not developed as the rest of Estonia. There is a lot to do, which motivates people who want their work to feel meaningful. Second, the chal-
lenge that Narva faces as a community is substantial, and the environment itself offers fine opportunities for attractive people who are not interested in the typical but are instead looking to work hard rising to the challenge. Third, Narva’s geo-
graphic position and focus on being a bridge between East and West render the city an ECoC of strategic international importance. All of this provides fertile ground for an exceptional kind of peo-
ple, whom we will be looking for to fill the positions required to execute the vision of Narva2024.

If the title is awarded to Narva, an open call will be announced to fill the posi-
tions of the General Director and the Artistic Director with clear require-
ments concerning necessary experience and expertise. The rest of the posts will be filled via a public tender. The re-
quirement for these positions will be complex, valuing tri-lingual communi-
cation skills, appropriate education, and professional experience, so that the profes-
sionals who ultimately fill the roles are fully capable of delivering Narva’s context.

In our list of partners, we are grateful to have some remarkable institutions and professionals from across Estonia, Eu-
orpe and Russia securing the highest possible level of delivery on the vision of Narva2024. In addition to national and international contributors, through our LEELP UP Narva project, we are also seeking to boost the skills of local culture oper-
ators, young enterprises proficient in arts, and artists.

Using the values that have been driv-
ing this candidacy — openness; hun-
gering for meaningful change, devel-
opment and international affairs; and tapping into the resources we outlined — we are confident we will compile a team capable of executing the vision of Narva2024 to the highest standards.

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

Narva and Rakvere municipalities will jointly establish the Foundation to exe-
cute the candidacy plan. The Gen-
eral Director will be accountable to the founders through the Supervisory Council, which will include as members representatives of the founding bodies. Hence, there is a direct link between local authorities and the structure of the Foundation, balanced by the presence of independent Advisory, Youth, and Artistic Councils. Meetings and pre-
sentations will be held regularly at the Town Halls of Narva and Rakvere as well as the seats of the other participat-
ing municipalities. These meetings will inform authorities about the progress of Narva2024 preparations — ensuring all departments of the relevant bodies are fully aware of the Narva2024 process and can plan their actions accordingly. There was momentary confusion sur-
rounding how to move forward im-
mediately after the successful passing of the preliminary stage of the ECoC competition. That experience taught us the most useful tool moving forward — namely: excellent communication. If Narva wins the title, we will continue to open new General and Artistic Directors will be announced.

This will be done because we genu-
inely want the best of the internation-
al and national professionals to deliver on the vision presented in this book.

In the case of a successful bid, the call will be announced by the end of Sep-
tember, based on the results expected by the end of October 2019. The Gen-
eral and Artistic Directors will start their work immediately as they take office to devise an action plan by the end of 2019 that will encompass the entire pe-
riod of Narva2024.

According to which criteria and under which arrangements will the general director and the artis-
tic director be chosen — or will they be chosen? What are – or will be – their respective profiles? When will they take up the appoint-
ment? What will be their respec-
tive fields of action?

The feedback on our pre-selection Bid-

Book made apparent the need for more precise artistic and organisational guid-
ance of Narva2024 during the second stage of the bidding process. For that reason, during the second phase of de-
veloping the bid, the team was restructured, and a specific Project Manager and an Artistic Director were appointed.

Since the process of preparing an ECoC bid is a process of a community jointly struggling through its own vul-
tures, for the role of the Project Manager, we were looking for a person who could not only lead a team but also be trustworthy for the local population, as well as capable of seeing the wider context in which Narva finds itself. As a result, Ivan Sergejev, the chief city architect of Narva and one of the de-
lected promoters of Narva2024 during the pre-selection, was appointed for the job. An architect with academic and profes-
sional experiences gained on both sides of the Atlantic, and an impeccable rep-
B. In the case of a successful bid, the call will be announced by the end of Sep-
tember, based on the results expected by the end of October 2019. The Gen-
eral and Artistic Directors will start their work immediately as they take office to devise an action plan by the end of 2019 that will encompass the entire pe-
riod of Narva2019. In the case of a successful bid, the call will be announced by the end of Sep-
tember, based on the results expected by the end of October 2019. The Gen-
eral and Artistic Directors will start their work immediately as they take office to devise an action plan by the end of 2019 that will encompass the entire pe-
riod of Narva2019.
Narva. Candidate City European Capital of Culture 2024

