

Rimini Romagna Capitale italiana della Cultura 2026



Vieni oltre | come beyond
the future is here and now

BID DOSSIER

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Why this bid

Rimini is making this bid to invite everybody to take a step forward, to “come beyond”, and to find here and now the future that we all need.

Right now, the word “future” sounds obsolete, problematic and distant. We are used to living in a never-ending present with no prospects: wars, pandemics and crises have all made us wary of thinking big and most of all, of thinking long-term. And so the city that began the Renaissance with Leon Battista Alberti, transforms a ripple of small waves into an outstanding destination for recreation and social life inventing the “Pleasure District” in order to overcome through community the social and political crisis of the 1970s. **It is a city that is clearly used to bucking the trend,** not so much to generate new fashions, but new ideas. It is the city of public consciousness like no other – the city of Fellini, Guerra and Tondelli. This same city that embraced a lifestyle is transforming once again. It is a city damaged by war but rebuilt with a clear division between the space for the long-term residents and the tourists just here for the Season. The city’s strategic plan successfully brought these two strands together, weaving them into a single concentric square at the centre of a linear metropolis connected by a public transport system that was built from nothing and for

that reason, is remarkably efficient.

Today, **Rimini is aiming to add to all these new or refurbished spaces, which have charmed residents and tourists alike, with a series of original features** that will help to overcome the two great obstacles to our future: climate change and the demographic crisis. It will take at least a generation and unparalleled collective efforts to try to rebalance a situation that has been taken to its limit by 75 years of global growth. The flooding in May and the weekly arrivals of migrants in a lawless Mediterranean are proof of this.

We will not sit in silence, watching a world that is changing without talking about it and offering ourselves as a training ground; we will do this thanks to high level collaborations at national and international level, through our trade fair centre and programme of meetings, which for decades have been the venue for responsible debate through which we can build new plans for society. We will do this with all the cultural associations who have contributed with passion and generosity to the meetings that underpin our cultural programme, for which we now have two talented artistic directors recruited after a national competition in which dozens of excellent culture managers took part.

I would like to thank all of them for having the vision to see that Rimini can provide a home for their creativity and projects. We are open to any suggestions, because **this bid is not the finishing line, but the starting point for a new collective strategy** involving the public and private sectors, as well as the 26 provincial municipalities with whom we are developing and relaunching the project for the Rimini area, and the 13 businesses who have already agreed to act as partners in supporting the rest of this initiative.

In this dossier, you will find more than 20 original projects. All of them are based on the logic of collaboration and collective intelligence – sometimes with the use of AI! – and these will be added to the more than 1000 events already hosted in Rimini every year.

But there is a major difference compared to the past: we have chosen not only the issues that truly affect the future of all of us (the climate and demographics but also the question of the physical body and language) but we have done this with a specific target group in mind: **adolescents aged from 11 to 18, who hold the future in their hands as they grow up future that we, like them, are already living.** This is a future shared with the rest of Emilia Romagna and Italy; an open future in which the younger generations can feel that they have a real part to play, in a future rich in new experiences and solid aspirations.

*Jamil Sadegholvaad
Mayor of the City of Rimini*



Rimini for Romagna

Rimini and Romagna are making a cultural comeback, opening up to new scenarios for sustainable growth and inclusion

Rimini's bid to be Italy's Capital of Culture was already well underway when the flooding devastated Emilia Romagna. The first signs of trouble were already apparent when the mayors of Cesena, Forlì, Ravenna and Rimini signed the international public-private agreement called Romagna Next, Italy's first national "workshop" for interprovincial strategic planning, together with a large pool of partners from the Romagna region.

But nobody could ever have expected the tragedy that would follow.

The artistic directors of the Rimini project had already identified climate change and demographic problems - particularly surrounding the role of young people - as the issues around which the scientific, artistic and cultural world needs to work together in order to make Rimini a platform for innovation and address the sectors and issues which are fundamental to the development of Italy and of Europe as a whole.

Once the emergency had passed, it seemed only natural to extend the bid to the whole of Romagna, and to do so along with all the cultural foundations supported by the regional government. **Rimini Romagna 2026** was therefore not "a" project but "the" project.

History, culture and environment would be at the centre of a new future, partly in order to design and offer a renewed hospitality, to assist Italy and not only our region, to transform and pave the way towards new, more sustainable and inclusive pathways for growth.

One thousand days after the tragedy in May 2023, dozens of activities will be launched in a Romagna that, we are certain, will not only recover but which will once again have passed the test, learnt lessons and innovated. We will be there, strengthening those values and capabilities which we have always admired.

*Stefano Bonaccini
President of the Regional Government of
Emilia-Romagna*



The theme. Come Beyond

When you are next in Rimini, try this: at 7:45 in the evening (better on a weekday in summer) go to one of the quieter roads. Stop anywhere, it doesn't matter where, and close your eyes. You will hear the four sounds of *Rémni*.

The first sound is the dinner table. The clashing of crockery, pots and glasses, the wind blowing the tablecloths first strong, now mild. The gentle resting of things on other things. The scraping of forks, the clinking of carafes, the unscrewing of bottles. The snap of the gas lighting on the hob, the clashing of pots and pans and the sound of windows opening to release the tempting aromas.

Sitting round the table there's the second sound, *ciàcri*, the gentle hum of people chatting (it isn't true that people from Romagna talk loudly!) It is a soft murmur with the odd raising of a voice here and there, whispered irritations and polite conversations. Booming male voices, higher-pitched female voices, a few "*ho fêma*", ("I'm hungry")—that hunger you feel at the end of the day. People eating dry bread dipped in sangiovese. The sound of televisions being switched on. And so the orchestra starts to play: the men, women, pots and pans all together. The news is about to start.

Then comes a silence. The third sound. The table falls still, the chatter dies away. From the houses comes a gentle echo that sounds like the Adriatic when the waters are still, sleeping peacefully on the horizon. The cicadas and crickets fall silent too. Cars' engines turn off, the bicycle wheels stop creaking, the seafront muzak fades away. This is the sound of Rimini getting ready for night-time, bored of the daily grind and ready for a party. There is an undercurrent of nostalgia. Memories take hold.

By now it's eight in the evening and here is the fourth sound. It starts far away, with a patter of feet on kitchen floors, around the tables. Above is silence. It reaches up to the wide-open windows of houses. It is the sound of the footsteps of the mothers and fathers leaning over the balconies and terraces. They are about to sing the last sound of the city. Two words, announced in chorus, addressed to the street: come beyond.

Come beyond. The sound of the mums and dads calling the *burdèl*, their children, scattered around the parks and playgrounds, under the beach umbrellas, in the bars and cafes, at the park, the harbour. In their own back yards or other peoples' gardens, riotous and playful. The kids who aren't yet in sight, even if the dinner table is already set. Come beyond.

Come beyond, my child. Come in. Then look beyond these walls, because you know you can. Beyond. They call it the future, we prefer to call it what lies ahead. The children know. With those two words they pop up from the courtyards, parks and playgrounds, out they come from under the beach umbrellas and bars and other peoples' gardens. Here they come, quick as dust, shouting "Mum's called me. Dad's called me, as they run down to the main door of the apartment block with all the courage of growing up. At the front door of home, they stop. Just for a moment, to wipe their foreheads and tidy their shirts, looking at each other and then at you, as you watch them. It's an invitation to enter.

Come beyond. Cross the street and get closer. The doors are open.

Marco Missiroli

Writer from Rimini who has won multiple awards since his debut novel in 2005, *Senza Coda*, nominated for the Campiello Opera Prima prize. With *Fedeltà*, he was a finalist in the Strega Prize in 2019. and the book was the subject of a Netflix series. Missiroli is now based in Milan but always says that sooner or later he will return to live in Rimini.



Come beyond as the theme of this bid dossier

The words conceal something deeply democratic: the thing that happens when a word conveys its meaning exactly, with a precision that cannot be expressed otherwise. When this happens, there is almost an ethical respect for the reader or listener. It's democratic: a dialect, being flexible enough to grasp the sense of those little everyday gestures, does this better than the Italian language. This is the hybrid language of bars and markets mixed with the words of migrants, slang, the sounds of dialectal poetry, the rich intermingling of mellow and harsh tones, the languages of the world. An Italian that is changing.

The title of our dossier, **Vieni oltre (come beyond)**, is a translation of the brusque dialectal *Vèin ólta* or *Véin ólta* or even *Vèin ulta* or *Véin ulta*, not so much unequivocal in meaning as it is mutable in tone and posture of the person uttering it. Don't be misled by the obvious grammatical lapse, which if anything is a sign of a "jumbled" city, tending more towards anarchic creative disorder than orderly insignificance. This dialectal origin is no casual coincidence. It is the language

of mothers and fathers, full of sentiment. At the same time, dialect is an unmistakable trait of "Riminitude", with a fully authentic humanity in its irreverence, which has persisted over the decades. Hard to imagine anything further removed from the exasperations of algorithms and AI.

Dialect is also the best way to understand the flooded region that is presenting this bid, with the words *tin bota*, ("resist"), a call for solidarity and show of support for life. It is a dialectal phrase that is almost a state of mind, and hard to match in terms of its resilience. Here's another dialectal saying full of dignity and poetry: *i burdèl de' paciug*, the "Angels of the mud", a term that describes all the people who took up spades and shovels during those terrible days when the water ravaged Rimini, its villages and countryside.

We have discovered how to say all of this in a single title, which only the pithy humour of a dialectal expression can encapsulate in two words. This is why we are making this bid: **Come beyond** is self-referential, almost an offer you cannot refuse, from a city whose roots are firmly planted in its two thousand-year history. But in

giving this invitation, we want to take you far away, deep into the imagination of a provincial town whose name was taken by our great Federico Fellini to every corner of the globe.

That **beyond** is the promise of an **elsewhere**. Whether physical, virtual or literary, it doesn't matter. This elsewhere is all about freedom. It's something more than tolerance and hospitality. Ours is an innate familiarity, a daily coexistence developed from centuries of intense human contact with travellers passing through Rimini on their way to the rest of Europe and the Orient. It's an elsewhere about the freedom in all the different circles of Rimini, the diverse communities that should be left to coexist peacefully, without too much hierarchy. In Rimini, you will find - in the same gallery - the sumptuous luxury of a Verdi theatre alongside contemporary venues like the Slego and the Paradiso, the Arch of Augustus next to the irreverent images by Maurizio Cattelan, the 14th-century School (Trecento) and the nightlife, the white marble of the Temple of Leon Battista Alberti and the black and white "dropout" images of Marco Pesaresi, Ariminum and the Teutonen Grill. Rimini is also a city that learned to balance the dance-hall music with the scintillating sounds



of Italo Disco, the pop atmospheres of Club Culture with the classical aura of the Malatestian Temple Festival. It symbolises that long-held awareness of central and northern European culture, an awareness that will continue to grow in the future, as people look towards those intriguing urban settings populated by the electronic sets of Berlin deejays mingling with their fans, as queues of young people line up outside opera houses, museums and concert halls.

The other important word in that invitation and promise is **welcome**, which for us means inclusion, inviting others, asking them to be part of our family, to not be afraid and to open the door and come in. Rimini has always been welcoming, ever since it was called Ariminum, a major trading post on the road from Rome towards Europe and the Orient. It has continued to be so throughout history, from the merging of peoples from Orient and Occident at the time of the 14th-century Rimini School, to the birth of Humanism in Italy through to the mid-19th century, when Giuseppe

Verdi chose our theatre, designed by Luigi Poletti, for an honour that the maestro never granted to anyone else. Then in the 1950s, it gave a wartorn population the inviting and beautiful setting of the Malatestian Temple, filled with the sounds of the annual music festival. By the 1980s, Rimini had become a real destination, a setter of trends and fashions on a national scale. It has opened its doors to Francesca, the best-known of all the legends of the Divine Comedy: no longer a soul damned in Hell, she was reinvented as a universal icon of purity, love and self-determination. And finally, Rimini embraced as its own one of the leading exponents of world film, straight from the twentieth-century hall of cinematic fame.

That invitation to “come beyond” asks you to go beyond the boundary that traps Rimini in the stereotype of a picture-postcard town that never changes, a holiday resort defined by one word, “Season”, which has persisted over the decades. “The Season” is how the people of Rimini mark time – there is only one season, the one you wait for the whole year, right from when they drain the



rivers of water off the sagging covers on the sun loungers, from when the

beach umbrellas, faded by sea spray and sunshine, start to look a little bit brighter, under the same impulse of that spray of water.

When one Season ends, the waiting begins for the next one. For decades, one in every three Italians and half of Europe has regarded the Season as a treasure chest of emotions, dreams, melodies, events, discoveries and farewells. Maybe the pioneers of those halcyon Seasons of the postwar period have refused, understandably and perhaps unconsciously, to look at the past, instead pressing the reset button on the horrors

and tragedies of the war and choosing to embrace a future made up only of a hope for growth. It is no coincidence that Rimini is a living testimony to the postwar years, with the photography, music and film recounting the history of Italy from the 1950s to the present day.

Come beyond is a renewed invitation to look beyond appearances and discover all the many facets that a city can contain, and cherish. All these strands are now weaving together in an impressive web of cultural heritage, to write a new story of contrasts: bursts of sound alternate with peace and quiet, the bold colours of summer make way for the grey mist and fog, noisy crowds disappear leaving the calm of solitude, preserved from boredom by a dense crowd of dedicated performers. Rimini is combining art and culture with popular tradition, merging its centuries of history with the modern age, the generation of the digital revolution with the magnificent lands of Malatesta, the intangible domain with the new physical spaces of culture.

We are convinced that in 2026 these highs and lows will forge a dialogue, communicating like the waves of the sea to give sense and shape.



Beyond the postcard. A plea from the Promoting Committee

Rimini is better than the image it has. It is not the clichéd seaside town you see on the postcard. Rimini is lots of cities: undefined, unexpected, sometimes overlapping over the centuries. In the words of the author Pino Rovitto, “Rimini is an alphabet that still needs to be learned”. The green light for the bid was given by the then mayor, Andrea Gnassi, on 20 January 2021, after I published a front-page article in the local paper ‘Corriere Romagna’. Its title was: “La proposta: Rimini capitale della cultura” (“The proposal: Rimini as Capital of Culture”). What I said was this: “Which other Italian town has seen such a transformation over the past 10 years. From the Galli theatre to Castel Sismondo, from Cinema Fulgor to the ‘House of Cinema’ at Palazzo Valloni, from the palaces of art and the new museum of modern art to the Fellini museum. Not forgetting the Museo della Città, the Trecento and the town’s Roman, medieval and Renaissance legacy”.

Rimini has already been Italy’s Capital of Culture, at the time of Sigismondo Pandolfo Malatesta (1417-1468) whose court included names such as Filippo Brunelleschi, Leon Battista Alberti, Piero della Francesca, Agostino di Duccio, Matteo de Pasti, Basinio da Parma and his fellow townsman,

author of the treaty “De re militari”, Roberto Valturio. Sigismondo also gave us the Malatestian Temple, one of the finest examples of Renaissance architecture in Italy. But today, we face an even bigger challenge: connecting the city’s great architectural and artistic heritage with the 20th-century experience, and taking both these things into a new future along with our citizens and guests, accompanied by the sound of the local motto: Come beyond!

