

# report

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Former railway track route which would later be transformed into the Green Corridor, an urban intervention of Manifesta 14. Photo © Manifesta 14 Prishtina



Above Everyone, 2022, © Alban Muja. Photo © Manifesta 14 Prishtina / Ivan Erofeev

# PARLAMENT



Willing to Be Vulnerable – Metalized Balloon V4, 2015/2020, © Lee Bul.  
Photo © Manifesta 14 Prishtina / Ivan Erofeev



veneramustafa: *Past particles* (Fashion Show), part of REDO Prishtina – the annual International graphic design and visual arts event in Prishtina, supported by Manifesta 14 Prishtina in the venue Rilindja.  
Photo © Manifesta 14 Prishtina / Atdhe Mulla



*When the sun goes away we paint the sky*, 2022, © Petrit Halilaj  
Photo © Manifesta 14 Prishtina / Majlinda Hoxha



Closing Event of Manifesta 14 Prishtina at the Brick Factory. Photo © Manifesta 14 Prishtina / Atdhe Mulla



*Under the Sun – Explain What Happened*, 2022, © Flaka Haliti  
Photo © Manifesta 14 Prishtina / Iyan Erofeev

# Manifesta 14 Prishtina Final Report

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In a city where usual navigation tools sometimes do not function, green circles were placed across the city to connect visitors from venue to venue.

# Manifesta 14 Prishtina in Short

Hedwig Fijen  
Director of Manifesta 14 Prishtina

From the 22nd of July until the 30th of October 2022, Manifesta 14 Prishtina took place in Prishtina, Kosovo welcoming more than 131,000 visitors (with 807,000 visits). Manifesta 14 Prishtina was the first edition in the history of the European Nomadic Biennial where the long-term legacy of the biennial tried to be integrated in the initial concept. This leading legacy was the establishment of a permanent Kosovar institution that continued its operations after Manifesta 14 formally closed in the end of 2022.

The methodology of Manifesta transformed the essence of the 14th edition of the biennial due to various factors, amongst others the Covid-19 pandemic. This transformation led to the creation of a series of alternative decision-making tools and a new approach to creative mediation which involved a large group of local citizens as well as the Manifesta 14 team in the conceptualisation of the biennial programme. Secondly, the participatory approach informed and influenced how the biennial supported the citizens of Kosovo in their ambition to reclaim public space. Lastly, Manifesta 14 reinforced Prishtina as an open, dynamic, cultural capital of the Western Balkans, investing in the refurbishment and reconstruction of iconic historic venues.

## Legacy

Manifesta 14's legacy can be analysed in both its successful implementation through material or physical elements and immaterial outcomes. The material legacy can be viewed, amongst others, through the reactivation and revitalisation of an array of important sites in Prishtina, as well as through capacity building concerning the professional development of a team consisting of 53 full-time staff members and 250 paid support staff. The immaterial legacy, which should be reviewed in the years to come, is Manifesta 14's contribution to reclaiming public space and amplifying a positive narrative about Kosovo as a country of great cultural wealth.

and dynamism instead of the image portrayed by the international media of a war-torn country. Additionally, Manifesta 14 also aimed to instil a renewed approach of care into the local mentality regarding their collective histories and their public space. The desired legacy was the long-term continuation of the CNP as an interdisciplinary centre for the community. Unfortunately due to funding issues, the centre lasted two years and was then handed back to its principle owner, the Municipality of Prishtina.

### Programme

Manifesta 14 Prishtina consisted of a 100-day interdisciplinary programme of artistic and urban interventions, performances, publications, events as well as mediation and education workshops and activities. With its linked Urban Vision *Commons Sense* and artistic biennial programme, *It matters what worlds world worlds: how to tell stories otherwise*, Manifesta 14 restored a large array of unused or industrial spaces and turned them into cultural spaces. Most importantly, Manifesta 14 proved that culture is a serious economic factor, with a substantial return on investment. Manifesta 14 invested a total of **€5,3 million** into the biennial programme and **€14,9 million** was returned into the local economy through the direct spending of Manifesta 14 visitors. The total gross direct economic impact of Manifesta 14 was **€20,2 million**.

Unlike other biennials, Manifesta functions predominantly as an incubator, instigating positive social and cultural change through contemporary culture in response to, and in close dialogue with, the civil society of Prishtina and the diverse communities that call Kosovo's capital home. Through a Public Survey, Manifesta 14 interviewed 1300 people on the streets of Prishtina to discuss the relevance of the biennial, its impact and how the administration should follow up on such an event to make it a long-term success. This Public Survey, executed by an external independent organisation, was published in June 2023 and underlined an exceptionally high satisfactory rate of 91% evaluating Manifesta 14 very positively.