5. Management

**Risk category**

<table>
<thead>
<tr>
<th>Potential risks</th>
<th>Mitigating measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Political and geopolitical risk</td>
<td>Lack of support for local politicians, changes after municipal elections in 2021. Narva2024 has been included in all critical strategic documents, including City Strategy, financial obligations, and regional development strategy. The team will work very closely with the local policymakers to inform them of the entire process. It is important that they feel strong ownership of the plan and transparency towards the community and citizen, the politicians are likely to engage in deconstructive actions. By creating a joint foundation with Rakvere, involving all key stakeholders in the Advisory Council, and connecting an external unit for planning and evaluating partners to publish regular reports on progress in ECoC2024. The measures will ensure that the project implementation structure will limit the adverse events by one council alone as the management model will be based on broad inclusion.</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>International or regional crisis affecting bilateral or multilateral relations between Estonia-Russia and European Union-Russia</td>
<td>Narva2024 shall present a politically non-partisan philosophy. Even in the unlikely case of armed conflict involving Russia somewhere, Narva2024 is presented as a point for negotiation because of the overall spirit of the cultural capital project. We will work closely with Russian cultural and artistic stakeholders and, therefore, limit the political impact and nature of the projects. We will also work directly with our neighboring regions in Russia, including Ivanovo, to create mutually beneficial outcomes (a good example is Narva-Transit Joint project-funded by Interreg).</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>Financial and economic risks</td>
<td>Decreasing financial contributions from public sources, including city and central government budgetary constraints. Both the city and central governments have already committed their financial support. We will work in an open, transparent, and inclusive way to keep all financial partners aware and engaged throughout the process. We have also prepared an alternative scenario (Plan B) to carry out the programme in an impact of a reduced budget. All sides have made clear in their commitments that their support is meant to be the catalyst for other partners to finance the process. For example, the decision by the central government clearly states that they will fund the process with 30% of the total budget, up to €10 million. This means that for the city and other partners to receive all visitors, limited capacity to receive all visitors, and logistical risks</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>Lack of private investment and support for programming.</td>
<td>We have already launched our corporate partnership programme to work with companies ready to invest in the ECoC artistic programme. At the beginning of 2019, when initial problems surfaced with public funding of the preparation phase, many large companies in the region came forward to offer their financial support. The potential sponsors’ list already includes some of the leading companies in the region (for example, Narva Mill, the manufacturer of non-woven materials), several national and Nordic companies have taken an interest. Ida-Viru has a rich tradition of social and environmental challenges, and companies with well-established CSR programs have been looking for substantial projects to invest in with more significant impact on the development of the region. We have built upon this goodwill to work closely with companies, and we have foreseen a Corporate Relations/Sponsorship Coordinator in the Foundation’s structure. Also, several initiatives and partners we have included in the programme already enjoy significant private-sector support. Therefore, we will continue working with those partners, and we will also highlight the role of “friends of culture” — companies that will contribute to the Narva2024 programme.</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>Internal financial and logistical delays due to public procurement rules.</td>
<td>The Foundation is responsible for financial management and will be working under Estonian law in accordance with the Ministry of Culture. Narva2024 will be subject to public procurement rules and deadlines. Delays due to public procurement will not affect the ability to receive all visitors, and logistical risks</td>
</tr>
<tr>
<td>Probability: Low</td>
<td></td>
</tr>
<tr>
<td>Lack of skills and competence in establishing international partnerships and apply successfully for additional funding.</td>
<td>Many of the partners we will work with have already significant and successful experience in applying for additional funding, including from EU funds. We will use that pool of experience and expertise to gain knowledge and increase the pool of partners for Narva2024 stakeholders and networks and jointly participate in EU funding schemes. We have also included internationalisation, networking, partners to apply for grants and funding as core themes in a capacity-building initiative LEVEL UP NARVA. Together with Creative Europe Estonian Desk, we will organise training information days, and mentoring sessions for potential applicants. In addition, we will launch a study visit program for cultural organisations to link them with critical European networks.</td>
</tr>
<tr>
<td>Probability: Low</td>
<td></td>
</tr>
</tbody>
</table>

**Human resources risks**

<table>
<thead>
<tr>
<th>Potential risks</th>
<th>Mitigating measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in the team planning and implementing ECoC 2024, last minute replacements or political meddling in the Foundation affairs.</td>
<td>To avoid similar problems experienced by many recent ECoC title-holders, Narva is committed in a way that would significantly limit the risk. Narva2024 will be co-founded with Rakvere on equal terms with both cities appointing the same number of members to the Advisory Council. Also, the structure of the Advisory Council with representatives of civil society, the artistic community, and local stakeholders will have an external monitoring and evaluation partner to be contracted to prepare and publish annual reports on the progress of the programme. In addition, we have committed to carry out the ECoC projects in the most accountable and responsible manner possible.</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>Insufficient capacities and skills of local cultural managers and operators to implement high-quality programme.</td>
<td>Narva is small, but together with the region, it already has a large number of high-level cultural managers with proven track records to carry out the ECoC programme. The majority of preparatory teams for the final selection phase are people from Narva and Virumaa region. Moreover, the knowledge and experience comes mainly from within. As the knowledge and experience comes mainly from within, we are planning to open up all positions (including CEO and Artistic Director) for an international call to find the most suitable and qualified candidates. Based on the preliminary phase preparation, we did not have difficulties finding highly professional and inspirational people for the management and artistic teams. Narva is a magnet for people who want to make an impact and are not afraid of challenges.</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>Insufficient capacities and skills of local cultural managers and operators to implement high-quality programme.</td>
<td>To mitigate the risk of skills gaps, we will launch a comprehensive capacity-development programme for cultural managers in public and private sector organisations. The programme includes training, coaching, mentorship, workshops, seminars, study visits, and online project development incubation. The themes will cover business management, including trendy, audience engagement; project management; internationalisation; new operating business models; media and communication; community outreach; and much more. The sub-programme UNLOCK will target future leaders in the sector. Working with existing managers and cultural leaders will fall under Sub-programme EMPOWER. And the sub-programme ACCELERATE EUROPE will focus on internationalisation, exports, and building links with European and cross-border networks.</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>Lack of public interest and low participation and engagement rates in projects and events.</td>
<td>The polls indicate considerable interest, awareness, and support for the ECoC2024 in the Narva and Virumaa region. The last years have proven that Estonian and foreigners (both from Europe as well as from Russia) are increasingly interested in Narva — the tourism and visitor numbers have sky-rocketed, especially after Narva declared its plans to run for the ECoC title. We are convinced that with a high-quality and rich artistic programme, new investments, and unprecedented marketing and communication efforts, Narva and the region will witness a new renaissance. Also, we will carry out a comprehensive audience-development programme and facilitate the access of various parts of the community — including youth, elderly, people with disabilities, and others — so they can actively take part in the activities.</td>
</tr>
<tr>
<td>Probability: Low</td>
<td></td>
</tr>
<tr>
<td>Rejection of some proposed themes or projects by the local citizens.</td>
<td>The local citizens have already been actively involved in the programme development process, and their engagement will continue through the preparation years via an open call. There will be an intensive audience-development programme launched together with community-development programmes to take our programming goals and create Narva2024 where different voices can be heard. Naturally, not everyone likes every aspect of the undertaking — but we have proposed a diverse and vibrant programme where everyone in the community will find plenty to suit their needs and wishes.</td>
</tr>
<tr>
<td>Probability: Low</td>
<td></td>
</tr>
<tr>
<td>Limited capacity to receive all visitors, delays in planned programs, and private investments.</td>
<td>Several private investment projects are in the planning phase in Narva and surrounding regions, which will significantly improve the capacity to provide services for tourism. We will work closely with those developers and regularly monitor the situation. We have already started negotiations with private sector organisations to plan alternative solutions to accommodate additional capacity and quality of service for the additional private investments. We are discussing opportunities with schools and higher education institutions for temporary use of their accommodation premises for summer months for programme highlights. And finally, in case more investment is needed for peak times in the programme implementation, we will install ECoC2024 has service to accommodate visitors in surrounding towns with hotels and spa and can collaborate with Estonian partner to manage logistics, networking, and private investments as core themes in a capacity-building initiative LEVEL UP NARVA. A common practice for festivities in Holland, Narva has already approved investments into renovation projects of the bus and railway stations to improve the quality of arriving and departing services. We are working closely with national railway operator Eestline to make sure the investment in railway systems will decrease the time needed to get to Narva.</td>
</tr>
<tr>
<td>Probability: Moderate</td>
<td></td>
</tr>
<tr>
<td>Lack of quality and efficiency in implementing projects and organizing events.</td>
<td>All local partners in the programme have proven track records in implementing high-quality projects. We will implement a quality standard for Narva2024 projects and events to make sure all projects under the ECoC umbrella are managed according to that standard. The capacity-building initiative LEVEL UP NARVA will pay attention to project management and event organisation skills and competences.</td>
</tr>
<tr>
<td>Probability: Low</td>
<td></td>
</tr>
</tbody>
</table>