THE COMMITTEE'S OBJECTIVES

The Committee was formed as an incubator for ideas and proposals. Main objectives: to promote the cultural heritage of the region, present an opportunity to develop its creative industries and favour the growth of the community. The collaboration between public and private sectors was immediately put to the test. The Committee members include the Municipality of Rimini, the Regional Government of Emilia Romagna, the Provincial Authority of Rimini, the Diocese of Rimini, Rimini Venture, the ‘Strategic Plan Foundation’, the University of Bologna, the Superintendency of Archaeology, Fine Arts and Landscape of the provinces of Cesena, Ravenna and Rimini, the Regional Office for Cultural and

Natural Heritage of Emilia Romagna, the Chamber of Commerce and the Fondazione della Cassa di Risparmio di Rimini. The members' purposes and interests may be diverse, but each one brings with it a corporate theme and is able to quickly embrace the collective approach. It was also immediately clear to everyone that Capital of Culture is a title that must honour the best project for the cultural future of a region.

STRATEGIC LINES AND PROJECTS

Also for these reasons, the Committee has entrusted the Artistic Directors with five strategic lines to work on:

- THE ENVIRONMENT. The flooding that devastated Romagna, causing the inevitable landslides in the hills around the city, the flooded cities and the thousands without homes, was the impulse to extend our bid in order to give visibility and opportunities to these hard-hit areas. The support from other mayors in Romagna, also affected by the floods, gives this bid symbolic value, as the rebirth of a region starting from history and common interests.

- THE HISTORY OF RIMINI AND ITS

PEOPLE. Since ancient times, Rimini has been a meeting point between peoples and cultures. This is where the Via Flaminia ends and the Via Emilia begins. The hinterland, along the Marecchia and Conca valleys, also has a rich history, with ancient castles and fortresses associated with leading cultural figures such as Federico Fellini, Sergio Zavoli and Tonino Guerra.

- THE SEAFRONT. Romagna is synonymous with the sea and the beach. The first bathing establishment opened in 1843. Since then, Rimini has developed into an internationally-renowned summer holiday resort. The seafront tells an important tale of culture and custom, which deserves to be exhibited in a modern multimedia space.

- YOUTH. Young people and children represent our future. We need to raise the bar of culture consumption among young people by promoting the innovation and opportunities available through culture in its various forms (cinema, the visual arts, video art and music), by developing three of the characteristics universally associated with Romagna: creativity, imagination and unpredictability.

- INNOVATION. This is about creating a virtuous circle between cultural initiative, the third sector, universities (Rimini now has more than 5,000 students) and businesses, with a particular focus on creativity in the world of fashion, events design and the impact of tech and digital (from the use of AI to the various applications of ChatGPT) in the creative professions.

The Committee's guidance is fully in line with the feedback from the public meetings led by the Artistic Directors and with the infrastructure created to launch the development strategy for Rimini and the wider region. This programme of events is not only an opportunity for dialogue and discussion among the people of Romagna but is also addressed to all Italians who want to see a new Rimini and a new Romagna, as well as the numerous opportunities we can offer. We know that culture is not merely a vehicle for socioeconomic growth but is primarily a driver of freedom and democracy. These are things that need defending—none of us intend to give them up.

*Giorgio Tonelli,
President of the Promoting Committee for
Rimini 2026*



Beyond the planning. The Strategic Plan for Rimini 2007 - 2027

The Strategic Plan for Rimini and its region: the urban regeneration of Rimini starts with tradition, innovation and sustainability.

29 November 2007 was the date that marked the start of a new era for Rimini, a city that has cyclically changed direction throughout its history, from ancient times to the Renaissance, the modern age to the twentieth century, regenerating to benefit its people and its tourists or city users, however we define them.

After months of preparation by the entire local community, 29 November 2007 saw the launch of the Strategic Plan for Rimini. Its members include the municipal and provincial authorities, the Chamber of Commerce of Rimini (now of Romagna) and the Fondazione della Cassa di Risparmio of Rimini, as the governing body for the process of strategic planning. The Committee was later joined by the Regional Government of Emilia Romagna and the University of Bologna. Shortly afterwards, in March 2008, the committee of local authorities was joined by another member, Forum Rimini Venture, an organisation that even today, 15 years later, has about 60 local trade associations, social, cultural and environmental partners from

the Rimini area. Civil society has come together in a single body to bring the voices and contributions of the local players on a new path to define a shared vision of the future.

The strategic plan, invented by the military before being adopted by the industrial world as a model for defining the competitive positioning of businesses in the marketplace, was first used as a tool for urban and local development in many parts of Europe during the 1980s. Some of the best-known case studies include Barcelona, Bilbao and Turin. Often, the strategic planning route, which is not mandatory and therefore voluntary, has been chosen in cities experiencing a serious industrial crisis which needed to redefine their development models in order to avoid terminal decline.

In Rimini's case, the strategic plan had a different origin and is based on an unusual model. There was no major socioeconomic crisis in the city at the time. With its 15 km of coastline in the municipal area and 34 km in the province, Rimini was still Italy's largest coastal resort, attracting 15 million visitors each summer and with 35,000 small and medium businesses able to generate a GDP among the highest in central and northern Italy.

In 7 years, Rimini has a new face thanks to the participation of hundreds of local people and an investment of more than 200 million euros



But despite the wealth generated by the urban and economic growth of the late 20th century, there were various indications that Rimini's trajectory since the postwar period was coming to a standstill. Worrying signs were emerging, and clouding Rimini's image not only externally but among the people of the city itself. These included short-term investments and high returns leading to inertia, a gradual decline in property income and a lack of creative investment.

This called for the local government agencies to roll up their sleeves along with the community and society as a whole in order to change

direction and map out a new, participatory **model for growth**. This is what makes the Rimini model unusual: Instead of relying on development models based on quali-quantitative analyses produced by outsiders and sized to fit the territory, Rimini looked to its own community, supported by scientific advisors specialised in different fields. They were given the task of working together to choose the new direction for the next twenty years (the time frame for the Plan is 2007-2027). Over an eighteen-month period, hundreds of people teamed up to form working groups, using a wide range of innovative methods and participatory instruments and giving their time purely on a **voluntary** basis to produce a shared vision and mission, identify 6 strategic areas for growth and define 64 project outlines. This eighteen-month period culminated in the **Plan Document**, which was unanimously approved by the governing bodies of all the local authorities and by the general assembly of Forum Rimini Venture. It then became the programmatic reference for the future.

It must be said that Italy has not, in general, had much luck with strategic plans—apart from a few exceptions such as the first Plan for Turin, mentioned above. Most of the plans have fallen victim to the short-termism of a series of administrations and have ultimately been shelved or passed on to the holders of the next administrative mandate.

The case of Rimini is different also from this perspective. The plan was drawn up during a single term of office and became the foundation for the planning guidance for the city's next administration. This translated into a **strategic masterplan**, which laid the foundations for many of the projects identified in the strategic planning process.

The implementation of Rimini's strategic plan then led to a new way of governing the process of urban transformation, based on a clear **concept of the city** which favoured a type of development that focuses heavily on the quality of the urban area, the landscape and the socioenvironmental sustainability of every project. This was the hallmark of the Rimini plan and the related projects: a new central focus on environmental issues, in total contradiction to the programme of mass building of the late 20th century which had given Rimini a paradigmatic role in the national panorama, to the extent that "riminise" became

a new verb in the Italian dictionary. It refers to a type of urban development that is often harmful or damaging to the landscape and environment, a phenomenon common to many coastal resorts in Italy and beyond.

Thanks to a happy mix of political vision, public participation, administrative tenacity and structured governance, the Rimini model is still **one of the very few Italian examples of local strategic planning that translates effectively into a process of real territorial change**. It is significantly altering the image and positioning of Rimini, not only in Italy but also abroad. There are two main guidelines behind this revolution, which has transformed Rimini into a contemporary European city, reconciling tradition with innovation in a new design for the future.

On the one hand, there is the major project to convert 15 km of the Rimini coastline into a fully pedestrianised **Parco del Mare** (Beach Park). The aim is to create a green and linear infrastructure offering open-air, fitness and entertainment with a central focus on the beach and seafront. On the environmental front, the main project underpinning the Parco del Mare was the Piano

di Salvaguardia Ottimizzato della Balneazione (PSBO), the largest **sewer redevelopment project** currently underway in Italy, with a total of 154 million euros invested in 11 strategic projects. The PSBO has also been acclaimed as a good environmental practice by the United Nations. On the other hand, there are plans to redevelop the entire historic centre, most of which is unfamiliar to tourists and sometimes even to the locals, and to develop the historic buildings (Teatro Galli, Castelsismondo, Piazza Francesca da Rimini, Cinema Fulgor and the Tiberius Bridge). There are also plans for major investments in culture, of which the star attraction is the **Fellini Museum**, dedicated to the great film director to whom the city can now pay international tribute thanks to **Piazza dei Sogni** and the **Fulgor Centre**. These are just some of the projects which have changed and are changing the traditional postcard image of Rimini, its internal and external image and its positioning not only as a tourist resort but also as a city of art and culture, a manifesto for Italian history since Roman times through to the present day and a trendsetting centre of creativity that looks to innovate based on a solid tradition. A city capable of enthusing hordes of visitors over the years—people who have come to this welcoming

city and its lands and who have always found a melting pot of different cultures and relations.

This bid is the perfect opportunity to enrich these rediscovered spaces with new content, new life, and start a new beginning in which **culture** is at the heart of the next stage of strategic planning.



Beyond the city. The transformations of the next 5 years

The great season of urban regeneration for Rimini is set to continue in the coming years thanks to a new series of structural interventions, but also a programme of intangible initiatives designed to grow the human and social capital of the city's community.

“Rimini in green and blue. A seaside city for the green-blue economy” runs the theme of the urban development strategy, funded with the ERDF regional funds for 2021-2027 and named ATUSS (Transformative Urban Agency for Sustainable Development). The plan is that by 2030 the city will continue along its route of renewal towards a new urban tourism centre, based on environmental, social and economic sustainability. The main projects to be implemented as a result of the 2021-27 strategy are: the **redevelopment of the canal port** by transforming it into a long “**Blue Boulevard**” through the city, by adapting the infrastructure and facilities on the quay-sides in the river port area, a degraded part of the city which is now set to be revitalised; the continuation of the **Parco del Mare**, with the urban regeneration and completion of the promenade at **San Giuliano** and the environmental upgrade and landscaping of the seashore to include cycle tracks, footpaths, public

sports facilities and play areas all accessible to the disabled, as well as eco-friendly installations. All this will be set in a green infrastructure to give the spaces their true identity as a natural seaside setting. Alongside the public works, the ATUSS strategy will also see a series of intangible initiatives funded partly by the European Social Fund ESF+. These projects will form part of “**Rimini Blue Lab**”, a space within the Rimini Tiberio open workshop, which will organise an ongoing programme of educational activities for schools of all levels, plus cultural, awareness-raising and participatory projects designed to promote and support cultural development in every area, with a special focus on children and teens, the culture of the sea and the blue&green economy.

The plans launched under the National Recovery and Resilience Plan, the project to digitise the public administration and introduce **digital citizenship services**, the **building of schools and sports centres** and other initiatives to encourage **social inclusion**, will see a number of projects with a significant urban and environmental impact, such as the completion of the final **phases 6 and 7 of the Parco del Mare (Beach Park)** along a section of the southern seafront, with the completion of the

Rapid Transit public transport system linking the station to the trade fair district, in continuity with the existing stretch of the route between Rimini and Riccione.

Other strategic projects will include the completion of the **Seawater Protection Plan** and the **Green Ring** cycle trail. There will also be a suite of measures to promote the **redevelopment of the hotel industry**, which is a key economic asset in the attractiveness and economy of Rimini. This will be done with full respect for the “zero land use” principle and will also include regeneration projects in the form of vertical development of existing buildings.



ph Federico Galli _ Essere colore



Piazza sull'Acqua

A waterside arena at the 2000-year old Tiberius Bridge, designed as a place of connection



Porta Galliana

A restored 13th-century gateway connecting the city to the port as part of an archaeology trail

Laboratorio aperto

An urban hub for innovation and digital citizenship



Cinema Fulgor

The famous Amarcord cinema now open to the public



Piazza Malatesta

From car park and market to the advert for Rimini, city of art



Fellini Museum

A scattered museum housed in Castel Sismondo and Fulgor, paying tribute to the visionary talent of Rimini's greatest film director



Galli Theatre

The symbol of the postwar rebuilding programme now has a new life, aiming to become a Legacy Theatre



Palazzi dell'Arte Rimini

Two historic noble residences in a contemporary art space, created in collaboration with Fondazione San Patrignano



PSBO

Italy's biggest sewer restoration project designed to keep the sea clean 365 days a year



Sea Park

A new 15 km landscaped infrastructure overlooking the sea, all about the outdoor life



Metromare

A coastal infrastructure for sustainable mobility, serving citizens and tourists



Green Ring

The "green ring" around Rimini for eco-friendly mobility



The Station

A key urban area, now redeveloped as a safe and welcoming gateway to the city



The major urban transformations since 2016





Beyond the territory. The Strategic Plan ‘Romagna Next’

The support of the whole Romagna region - **the provincial areas of Ravenna and Forlì-Cesena**, for Rimini's bid to be Italy's Capital of Culture for 2026, is a milestone along the pathway of local collaboration launched several years ago. Ever since Ravenna declared its bid to be European Capital of Culture in 2019, the other municipal areas of Romagna have been working alongside to produce a plan for an “area vasta” or extended urban area. This resulted in formal recognition of the Rimini region as an **area vasta** with the Regional Law No. 13/2015, which restructured the local administrative system. Even before the regional law was enacted, the public component of the supra-provincial administration had already identified and implemented a series of amendments, leading to the unified management of water, transport, health and certain cultural services, with the aim of maintaining a high standard of quality and quantity in primary services. The subsequent Regional Law 4/2016 also extended the “area vasta” concept to include the regional laws on tourism and holiday promotions. This process of aggregation of the public authorities was also supported by a similar pathway to unite the associations representing economic operators and manufacturers, as well as the **volunteer network** (VolontaRomagna). This

formed the backdrop to the ongoing trial scheme for interprovincial strategic planning, “**Romagna Next**”. Along with the 4 originating municipalities, this trial scheme has also involved the three provincial authorities, other smaller municipalities, 7 local municipal unions and a broad partnership of 100 supra-provincial and local stakeholders.

The scheme was launched at the end of 2021 and is characterised by a political-institutional, technical and cooperative governance model, developed on the strength of experience gained from the strategic plan for Rimini and expert scientific contributions from **the regional campuses of the University of Bologna, located in Forlì, Cesena, Rimini and Ravenna**.

Culture is a key aspect of the strategic plan for the region of Romagna, and is the foundation on which Rimini is basing its bid. It is a land where “building a system” is a real action, not a story.