Manifesta 14 Prishtina was initiated by the International Foundation Manifesta (IFM) in Amsterdam, The Netherlands, together with the Municipality of Prishtina, and the Kosovar Ministry of Culture, Youth and Sport, establishing a unique collaboration in Kosovo. The Bid to Host Manifesta 14 in 2022 was made by the Municipality of Prishtina in cooperation with Kosovar civil society and key cultural organisations.

Manifesta 14 Prishtina is the result of a collective team effort by the Manifesta 14 team of 53 full-time employees, two Creative Mediators CRA-Carlo Ratti Associati and berlin-based Australian arts and literary scholar and curator Catherine Nichols, 103 participants as well as the public initiating partners.

We are proud that 45% of Manifesta 14 participants created new or specifically adapted works for the context of Prishtina. Of the total number of participants, 25% were collectives. Manifesta 14 realised gender equality in the artistic programme; 56% of the individual participants were women, 3% were non-binary and 41% were men. Manifesta 14 Prishtina was radically local: 64% of the participants were from the Western Balkans with 39% of the participants from Kosovo. In total, the participants came from more than 30 different countries.

### Main achievements

Manifesta 14 Prishtina's main achievements in the reclaiming of public spaces and cultural heritage were:

The CNP, a newly established interdisciplinary storytelling institution in the former Hivzi Sylejmani library, which continued after 2022 with an innovative, coherent programme of exhibitions, workshops, training programmes and events for an additional year and was granted fully renovated back to the Municipality of Prishtina in May 2025.

Grand Hotel Prishtina, a singular presence in the heart of Prishtina that hosted a seven-floor thematic series of exhibitions and a range of artistic interventions, which stands to be used for further cultural activities and engagements by Kosovar and international artists. Amongst the works which remained after Manifesta 14 is the installation of Petrit Halilaj on the rooftop of the Grand Hotel.

Rilindja, the former national Kosovar printing house has been selected to become the new National Museum for Contemporary Art of Kosovo, as a result of a research driven trajectory run by the Ministry of Culture, Youth and Sport. In November 2022, the International Foundation Manifesta organised a research tour through a diverse variety of museums and art spaces in The Netherlands for the Kosovar museum committee to investigate

different museum models. Additionally, the Ministry of Culture, Youth and Sport acquired 28 works of art by local and regional artists which were presented at Manifesta 14, hereby building upon the national contemporary collection. Lastly, Manifesta 14 showed that Rilindja was a suitable venue to showcase works of art as it was one of the leading venues of Manifesta 14 which also included a public programme.

The Brick Factory, reactivation and cleaning of Prishtina's most important post-industrial site is to be continued with an investment by the Municipality of Prishtina to programme cultural activities from 2023 onwards. This is a direct result of the urban and artistic programme organised by Manifesta 14 and the new perspectives explored together with raumlaborberlin.

The urban intervention of 2 Koriku Street (Rakia Street) has been maintained and has been transformed into a permanent pedestrian space by the Municipality of Prishtina.

These venues would not have been developed at such pace and with a participatory approach had it not been for Manifesta 14 Prishtina. These projects not only reclaimed public space, but also inspired processes of social and urban transformation in a participatory manner while extending cultural projects beyond the inner city to enhance diversity and inclusivity in the field of culture.

## Conclusion

Manifesta 14 showcased the relevance of reclaiming public space, the importance of revitalising the industrial heritage and returning these refurbished spaces to cultural ecosystem. Manifesta 14 proved that investing in culture has created a positive economic impact and that this economic impact will continue to reverberate throughout the years to come. The power of culture to raise international media attention also played a substantial role in amplifying the voices of Kosovar citizens, especially in relation to the much-needed visa liberalisation. Manifesta issued an Open Letter in July 2022 to draw attention to the issue of visa liberalisation which was reported on by the vast majority of invited international media. As of the 1st of January 2024, people from Kosovo will be granted access to travel through the European Union without

having to go through an arduous, unaffordable and demoralising administrative process. Culture can therefore not only create economic impact but can also help further diplomatic discourse. One of the most important results of Manifesta 14 could be with all modesty, that we have helped given a little more positive branding to Kosovo.