Narva. Candidate City European Capital of Culture 2024
Risk category Potential risks Mitigating measures
Marketing and communication risks
Difficulties to get the message across to the international media outlets. For small municipalities and small (and especially for small cities from small countries), it is challenging to make international media outlets interested. Narva is a unique place that has the potential to end up on the covers of the most influential news outlets in the world — and not because of negative stories but because of positive ones. We have already collected a wonderful group of journalists from around the globe and from leading print and audiovisual media. We will work closely with journalists by organizing visits to Narva and key project events. We will also launch a preparatory marketing plan to spread Narva’s inspirational story. Narva will be a beacon of good news in times when the world needs good news. Media interest in Narva has been natural and organic. Headline stories of not only geopolitical concerns but also Narva as a cultural innovator have already been published in The New York Times and The Economist. Because of inspiring programming and initiatives that we have undertaken in collaboration with prestigious Russian and European organisations, it is likely that the international press will find our story intriguing.

Risk of receiving bad publicity for possible failures or projects linked with Russian cooperation. Naturally, we cannot control every news story. There will be attempts to use Narva’s proximity to Russia to cast doubt and disservice a false narrative. But we are working hard to be as well prepared as possible. We will develop a detailed contingency plan for media relations. We will create direct personal relationships (as we have already done) with many trusted journalists from quality outlets to balance the potentially harmful triangle. We will launch a training programme for Estonian and European journalists in covering Russia, particularly in the field of culture. We will work closely with our embassies around Europe to prepare to react to any media campaign against Narva. Further, we take publicity seriously enough to have included it as a part of our programme “Critical Thinking, Reading and Writing” in the programme “The Bridge”. One can never be 100% prepared for attacks in the information age, but Narva has the people and know-how to be as ready as one can. In our experience, the biggest risk to misinformation comes from keeping the facts and balanced news from being equally distributed. consciously transparent and open media relationships, especially with Russian journalists, is our strategy instead of a “no comments” policy that is quick to establish mistrust and not helpful in getting our part of the story distributed. A good example is being the Russian media coverage for President Kersti Kaljulaid’s visit to Moscow in the spring. Open and honest media outreach resulted in calm and positive coverage.

Partnership risks
Lack of commitment by partnering municipalities from Russian-speaking areas. We have signed agreements with all municipalities in Ida-Virumaa and Rakvere, and also we have strong support from Luise-Virumaa municipalities. Russian-speaking areas also get support in both in terms of projects and financial responsibility, e.g. provided a local coordinator during the preparatory phase. Rakvere is a co-founder of the Foundation on an equal basis with Narva. By building up the programme, we have paid close attention to regional distribution. Our key principles in all programmes is that every initiative or project needs to have a local partner from the region. This means that ECoC2024 will reach every municipality in two counties. We will also include the regional representatives in the Foundation’s Advisory Board to make sure the distribution of information is as effective as possible.

Differences in finding relevant partners and networks in Europe. All leading organisations in the Narva 2024 programme already have long-term experience in international cooperation. In the preparatory phase, the feedback from international partners has been overwhelmingly positive, as Narva is both an intriguing place and ECoC promises to offer artistically diverse and high-quality programme. In ECoC2024, we want to further enhance the new international links to our capacity-building programme LEVEL UP! Narva’s, including study visits and membership initiatives to bring people together and provide space for planning new collaborative projects. All embassies and international cultural institutes based in Narva have been on our list of priorities. We also have extended teams in all European countries waiting to collaborate for a more significant impact.