The **floods** of last May has shown – should there be any need to do so – to Italy as a whole and also to Europe that the Romagna region **has a sense of collective responsibility** based on a sense of community.

Fifteen years since work first began on the Strategic Plan, it is now time to accompany the many physical and material transformations that Rimini has undergone with an intangible transformation, one that will combine the spiritual aspect with the redeveloped reality. This transformation is also designed to consolidate and **strengthen the local network**, which started with **Romagna Next** and has been further boosted by this bid.

With its strategic plan, Rimini is an outstanding example of how Italy can structure real pathways for participation, by sharing long-term objectives and actions. The Capital of Culture challenge is the perfect opportunity to launch this **community pathway** in the specific area of **culture and creativity**:

- the opening, by the Strategic Plan Foundation in collaboration with the Administration, of a **Permanent Observatory for Cultural Operators** active in the region; the year 2024, which is the year of preparation for Italy's Capital

of Culture, will be "T0" (Time Zero, the starting point for the observation and monitoring process);

- the setting up of **cross-sector working groups** dedicated to the Strategic Plan for Culture, based on the model of past achievements (see the Strategic Plan);
- during the Capital of Culture year, **meetings and gatherings** will be organised for the local community, **guest artists and operators as well as local stakeholders**, to provide support and an opportunity for insight into the whole Capital of Culture experience so that the strategies for the future can be outlined on the basis of past achievements;
- consolidation and strengthening of the territorial network (Romagna Next), with the discussion at political level of the regional strategies and the definition of a **road map of projects and opportunities for shared reflection**.





Come Beyond. The artistic programme

Come beyond is also a call to take a bold step forward and face the **new** and the **unexpected**, while at the same time **finding a home** and warm welcome **among the community of people with vision** who are taking this journey with us and are helping to build the future.

The aspect of “beyond” in this dossier encapsulates all the challenges now facing our society. Responses are only possible if we embrace community and work with the empathy and creative talents of artists to imagine **new possibilities**.

“Beyond” is also a call to the **new generations**, because the **future is here and now**. It is first and foremost our youth who will have to take a strong and clear stand in driving the engine of change, while rebuilding the **intergenerational relationship** with those who came before.

Our “beyond” is a **prejudice to be defeated**. Prejudice is what makes you think you know it all even when you don’t. We must **open up to creativity**, leave people free to express themselves, renew one tradition and create another one. Prejudice is fear of the **Other, of the unfamiliar**, or a **condition of disadvantage and marginalisation**

that frightens us. It means coming face to face with the threat of a rebellious **natural world** which we need to rescue. But most of all, it is about having the broadest possible vision. The kind of vision that opens hidden doors and gives you a glimpse of a possible future. One that we can build if we have enough courage.

*Francesca Bertoglio and Cristina Carlini,
Artistic Directors*

- *the future transformations of cultural spaces*
- *4 thematic areas, each with 5 macro projects, for a total of 20 artistic projects*
- *focus on Romagna, territory of culture*
- *4 conventions for 4 seasons*
- *2 opening and closing events for the Capital of Culture Year*



Beyond the institutional spaces. New culture produces new places



VBSS.02 by Vanessa Beecroft.
Fondazione San Patrignano

Rimini, its suburbs, and in the broader perspective also the other areas of its Province, have always been **fertile ground for planning and invention**. Our potential for creativity is enriched by the **melting pot of cultures**, and by this invitation to join the **Come Beyond** campaign, which is **inclusive, welcoming and transformative**. Finding the right levers to convert all this potential into creative and productive output is at the core of the **redesigning of cultural and creative spaces**, particularly in view of the deep transformations which have already taken place in recent years (the opening of the Galli Theatre, the Fellini Museum and

Cinema Fulgor). These changes have consolidated the institutional spaces along with a generational ferment which wants to see Ministerial recognition of the Galli theatre as a centre of cultural production, not just hospitality.

Today, the creative process involves a number of research phases and the production times have changed. There is a desire to actively engage with the public through training events and workshops but also to allow for **collaborative creation**. Economic conditions have changed, and it is now hard for small or medium businesses to afford their own space all year round. Responding to these new needs involves redesigning spaces based on a new concept of **artistic cohousing**, whereby different organisations from different disciplines are open all year round to accommodate a wide variety of genres and activities, with a positive impact on cross-sector influence and forging a dialogue between artists, styles and culture consumers.

While this type of spatial transformation is well-documented in large metropolitan areas (Milan is the best example in Italy, while in Europe the main cities for artistic cohousing include Amsterdam, Dublin and Athens), it is natural to pursue this concept even in a medium-sized city like Rimini, with an above-average density of creative talent.

This will involve: (1) process mapping and innovation in the use of cultural spaces, to accommodate new models of artistic cohousing (2) the creation of a cultural hub with a special focus on the new generations (3) a strategy to promote some of the special characteristics of Rimini, linked to archaeology tourism, and (4) expansion of Rimini's museum district.

Beyond artistic cohousing

From March 2024, a series of discussion meetings will be organised with the local administration and culture operators, to address the potentials, issues and solutions, to map out the **cultural policies of the future and allow for process innovation** in order to forge a relationship between creative businesses and possible venues, through artistic cohousing. Sector experts will be invited to assist in this process. They will include cultural advisors and operators



from the Municipality of Milan and venues based in the Milan area, who have learned good practices from EXPO 2015, in order to share the know-how acquired from that event and to allow Rimini to implement new strategies as well as compare the various artistic cohousing projects already existing in Italy (they include Fabbrica del Vapore and Base Milano; Daste of Bergamo; Farm Cultural Park of Favara and the Mo.ca - Centro per le Nuove culture in Brescia).

Come Beyond 11/ 18: Rimini's new cultural hub

Between the ethnically diverse residential area of Borgo Marina and the middle-class historic centre is the City Museum quarter, right in the centre of Rimini's cultural district.

The gardens of the museum, dedicated to Khaled Al-Asaad, are also the site of Laboratorio Aperto, a thriving cultural space which opened in 2019 on the top floor of the Museum, and the educational workshops (with access onto the garden). It is a prime location for intergenerational exchange. The redevelopment plans envisaged in this bid will see this space become a **Culture Hub for Rimini**, together with the surrounding spaces and internal gardens, which will all be given new functions. Specifically, there will be a new **Children's Library**, designed to reflect the highest values of modern society: **democracy, inclusion, sharing, sustainability and continuous open access**.

As well as being a City of Culture Hub, this will also be the main space devoted to the **new generations** (see below).



Beyond to archaeological tourism: refunctionalisation strategies

Rimini boasts a number of special 20th-century buildings of great historic interest and with links to the history of tourism, which could all form part of a redevelopment plan. From the **beach camps** to the **disused hotels on the seafront**, during the Capital of Culture year the first step will be to identify the best sites for potential long-term investment. Operators and national or international artists visiting Rimini will then be asked to give their contributions in order to find feasible business models, based on the

IETM network (Bulgaria, 2014), which led to the opening of Toplocentrala in Sofia.

In collaboration with IETM - International network for contemporary performing arts (Belgium) and Toplocentrala (Bulgaria)

Beyond the cultural district: relaunching the Amphitheatre and Museo degli Sguardi

2018 saw the inauguration of **Teatro Galli**, followed in 2020 by the **Rimini Palaces of Art**, a new museum complex formed of the 13th-century Palazzo dell'Arengo and the 14th-century Palazzo del Podestà, home to the **Contemporary Art collection of the San Patrignano Foundation**. In 2021 came the innovative and iconic **Fellini Museum**, housed in Castel Sismondo, and the completion of the adjacent **Piazza dei Sogni**.

These projects in the city's cultural district, together with the City Museum, will create a network of high-level cultural sites, each no more than **15 minutes'** walk from the next.

During the Capital of Culture year, these projects will be supported by the use of the **Roman Amphitheatre** as an events venue, as well as the **Museo degli Sguardi**, one of the principal museums in Italy dedicated entirely to the ethnological and archaeological history of Africa, Oceania and pre-Colombian America. The exhibits, which form one of the best collections in Europe, were designed in a redevelopment concept produced by the anthropologist **Marc Augé**, who has received the status of freeman of Rimini for his contribution to the city.



Generation Beyond. Mind in Rimini!

As you walk through Rimini and talk to the young people who live here, you sense a feeling of deep **belonging** and a desire to choose whether or not to stay in their home city. At the very least, they want to come back to the place that shaped their values and outlook. To keep the core focus on the future of young people and to expand the opportunities available to them, **the first and most important project** in Rimini's bid is to **welcome, nurture and enable the talents of the new generations**, and put this objective right at the heart of its culture policies.

The city plans to build a skills development network, starting with the 11-18 age group (**HUB 11/18**). The **Romagna Cinema District** and **CASA MODA RIMINI**, promoted by the University of Bologna (Rimini Campus) are two initiatives both aimed at the under-25s. Along with this, spaces will be built to accommodate creative enterprises to work in the areas of cultural heritage, gaming and the new forms of experiential tourism (**Dungeons&Rimini**).

In tandem with these projects, the City will also be working with the corporate world to pursue employment models with a constant focus on the new frontiers of hospitality, sustainability, inclusion and wellbeing in collaboration with the *Patto per il Lavoro e per il Clima* - the project to redevelop Emilia Romagna starting with sustainability. Its main aim is to create quality jobs, fight inequality and support the region through the ecological transition.



1) HUB 11/18

January - December 2026

*a project by the Municipality of Rimini and
Laboratorio Aperto Rimini*

As the 11-18 age group has already been identified as the most critical stage in terms of developing aptitudes and talents, the **HUB 11/18** will be created as a physical space in which to build an original model to promote **youth protagonism**, which as will be seen below, Rimini and its good practices can encourage and stimulate through the intergenerational transition.

In the classroom, Rimini is already providing a model for youth participation, with initiatives such as **Attività Educazione alla Memoria**, a project launched in 1964. Starting from the organisation of trips to historic places of interest for schoolchildren, the initiative developed into a permanent project whereby the students themselves can explore the present day and create new ways of preserving memories. In the creative and cultural sphere, we are now seeing a clear demand to assist the transgenerational handover of knowledge, from the keepers of the nation's cultural heritage to our young people, by making

them the protagonists of the process.

Rimini was also the birthplace of the book festival **Mare di Libri**, the only project of its kind in Italy to be produced entirely by teenagers for teenagers. It attracts guests of international acclaim and is enjoyed by thousands of adolescents from across the country and beyond. The city is also home to one of Italy's leading contemporary theatre groups, Motus, who have founded **Motus Vague**, a name that reflects the idea of the incessant uncontrollable momentum with which the group supports the work of up and coming artists and groups. The association Alcantara, which for the past thirty years has promoted educational initiatives for hundreds of children and teens, has now launched an under-18s collective, **AlCantiere**, which is continuing along this path by exploring forms of multimedia and a "matrix" to facilitate peer-to-peer communications and create a space in which young people can feel heard, put forward their own ideas and produce their own projects. Even the city's historic theatre, the Galli, has developed its own project: **progetto Mentore**, in which all the young people aged 14-25 registered as living in Rimini are invited to attend a free three-year

music programme, under the mentorship of older and more experienced adults but with the freedom to experiment and form their own ideas. The participants can choose whether to continue the course or carry on—and the numbers who choose to take up the offer and remain on the programme are surprising!

This is not about offering cultural experiences to young people, but instead, putting them at the heart of cultural production, in the land of **Fellini**, **Tonino Guerra** and **Sergio Zavoli**, not to mention the pop atmosphere of the **Club Culture** and the classical mood at the **Sagra Malatestian Temple Festival**, so that they can give voice



to their talents and combine them with skills development pathways.

At the permanent youth space HUB 11/18, **Generations Zeta and Alpha** will have the chance to try their hand at practices designed to build their skills in areas such as **publishing, film, fashion, the creative arts and communication**, connected to the broader sector of hospitality and experiential tourism, in collaboration with cultural organisations, trade associations, business, the local higher education provider and leading international universities. HUB 11/18 will be housed in the ex-Casa della Pace and the spaces in the City Museum district (see above).

2) Romagna Cinema District

January - December 2026

organised by the University of Bologna (Rimini Campus) in partnership with the Emilia-Romagna Film Commission, the Municipality of Rimini, Anica, Poliarte and Approdi srl

A multitude of diverse skills plus support from the Emilia-Romagna Film Commission and the Fellini Museum: Italy's most "cinematic" city. The Festivals: Bellaria Film Festival, Amarcort,

La Settima Arte, I Luoghi dell'Anima, Not Film Festival, Cartoon Club to name just a few.

A star-studded line up of film production talents to be translated by the University of Bologna (Rimini Campus) into the plan to build a **Cinema District**, where the local film talent will have at its disposal a permanent academy for film studies. The district will bring together the courses offered by the University, Fulgor Academy, Anica Academy, Poliarte and Approdi srl (a start-up which organises the Bellaria Film Festival and also organises training and support for aspiring film producers), and will even organise summer schools to attract leading international film academies.

3) Casa Moda Rimini

March - December 2026

organised by the University of Bologna (Rimini Campus) in partnership with the Chamber of Commerce and private enterprise (Ferretti Group)

This is a permanent centre that will host a **regional fashion archive**, a virtual reality room open to the public, temporary fashion design exhibitions in collaboration with local businesses

and fashion design courses. The centre will also offer visitors the opportunity to browse digital fashion archives and will promote the **René Gruau** fund, formerly part of the Museums of Rimini. One of the municipal buildings in the historic centre may provide a suitable venue for Casa Moda Rimini.

4) Dungeons&Rimini: experiments in RPG

September - October 2026

in collaboration with Cartoon Club, Scuola Holden, Mauro Perini Art Director Ubisoft (a French multinational and leader in game development and publication); Federludo and Play Modena (ER region), Fumetteria Alcatraz and the local associations Zuga Rimini and La Tana Dell'Elfo

On TV, radio, YouTube and Twitch, role playing is experiencing an "artisanal" revival thanks to new **channels of communication, media and live experiences** played in a community setting, helping to boost **social inclusion** and encouraging young children to engage in more social interaction.

In an **intergenerational partnership** that requires everyone to acquire new skills, three

high-profile authors and scriptwriters will be asked to work with a team of under-25s to create **three new role-playing environments** based on the ever-popular **Dungeon&Dragons**. The three settings will be the lands of Malatesta, Roman Rimini and Medieval or 17th-century Romagna. The result will be “roled out” in a giant public session and will also be screened online for the benefit of players across Italy.

5) The culture of work: artists in business

September - November 2026

with a national call for under30 artists

in collaboration with the stakeholders of “Patto per il Lavoro e per il Clima” and the Strategic Plan Foundation

Rimini and Romagna are famous all over the world for their hospitality. Not just tourism but the inherent *genius loci*, the set of values that’s all about creating a warm welcome and engaging with others, as can be seen in all the activities on offer and to which the local tourist industry owes its undisputed success. These will be supported by the blue economy and wellness, the new mainstays of the local economy, which is turning towards new ways of doing business.