Above all, Manifesta was given the opportunity and is thankful to have been allowed to work and bring together a large and diverse array of Kosovar cultural practitioners, partners and stakeholders to create the largest cultural event in the history of the nation. It is the citizens of Prishtina and our collaborators who carried the 14th edition of Kosovo and it is to them that we are thankful to have been granted this opportunity.



The first Manifesta 14 Citizen Consultations in Prishtina. Photo © Manifesta 14 Prishtina / Atdhe Mulla



Initial meeting of the International Foundation Manifesta and the Municipality of Prishtina.  
Photo © Manifesta 14 Prishtina



Green Corridor. Urban Intervention by CRA-Carlo Ratti Associati. Photo © Manifesta 14 Prishtina

# Pre-biennial research process



Citizen Consultation workshop to discuss the re-functionalisation of the former Hivzi Sulejmani Library.  
Photo © Manifesta 14 Prishtina / Atdhe Mulla

Manifesta functions as an incubator of social cultural change in its Host Cities and invests in creating methodologies to develop democratic strategies by incorporating site-specific, relevant research. A multi-tiered pre-biennial research process is put in place for each Manifesta to map out the Host City and to understand the local needs and aspirations for the edition.

As a result of the productive use of a more deliberative and democratic model used in Manifesta 13 Marseille in 2019, Manifesta 14 kicked off the pre-biennial research in 2021 with a series of Citizen Consultations and Expectation Workshops, identifying how the Kosovar arts community and cultural ecosystem functions whilst identifying key topics Manifesta 14 should address. Concurrently, Manifesta 14 commissioned Turin-based architect Carlo Ratti to work on the Urban Vision for the city of Prishtina entitled *Commons Sense*.

Manifesta 14 extended its democratic cultural policies by developing a research into the subcultural movements of three neighbouring cities (Tirana, Skopje and Prishtina), and commissioned an in-depth research into the collective memory of the Hivzi Sulejmani Library, which would later become the Centre for Narrative Practice. The findings of these varying formats of the pre-biennial research formed the basis of the biennial programme of Manifesta 14 Prishtina.

Manifesta 14's model of co-creation and democratic decision-making strategies are based on the belief that the role of the monolithic biennial curator is over and that a site-specific knowledge-producing event benefits from a rich research model that critically links urban planning, architectural challenges, community building, formal and informal education strategies and cultural projects based on local narratives.

For the first time in its history, Manifesta involved a diverse group of local communities and groups to define the conceptual framework of the biennial together with the Manifesta 14 team. With this new strategy, Manifesta maintains its nomadic nature but turns towards co-creation with local art communities, citizens, grassroots organisations, and institutional partners, to change the institutional cultural infrastructure in the long run.

## Citizen Consultations

The Citizen Consultation process, organised by the Education Department of Manifesta 14 Prishtina, included a series of workshops with 130 Prishtina citizens, experts and civil society representatives, followed by a Public Survey with 300 participants from across Prishtina and surrounding areas. The Citizen Consultations workshops included 8 Focus Groups involving individuals from different backgrounds and communities on the topics of: Inclusivity, Reclaiming Public Space, Re-functionalisation of the former Hivzi Sulejmani Library, Transformation of the former Brick Factory, Well-being, Building Relationships with Serbian Community in Gračanica, Roma, Ashkali and Egyptian Communities in Fushë Kosova. The discussions explored the central topic of “whose culture?”, and the ways culture(s) were understood and practiced by different citizens and communities, as well as identified the sensitivities of inhabitants concerning urban development and, socio-cultural and educational policies of their city. The Citizen Consultations workshops were aimed at widening the perspective on contemporary culture, urban development and socio-cultural policies in the Prishtina district.

The main findings of the research were presented in an Open Forum where more than 300 local participants discussed the relevance of their specific culture within the biennial framework and included issues such as reclaiming public space, strengthening participatory democracy, extending the cultural infrastructure beyond the boundaries of the inner city, establishing, and maintaining spaces for wellbeing, improving diversity and inclusivity in the cultural fields, and making Prishtina greener.

The framework of the project was conceptualised and designed by Studio L A, an architectural studio based in the Netherlands, and implemented by the Manifesta 14 Prishtina Education team, in collaboration with Applicative Research Solutions (ARS), NGO Aktiv and Termokiss.