Problem-solving and working with Russian partners, including political influence, financial connections, cultural differences, etc. Working with a cross-cultural environment is always a challenge, working with Russian partners even more so: at least this is usually the popular pre-conception tells us. Our experience has been somewhat different here. The positive reactions and sincere excitement we have witnessed in preparation for the Bellebook programme, especially from the Russian partners, is remarkable. Building on this good faith and willingness to collaborate, we are confident working with Russia won’t be a problem. The language skills and knowing the culture makes it easier to make contact and do business. Narva 2024 is a unique place that has the potential to end up on the covers of the most influential news outlets in the world — and not because of negative stories but because of positive ones. We have already collected a wonderful group of journalists from around the globe and from leading print and audiovisual media. We will work closely with journalists by organizing visits to Narva and key project events. We will also launch a preparatory marketing plan to spread Narva’s inspirational story. Narva will be a beacon of good news in times when the world needs good news. Media interest in Narva has been natural and organic. Headline stories of not only geopolitical concerns but also Narva as a cultural innovator have already been published in The New York Times and The Economist. Because of inspiring programming and initiatives that we have undertaken in collaboration with prestigious Russian and European organisations, it is likely that the international press will find our story intriguing.

5. Management

H. MARKETING AND COMMUNICATION

Could your artistic programme be summed up by a slogan?

Narva is Next!

What is the city’s intended marketing and communication strategy for the European Capital of Culture for the Estonian Music Week? Special regard to media strategy and the mobilisation of large audiences? This includes the use of digital communication channels.

Narva is on the verge of reinventing itself, and the communications strategy will be an integral part of the programme. Our artistic programme is innovative, which will facilitate changes locally, regionally, and internationally. The artistic concept around the Narva river, border, and bridge will be utilised as a storytelling tool and backbone of the new narrative leading towards the intriguing conclusion. Narva is next — the blank yet to be filled.

Current state of play

A unique situation in terms of communications and media landscape surounds Narva due to the almost monopolistic situation. Ninety-six per cent Russian-speaking, the citizens of Narva are using a mix of very local Russian-language media, Estonian-Russian-language media (online and radio), and state-sponsored TV channels of the Russian Federation. Thus, they are living in a relatively parallel media environment compared to the rest of Estonia or even the Virumaa region. This poses a challenge when communicating with the local communities, as the media landscape is divided. Our key principles in all programmes is that every initiative or project needs to have a local partner from the region. This means that ECoC2024 will reach every municipality in two counties. We will also include the regional representatives in the Foundation’s Advisory Board to make sure the distribution of information is as effective as possible.

Engagement with the local communities started from the beginning of the candidacy. The main message for the local community has been and will remain “Narva 2024 is your own project”! This messaging aims to boost the identity and pride of the area, growing a sense of belonging to Narva, Estonia, and Europe. “Narva is interesting and intriguing”, “Narva can contribute to the cultural life and identity of the region, Estonia, and Europe”, “Narva can be proud of its past and create its future”. The other main focus of the bidding is to generate interest for Narva through social media and the media. The target audience for Narva is the media and people in the region, and the aim is to reconnect with Narva and Europe, to lead the international conversation. We can benefit from the existing media interest and to lead the international conversation.

In the preparation phase of the bid, we have focused on engaging with the community and encouraging everyone to share their ideas, concerns, and suggestions. For Europe, our communication aims to change the image and narrative of Narva from being a visual backdrop for the “clash of civilisations” to an intriguing melting pot of patchwork identities, and a laboratory of positive change.
“The sources of inspiration emanating from Narva are an incredible energy and natural ease, even naivety.”

Maria Ossipovski-Magerova
Fashion designer, the founder of FORMES brand
Where are you and your family from originally?

While I was born in Narva, my grandparents come from different parts of Russia. My parents have lived in Narva all their conscious lives. My mother was born in Arkhangelsk, Russia, but her family moved here when she was a young child, and my dad was born here.

Narva’s population is decreasing; many young people are leaving the city. Why have you chosen to stay here and revamp the local mentality with your brand?

Trying to change one’s mentality is a rather absurd idea. It just happened that after graduating, some years of soul-searching and travelling, I returned to my hometown and met like-minded people who shared my sense of aesthetics and, just like me, wanted to turn a favourite activity into a fact of life. Such involvement leads to thinking about every little thing 24/7. The emerging new connections between emotions, modern ideas, historical milestones and images that have shaped us — forming a new understanding of the reality in which we live. We reflect on these semantic threads through visual objects, whether silhouettes, combinations of old and new, or upcycled.

How do you interpret our post-Soviet heritage?

"Post-Soviet picture" is a mixture of memories of the subconscious, based on the artefacts of that era. With FORMÉS, we explore our heritage with its ideals and antitheses, its everyday, and its yearning for the holidays, its street moods, and solemnity. Our brand is about the search for the self-identity. We treat the post-Soviet past with ease, in some cases, even with irony — like in making a dress of crystals from Soviet lamps. It is important to reconcile with our past: This is our heritage, our uniqueness, to some extent, our dignity. Therefore, even quite controversial images from the past can be read quite differently, and also induce feelings of light nostalgia nowadays.

What kind of Narva is your source of inspiration? Historian Kreenholm, Khrushchyovkas’ serialism, or the Narva River that is in constant motion?

Historical connection is perhaps the strongest one. Narva was once famous for its global weaving industry. Inspiration can come from the prints of the locally produced fabrics, but I believe creators should be free to take those images from the past that are closest to them.

Narva was once the “West” of the Soviet Union, a place with breakthrough ideas, prohibited goods from America and Europe, free-thinking people who loved their culture. At first glance, the very same Russians, yet somewhat different, Europeanized.

Narva is a clash of cultures, a region that “was stewed in its own juice” for a decade after Estonia regained independence. It’s a city where young people have always been educated, a little rebellious and creative, yet, due to the limited resources, embodied their fantasies in a completely original way.

The sources of inspiration emanating from Narva are incredible energy and natural ease, even naivety. An apt comparison is a river that makes its way through, finding new routes, and realizing the full power of its motion.

Why should Narva become the European Capital of Culture in 2024?