After intensive discussions with the stakeholders of the Patto per il Lavoro e per il Clima, the Capital of Culture year will see a discussion platform for debates about job-related topics, in order to **build bridges between workers, businesses and the new generations**.

Three **embedded artists** (under30) will be hosted by three different businesses in Rimini, to bring them into contact with the corporate reality and present it to the rest of the world. This is a model first explored by Frances Whitehead for the City of Chicago and then widely exported elsewhere, specifically to Europe by Creative Carbon Scotland as part of a green initiative.

The chosen companies will come from the three areas of **tourism, the blue economy and wellness**; each of them will host an artist for one month. After a month observing what goes on at the company, the guest will produce an artistic product (a story, photography exhibition, original screenplay for film or cinema) inspired by or narrating the three corporate environments.

The project will end with a final presentation, an opportunity for debate and discussion about the history of the company, its founding values and

the future of Rimini. There will be a special focus on the continuation of the business by the new generations, thanks to a **positive, people-centred working environment**.



Beyond the people. No Body is perfect

Since the time of the Aldo Bonomi's "Pleasure District", Rimini and the Wellness Valley have always been at the forefront when it comes to **seeing the body** not as an object, but as the **subject of community life**. In Rimini, personal care is (no longer) about hedonism and exhibitionism, but instead, quality of life and wellbeing: **self-care in the collective sense**. The Wellness Valley network promotes and encourages a different approach, and more awareness of how to integrate the body, health and eco sustainability into everyday life and habits.

From the opening ceremony, the whole year will see a series of actions focused on the role of the body in contemporary society, including aesthetic stereotypes, the central importance of health and the acceptance of diversity in all its forms, also including **fantastic images of the new "non-bodies" created by artificial intelligence and robotics**.

People from diverse backgrounds will be asked to give their considerations about the imperfect idea of a perfect body.

1) Theatre of the Body: stories from the beach May - June 2026

in collaboration with Emilia-Romagna Teatro and Biblioteca Gambalunga

The **beach** is a place of natural "uncovering". Over the centuries, in different ways, with different trends, the body has been unveiled in front of judgemental gazes and secret admirers but also with the absolute freedom of nudist beaches and proximity to the natural environment. Even today, the beach is where we undergo the "bikini test", which underlines perhaps better than anything else the short-circuit between self-care in the sense of wellbeing, and fear of showing the self.

This **anthropological, psychological and sociological reflection** will be addressed in three main initiatives: a **photographic exhibition** organised by Biblioteca Gambalunga on the beach, narrating the **evolution in beach body exposure** in Rimini during its history and supported by guided walks and tours exploring the different aspects (fashions, costumes, social changes, psychological and anthropological aspects); a **workshop** for the 11-18 age group

in which adolescents can explore the idea of self-image—the final result (also in the form of an exhibition, using a range of genres from photography to illustration and installation) will be incorporated into the main exhibition at the Parco del Mare; a **production residence led by ERT** and local artists, who will put on an original performance on the theme of "the evolving body", as seen through the history of the Riviera.

2) No Body is perfect

January - December 2026

in collaboration with Movimento Centrale Danza & Teatro, Alcantara, AldiQuaArtist, British Council, Oriente Occidente, Aterballetto, Paola Bianchi and Rimini Autismo ODV

Rimini will set the stage for a series of **artistic actions about "non-perfection"**, where **dance** and **theatre** will be used to investigate the body, its limits and (new) possibilities, along with the stigma of mental illness and the fantastic horizons of the definition of "normal". Italian and international artists will travel to Rimini to communicate with local groups already working in this area and to raise awareness, in a process of exchange and collective growth aimed at

presenting an outdoor workshop throughout the Capital of Culture year, to set new objectives in terms of inclusion, accessibility and participation in diversity across every level of artistic action, including our **relationship with ageing and the role of art as welfare**.

The project will include **workshops for performers accompanied by artists with disabilities**, in order to explore the issues from the viewpoint of internal practices and inclusion in productive processes; **residences and workshops for the non-disabled and people with disabilities**, to bring these two worlds closer together through dedicated performances; **dance school projects** aimed at the younger audience; theatre workshops, meetings and creations addressing the issue of **mental health**; the 2026 programme of dance and theatre will also focus on these issues, with guest performers from Italy and abroad.

The project will also see the continuation, expansion and structuring of Autism Friendly Beach, an inclusion project which aims to open up hospitality to people with autism by providing training to tourism operators, organising awareness-raising campaigns and offering a type

of hospitality that considers the family as a whole, rather than its individual members.

3) The Body and Pleasure

July 2026

in collaboration with Manuel Agnelli

Once upon a time, we were all more than happy to stand in close proximity to complete strangers, bopping away to loud music on a hot and sweaty **dance floor**. It wasn't debauchery. It was about having fun. In the words of Aldo Bonomi, it was fun and pleasure that characterised a whole district, in nightclubs with outlandish names, open into the small hours, places where people could temporarily become somebody else and live multiple existences depending on what they chose to wear. **Is that time really over? Has that kind of fun been lost for ever, inhibited by the widespread fear of a new pandemic? We do not know.** Trends are like the occurrences and recurrences mentioned by Giambattista Vico - they come back when you least expect. What we do know is that in 2026, thanks to the talented **Manuel Agnelli**, we will be talking about this issue, through photography, film and music in a special, memorable and unique **performance** that

takes us inside the world of **clubbing** as we once knew it—and as we would like young people to enjoy once again.

4) Non-Corpo (No-Body) Festival

May 2026

with an international call for multimedia artists, graphic novel writers, authors, performers and musicians

in collaboration with HKU School of Theatre - Creative Technology Programme

“Science fiction can act as a warning, but speculative narration can also transcend the limits of space and time, connect us to technology and humanities, blur the boundaries between fiction and reality and engage the empathy and deep thinking among readers. The challenge facing science-fiction authors is to write stories that not only reveal hidden truths about our everyday reality, but which also provide for the most incredible imaginative possibilities”. These are the words of Chen Qiufan in his introduction to *AI 2041*, a novel co-written with Kai-Fu Lee. Using Lee's expertise in technological development, the book outlines **ten possible futures for AI**.

At the time of writing this bid, robotics and AI were at the centre of a major debate, which embraces the technical aspects (which will be the next innovations, how can we use them, how they will change our lives) and the ethical and social considerations (what is the relationship between creativity and AI, how will the advances in technology be reconciled with its environmental impact, is it really possible to replace men with machines). In 2026, Rimini will be the **stage** to "go beyond" these issues and explore **what the future might look like in 5, 10 or 50 years**. The artists will be given free rein to create and experiment, with the support of scientists and technology experts, in collaboration with the University of Utrecht, a European leader in researching applications for technology in the creative process and an active member of ELIA, the international network for artistic education. The public will be asked to **put aside their prejudices** and take part in unusual processes and experiences that will raise new questions. Today, it is hard to imagine exactly what the artists might choose to talk about, nor the artistic form they will choose to do it. This is designed to be an open project, dedicated to research and the possibility of 'being amazed'.

5) At home with a surgeon *February - December 2026*

in collaboration with the University of Bologna (Rimini Campus) and the Superintendency for Archaeology, Fine Arts and Landscape for the provinces of Ravenna, Forlì-Cesena and Rimini

Domus del Chirurgo (Home of the Surgeon) is a unique and magical place in the centre of Rimini. It is an archaeological site that takes us back to Roman times, to the home of a surgeon, complete with the tools of his trade, as seen through mosaics and frescoes. But what exactly did doctors know at that time? What are today's new discoveries? How are the technologies used? Through augmented reality, the Domus becomes a **science lab**, recreating the original surgeon's house before the visitors' eyes, through everyday scenes and activities, all supported by an **immersive tour of the human body** as we know it today, and by the story of how medical science is evolving.



ph Marco Pesaresi - Rimini revisited

Beyond the languages. Rimini, a modern-day Babel

Rimini is a very diverse city, with many different pieces in the puzzle. It has been touched by many different cultures, from the migration to the Ariminum of ancient times to the foreign communities who now live in the city centre and suburbs, without forgetting the rich and diverse community of temporary citizens, the tourists who visit Rimini once a year, bringing with them a little of themselves and taking a little of our city back home with them.

Like a **new Babel**, Rimini is a **crossroads of languages and stories**. It lives in the **collective memory** of everyone who has passed through the Seasons and is a great example of how cultures can happily coexist. For example, take the square outside Domus del Chirurgo, where every day you can see children from different nationalities all playing together.

On the strength of these experiences, Rimini is experimenting as a great place to explore new artistic genres, construct narratives through participation and allow people to rediscover the roots of their language and dialect with the aim of creating opportunities to share popular traditions with the new generations.

1) Cantiere Fellini: a permanent workshop for new trends in film

January - December 2026

in collaboration with the University of Bologna - Rimini Campus, Fondation Fellini pour le cinéma de Sion, Emilia-Romagna Teatro, Aterballetto, Emilia-Romagna Film Commission and linked to the project "Romagna Cinema District"

Fellini the icon, the language, the adjective: **felliniano**. This is a call to action, to revive the debate about the arts in any form - cinema, photography, theatre or the visual arts - thanks to the collaboration of the region's leading cultural and productive institutions. It is also a call for **Italian and international artists of contemporary genres**. In parallel with this, the project will see the Fellini Museum become a **permanent study centre**, in collaboration with the **University of Bologna (Rimini Campus)**. Possible developments include: new artistic output, the creation of a **Fellinetwork** linked to national and international scholars in order to promote **Fellini Studies** and engage young graduates and postgrads (possibly with scholarships and co-funded research grants), to promote cross-sector exchanges between artists

and tap into the huge power of attraction that the Fellini legacy has, particularly in the USA and Asia.



Beyond the languages. Rimini, a modern-day Babel

2) The skyscraper of Rimini

Rimini's skyscraper is a multifaceted and contradictory symbol. Marking a division between the beach and the centre of the city, it is a **marvellous entanglement** of 200 apartments and a hive of activity for the people who live there. It is a unique case in Italy and also a rare example of how people from different walks of life can coexist: long-term residents, young couples, artists and freelancers, students and tourists from **18 different nationalities** (according to the last census), making the skyscraper a real Tower of Babel. Our legendary theatre company, **Motus**, and **Marco Bertozzi**, also from Rimini and a documentary maker, author and professor in film studies at IUAV in Venice, will be putting together an original multi-phase project based on this powerful and evocative microcosm.

Phase 1) Project Skyscraper in a Day
by Marco Bertozzi
April 2026

The project will involve the production of a **film diary** in which the inhabitants, through

self-representation and their own mobile phone footage, will tell the story of a day in the life of Rimini's skyscraper, complete with views from the windows and glimpses of everyday life. You might not think it, but living in a skyscraper is a bit like living in a natural cinema: the screen is always on, in panavision and infinite open space. This is the first inventory of images and views from above, stretching across the whole of Romagna, the Adriatic, the Apennines and Montefeltro.

The film sequences will then be edited and shown as a **collective production** telling the stories, hopes, dreams and paradoxes of living in the city's tallest building. After all, a home exists in the imagination before it is built in concrete. A skyscraper is much more than a "machine" to live in—it can be a watchtower, a space ship, the needle on a compass, a monolith, an eco-monster, a commemorative pillar, a place of limbo, a pointing finger... The boundary between earth and sky where **alternative concepts of home and cohabitation are born**.



ph Roberto Del Bianco

Beyond the languages. Rimini, a modern-day Babel

Phase 2) Project High Rise **by Compagnia Motus** *March - April 2026*

James Ballard is a sci-fi writer and the author of “High Rise”. The mood of his post-apocalyptic writings shares many similarities with the ultra-pop visions of Fellini.

High Rise is a site-specific set in the skyscraper itself and planned for the year 2026. Inspired by Ballard’s book, it is based on a documentary study of the inhabitants and the hospitality of mini-performances by the artists included in the extended project team.

The project has two parts. **INSIDE** will be a series of episodes and interviews set in the apartments themselves, which will also be filmed. Some of the scenes will be performances created in the apartments, while others will be video installations set within the building and open to the public on certain days. **OUTSIDE** will be the final event, a party watched by the whole city, when the skyscraper will be transformed into a **giant icon filled with light and music.**

Phase 3) Closing Party *October 2026*

The project ends with an event broadcast across the city, and the involvement of the **community of Borgo Marina** in a **festival to celebrate the traditions of the inhabitants**, who are mainly from Bangladesh, in which the skyscraper will be lit up in an explosive display that will write a new final chapter to Ballard’s book.

“Spider men” wearing illuminated helmets will descend from the top floor accompanied on the ground by an orchestra, formed of the many musicians who live in the skyscraper. This colourful and musical display, modulated by the lights from windows inside the tower, will create a **giant web of lights and geometric patterns.**

3) Popular Laments

November 2026

a project by the Festi Group

At this storytelling meeting, we will discuss the issue of natural disasters (earthquakes and volcanoes) and socioeconomic catastrophes like wars and famine as experienced in **popular culture**, in the form of narrative poems told in the

original language or dialect. **Tales once told in town squares by itinerant singers and skilled storytellers**, especially at harvest time. All the stories have the same theme (sin, punishment, catastrophe) based on the Christian ideology of providence syncretically mixed with the magical beliefs of Italian people, still alive today in certain regions and villages. From the flooding of the Polesine in 1951 to the recent catastrophe in Emilia Romagna earlier in 2023. The project will be accompanied by an initiative aimed at 11-18 year olds, in the popular dialect of Romagna which is regarded with great affection in the region. The aim is to raise the students’ awareness of dialect in their region through meetings with poets from older generations and the present day, and help to inject the local vernacular into theatre and poetry.

4) Rimini, Europe, World

June, July and September 2026

in collaboration with Santarcangelo Festival

Rimini as a **place of collective memory** close to people’s hearts. Rimini, the **avant-garde, trendsetting city** associated with the **visionary cinema of Fellini, creative tension and passion.**

Beyond the languages. Rimini, a modern-day Babel

Finally, Rimini as an **inclusive meeting place** of encounter between global languages and world peoples.

Santarcangelo Festival, one of the most important festivals of the performing arts in Italy and Europe, is collaborating with Rimini 2026 to make the city an international testing ground for participatory creation, revive the collective memory and cooperate with people from all over the world to tell a single story.

In “**VHS. Visual Homemade Stories. Rimini**”, Polish artist Klaudia Hartung-Wójciak, who works with private archives and public memories, turns her attention to Rimini, its Nineties aesthetic and the late-capitalist period. Thanks to a **public call** to anyone in the world who might have footage of Rimini from that time, Hartung-Wójciak will lay the narrative and choreographic foundations for an **original project that will return the collective memory to one of Italy's best-loved cities**. The project will also have a multimedia component, accessible online to all the participants and anyone with memories of Rimini.

In 2026, Rimini will also host the Campus of **PEERS - Platforms for European emerging residency spaces**, a new European project currently “under construction”, which will see contributions from Italy (Santarcangelo Festival), Portugal (Teatro Municipal do Porto), the Netherlands (Frascati Theatre), Belgium (Campo), France (Festival Actoral) and Spain (the Municipality of Valladolid, as the lead partner). The Campus will issue a call for artists from all over Europe to reflect on how the arts are changing, including the practices of **collective creation** and the **use of abandoned public spaces**. The artists will be hosted at a city landmark such as the Astoria Cinema or Novelli Theatre, and the event will be an opportunity to continue the reflection on how to redevelop spaces such as the Ex Colonie (ex-beach camps).