## Manifesta 14 Urban Vision

One of the key pillars of Manifesta, is its strong focus on urban development within its Host Cities. For each Manifesta edition since Manifesta 12 in 2018 in Palermo, an in-depth urban research project has been produced by a leading international architectural bureau. Manifesta 12 invited the prominent Rotterdam based architectural office OMA whilst

the 13th edition in Marseille commissioned MVRDV's Winy Maas to create the Urban Vision. For Manifesta 14 Prishtina 2022, the Turin-based office CRA-Carlo Ratti Associati (CRA) was selected. The Urban Vision functioned both as pre-biennial research and a long-term plan to identify possible strategies, sites and key topics for the city. The Urban Vision informed how Manifesta 14 would take shape within the local context, but most importantly it was commissioned to develop how the city of Prishtina could be transformed by reclaiming its huge array of public spaces with the help and support of its citizens, which was the departure point for the Bid written by the City of Prishtina. CRA's Urban Vision was structured around two main pillars. The first pillar was the open-source urbanism methodology that was tested in Prishtina in Spring 2021. The second pillar was the use of artificial intelligence to analyse public space in Prishtina.

CRA's multidisciplinary design team proposed a new methodology focusing on participatory urbanism, which would be tested in Prishtina for the first time. The initial phase of this methodology took place in March 2021, consisting of extensively mapping the city, primarily looking at the state of the city's public space. This helped to illuminate hidden spatial and social patterns as well as to distinguish key spots – squares and streets, parks and green areas – that were underused or misused. The first urban interventions took place in late June and mid-July 2021 in different areas of Prishtina. Manifesta invited the citizens of Prishtina to interact with these interventions and to be a part of the community that creates them.

These interventions took place at the previously discarded space of the Brick Factory – Prishtina's most important post-industrial site – and temporarily turned it into a cultural and leisure community space. Through creating an “urban living room”, the intervention aimed to trigger a debate about how this space could be used by the citizens of Prishtina, how it could be made accessible to the community and how it could become part of the city's infrastructure.

Alongside the Brick Factory's urban intervention, a second site also tested CRA's methodology. This took place in front of the former abandoned Hivzi Sulejmani Library, an early 20th century building whose exquisite garden was inaccessible, despite its central location. Both sites of these temporary urban interventions turned into Manifesta 14 main venues during the biennial and CRA continued their collaboration with Manifesta 14 in the development of the venues of the Green Corridor and the 2 Korriku Street intervention. The development consisted of greening and cleaning the spaces and implementing

designed urban furniture for the venues as well as trying to activate these spaces with the help of UNDP and UN Habitat.

The pre-biennial research provided many ideas on how to continue the transformation of the public spaces of the city of Prishtina. Furthermore, the power of the Urban Vision was recognised by the German Design Award 2024 which awarded CRA-Carlo Ratti Associati and Manifesta 14 Prishtina the Golden Medal of Excellence for the Manifesta 14 Urban Vision.



One of the key venues of Manifesta 14, the Grand Hotel located in the centre of Prishtina.  
Photo © Manifesta 14 Prishtina / Atdhe Mulla



Case Study Workshops held at the Brick Factory during Manifesta 14. Photo © Manifesta 14 Prishtina



The Centre for Narrative Practice, a key venue for the public programme of Manifesta 14.  
Photo © Manifesta 14 Prishtina / Atdhe Mulla

# Objectives and conceptual framework

Due to the remarkable collaboration with the Mayor of Prishtina Përparim Rama, the Kosovar Minister of Culture, Youth and Sport Hajrulla Çeku and other local stakeholders, Manifesta 14 Prishtina was the first edition in which set objectives and transformative strategies were fully and successfully implemented.

The main objectives of Manifesta 14 Prishtina were based on the findings of the Citizen Consultations, expectations workshops as well as the Bid and they included:

- Revitalise and reclaim a variety of public spaces in Prishtina through a parcours of 25 venues, including the Centre for Narrative Practice, the Brick Factory, the Green Corridor and the Grand Hotel, identified through the Urban Vision.
- Create a long-term legacy for Prishtina and its inhabitants by creating alternatives in terms of cultural infrastructure, cultural policies and international networking.
- Create a sustainable, interdisciplinary community and cultural centre with a long-term business model, named the Centre for Narrative Practice.
- Develop Education and Mediation engagement strategies and programmes that strengthen the local cultural infrastructure.
- Introduce and promote the professional practice of cultural mediation by co-creating a site-specific training programme and building a professional network of mediators working during and after the biennial in the field of education and mediation in cultural organisations in Kosovo.
- Promote Kosovo internationally as a place with a vibrant and growing cultural scene, cultural tourism and superb hospitality.
- Create a sustainable international network for cultural practitioners from Kosovo and the region.
- Conceive and execute a coherent, open and accessible biennial by hosting a series of exhibitions and projects in public spaces.