One of the current global trends is diversity and inclusivity — the subject of debates and scandals in the media. This is reflected in all kinds of cultural events. Making Narva the European Capital of Culture is a step towards reconciliation with how different and complex the past can be. In a city located on the border, boundaries of self-perception become blurred because the roots are spread on both sides. This positioning gives freedom to self-determination and teaches to respect others.
Vacuum • Untold Stories • Social Media and Marketing
arts. The Kreenholm location will be set in focus for the international communications directed both to early adopters and the arts community via various mainstream audiences with major project communications like “Kreenholm Art Biennale”. All of these programmes will be communicated through different channels in the run-up years during prep events for the grand editions in 2024, thus, cultivating and preparing the media and audiences with anticipation. Tallinn Music Week and the European “Women in Music” programme of Keychange, supported by the Creative Europe programme, in Narva (2023)—expect 1,000 creative industry professionals and an audience of 10,000 from Russia, Europe, and Estonia and will be extended via professional networks, conference attendance, and TMW editions in the years leading up to the main event. International Psycho-Geographers’ Summit, focusing on women as urban explorers will be marketed via professional networks and even media channels as well as channels of tourism promotion. The main target countries for marketing campaigns are Finland, Sweden, Germany, France, UK, Latvia, Lithuania, and Poland as well as the Russian diaspora in the West. The Brussels EU-affiliated media is a focus in itself and enables outreach to the audiences in all member states. Mainstream media and the traditional writers/broadcasters of ECoC-topics will be engaged through already existing networks based on the experience of Tallinn 2011 and the Narva coverage, as well as Social Media EU-wide and internationally, will be approached through Narva2024’s own channels, participating artists, art networks, and influencers within all social media niche groups. The travel industry and press will be targeted in cooperation with regional and national tourism development organisations through joint campaigns, press trips, and coordinated messaging. Content creators on all platforms (such as bloggers, vloggers, Instagram influencers) will be engaged in long-term cooperation and residency formats for immersion beyond a short one-time visit so as to connect with the local community in-depth and thus to build a true bridge. The professional networks of arts (film, theatre, visual art) will be used to spread the message peer-to-peer at festivals, conferences, and trade fairs.

The Ida-Viru Tourism cluster has actively used social media channels such as Instagram, TikTok, and Facebook, and is preparing to actively create content in Ida-Viru, the main partner for Estonian communications. ETV+ - the Russian language TV channel of ERR has regular programmes being produced by the Narva studio. We will establish a permanent regular format of ECoC-related topics on ETV+ as well as in the radio programme produced for Radio4 (Estonian-language public radio) in Narva. To reach the Estonian audiences a regular cooperation will be established with regional papers and online outlets and nation-wide channels subject to negotiations and/or public tender. ECoC international media campaigns will target selected culture, lifestyle, trade media/journalists, working on pitches linked to wider stories and culture media trends (e.g. rising interest in new Russian-EU articulation collaborations, and the post-industrial/post-soviet ideities of Narva and Ida-Viru County). In terms of circulating messages to international media, we will liaise with individual national publications to discuss specific angles to present, depending on the target country, and also seek to engage with media and cultural organisations, especially in neighbouring Nordic Baltic countries and Russia. This will attract influential media by inviting editors and reporters to the ECoC key events in Narva and further afield in Ida-Viru County. We will work with editorialists and marketing departments of the media outlets hand in hand - journalistic content will be supported by ad banners and call-to-action activities, inviting readers to Narva2024 digitevents and the EU culture programmes via the ECoC next to Russia.

How will you mobilise your own citizens as communicators of the year to Come worldwide?

The hashtag #NarvaNext has already been adopted by hundreds of thousands of readers. This will be encouraged by creating attractive viral content and by encouraging user-created marketing items that are useful for daily lives. Especially active young people from Narva studying or working in Tallinn, Tartu or abroad are keen messengers of all Narva-related success stories and by keeping them informed via social media groups we will ensure widespread messaging.

At the same time other volunteer groups like the elderly will be trained to be messengers of the ECoC ideas in their peer networks. Narva and the region. The EU will be a natural reason for nationwide special events dedicated to the EU, and the ECoC title-holder would be a logical focal point. The specific programme will be developed in cooperation with the European Commission and the government of Estonia. The willingness to continue this EU-centred orientation in Narva as the European Capital of Culture, has been confirmed by the Estonian Representation of the European Commission.

As many EU embassies and the EU Commission are already active in Narva, the ECoC umbrella will be a chance to enhance the cooperation, presence, and messaging. The programme will be following the core values of Estonia and thus be the most effective communication tool for the EU in Narva and the region. The EU will be visible throughout the branding and marketing (thus having an even stronger mark via creative professional cooperation and networks, and the ideas and values that will be offered through art and other events of the programme.

5. Management

The plan to highlight that the European Capital of Culture is an action of the European Union?

The EU can be truly visible in a region that, at best, is at the receiving end of mixed messages about its values and intentions via widely-used Russian state-controlled media channels, widely used as well as the European values are being systematically undermined. The stakes are high and the chance to put an unambiguous stamp on the city and nation via stating truly unique and symbolic. Arts and culture are the most effective tools of resilience — politically not vulnerable, psychologically subtle, approachable. Since Narva became eligible to apply for European support in 2004, the city has been able to secure more than €30 million EU funding, including €58 million in capital investment for infrastructure, with an additional €32 million secured for projects currently under development. Narva has received considerable EU funding for infrastructure development (thereof, €40 million for the new water purification plant and sewage systems). However, these have not touched the hearts and minds of people to shift the identity towards a more EU-centric Narva, the ECoC next to Russia. Narva2024’s mission is the explosion of interest in the arts and the arts community as well as culture aiming to enhance the cooperation, presence, and messaging. The program will be following the core values of Estonia and thus be the most effective communication tool for the EU in Narva and the region. The EU will be visible throughout the branding and marketing (thus having an even stronger mark via creative professional cooperation and networks, and the ideas and values that will be offered through art and other events of the programme. As many EU embassies and the EU Commission are already active in Narva, the ECoC umbrella will be a chance to enhance the cooperation, presence, and messaging. The programme will be following the core values of Estonia and thus be the most effective communication tool for the EU in Narva and the region. The EU will be visible throughout the branding and marketing (thus having an even stronger mark via creative professional cooperation and networks, and the ideas and values that will be offered through art and other events of the programme. The和技术 planning in cooperation with the European Commission and the government of Estonia. The willingness to continue this EU-centred orientation in Narva as the European Capital of Culture, has been confirmed by the Estonian Representation of the European Commission. As many EU embassies and the EU Commission are already active in Narva, the ECoC umbrella will be a chance to enhance the cooperation, presence, and messaging. The program will be following the core values of Estonia and thus be the most effective communication tool for the EU in Narva and the region. The EU will be visible throughout the branding and marketing (thus having an even stronger mark via creative professional cooperation and networks, and the ideas and values that will be offered through art and other events of the programme.
5. Management