Finally, at the 2026 edition of the Santarcangelo Festival, there will be the debut of an original co-production before it starts on a world tour, in which artists from diverse backgrounds will collaborate to give their **original vision of contemporary society**.

5) 100% City March 2026

a project by Rimini Protokoll

A city's population can be interpreted through many types of data, duly collected by the public authorities: age, gender, nationality, place of residence or family status. Then there are more specific details, which only emerge from interviews, such as languages spoken, type of work, religion and sexual orientation. But our city is not only populated by the long-term residents, who are “mapped” by the authorities. There are also university students, tourists and unregistered immigrants. How can we use data to give a **true snapshot of the city**? In a participatory process involving **100 inhabitants**, Rimini Protokoll, which has already visited 35 cities worldwide, will stage a local version of the group's acclaimed **city mapping** project, told by the people, and the chain reaction that they cause. It is an original way of using numbers to describe our reality and **give a human face to the people behind the statistics**.

Beyond the climate crisis. **Rimini VerdeBlu, promoting a sustainable future**

“Riminizzazione” or “Riminisation” is a term that has long been used to define the overdevelopment of a town to accommodate mass tourism. But it was Rimini that in 2007 launched a Strategic Plan that placed **the seafront and the landscape front and centre**, with a series of major works to redevelop the beach area with the **Parco del Mare** and the **Piazza sull’Acqua**, controls on the release of effluent into the sea, and reflections on the **blue economy**.

Recent events have also shown that, as often happens in history, Rimini more than other communities will need to be very careful about the challenge of climate change. Floods and droughts are calling for a response that combines science and technology with new social knowledge.

*If the international byword
is adaptation,
Rimini is its mirror image.*

1) Apocalypse Beach

April, September and November 2026

*with a national call for writers, video makers,
illustrators and graphic novelists
with a national call for young scientists (U35)
in collaboration with the University of Bologna -
Rimini Campus*

Rimini, 2126. The earth's temperatures have risen by 3 degrees. Many parts of the world are uninhabitable. Water shortages have reduced the global population to 62% of the present level. The Adriatic Sea has risen by half a metre due to melting glaciers. There is no “**Season**”: summers are torrid, fiercely hot. The weather is tropical. Spring and autumn are the new tourist seasons.

Three original narratives brought to you by a team of climate change experts and three authors, to show how and by how much our lives will need to change in future, as well as the possible solutions for humanity and what we need to look at if we are to become a responsible community able to work together to fight climate change. This is not a series of dystopian stories, but a collection of **possible visions of hope, creativity and better dialogue with nature**.



ph Federico Galli _ Essere colore

2) Man, Island, Sea

January - December 2026

in collaboration with Freedom Festival.

Special project: Societas, Romeo Castellucci

The sea. A blue horizon waiting to be discovered. A source of food, a source of life, one of nature's most powerful elements, capable of destruction yet at the same time endlessly fascinating. Rimini tells of its relationship with the sea through symbolic episodes in its history, focusing the attention on the interdependence between Man and Water but also on our growing responsibility towards a habitat that

is increasingly at risk, and upon which our survival depends.

A **major site-specific work** created specifically for Italy's Capital of Culture by an internationally-acclaimed director, **Romeo Castellucci** from Cesena, draws on myth and legend to explore the power of the Sea, its mysteries, our responsibilities and the ancestral balance. This profound experience will fully engage the audience and leave a lasting impact on the collective imagination.

Young contemporary artists will be invited, through a public call, to revisit the experience of the **Isola delle Rose**, with an original project dedicated to the incredible story of the platform that in 1968 declared itself an independent state; it was initially interpreted as "urbanisation" of the sea but was then re-evaluated thanks to its dreamlike utopian power. How could this be interpreted today?

Based on the experience of Hull during its year as UK City of Culture, with the Freedom Festival, Rimini will stage a year-long "**sea watch**", during which members of the public will volunteer to climb a platform and spend time watching over the

sea. But is it the city watching the sea, or the other way round?

Our reflection on this topic ends with the unconventional exhibition "**Da Bisanzio all'Europa - Miti, rotte e civiltà dell'Adriatico**" ("From Byzantium to Europe: the myths, routes and civilisations of the Adriatic") produced by the City Museum, to illustrate the relationship between humans and the Adriatic Sea since the development of ancient civilisations through to modern-day Europe, from the Mycenaeans to the Greeks and Byzantines, Croats and Ottomans right up to the present day, as told through 50 everyday items and works of art. Among material culture, literature, myths, art and legend, visitors will be taken on a journey through time as they explore the habits and customs of civilisations that developed halfway between East and West

3) Artworks from the sea *February - May 2026*

*A project curated by Federico Rossi, London
South Bank University in collaboration with the
University of Bologna - Rimini Campus*

This is a **circular production project** intended

to engage the public, tourism operators and schoolchildren in particular, about the importance of monitoring our beaches and collecting plastics, which can be used in advanced materials development processes thanks to robotics. Using non-standard materials such as ultra polymers and compounds made from what is thrown back by the sea, recovered plastics can be used in **works of design** put on permanent display at seaside resorts and tourist infrastructures.

4) Chain of Light *August 2026*

*in collaboration with HERA
with an international call for participatory artists
and land art projects*

Rimini and Romagna light up the night with a major collective initiative that symbolically links the coast with the hinterland, cities with villages. Locals and visitors are asked to take part using every means available to them, and their own inventions, to create a huge chain of light stretching from the boats at sea as far as the canal port, along the Valmarecchia cycle trail to the Lands of Malatesta right across the Romagna region.

Beyond the climate crisis. Rimini VerdeBlu, promoting a sustainable future

Not only is the chain of light a major happening in itself—it's also an opportunity to install **original land art projects**, fuelled by solar panels, along the route. They will be left there to decorate each stretch of the route, as a permanent demonstration of the bond between the different areas and narrating their stories through creative inspirations and info boards, to highlight the **importance of working as a community to fight the climate emergency**.

5) The torment of Gaia

August 2026

in collaboration with Festi Group

In a finite world, infinite growth is impossible. The Earth has limited space. The land and its non-renewable resources will not increase. Science has shown that the need for change has to do with our existence on this planet—the way that we live. It isn't the Planet at risk of extinction, but Homo Sapiens and his belief that any damage can be repaired. That is not the case. We aren't infinite. Our hyperproductivity is generating waste that the Planet has to manage somehow. Waste consumer goods, waste materials, wasted people left by the wayside. This project addresses the complexities

of this issue and its solutions, in an overarching programme that combines opportunities for reflection with direct participation by the public, artists and the community.

A “**labyrinth**” of mirrors will be positioned in Piazza Cavour, right in the centre of Rimini, to symbolise **the need to address this challenge and take a good look at ourselves**. At the centre, there will be an interactive video block, playing **films produced by scientists about the global climate situation**.

The series “**The philosophy of catastrophe - for a possible future**” will take the thoughts of philosophers into public squares and the Amphitheatre, on the subject of Man's incomprehensible impact on the processes of our Planet. The series will also explore the insights of **Pope Francis** and the spiritual community, in **rediscovering our communion with nature**.

Finally, there will be a large open-air show entitled “**Città possibile**”, in which the performers and audience will imagine new, sustainable lifestyle and social models, **projecting humanity towards a sustainable future**.



Beyond the territories. Rimini is Romagna

Rimini's bid campaign started in 2022, with the backing of the entire province and other areas that share not only the great history dating from the **Malatestian era**, still so present in the architecture, castles and fortresses scattered across the region, but also the rich variety of **artistic experiences, festivals, events and nature trails**. From the outset, the campaign took a broad view of these areas, forming a **creative wave** of ideas stretching from the coast to the hinterland, encompassing all the municipalities in the Province of Rimini who signed up to give their support to the chief provincial town.

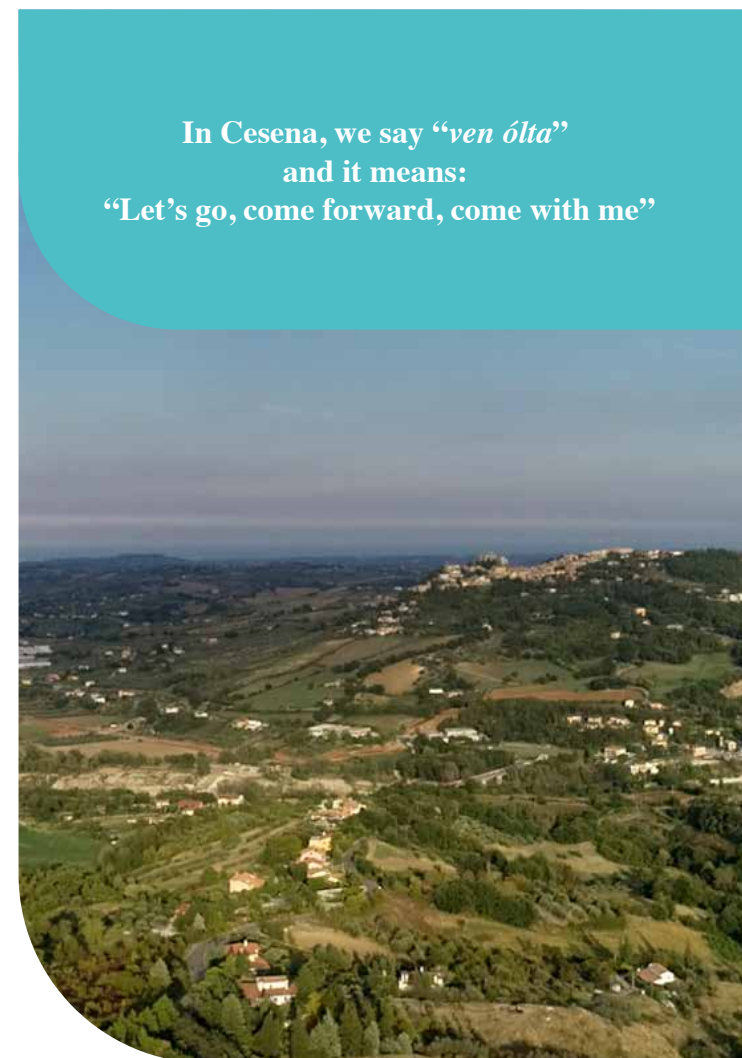
And then, at the peak of this preparatory activity in **May 2023**, Romagna was hit by **floods**. The deadline for Rimini's bid loomed large: nobody could ignore an event of that magnitude. It was unimaginable that a project like the Capital of Culture would not be supported by the wider region, with the same strong identity as Romagna.

The phone calls started coming in, followed by institutional discussions and cooperation meetings. The outcome was a shared political will for the Rimini bid dossier to turn the spotlight on **Romagna**, with the support of the regional

government and the formation of a **shared declaration of intent**, ahead of Rimini's bid for the title, signed by the **Municipalities of Cesena, Faenza, Forlì, Lugo and Ravenna**.

The aim of this collective focus is to restore the incredible wealth of **relationships, values, history, traditions and potential for innovation in this region**, which is famous for its capacity to welcome other people and make them feel at home even if that home is thousands of miles away. It is a region already well-used to **working as a team**, and which is focusing on its future in order to achieve a real recovery, even during times of hardship, by using the existing networks and forging new ones as a **legacy** of this project, which is all about culture and the values that make Romagna truly unique in the eyes of the world.

In Cesena, we say “*ven ólta*”
and it means:
“Let's go, come forward, come with me”



The Lands of Malatesta



A legacy of castles and fortified towns ranging from Cesena down to Le Marche, all gathered in a small area to defend the seignory of **Sigismondo Pandolfo Malatesta**, the most famous member of this Rimini dynasty, who saw the Renaissance man as a harmonious fusion of thought and action, strength and beauty, ferment and peace. Along with the proliferation of monasteries, churches, art galleries and museums housing masterpieces ranging from **Giotto** to the **14th-century Rimini School** to Gothic art and the first **Sigismund Renaissance**, this legacy forms one of the most remarkable identities of Italian culture, set against a backdrop of rich natural beauty.

By 2026, a series of new projects will be launched to promote the programme already undertaken to obtain **UNESCO recognition of the Malatestian Temple**, a masterpiece of the Italian Renaissance, and of the **Lands of Malatesta**.

1) A new Trail through the Lands of Malatesta, the Conca and Marecchia Valleys: Via dell'Elefante - A trail through the Lands of Malatesta

March - December 2026

in collaboration with VisitRomagna and VisitRimini, led by partners from the municipal authorities and private contributors to be nominated after a public declaration of interest procedure

Italy has a growing number of well-structured trails (formally recognised, divided into stages and compliant with the minimum criteria as set out in the Ministry's Charter of Heritage Trails, plus an organized hospitality platform). But most importantly, the number of people who visit the trails is also growing. This is also having a positive economic impact on the municipalities involved. In 2022, visitors walking the culture trails created at least 1 million overnight stays; this is one of the main levers for the growth of local tourism, which combines the development of inland areas with sustainable, responsible tourism. The creation of a **structured trail** integrated with

existing itineraries and new routes through the symbolic destinations of the Malatestian lands, included in the **official heritage trails of Emilia Romagna**, is putting the magnificent villages in the **Conca and Marecchia valleys** back in the spotlight. The tourism, food and wine offer along the nature, history and architecture trails is gradually developing to include initiatives with a strong artistic theme (2) and (3). The name "Via dell'Elefante" (elephant trail) puts the emblem of the Lords of Rimini in the foreground, as a symbol of **prudence, strength and hard work**.

2) Landscapes and views of the scenic arts in Rimini

Artists' residences in the Lands of Malatesta, in the Conca and Marecchia Valleys

January - December 2026

in collaboration with L'arboreto - Teatro Dimora of Mondaino | Centro di Residenza Emilia-Romagna, part of the European project "Stronger Peripheries"

The projects brings together places and projects in the province of Rimini and Romagna which several years ago decided to build the **Teatri delle Residenze**: cultural spaces with an understanding of the trials and tribulations associated with the arts and creative professions, in a multidisciplinary project designed to support the **professional development of artists and of the new generations in particular**, by giving the opportunity to work in "theatres of possible worlds".

For several years, Mondaino, Rimini, Santarcangelo, Novafeltria and Pennabilli (Longiano, in the Province of Forlì and Cesena) have been residences able to generate **cultural**



bonds and good practices to reconcile art and life.

For Rimini during its year as Italy's Capital of Culture, the aim is to launch a hospitality project for artists in order to build a **continuous two-way dialogue** between the city, the surrounding areas and the network of artists' residences. This will entail face-to-face conversations with local communities, open tests, national previews and training courses for members of the public and professional artists, as part of a wider **artistic**

ecosystem that hopes to become a national point of reference.