## The Biennial Programme

### *It matters what world worlds world: how to tell stories otherwise*

The Urban Vision by CRA-Carlo Ratti Associati as well as a series of Citizen Consultations and in-depth research and programme by Manifesta 14's team created the foundation for a multi-layered locally oriented artistic and urbanistic programme. Under the title *it matters what worlds world worlds: how to tell stories otherwise*, the artistic programme was developed by the Manifesta 14 Creative Mediator, art and literary scholar, curator and writer Catherine Nichols, in collaboration with the Manifesta 14 team as well as Kosovar collectives, artists, scholars, architects and activists.

Through *it matters what worlds world worlds: how to tell stories otherwise*, Manifesta 14 Prishtina took up the challenge of exploring and generating new practices and modes of collective storytelling by focusing on remembering and remembrance. Under this concept Manifesta 14 Prishtina launched an Open Call for projects that came from Kosovar culture and Kosovar people. The Manifesta 14 Open Call and the in-depth local research guaranteed that 39% of the participants were from Kosovo and were included in the main programme of the biennial.

Manifesta 14's programme was centred around four pillars: 1) the Centre for Narrative Practice with its Oaza Education and Community space, 2) the former Brick Factory, 3) the Grand Hotel Prishtina and its seven-floor thematic exhibition *The Grand Scheme of Things* and 4) the parcours of 25 venues with artistic and urban interventions spread across the city of Prishtina. These were woven into a tightly composed parcours, which brought together all the interdisciplinary elements of Manifesta 14 Prishtina into one cohesive programme, allowing visitors to interact with the stories of the places in which the artistic interventions were presented.

### Manifesta 14 Centre for Narrative Practice

The Manifesta 14 Centre for Narrative Practice was a symbolic and physical space where people can connect around the topic of how to tell stories otherwise via a wide variety of artistic disciplines. It is a space to reflect on how we use storytelling to engage with one another, to take part in public and political life and to bring forth new imaginations and ways of being.

The Centre for Narrative Practice is situated at the former Hivzi Sulejmani Library, an almost 100-year-old building that closed its doors to the public in 2016. The conceptualisation of the space was based upon the desires and needs articulated by the people of Prishtina in consultations conducted by the Manifesta 14 team.

Throughout the biennial, the centre hosted a wide variety of artistic and educational interventions and a large programme of events and activities that engaged with many different forms of storytelling: creative writing, research, archiving and library-making, gardening, conservation, exhibition-making and self-publishing, podcasting, performance and collective games. It was also home to *Oaza*, a space for the Education and Mediation Programme of Manifesta 14 Prishtina.

### The Brick Factory

The Brick Factory, Prishtina's largest post-industrial site, was returned to public ownership in 2021. Manifesta 14 Prishtina invited raumlaborberlin – a collective of experimental architects and urbanologists specialising in participatory models of urban transformation – to join forces with the citizens to actively reclaim the site, to establish it as a common ground and to collectively imagine its future. The outcome of their project – *[Working on] Common Ground* – was a laboratory on eco-urban learning and making, which kicked off with a two-week summer school.

As a direct result of the urban and artistic programme organised by Manifesta 14, that is the new perspectives explored with raumlaborberlin and the cleaning and reactivation of the site, the Municipality of Prishtina included the Brick Factory in its cultural activities programme for 2023 and is aiming to develop concrete plans for the site.

### Grand Hotel Prishtina

Manifesta 14 Prishtina began at the Grand Hotel. Still a grand place, it is dilapidated, largely unused and sagging under the weight of its symbolism. At this equally captivating and contested site, the biennial explored the role of the arts and art thinking in telling stories otherwise, in bringing forth political imagination and engagement, in enacting healing, repair and transformation.

The hotel hosted *The Grand Scheme of Things*, a thematic exhibition, and manifold artistic interventions. Visitors were invited to explore its hallways, rooms and history while reflecting on stories of transition, migration, water and capital, love, ecology and speculation: the themes that link the concerns of people in Kosovo with those of people around the world – and indeed those of the planet at large.

Grand Hotel Prishtina is still being used as an exhibition space by various organisations and cultural stakeholders in Kosovo. Additionally, Petrit Halilaj's newly commissioned work for Manifesta 14 on the rooftop of the building is still on view as it was donated to the collection of the Ministry of Culture, Youth and Sport of the Republic of Kosovo.