program: “Two Castles, One Story” will produce a different production, each摇头 a communal subject from Russian-European history, for three following-years.

“Playground” projects will have a visual impact on public space.

Communication

Direct face-to-face communication routine continues.

International communication’s centre of gravity is in international professional and niche channels. The goal is to raise awareness for Narva2024 events among arts and media professionals.

Focus will be on the East-West projects to launch debates based on the content messages of those projects.

Customer service approach — information on the interest in all involved languages being constantly updated, questions answered, and bookings completed conveniently.

End state of Phase 2

International highlight projects have their first entry. Priority is given to the series on East-West events with international programming continuity throughout the years. Their programme development is made public with the promise of having an exciting finale in 2024.

Launching international programmes with the ambition of having a long-term continuity.

Virumaa and especially Narva City open space is visually changed. There are more colours and art everywhere — a culturally rich space.

Media and arts professionals are fully aware of the upcoming Narva2024 main events and their claims.

3 PHASE – GRANDE FINALE NARVA2024

Goals

Deliver the flagship events with international attention. Special marketing efforts are needed, attracting a broader global target audience to Narva and Virumaa.

Create crossover movement across programmes. This is a pre-condition for Narva2024 legacy that continues after the ECoC year.

Preparation for legacy. Studies will be made to determine the sustainability of Narva2024 offerings. Customer information is collected and assessed.

International cooperation for the follow-up phase.

Teams to run projects of the follow-up phase are formed and trained.

Communication

Pay-off in the international mainstream media.

The main message: “Narva is next — big things/ Bepreempt secrets/ success story.”

The main narrative is a known to the world that the arts can be a tool in conflict prevention. Each project becomes an ambassador of Narva2024 success that can be channeled through all possible communication outlets.

Internal communication in Virumaa and Narva is conducted through social media and the proven regular face-to-face meeting format.

Amplification of customer/audience satisfaction. Their testimonials will be collected systematically.

Visitors to Narva need to know about other events of Narva2024. This will be done with dedicated info booths, Leaflets, tourist and event information websites, crossuser marketing, offers, etc.

PLEASE SUPPLY EVIDENCE OF THE CONTINUOUS POLITICAL SUPPORT AND COMMITMENT FROM THE RELEVANT AUTHORITIES.

The ECoC application process was a clear example of a shared commitment from all local political stakeholders (including coalition and opposition), regional partners, and national authorities.

Until it wasn’t.

If you want to test something for strength, try to break it. Have you ever broken through a crisis of faith in early 2019 that we elaborated on earlier in this book, we are confident that our candidacy has grown stronger and our political support has now been tested, on all sides, instead of being implied.

On the local level, this support has resulted in a focused and fully committed resolve to support a successful bid no matter what, the expansion of financial resources to accomplish that goal, and acceptance of stricter monitoring and evaluation requirements bearing in mind the pitfalls of the past.

The regional authorities, and especially our strategic partner in Läänő-Virumaa, Rakvere, proved their commitment to a common goal of delivering the ECoC jointly with Narva — just as was stated in the agreements signed a year earlier — by standing by Narva’s candidacy even when Narva got overwhelmed.

The national support for Narva and Ida-Virumaa is still one of the government’s key priorities — both morally and financially, as demonstrated by the started construction of the Finnish Academy of the College of Agriculture of Science Studies, and the adoption of a special Ida-Virumaa development programme.

On the hyper-local level, the community has also demonstrated its faith in ECoC and moved, when was necessary, to support this initiative.

6. CAPACITY TO DELIVER

End state of Phase 3:

• International media talking about the intriguing flagship of Narva2024.

• People who come for one project, participate in other projects too.

• Visitors to Narva now know the reasons they should return to the region.

4 PHASE – THE LEGACY (2025-2030)

Goals

• By 2022, Narva will establish a NARVA LEGACY programme to cover years 2025-2040 (the last year of the current Cultural Strategy).

• The Narva2024 Foundation will carry out its activities at least until the end of the LEGACY programme.

• The programme will include a financing commitment to continue building on the success of ECoC-2024, including funding from Narva, regional municipalities, private persons as well as the Meidum-Merivoit Prize.

• Sustainable marketing

• Feedback study to understand the brand of Narva and profile returning or new visitors.

• Find the next big project to carry into future development.

Communication

• Projects with long-term prospects should continue with their own communication strategy.

• “Arctic Fest” attends tourist fairs, Kreenholm is an important incubator;

• Article feature in leading tour magazines, Film Festival announces its new programme during Tallinn Film Festival in Tallinn, etc.

End state of Phase 4:

• Several initiatives organised their events for 2025. The main line of work during the following phase.

• The main message: “Narva is next — big things/ Bepreempt secrets/ success story.”

• The main narrative is a known to the world that the arts can be a tool in conflict prevention. Each project becomes an ambassador of Narva2024 success that can be channeled through all possible communication outlets.

• Internal communication in Virumaa and Narva is conducted through social media and the proven regular face-to-face meeting format.