Ideas come from the wounds and beauty of a location. Places carry with them words and living memories, which can be continuously renewed and transform over time and space thanks to the efforts of ordinary people, the works of art and the traces they leave on the land. The network of artworks produced for the public will be **scattered across the villages of the Malatestian lands in a permanent exhibition**, while Rimini will

become a **crossroads and venue for the cultural exchange of artistic practices and experiences.**

3) Scattered Museum of Street Art: from Rimini to the hinterland, along Via dell'Elefante

April - December 2026

*International call for street artists
in collaboration with K-Rimini.*

Tactical urban planning, the recovery of abandoned materials, the redevelopment of disused spaces and artistic creations installed where you might not expect to see them. In recent years, **street art** has gone from being an obstructed art form to holding an increasingly important role in redefining our cities and supporting their redevelopment—while also carrying provocative messages to the public spaces used by our communities. From the street art trail of Brussels to the strangest locations made world-famous by Banksy, we are seeing a new form of expression that is adding colour and meaning to our everyday. In collaboration with the **K-Rimini collective**, an association of local crews including the **well-known street artist Eron**, an **international call will go out to artists,**

to redesign the city of Rimini and the region of Romagna. The project will have three strands. The first strand will redesign the vehicles and route of **Metromare**, Europe's first rapid-transit, full-electric bus system. The line, which connects Rimini and Riccione with the trade fair site, will see the redesigning of the buses and a series of original tactile works along the route. The second strand involves the identification of areas with special meaning in the **suburbs of Rimini** and in disused areas. Here, the works will trace episodes from the city's history or community sentiment, linked to the future created by the Capital of Culture projects. The third strand of artworks will be located along **Via dell'Elefante**, in the villages of the hinterland, **along an art trail** that will engage local communities through **participatory workshops** in order to find the right locations for the works, choose the designs and then paint them.

The final result will be a huge scattered museum of street art, mapped using QR codes and a digital guide that will include the new designs as well as the existing works already completed by local crews in recent years. It can then be promoted as a cultural tourism trail in its own right.



4) A marathon for Romagna *Autumn 2025 - December 2026*

In collaboration with a leading TV channel, **February 2026 will see the staging of a major event to commemorate 1000 days since the flood** that hit Romagna in 2023. There are two objectives: firstly, to relive the dramatic impact of those images, check how effective the rebuilding effort has been and study what needs to be done for the future; at the same time, with the presence of **national and international artists and experts**, a **fundraising campaign** will be launched to support cultural projects designed and produced by cultural associations from the areas affected by the floods.

5) Romagna is music *October 2026*

Nobody can deny it. **Romagna is music**. How important is music in creating the collective imagination? To what extent does music strengthen a sense of identity that is firstly about a territory and which then became so impactful that its legacy belongs to everyone? We might think of **ballroom dancing** and the current process of obtaining recognition from **Unesco** as an intangible asset of humanity. Or **Italodisco**, formed in the 1980s: the soundtrack to the best summers of the world. Until

that time, Italodisco was the only musical genre to be created, produced and performed exclusively in Italy. **What are the new frontiers of musical production?** To what extent can we link the future to the promotion of a territory, to its attractiveness, to the creative impulse that is such an inherent part of this region? To encourage people to think about this issue, in 2026 Romagna will stage the **Festival del Turismo Musicale** (Festival of Music Tourism), along with B2B conferences and workshops to provide an opportunity for exchange and encounters with Italy's main "musical municipalities", tourism operators and music professionals, who will be invited to Rimini and other regional cities to discuss good practices for music tourism. The Festival will be supported from the first editions by the Ministry of Culture, and will be organised in collaboration with Butik, a social enterprise, with the involvement of local authorities. Two projects will be dedicated to the two principal musical identities of Emilia Romagna: ballroom dancing and "Italodisco".

Secondo Casadei: king of the "liscio romagnolo"
November 2026
in collaboration with Acli Arte e Spettacolo (Rimini) and Cartoon Club International Festival of Animated Cinema, Comics and Games

The project is linked to the bipartisan resolution

unanimously approved by the Region of Emilia Romagna, to obtain UNESCO recognition of "liscio" (Romagna ballroom dancing) as an intangible asset of humanity.

At the request of the Casadei family, Acli Arte e Spettacolo aps (Rimini branch) will put together an **editorial project** to convey the history of **Maestro Secondo Casadei** in a **comic strip**, as a form of visual narrative combining words and pictures to tell the story and engage readers with detailed, vivid depictions of the people, places and performances.

Riviera Confidential
December 2026
a project by EiE film.

The project will see the production of a **docu-series** in six episodes, intended for TV broadcast and online streaming, telling the story of the **Riviera in the 1980s**, when it was Europe's biggest, boldest and most colourful 'recreation destination'. Through the lens of the Riviera's most iconic and immortal symbol, the **Grand Hotel di Rimini**, we can dive into the epic nights of Italodisco during the era of the world's best summer seasons, to explore the causes, the context and how it has changed, as we relive that **period of emblematic ferment**.

The main cultural venues in Romagna



215 Libraries

Municipal Libraries; Reading centres; Schools; Diocese; State Archives; Music; Local; Associations; Foundations.



145 Museums

Public Museums; National; Contemporary art; Collections; Sacred art; Archaeology; Ethnographic; Themed; Eco museums.



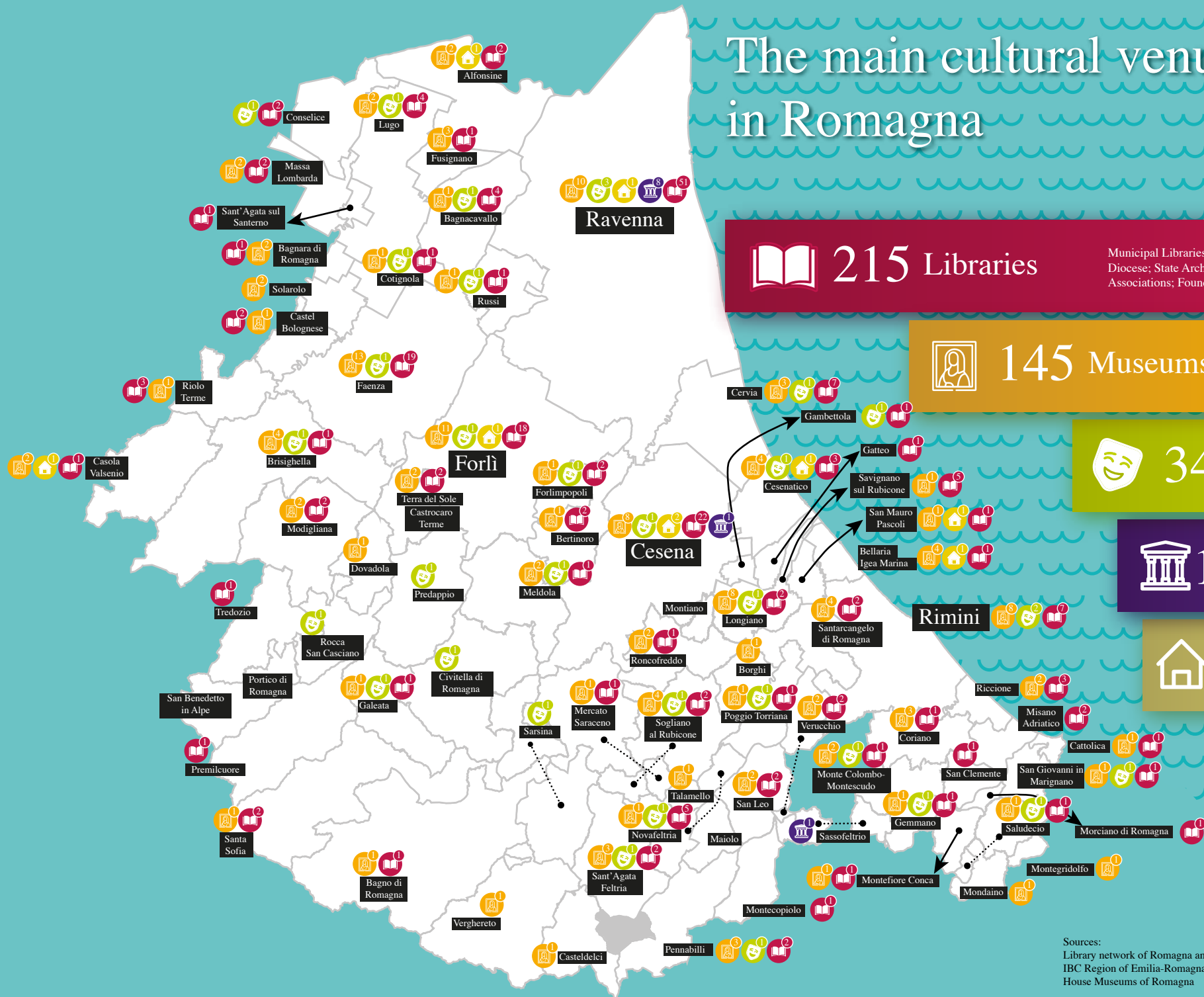
34 Theatres



10 UNESCO Sites



9 House Museums



Sources:
Library network of Romagna and San Marino
IBC Region of Emilia-Romagna
House Museums of Romagna

A show that goes Beyond.

Four conventions, four seasons

IEG (Italian Exhibition Group) is a European events and hospitality organiser with sites in Rimini and Vicenza. Listed on the Euronext Milan stock exchange, it has historically had an impact on life in Rimini; each year, the economy, geography, environment and culture of **trade shows and congresses** attract hundreds and thousands of visitors from all over the world. Rimini, in turn, is also ready to welcome these visitors with its unique characteristics.

IEG mainly operates in two areas. The first is the role of international trade fair player, organising events in Italy and abroad, although mainly in Rimini, where it has a presence across the whole value chain, in six fields: Food&Beverage, Jewellery&Fashion, Wellness&Sports, Tourism&Hospitality, Lifestyle&Entertainment, Green & Technology. The second area is congresses, where IEG is the national leader mainly thanks to the Palacongressi in Rimini, which is one of the most modern congress centres in Europe.

This also happens in the congress sector. **The dozens of events hosted**, on the congress site or at the trade fair venue, **all revolve around quality content and the desire to keep visitors abreast of new developments**—the primary

objective of every trade show. Take for example PerlArte, a space inside the Palacongressi building which exhibits works by local artists, forging a connection between the desire for knowledge and what happens inside a building and outside, in the city. The centre also organises encounters, enriching knowledge and educating people about self-improvement.

IEG performs another cultural activity in close connection with our region: organising city tours and events at iconic venues like Teatro Galli or Cinema Fulgor. This dovetails with IEG's primary objective of calling industry operators and members of the public to attend the events: it is an encounter with the cultural treasures of Rimini that will bring the international guests into contact with the immense artistic wealth and legacy of the host spaces.

Rimini's trade fair and congress centre have been acclaimed as architectural gems, thanks to the prestigious name of Volkwin Marg, one of the founding members of the well-regarded Studio GMP in Hamburg. **The Palacongressi will be the location for the four public debates on the calendar for this bid dossier.** All of them will be held in memory of our great President, Lorenzo Cagnoni. We're ready to welcome you!

The Rimini Meeting says, Come Beyond!

The “Meeting to promote Friendship among peoples” (commonly known as the “Rimini Meeting”) was formed in 1980 as an international cultural event. The conventions, exhibitions and shows organised by the Meeting in no fewer than 44 editions have seen contributions from over 8000 artists, economists, politicians, religious figures and many ambassadors of experiences or significant initiatives. The most illustrious international guests include Pope John Paul II, Mother Teresa of Calcutta, the Dalai Lama, Helmut Kohl, Tony Blair and Lech Walesa. **Many Italian Presidents have attended the meeting; the most recent edition saw the participation of President Sergio Mattarella.**

Each year, the Meeting attracts hundreds of thousands of visitors, from Italy and the rest of the world. In recent years, the event has been attended by more than 800,000 people every year. Live streams on the web, with radio and TV broadcasts attracted over 700 million viewers in 2023.

From the outset, the Meeting has received support from the City and its administration, which recognises the cultural value of an event that grew from local roots to acquire a national

A show that goes Beyond. Four conventions, four seasons

and international profile. For our bid for 2026, we are ready to present a series of cultural and social events with a national and international profile. The Meeting will be another place where you can hear the invitation: “Come beyond”!

*Bernhard Scholz
President of the Foundation “Meeting
per l’amicizia fra i popoli ETS”*

Beyond the language

Spring 2026

in collaboration with We Make Future

“Every future we create first has to be imagined”.

Over the past ten years, the advance of the new technologies has aroused fear, criticism, hope and expectation. Written and spoken Italian has evolved rapidly in response to changing styles of online communication. The way we work, and the hours we keep, have changed completely with smart working and hyperconnectivity. This makes things more accessible and adapts to our personal lifestyle needs, but also prevents us from switching off. The continuous presence of digital has been criticised as a cause of lack of attention, reduction of the capacity for critical thinking and

the proliferation of fake news—but at the same time, the advance of AI marches on inexorably, posing **new questions about our relationship with creativity**.

How can we use culture to boost our knowledge of technology, imagine its future developments and make a conscious decision, as a community, about which innovations we want, and what the impact on us will be?

Rimini 2026 is making the most of the local presence of **We Make Future**, International Festival of Tech and Digital, to take stock of these issues, the prospects for the medium-long term and most importantly, to explore how we can build a better future—one that links culture, society and the impulse towards “the new”.

Beyond the Body

Summer 2026

in collaboration with Rimini Wellness

“Mens sana in corpore sano” is a Latin motto that has accompanied us for thousands of years, immediately telling us the importance of the mind-body connection. Today as never before, after episodes like the Covid-19 pandemic, wars and climate change which have been seriously

debilitating for humankind, we are looking to culture and its role in creating wellbeing. Projects like the **European New Bauhaus** see culture as being inextricably linked with quality of life, but the biggest challenge for the next few years is perhaps to shift the paradigm: **how to create, along with artists and creatives, a culture of wellness** that raises the community’s awareness of their changing habits, diffuses and promotes healthier lifestyles and pushes society to put the human factor and self-care back in centre-stage - even if this does affect our hyperproductivity.

We will be exploring these issues with artistic “invasions” and debates at **Rimini Wellness**, an event that brings together under the same roof all the biggest names in the wellness universe, from producers of gym equipment to training providers and trade associations not forgetting medical spas, health centres, rehabilitation scientists, fitness activities and also tourism and design - always with the focus on the fitness community.

A show that goes Beyond.

Four conventions, four seasons

Beyond tourism

Autumn 2026

in collaboration with TTG Travel Experience

Temporary residents, sustainable tourism, overtourism and ultra-tourism. Then there are tweets from foreign ministers, unpredictable temperatures, mobility under scrutiny and “instagrammable” destinations,

In a world which is experiencing a deep shift in the way people travel and explore the world, the issues on the table range from the meaning of “holiday” and “experience” to the future challenge of redesigning hospitality so that it maintains or increases its value, while reducing its impact on the destinations visited, and on the planet.