#### Parcours – Artistic and Urban Interventions

Manifesta 14 Prishtina engaged with 25 sites of historical and contemporary significance across the city. Woven into a tightly composed parcours, the artistic interventions interacted with the stories of the places in which they are shown. Local researchers were involved in the conception process to ensure that the stories of the places were investigated and conveyed, whether by being incorporated into the artworks or by flowing into their mediation. From sculpture, installation, video and performance to sound, text, research, school and archive-based pieces, the artworks were produced by artists from Kosovo, the region and all over the world. They were chosen for their capacity to challenge the widespread post-political attitude that there is no alternative to the status quo. They did this by imagining existing worlds otherwise, by drawing the threads of history and experiences together, so that new stories could emerge and more fruitful relationships to public space and public life might be forged.

#### Participants

Manifesta 14 Prishtina presented 102 participants, 25% collectives, making up a quarter of the participant list. 56% of the individual participants were women, 3% non-binary and 41% men. 64% are from the Western Balkans with 39% from Kosovo. In total, the participants came from 30 different countries. 45% presented new or specifically adapted works.

#### Venues

28 venues of which 25 in Prishtina and three venues outside of Prishtina.

#### Visitors

From the 22nd of July 2022 to 28th of October 2022 there were a total of 807,000 visits of which 151,609 to indoor Manifesta 14 venues and 626,210 to work presented in public spaces.

23,041 visitors participated in Manifesta 14's public programme.



# Venues

## Centre for Narrative Practice

The former Hivzi Sulejmani Library, an almost 100-year-old building, was transformed for Manifesta 14 Prishtina into the Centre for Narrative Practice, a central venue of the artistic programme and the home to Oaza, a space for the Educational Programme of the biennial.

In 2023, the Centre for Narrative Practice hosted its own rich public programme and acted as a co-working and exhibition and concert space, lead by members of the Manifesta 14 local team.

## The former Brick Factory

The former Brick Factory is a large and imposing structure at the edge of the city centre, recognisable for its bright red brick façade and high, rectangular windows.

Manifesta 14 reactivated and cleaned the site of the Brick Factory, Prishtina's most important post-industrial site. This investment is planned to continue as it became part of the yearly programme of cultural activities of the Municipality of Prishtina from 2023 onwards. This is a direct result of the urban and artistic programme organised by Manifesta 14 and the new perspectives explored together with raumlaborberlin.

## The Green Corridor

For Manifesta 14 Prishtina, part of the railway track route has been transformed through collective, cooperative action into a pedestrian path connecting the Brick Factory to the Palace of Youth and Sports, and, by extension, the districts where both are situated. This intervention not only makes it easier to move between different parts of Prishtina – it also provides a new, green space for the community within the urban environment.

## Grand Hotel Prishtina

Grand Hotel Prishtina, a rundown hotel and a singular presence in the heart of Prishtina that hosted a seven-floor thematic series of exhibitions and a range of artistic interventions, which stands to be used for further cultural activities and engagements by Kosovar and international artists. Amongst the works that stayed after Manifesta 14 is the installation of *When the sun goes away, we paint the sky* by Petrit Halilaj on the rooftop of the Grand Hotel.

### Zahir Pajaziti Square

A prominent crossroads in central Prishtina, Zahir Pajaziti Square connects the Mother Teresa Boulevard with the main roads of Kosovo's capital. The Grand Hotel, the National Library, the Palace of Youth and Sports and other important sites of the city can be reached within minutes.

### Kino ARMATA

Built in the 1970s as a public theatre and cultural centre, today it belongs to the citizens of Prishtina. With a dynamic programme of concerts and screenings, Kino ARMATA breathes life into the capital's artistic community.

### National Library of Kosovo

Inaugurated in 1982, the National Library of Kosovo is one of the most distinctive buildings and foremost book repositories in the Balkans. Located near the centre of Prishtina, the library interior offers many spaces for avid readers, researchers and everyone who wants to access its extensive gallery of books and periodicals.

### The University of Prishtina's Faculty of Philosophy

The University of Prishtina's Faculty of Philosophy is one of the most important public higher education departments in Kosovo. Its building was constructed circa 1960, whose portico is a popular meeting place for the capital's young scholars. Soon after its inauguration, the Faculty of Philosophy became known as a leading centre for advanced academic research in the country.

### The National Gallery of Kosovo

The National Gallery of Kosovo was established in 1979 as part of the University of Prishtina's Faculty of Arts. With specialties in graphics, sculpture and visual art, the National Gallery of Kosovo has a collection of over 1,000 artworks supplemented by 210 iconic works from the Grand Hotel Prishtina.