• Amplification of customer/audience satisfaction. Their testimonials will be collected systematically.

• Visitors to Narva need to know about other events of Narva2024. This will be done with dedicated info booths, Leaflets, tourist and event information websites, crossuser marketing, offers, etc.

Please detail the state of play of the core ECoC projects detailed at preselection stage, including the planned timetable for the works, please identify the interrelationship with the European Capital of Culture project.

At pre-selection we provided an indicative list of cultural, urban and infrastructure development projects in support of our strategic approach to the ECoC project.

• A new park dedicated to Estonia’s centennial;

• Renovation of historical town hall, town hall square and Stockholms square (1 stage);

• A network of bicycle lanes within Narva, and between Narva and Narva-Jõesuu;

• Construction of Estonian Academy of Security Science’s Narva College together with a public pool;

• Construction of State High School and renovation of two municipal high schools;

• Renovation and development of Narva-Jõesuu’s museum in the castle;

• Renovation of the yacht marina;

• Reconstruction of the city’s bus and railway station;

• Renovation of Theatre Centre Vaha Lava together with creative incubator;

• Partial rehabilitation of Kreenholm industrial complex;

• These projects — including their current status, exact budgets, timeframes, and sources of financing — have been explained in detail in Chapter 5 of this book, section “Budget for capital expenditure.”

In addition to those above a number of new projects were initiated:

• Reconstruction of the lost residence of Peter I The Great located in the Old Town of Narva, also known as the J.Niiman residence — and the establishment within of Narva’s historical museum;

• Development of the area around the residence of Peter I The Great into an architectural museum;

• Full reconstruction of the Kreenholm stadium.

The above projects have all been included into the national Cultural Strategy, were already accepted by City Hall, and are now being reviewed by the City Council. Their planned time frames and budgets are explained in detail in chapter 5 of this book, section “Budget for capital expenditure.”
the ECoC year and the period leading up to it.

**6. Capacity to deliver**

**TOURISM INFRASTRUCTURE**

In its pre-selection feedback, the city committee specifically pointed out that the city needed to strengthen its tourism infrastructure, and specifically hotel capacities. That is why in cooperation with the Ida-Viru County tourism cluster we carried out a more detailed analysis of our region’s tourism infrastructure, and the results are the following:

Connections

Narva is well situated in the crossroads and comfortably accessible from the major hubs Tallinn, Tartu, and St. Petersburg in Russia.

**By Air**

Tallinn Airport had more than 3 million passengers in 2018 and has year-round direct connections with 27 destinations and seasonal summer connections to 41 destinations. The airport handles on average 60 departures per day. From Tallinn Airport, it takes a couple of minutes to get to Ulemiste railway station; from there a train or a bus comfortably takes you to Narva. Pulkovo Airport serves 18 million passengers annually and is situated 119 km northeast of Narva. Helsinki Airport is the third-largest airport in Europe to be used to reach Narva. Public transportation and Finnair shuttle buses take passengers to Western Terminal (Laitseterminal) every 20 minutes from Helsinki Airport. Once there, the biggest carrier Tallink offers a comfortable two-hour sea ride to Tallinn. From Tallinn Port Terminal D, public transportation goes to Ulemiste railway station or Tallinn Baltic train station.

**By Rail**

Estonia has the largest rail carrier in Estonia, which connects Narva to Tallinn, Rakvere, and Tartu. From Tallinn, it will take you approximately 2 hours 30 minutes to reach Narva (excluding 1 hour 30 minutes; from Tartu 3 hours 15 minutes. The railway is also important at connecting cities in Ida-Viru County. Jõgeva County will add 107 000 passengers in 2019. From there, Narva is reached comfortably with the Ida-Viru County tourism cluster planning to launch hop-on-hop-off service to connect tourists and tourist attractions in the region. The pilot is planned for 2020, and the full launch in 2021.

**By Car**

Narva-Talinn route (part of E20) has the most extended proportion of four lanes in Estonia, 80 km out of 212 km. Narva-St. Petersburg (part of E20 and Russian A180) is 150 km and will take you 3 hours 30 minutes to drive. Tartu-Narva is 139 km and will take you 1 hour 45 minutes. Ride-sharing platforms Uber and Bolt are operating in the region. The city cluster will promote Narva-Estonia establishing new transfer and ride-share companies to increase transportation availability during the next strategy period until 2023.

**By Sea**

Tallinn Port will be the most important entrance for most tourists from Finland and other countries. In 2018, 3.5 million tourists and 600 000 cruise tourists used Tallinn Port. The major carriers are Tallink, Viking Line, Eckerö Line, and cruise ship operators. From the nearest port Sillamäe (25 km from Narva), a regular ferry line connects Ust-Luga (Russia) daily. The ferry ride is approximately 12 hours long and is available for passengers with cars. On-going discussions have been held to open a ferry line between Sillamäe and Kotka (Finland), and a Cultural Capital title for Narva will accelerate the decision-making process and increase accessibility from Finland to Narva. Local small marinas (Narva, Narva-Jõesuu, Eisma, Toila) have undergone INTERREG and other EU-financed projects, increasing security and comfort for the visitors. Estonia has 80 000 leisure boats registered, and the north coast of Estonia is a popular destination for many of the visitors. The number of passengers is increasing year-over-year.

Absorption capacity now

Currently, Ida-Viru county has 1,582 rooms and 3,759 beds available for tourists. Due to the active local tourism cluster and a significant increase in the number of nights spent (+5 000 in 2018), the tourism operators plan to increase nightly accommodations in 2020. Partnerships with regions next to Ida-Viru Lääne-Viru County will add 2762 beds, and Jõgeva County will add 370 beds.

The average usage of available capacity is 49% in Ida-Virumaa, reaching almost full capacity during July and August. As a result, the largest events in the high tourist season, new capacity building is needed.