On the strength of their skills and practices learned in recent years, Rimini and Romagna are in the running to host a great opportunity for debate on these topics from a cross-sector perspective that draws on the vast experience of our region in order to give some concrete answers to the urgent questions facing the industry, and to map out possible routes for development across Italy. The event will be hosted by **TTG Travel Experience**, an ideas lab for global tourism operators and a source of information that intercepts **new trends and innovations, tourism formats and consumer inspiration.**

Beyond the environment

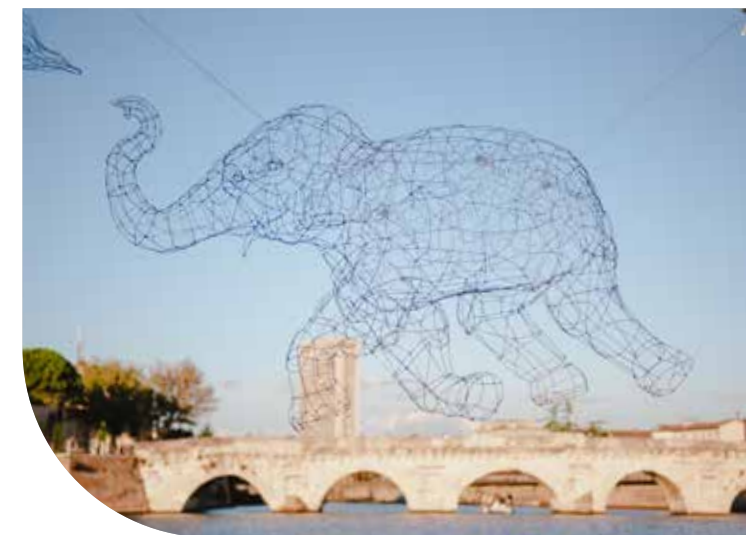
Winter 2026

in collaboration with the Ecomondo show

Awareness, mitigation, adaptation: the three keywords at the heart of the fight against climate change. Over the years, while we are witnessing at first hand the consequences of the rising temperatures of our planet, we have also realised that little can be done without a systematic change in our daily habits, in the way our society is structured and in the targets we set to regulate growth. What does it mean, to prioritise the safeguarding of the planet above the economic dynamics of the last century? Does the responsible use of resources requires us to “go back to medieval times”, as is often said, or do we need to refocus on values, traditions and lifestyles that we thought had become obsolete? What are the possible futures for mobility, our desire to explore the world and the growing capabilities of technology, if the resources to fuel all of this are limited?

In partnership with the **Ecomondo**, the primary event in Europe and the Mediterranean dedicated to green tech and the circular economy, we will attempt to answer these and other questions, and

to offer solutions based on the data collected from the **Observatory** to be run in 2025/2026, in collaboration with the University of Bologna. The project will **engage the citizens and visitors to Rimini** and Romagna in order to gather information about their behaviours, whether they live in the area or are just visiting for a short time.



Rimini 2026 Calendar

Rimini's cultural programme is packed with more than 1000 events each year. Around one-third of these are concentrated in the summer season and are heavily coordinated by the city's Cultural Systems Office.

The “**Come beyond**” offer will build on and enrich this calendar by redistributing and **de-seasonalising** the activities, while the ongoing projects to be held in the city will also be linked to the themes chosen for the Capital of Culture year.

Opening ceremony - January 2026

Public presentation of the programme and launch of the Capital of Culture Year at a big public party centred around “**Slava's Beach Show**”, a beach event inspired by the Russian mime artist Slava Polunin

Closing ceremony - December 2026

“**Romagna Festival**”, a week dedicated to the presentation of the projects produced as a result of the public call for entries, with the closing events of the Capital of Culture programme

	'24	'25	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Strategic Plan for Culture														
Beyond co-housing														
Beyond the culture district														
Beyond archaeological tourism														
Slava's Beach Show														
Romagna Festival														
Come Beyond 11/ 18:HUB														
Romagna Cinema District														
Casa Moda Rimini														
Dungeons & Rimini														
The culture of work														
Theatre of the Body														
No Body is perfect														
The Body and Pleasure														
Non-Corpo Festival														
At home with a surgeon														
Cantiere Fellini														
The skyscraper														
Popular Laments														
Rimini, Europe, World														
100% City														
Apocalypse Beach														
Man, Island, Sea														
Artworks from the sea														
Chain of Light														
The torment of Gaia														
Via dell' Elefante														
Artists' residences														
Scattered Museum of Street Art														
Alberto Angela														
Romagna is music														
Secondo Casadei														
Riviera Confidential														
Beyond the language														
Beyond the Body														
Beyond tourism														
Beyond the environment														

Phases of the bid dossier

Rimini Romagna Capitale Italiana della Cultura 2026

rimini

October 2022

1

RE-CULT
renovation culture

Public open days
for study and dissemination
and gathering national and
international experiences

April 2023

2



Galli Theatre
Public meetings to start
the bid participation
process

June | July 2023

3



Dialogue between 200
entities, organisations,
cultural and industry
associations, student
council and public council,
to create the Dossier

27 September 2023

5



Galli Theatre
Official public
presentation of the
Dossier

November 2023

7



Rimini Blue Week
Announcement of
Dossier themes

28 August 2023

4



Cinema Fulgor
Public feedback session
on the Dossier

6



October 2023

Rimini and the Theatres of Romagna:

Along with thousands of spectators, the simultaneous presentation of Marco Paolini's Vajonts project, rewritten with the collaboration of Teatro delle Albe (Ravenna) to mark the public commemoration of the dramatic floods in May 2023.



Beyond tourism. Engaging the public

Rimini's first bathing establishment opened in **1843**: it is one of the oldest in the world and the second in Italy, after Viareggio. Even today, in a few bars around the city, you can still see the late 19th-century advertisements showing just how tough the international competition was at that time: **Rimini will be the new Ostend**. Looking at that project today, 180 years flash past: fast and slow at the same time. It seems like only yesterday that the architect Barzanti took on the job of designing the first public baths, commissioned by Conti Baldini and Claudio Tintori. Since then, millions of tourists have chosen Rimini and the Adriatic Riviera, initially to “take the air” and then from 1859 onwards for leisure, fun and fitness, a custom which has continued to this day.

Rimini, unlike most other Italian cities, is not making this bid with a view to increasing the number of tourists—instead, it is to strengthen the **mutual bond** that this city has always had with the people who are to all intents and purposes its **temporary citizens**. Looking at the figures from 2019, the last available set of data with enough detail to allow new planning, even if they were recorded before pandemic, we can see that the average stay in Rimini is four nights. We have no

precise data about how many visitors come back from one year to the next, but we think that the percentage is remarkably high. Families tend to tell other people what a great time they had in Rimini, about the great hospitality they find here, and about how keen they are to get back in the car and drive from all over Italy and Europe for the change of mood that they find in our city.

For decades, the birth of the new seaside resort with its **Kursaal Hydrotherapy**, made Rimini a little bit different from the average seaside resort. Rimini has now almost completed a **process of uniting the two main areas of the urban centre**, by inventing the Metromare public transport system and converting over 4 km of land behind the beach, for decades occupied by vehicle traffic, into a large linear park.

After all the planning and the physical transformation, now comes the most important step: the **change of relationship**, although in reality there is no change. Already, on many evenings, our temporary citizens who are almost fully “de-seasonalised” (the data tells us there are no fewer than 50,000 inhabitants not registered as resident in Rimini during each month of the year, from

Beyond tourism. Engaging the public

February, the month with fewest arrivals, to the middle of August, when the city's population swells to half a million inhabitants with the 350,000 "other" citizens of Rimini).

But who are they? As the years have passed, the tourists have mostly become "**cultural residents**": they don't just spend time on the beach or playing sport. They use all the municipal facilities, especially the cultural spaces which are central to the visitor experience and which are busting the myth: there is no overtourism in Rimini, instead there is hospitality and citizenship, exchange and interaction. The presence of families and young children is reinforcing this trend and this perception. The large new public space runs from the Fellini Museum as far as the train station and from the Arch of Augustus to the Tiberius Bridge. It is variously occupied by people who might come to Rimini just to enjoy traditional dancing in an informal space. **Nobody gets in anyone's way**, nobody asks permission or annoys other people. In Rimini there is space for all. Everyone feels as though they belong. This example of **fraternity and tolerance** is easy to see on certain occasions (such as the Rimini Meeting or summer parties organised by the Municipality and entrusted to the

safe and skilled hands of Valerio Festi). But how to keep evolving, expanding and exploring this fabulously warm and honest relationship?

Digital and Human can help us equally, in equilibrium. Federico Campagna on the one hand and Chiara Valerio on the other, have just published two important books: *Cultura profetica* (Tlon 2023, original version Bloomsbury, 2022) and *La tecnologia è religione* (Einaudi, 2023) in which they underline that faith in technology is at its peak and is again being seen as a magic action - a theory that Campagna had already put forward in *Technic and Magic* (Bloomsbury, 2018). The click of a phone, our memories storied in the cloud, the invention of stories by AI: all of this is distancing us from flesh-and-blood humans and transporting us into a completely different universe. The **culture of hospitality**, human contact and socialisation that Rimini shows its citizens - both permanent and temporary - is an **incredible antidote** to all of this. Tourism in its highest form is an opportunity to enter the world, space and experience of the other person, creating a new bond of trust and a new community.

Rimini 2026 aims to express this through

the intelligent use of technology, as regards its relationship with its temporary citizens.

Working with our hoteliers, restaurateurs, owners of holiday lets and anyone else who is involved in the project, we will build an **open- database**. With the collective intelligence of everyone who lives in Rimini, travels here or welcomes guests here, we will also create an **infinite family tree** of everyone who has lived in Rimini for at least three days since 2001. **25 years of meetings, encounters, stories and exchanges**, united by an instrument with a dual objective: to tell everyone (and we mean everyone) about the Rimini Capital of Culture project and to monitor its progress and quality.





Beyond digital.

New ways of accessing archaeology, libraries, educational and cultural spaces

We are now starting the transition from automation to autonomy. Digital is becoming **independent** for the first time. At the dawn of this new era, we need to pave the way for our digital society to continue to commit to basic values such as **human dignity, freedom, democracy, equality, the rule of law and human rights**. Together with artists, scientists, developers, designers, entrepreneurs and activists from all over the world, Rimini aims to contribute to this **digital humanism** and start the creative and productive processes of its bid campaign on this basis. As well as the responsible use of Digital for communication purposes, as mentioned there are many projects designed to improve our cultural experience, then integrate and make it more accessible through technology.

In the Museum sector, the digital transition is happening in three phases: 1) the strengthening of online digital resources linked to **archaeological, cultural and artistic heritage**, with the creation of a new database to support Pater, the (already extensive) platform offered by the regional government of Emilia Romagna; 2) the construction of **tools and guides** to help visitors select content, using AI, according to learning level and time

available; 3) a radical overhaul of the visitor experience to benefit **permanent and temporary residents**, with particular reference to the **origins** of the community.

An important, new and integrated **digital humanities** project is now under construction. Its aim is to radically upgrade the visitor access to **Domus del Chirurgo**, using 3D modelling and immersive technologies to reconstruct not only the site's original aspect but also the exciting discovery of the unearthing of the finds that led to Domus becoming one of the big archaeological stories of recent decades. Particular attention will be paid to the surgeon's instruments, which are absolutely unique; they will be digitally “restored” and re-functionalised.

A second project to be prepared for 2026, and which will receive investment to allow as many people as possible to benefit from it, will be the creation of a **digital library of Rimini's cultural heritage**. This open-source, cross-sector platform will gather the historic, artistic, bibliographic, documentary, photographic and audio-visual assets in digital form, from all the city's cultural institutions starting with the **Gambalunga Library**,

the municipal museums, the film library and the Fellini Museum.

The open-source platform will connect to the library networks of Romagna and San Marino, the regional catalogue of cultural heritage “PatER”, and to the participatory archive information system of Emilia Romagna, “Archivi ER”, of which it is designed to be a useful complement. The platform could also display its content to the large national and international platforms such as the future **National Digital Library**. It will also interact with private archives and experiences such as the “lost recipes” of Ragù, to celebrate the **historic local culinary traditions**.

The interaction between networks covering cultural heritage, modes of expression and public assets can also generate value through the cross-sector influences typically created on the digital ecosystem. The aim is to reach a wide and diverse audience of people interested in history, cinema, literature and art, but also a new kind of user wanting to find stories about how communities are formed—particularly young people who have never engaged in this type of research before and have been excluded from the traditional use of archives.

By the end of 2026, **new themed and cultural pathways** will be developed in order to engage different segments of the public. By tapping into the benefits of integration with the cultural institutions of the province, the Romagna region and other regions, it will also be possible to develop themed pathways for tourists, on topics such as Renaissance architecture, the lands of the Malatesta family and the work of the 14th-century Rimini School that developed in Romagna and Le Marche, the military feats of Sigismondo Malatesta and the cultural exchange between East and West, across the Adriatic.

Beyond communication, beyond monitoring

As mentioned in the chapter on temporary residents, the communications about Italy's Capital of Culture have already started.

The route itself is an integral part of the final objective: to no longer be considered only a summer tourist resort, a city that simply waits for the Season, but instead, a city that has a **cultural product constructed hand-in-hand** with its past, present and future inhabitants: particularly those in the 11-18 age group, who are the real agents of change.

This bid is a process, an evolving model for change, for engagement with the local community, associations, public and private communities. It will give rise not only to a raft of activities but also to greater and more intensive interaction between public and private sectors. Already, over the past few months of work, the bid campaign has had a very positive impact: creation of a new CONFIDENCE. It is confidence built on reciprocity: instead of one person making the suggestions and the others approving it, everyone makes the plans together, talks about them and then reaches a result which is SHARED and MULTIPLIES.

This is a modern-day model, very different from the late 20th-century top-down approach. In fact, it is almost exactly the opposite: nobody has to be convinced or persuaded. We want to call as many people as possible to spend time together building and experimenting, as accurately as possible, specific cultural activities which are not (exclusively!) recreational or leisure-based, but which can help us to better understand **how the world is changing**, and how we as individuals can work together to **make our society a better place to live**.

This basic vision covers two main contextual issues: **climate change** and the **demographic situation**, which are unavoidable topics in any cultural action, present or future. As to the first point, there will be even more interaction with the **Italian and European railways**, so that Rimini becomes a car-free zone not only within the urban area and also has new departure-arrival models. These will not only be safer for the environment, but will also demonstrate that with proper planning, the "train-bike" duo is perfectly possible, building on the existing trend whereby Romagna is becoming the **capital of two wheels** (It already is, as local bike usage is almost three times higher than

the national level, although this impact can be improved even further).