### The University of Prishtina's Faculty of Arts

The University of Prishtina's Faculty of Arts is located on one of Prishtina's main thoroughfares. The gallery hosts rotating exhibitions showcasing the works of current and former students, supporting experimentation as well as cooperative action.

### 2 Korriku Street

Positioned between a busy bar corridor and the central Mother Teresa Boulevard, 2 Korriku Street is an important, enduring social space in Prishtina. The street is locally known as 'Kafet e Rakisë', or Rakia's cafés, after the famous liquor. Recognising this, Manifesta 14 Prishtina guided the cordoning off of 2 Korriku Street; where cars threatened the safety of café patrons, the corridor has been closed to cars.

This urban intervention of 2 Korriku Street (Rakia Street) has been maintained and has been transformed into a permanent pedestrian space by the Municipality of Prishtina.

### Çelësa Punues / Key Service

Located on a leafy side street lined with restaurants and small businesses, Çelësa Punues serves Prishtina residents in a brightly-lit, basement-level shopfront with eye-catching yellow and black signage. In addition to cutting keys, the shop also provides photocopy services and sells locks and other home security supplies.

### Gërmia Department Store

Gërmia Department Store opened in 1972, becoming the first trade centre of its kind in Prishtina and one of the first architectural projects in the city of Prishtina designed by a woman. Located near the pedestrian Mother Teresa Boulevard, the building is of significance for the country's architectural heritage, as it is one of the first modern buildings in Kosovo.

### Kino Rinia

Built in the 1950s, Kino Rinia is a cultural landmark in Prishtina. In the last 30 years, Kino Rinia has fallen out of use and the iconic building has suffered structural damage. Amidst the social and political changes since the 1990s, Kino Rinia has varyingly been used as a bar, café, restaurant and club. Prior to Manifesta 14 Prishtina, the cinema was acquired by the Municipality of Prishtina, who plan to restore its function as a cultural centre.

### Adem Jashari Square

Located in one of the busiest parts of the city, Adem Jashari Square is a popular meeting place for Prishtina citizens. Named after Adem Jashari, the famed Commander of the Kosovo Liberation Army, the square hosts The Monument to Heroes of the National Liberation Movement monument.

## National Museum of Kosovo

Open since 1949, the Museum of Kosovo is one of the oldest cultural and historical institutions in Kosovo. The museum's collection includes archaeological discoveries, historical documents and ethnographical artifacts which explore the timeline of Albanians residing in these territories all the way up to the most recent important events in Kosovo and their aftermath. In February 1999, near the end of Serbian rule in Kosovo, the main collection of the Museum of Kosovo was taken for an exhibition in Belgrade. Since then, some of the museum's most significant artifacts are kept in the National Museum and Ethnographic Museum in Belgrade.

## The Great Hammam

The Great Hammam, otherwise known as the Fatih Sultan Mehmet Han Hammam, is one of the most important cultural and heritage sites in the capital. The hammam, or public bath, served as a social space for rehabilitation and recuperation for centuries. In the 1960s, its original purpose was abandoned and parts of the 800 square metre facility have since been leased by small businesses and used as storage for construction materials. Now, the Great Hammam is owned by the Municipality of Prishtina and is a listed building of the Institute for Protection of Monuments.

## Foundation 17 Gallery Space

Foundation 17 Gallery Space is an art gallery in Prishtina. It was created based on a need for inclusiveness, experimentation and new spaces in the artistic scene of Prishtina.

## Ethnological Museum

As one of the last remaining buildings in the Old Bazaar of Prishtina, the Ethnological Museum is a building rich in history and culture.

## Rilindja

Known locally as Rilindja, the Rilindja Press Palace has played host to both a newspaper and a publishing house of the same name. Towards the end of the twentieth century, the building was part of the wave of brutalist style architecture in Kosovo and was one of the tallest buildings in Prishtina.

Rilindja was built in 1971 and became the home of the newspaper 'Rilindja', along with other books, periodicals and journals. Rilindja, has been selected to become the new national Museum for Contemporary

Art of Kosovo, as a result of a research driven trajectory run by the Ministry of Culture, Youth and Sport.

In November 2022, the International Foundation Manifesta organised a research tour in The Netherlands for the Kosovar museum committee to investigate different museum models. Lastly, Manifesta 14 showed that Rilindja was a suitable venue to showcase works of art as it was one of the leading venues of Manifesta 14 which also included a public programme.