**Increasing the absorption capacity**

At the end of 2015, Narva City had 390 underutilized flats, Kiviõli (19 km from Narva), had 220, and Kohila-Järve (51 km from Narva) had 199. Up to 90% of the spaces are in average condition and could be used as temporary rentals; local operators could commission the rental services.

The unused resource for relieving the need for temporary accommodations is the dachas (summer houses) that approximately 7 000 Narva families use for summer and city apartments during the weekend.

A third possibility is to use empty dormitories during the summer. Ida-Viru VET School has 300 beds in their dormitories in Sillamäe and the new College of Estonian Academy of Security Sciences with its new dormitory, which is opening in 2020, will have an additional 80 places available.

The fourth measure is to use the ports at an off-peak season to allow local marinas for floating hotels, which could generate several hundred extra accommodation spaces. The floating hotels — rivière needed — will be arranged in partnership with Sillamäe Port and its terminal operators. Narva City as an owner of the city port, and shipping companies (e.g., Tallink) will collaborate with the experienced Groningen City in Holland and the Euraeco Festival, for example, and are interested in increasing the absorption capacity of Groningen City combined with the extra beds offered by ship hotels at the time of the festival.

The fifth measure is to cooperate with the Estonian Wooden Houses cluster — Estonia is the most prolific wooden houses exporting country in Europe with 200+ companies in the field — other mini-house producers (Koedam, OÖD, et al) by creating a permanent exhibition in 2020.

The sixth measure is cooperation with Estonian camping and glamping services providers (Glamping Estonia) to ship hotels at the time of the festival.

For the seventh, major events could be combined with activities connected to spending the night to decrease the need for accommodation. Example: “Night camp in Narva Museum or Narva Basions”, including sleeping bags on the floor; film night in Vaba Lava or in any restored hangar from midnight to 8 AM; welcoming the sunrise at 8 AM in beach cliffs or in roof cafes; and of course, all night parties!

The measures provided take into account that we should use, as much as possible, all existing resources and not build accommodation that is not going to be used commercially or by the community after Narva Cultural Capital year.

**Hospitability training**

In Ida-Viru County, we face challenges in hospitality and language skills. In preparation, Narva tourism cluster will pilot the first comprehensive hospitality training programme — in cooperation with local schools and training providers — focusing on hospitality educational programs in VET schools (Ida-Viru VET School), gymnasiums and prime schools for work practice and focus lines in hospitality. In cooperation with the Estonian Unemployment Agency, language and other skills development in the hospitality sector are taken into consideration as well as the development of entrepreneurial skills and entrepreneurship support in tourism. Launching in 2021, the full training programme can absorb all cultural capital hospitality training. During the last five years, the hospitality sector increased by 600 persons in Ida-Viru County, and the Narva-2024 programme will further increase that amount.

Extra training programs will be launched for locals to create awareness of new skills and increased job opportunities for taxi drivers, car-share drivers, administrators, and front-line personnel in hospitals, stores, banks, security, police, and volunteers.

New skillsets for the community-based events of home cafeterias and restaurants, home dinner events so that could be practised a couple of years beforehand.

Thereby, the necessary capabilities can be polished before hosting large numbers of guests. During the Narva-2024, every guest can enjoy a personal host who arranges a walking/biking/running tour in Narva and/or provides a meal.

**Absorption capacity prognosis (beds):**

<table>
<thead>
<tr>
<th>Year</th>
<th>2019</th>
<th>2020</th>
<th>2021</th>
<th>2022</th>
<th>2023</th>
<th>2024</th>
<th>2025</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourism sector in Ida-Viru</td>
<td>3795</td>
<td>3995</td>
<td>4195</td>
<td>4395</td>
<td>4595</td>
<td>4600</td>
<td>4600</td>
</tr>
<tr>
<td>Tourism sector in Lääne-Viru County</td>
<td>2782</td>
<td>2782</td>
<td>2782</td>
<td>2782</td>
<td>2782</td>
<td>2782</td>
<td></td>
</tr>
<tr>
<td>Tourism sector in Jõgeva County</td>
<td>960</td>
<td>960</td>
<td>960</td>
<td>960</td>
<td>960</td>
<td>960</td>
<td>960</td>
</tr>
<tr>
<td>Apartments in Narva to be used for tourists</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>400</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>Apartments in Kiviõli to be used for tourists</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>400</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>Apartments in Kohila-Järve to be used for tourists</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>400</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>Decka cottage apartments in Narva to be used during summer</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4000</td>
<td>4000</td>
<td>4000</td>
</tr>
<tr>
<td>Dormitories during the summer in Narva</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>Dormitories during the summer in Sillamäe</td>
<td>500</td>
<td>500</td>
<td>500</td>
<td>500</td>
<td>500</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>Floating hotels in Ida-Viru</td>
<td>5180</td>
<td>6280</td>
<td>5380</td>
<td>5380</td>
<td>5380</td>
<td>5380</td>
<td>5380</td>
</tr>
<tr>
<td>Floating hotels in Narva</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>200</td>
<td>200</td>
<td>200</td>
</tr>
<tr>
<td>Pop-up mini houses in Narva</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>500</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>Additional camping and glamping sites in Narva</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>500</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>TOTAL additionally in Narva</td>
<td>80</td>
<td>5180</td>
<td>6280</td>
<td>5380</td>
<td>5380</td>
<td>5380</td>
<td>5380</td>
</tr>
<tr>
<td>TOTAL in Ida-Viru incl. Narva</td>
<td>4095</td>
<td>4295</td>
<td>4495</td>
<td>4775</td>
<td>10235</td>
<td>11840</td>
<td>10440</td>
</tr>
</tbody>
</table>

**6. Capacity to deliver**

Narva, Candidate City European Capital of Culture 2024

Narva, Candidate City European Capital of Culture 2024