As regards the demographic issue, there will be another important communication campaign, this time in collaboration with schools and universities. Not only will we be asking everyone to travel to Rimini Capital of Culture by train, bike or on foot, but we will be organising the access model and all the events by prioritising the **11-18 age group** all year round, as much of the event is dedicated to them. Along with **Rai Radio Due** and the big promotional campaign organised by **Caterpillar** and **Cater AM**, and with **Rai Scuola**, the press and social media, specifically **Instagram**, **Tik Tok** and a parallel series of **podcasts**, we will produce a suite of tutorials including:

- 1) Constant **updates** on what's happening, with the opportunity for remote interaction with the in-situ events;
- 2) **Find out before you visit**: what are the objectives of the cultural programmes. All of this will be told by young people, **for their peers and for the older age groups**, but the core focus will be on 11-18 year olds

at every step of the communication project, in collaboration with local associations run by young people for their peers, such as Fumetteria Alcatraz;

3) **Monitoring** the preparation of the project to check that all the ideas are being realised in line with the bid dossier, verify the positive and negative impacts, not only in terms of the quality but also the quantitative aspects. Everyone will be given the opportunity to comment in-depth on what they are seeing and hearing; the intellectual impact will be verified and we will ask the public for their collaboration in order to create a well-publicised “after” story. We will attempt to evolve the social media discourse from the usual “I like/don’t like” comment, which once seemed essential to the new reputational vision for society and for cultural projects in particular, into an **interactive, educational** type of rating, such as: how are the cultural events of Rimini 2026 changing my ideas about what I know and what I want to know? Who should see this, and why? Does the community identify with these projects or not, and why?

In true Rimini style, this will not be a judgemental type of communication campaign; instead it will be proactive, along the lines of virtuous projects like the **Wellness Valley Observatory**, set up by the Romagna region and the Wellness Valley Foundation to promote wellness using innovative criteria.

The “beyond” parameters we want to measure include whether or not the value of diversity is clear in every event. In particular, whether the conventions don’t all have men-only panels or “manels”, and we will adopt the Non-Hostile Words Manifesto. All the events will be presented and validated by a team of 50 young people aged 11-18, who will also act as ambassadors among their peer groups. An ongoing sustainability project will be set up, and validated by the RUS Network of Sustainable Universities. There will be no land consumption. All the materials we use will be sourced from a careful policy of recycle-reuse.

Beyond sustainability

Sustainability is a crucial issue for the future of our communities, for all of us as human beings and, even more importantly, for the generations to come. But it is also an extremely difficult concept to understand fully or to implement through policies and projects developed at local level. Despite its importance, sustainability is a topic that is often dealt with superficially and sometimes even deceitfully.

This can happen if we do not also take into account all three of the dimensions that sustainability requires in order to stay in balance: the environment, society and the economy. It also happens if we do not have suitable governance of the territory and of our businesses. It is no coincidence that governance is considered the fourth dimension of sustainability, along with an organisation able to pursue equilibrium in every action taken in every area of activity.

In practice this complexity, which is inherent in sustainability precisely because of its multifaceted nature, requires a radical change in our models of production and consumption—even in the behaviours of each of us as individuals. This necessarily requires the adoption of experimental ‘try and learn’ programming and operational

approaches, which can withstand the difficult path of sustainability using progressive approximation techniques and correct course as necessary, based on the results achieved and the sudden changes we are seeing in contemporary society.

This means identifying strategic trajectories which can produce profound changes in the medium-long term. We also need to start work on these changes now, in view of the urgency, speed and dramatic events that keep occurring as a result of the unsustainable development model adopted so far, with its effects in environmental, social and economic terms.

This is the assumption which has driven Rimini’s strategic planning process in recent years and which has more recently been extended to include the Romagna region.

The transformation of Rimini is based on a long-term vision in which the concept of sustainability is not only linked to the climate aspect - which is of course ever-present - but which also considers an element of wellbeing and equilibrium that puts people at the centre; it reconstructs the way people live, work and interact with their environments and communities, in a concept of multi-level exchange.

Rimini has fully embraced this approach, for example with all the scientific research and

entrepreneurial evolution linked to Wellness Valley and the “One Health” concept. It is also a horizon that the culture sector as a whole is now looking towards, as it forms a vision of sustainability from within, and is also guiding the planning decisions and activities of Rimini 2026.

In line with this, the assumptions listed below are a set of guiding values, all based on sustainability, which will support all the actions of Rimini 2026 and which will be regularly tested and built in to the implementation of this event.

- **Processes, not events.** Cultural output should be as widespread, long-lasting and replicable as possible. Every cultural product is an opportunity for growth and interaction among the local artists, who are always participants in the process even if they are guests from outside the area, and for young people, often asked to join in and learn about the projects as they are being developed.

- **Creative recycling.** The term “upcycling” is not just about recycling a product to reuse it. It also adds the possibility of creating new life for an item or product that would otherwise have been thrown away. Let’s minimise single-use, reuse things to produce new ones, and try to leave

behind us not waste, but new creations.

- **Forging a dialogue with the community.** Our community has specific skills and local products. In each phase of the project, we will be looking for local suppliers to build a network in support of the Capital of Culture, specifically by favouring young start-ups who are attentive to sustainability, both in environmental terms and when it comes to quality.

- **Monitoring to learn and improve.** At the time of writing, there is as yet no single instrument to measure the impact of the culture sector. But there are several national and international prototypes, and most importantly a set of ethics and a debate that the operators are now engaging with. We are part of this debate, as we measure our work using various instruments, sharing data with the sector so that we can grow together, and evaluating our results to see how we can learn and improve.

- **Stimulating a shared response.** We are asking all those participating in our projects, from the artists to the audience, from the project teams to the providers, to help us reach the targets set in

each case, by including all these people in the assessment and mitigation of our actions.

- **Creating environmental, social and economic value** with our decisions. Sustainability is not a checkbox on a list. It is a model on which to build the next thirty years of the Strategic Plan. We want a Rimini and a Romagna at the heart of hospitality: offering “slow” tourism and a cultural offering that nourishes the whole community, engaging everyone in the process of building a healthy, attractive entrepreneurial network in which young people are fully integrated and have prospects, and space.



The budget

Event budget

Income

Ministry of Culture - title of Capital	1,000,000
City of Rimini	1,500,000
Region of Emilia Romagna.....	3,000,000
Romagna Chambers of Commerce	500,000
Private sponsors	2,000,000
TV crowdfunding.....	1,000,000

.....Total 9,000,000

Expenditure

Organisation.....	750,000
Communication	1,250,000
Opening ceremony	700,000
Cultural programme.....	3,000,000
Romagna programme.....	3,000,000
Community building	300,000

.....Total 9,000,000

The budget for cultural infrastructure in the 2024-2026 bid

Youth hub.....	1,000,000
Museo degli Sguardi	500,000
Roman Amphitheatre	500,000
Redevelopment of old port and historic quarter of Rimini's port area	7,700,000

.....Total 9,700,000

Totals of main cultural infrastructure built from 2011-2023 are resumed below

Galli Theatre	36,000,000
Fellini Museum	16,000,000
Cinema Fulgor	8,500,000
Palaces of Art	5,000,000
Tiberius Bridge Piazza sull'acqua	2,500,000
Leon Battista Alberti Complex and University	10,000,000
Gambalunga Library	1,000,000
City Museum.....	640,000

.....Total 79,640,000



The organisational model



Director:
Director of the City Cultural Systems Office

The **Rimini Capital of Culture 2026 Steering Committee** has governance of the project, with responsibility for the planning, programming, organisation, management and communications. It is led by the Director of the City Cultural Systems Office, of the Municipality of Rimini.

The committee is supported by the senior management of the internal structures (Gambalunga Public Library, Municipal theatres, Fellini Museum and Film Library, Public Museums), by the Strategic Plan Foundation, by a Technical

Scientific Committee formed of experts recognised at national and international level, and by a team of Advisors. Its relations are regulated directly by the Municipality of Rimini.

In tandem, a **Rimini Capital of Culture 2026 Support Committee** will be set up to pursue fundraising activities, through a declaration of interest launched by the Municipality of Rimini. The purpose of this committee is to provide direct support for artistic projects and promotional activities in the Rimini 2026 programme.



Beyond 2026. Planning the legacy

Marc Augè, an honorary citizen of Rimini and the inventor and co-author of the project for *Museo degli Sguardi*, has written many acclaimed books. In one of them, *Che fine ha fatto il futuro?* (What happened to the future?), written and published between 2009 and 2010, he wrote:

“It might be helpful to use Time as a way of re-investigating the false evidence of the current ideology of the present day. This evidence takes the form of a triple paradox. First paradox: history as a source of new ideas for the management of human society seems to end precisely at the time when it expressly regards humanity as a whole. Second paradox: we doubt our capacity to influence our common destiny precisely at the time when science is progressing at an increasingly accelerated pace. Third paradox: unprecedented overabundance of our resources is apparently prohibiting us from reflecting on the purposes, as if political timidity is the price to pay for scientific ambition and technological arrogance”.

To these three paradoxes, which manifested just after the great financial crises of 2008 and 2010, before the pandemic that changed our perception of life on this planet more than climate change is doing on a daily basis, Augè responds with a utopia: the **utopia of education**.

This utopia is certainly the basis for the **legacy of Rimini, Italian Capital of Culture 2026**: training up the **new class of managers**, in detail and in depth, and doing so in their teenage years, before they get to university, by mixing tradition with innovation systematically across the board and applying it to every local project, not only the cultural initiatives in the strict sense but also those which start with a new vision of city and territory to become a model, set an example and provide a testing ground for the wider community.

Rimini 2026 is a **laboratory for the new Italy and the new Europe**. Its tangible legacy adds to and integrates strongly with its intangible legacy.

This bid will have many positive effects, should the title be awarded to Rimini:

Confirming the city's full transformation from a single-industry tourist town into a city with a **balanced economy** underpinned by **research and education** (also strengthening the university hub and its role in service of the local economy but also with national and European value in tourism, fashion and design);

An instant, visible sign that the urban transformation of Rimini between 2012 and 2020 is still ongoing, **filling the physical spaces with intangible content and meaning**, and will ensure that the national and international cultural community can recognise and use this as a positive model for a Strategic Plan and participatory development;

Enabling the **solid transfer of skills and relations from the generations** who constructed the vision and transformation of Rimini since 2007 to the new generations of young people who until a few years ago saw few opportunities for local growth; if they want or intend to become the new executive class, they will no longer have to leave the area to find work but instead can **take the lead and invent their own forms of industry**

and business to meet the long-term needs of society;

Strengthening relations with the rest of the region, in the context of the Romagna Next project, helping to boost the **attractiveness of local business and talents at global level**, creating a local network to support the **new economic and cultural districts**;

Completing the transformation of the city's seafront, with the conclusion of work on the **new Linear Park and its link to the historic centre**, so that there are no longer "two Riminis" but a **united city that is fully inclusive and accessible**;

Relaunching the topic of **renewing the attractiveness of Italy's tourism industry**, with a new approach that moves away from overtourism to take advantage of the existing trade fair infrastructure, particularly through the TTG events, and by promoting research and attention on the **environmental** factor thanks to new **slow tourism** itineraries and the development of services to support the reduction of CO2 emissions;

Strengthening the links between the economy and the socio-cultural dimension on body-related issues, by efficiently bringing together the large numbers of users (mostly permanent residents but also with a big focus on temporary residents), in close connection with the Wellness Valley;

Becoming a national landmark in the awareness, debate and formation of solutions on the issue of **climate change**, with the accent on the beach and seafront, combining the scientific component with the entrepreneurial-creative element;

Finally, Rimini will be seen as a city that is not only welcoming and offers a host of innovative ideas when it comes to planning and publicising culture, but which also brings in the **scientific and technological dimension** that is so crucial to the global competitiveness of Italy's cultural system.



Romagna supports the bid



Municipality of Cesena



Municipality of Faenza



Municipality of Forlì



Municipality of Lugo



Municipality of Ravenna

The Municipality of Rimini

Jamil Sadegholvaad - *Mayor of Rimini*
 Silvia Moni - *Director of Cultural Systems Office*
 Nadia Bizzocchi - *Director of the Gambalunga Public Library*
 Laura Fontana Fourel- *Director of Rimini Municipal Theatres*
 Marco Leonetti - *Director of Fellini Museum and Film Library*
 Giampiero Piscaglia - *Musical and Artistic Director of Teatro Galli*
 Giovanni Sassu - *Director of Rimini Municipal Museums*
 Tamara Antonioli - *Press Office*
 Benedetta Cicognani - *Press Office*
 Errica Dall'Ara - *Press Office*

Promoting Committee

Giorgio Tonelli - *Committee President*
 Regional Government of Emilia-Romagna
 Province of Rimini
 Superintendency for Archaeology, Fine Arts and Landscape for the provinces of Ravenna, Forlì-Cesena and Rimini
 Alma Mater Studiorum – University of Bologna
 Chamber of Commerce of Romagna Forlì-Cesena and Rimini
 Strategic Plan Foundation
 Diocese of Rimini
 Cassa di Risparmio di Rimini Foundation

Local support for the bid

Acer di Rimini
 Azienda Usl della Romagna (Local Health Authority)
 CGIL Rimini
 Cia Romagna
 Cisl Romagna
 CNA Rimini
 Permanent Committee of Professional Rolls and Colleges Emilia-Romagna
 Confcommercio imprese per l'Italia – Provincia di Rimini
 Confesercenti provinciale di Rimini
 Confindustria Romagna
 Destinazione Turistica Romagna
 Ente di gestione per i Parchi e la Biodiversità - Romagna
 Federalberghi - AIA Rimini
 Federazione provinciale Coldiretti di Rimini
 Gal Valli Marecchia e Conca
 LegaCoop Romagna
 Uni.Rimini Spa
 Visit Rimini
 VolontàRomagna Odv

Local councils in the Province of Rimini supporting the bid

Bellaria Igea Marina	Novafeltria
Cattolica	Pennabilli
Casteldelci	Poggio Torriana
Coriano	Riccione
Gemmano	Saludecio
Maiolo	San Clemente
Misano Adriatico	San Giovanni in Marignano
Mondaino	San Leo
Montecopiolo	Sant'Agata Feltria
Montefiore Conca	Santarcangelo di Romagna
Montegridolfo	Sassofeltrio
Montescudo – Monte Colombo	Talamello
Morciano di Romagna	Verucchio

Artistic Direction: Rimini City of Culture 2026

Francesca Bertoglio - *Artistic Director*
 Cristina Carlini - *Artistic Director*
 Paolo Verri - *Cultural Strategies Advisor*

Strategic Plan Foundation

Valentina Ridolfi - *Senior Manager*
 Noemi Bello - *Project Coordinator*
 Giuseppe Selvaggiuolo - *Operations Coordinator*
 Veronica Antonelli - *Communications Manager for Rimini Capital of Culture 2026*
 Claudio Santini - *Videomaker*

Businesses supporting the bid

Aeffe Spa	Lasersoft Srl
Amir Spa	Maggioli Spa
Anthea Srl	Nuova Ricerca Srl
Clinica Merli Srl	Romagna Acque Società delle Fonti Spa
F.Ili Franchini Srl	Scm Group Spa
Gruppo Sgr Spa	Valpharma Group Spa

Translated by: Claire Titchmarsh - *Intermediate S.r.l.*



Amarcord: *lo zio di Titta detto il pataca*
(Rimini, Fellini Museum / Fondo R. Giaccheri)