## The Palace of Youth and Sports

The Palace of Youth and Sports is a remarkable structure – a symbol for the city of Prishtina – where many activities are held throughout the year. Construction on the sprawling complex was started in 1977 with the completed premises opening to the public four years later, under the name "Boro-Ramiz" Youth and Sports Centre. The complex is home to a high school, a shopping centre and the Manifesta 14 offices during 2021 and 2022.

## The Prishtina Observatory

The Prishtina Observatory is a part of the Palace of Youth and Sports complex and was built in dedication to discovery, scientific research and educational practice. It opened its doors at the end of the 1970s for passionate youngsters and scientific researchers, part of a cultural shift that brought new opportunities to people, including the scientific community of Kosovo.

## The Flat

This private apartment hosted an artistic intervention throughout Manifesta 14 Prishtina, and is located a few hundred metres down the hill from the Partisan Martyrs' Cemetery Monument.

## The Partisan Martyrs' Cemetery Monument

The Partisan Martyrs' Cemetery Monument is located atop Matiçan Hill in Prishtina's Velania district. Designed by Svetislav Ličina and unveiled to the public in 1961, the monument honours the soldiers who gave their lives in the Second World War.

## Hertica School House

Beginning in the 1990s, Kosovar Albanian high school and university students were not allowed to enter educational buildings. The alternative, which allowed young people to pursue their education, was the use of houses and private residences that were transformed into

educational spaces. Ethnic Albanians created and maintained a parallel education system without appropriate facilities, books or even school supplies throughout the 1990s. In 1990, Mehmet Aliu-Hertica offered his three floored house to the students and staff of Sami Frashëri High School, so they could continue the education of many young people. The house operated as a school from early 1990 until 1998.

#### Ibër River

A river that runs through Mitrovica, a city in northern Kosovo. The Ibër River, which runs through Montenegro, Serbia and Kosovo, is a defining part of the local psychogeography – a marker of lives divided along ethnic lines and a natural site where the premise of peaceful coexistence is continuously tested.

#### Autostrada Hangar

Autostrada Biennale was built on the need for more cultural exchange in the region and with the world. It established itself as a connecting point, a route of the map of Balkans and Europe. Autostrada Hangar aims to generate coexistence among communities by working and producing together as a team and will especially be used to fill the urgent need of a non-formal education and skills building programmes in order to empower youth in Kosovo and the region.

#### Project without a venue / Fushë Kosova

Fushë Kosova is a relatively small city, located around seven kilometres from the centre of Prishtina. The municipality lies between the capital and Kosovo's international airport, which was built in 1965. During the last two decades, Fushë Kosova experienced major infrastructural changes, with new roads, buildings, housing complexes, business warehouses and factories replacing the one-story dwellings that once used to characterise the area. In the process, its demographics changed; though the majority of its population is Albanian, it is also home to Roma, Ashkali and Egyptian communities, who inhabit two large and important neighbourhoods in the city. Like in Prishtina and Kosovo at large, Fushë Kosova has numerous disused buildings with difficult and contentious histories; residents engage in active reflection on the legacies of division along class and ethnic lines.



Workshop at the former Brick Factory. Photo © Manifesta 14 Prishtina / Atdhe Mulla



First Urban Intervention from CRA-Carlo Ratti Associati, at the former Brick Factory.  
Photo © Manifesta 14 Prishtina / Atdhe Mulla



Opening Event of Manifesta 14 Prishtina at the Palace of Youth and Sports.  
Photo © Manifesta 14 Prishtina / Atdhe Mulla

# Quotes from Manifesta 14 Prishtina participants



Visitors at the Grand Hotel Prishtina. Photo © Manifesta 14 Prishtina / Atdhe Mulla

“The Non-Places became the places themselves – with a well-hidden modesty, in the scape of the city. I’ve seen ideas made visible, that keep happening. This, in a very sensitive way. I’ve seen the unseen forces world in and around the history of Prishtina. I’ve felt the spectacle of images concealed by the past, unfolded in front of my eyes. These worlds really matter. Each story I heard sounded otherwise than I previously thought. Prishtina now looks like my quest rather than my pest.”

—Driton Selmani

“My experience at Manifesta 14 Prishtina, with my work ‘Above Everyone’, above the former Gërmia department store, has been unique, as I treated and realised a work that as an idea was somewhere in me, but without Manifesta it would not have been possible to take the form it has taken.

But what made me feel proud was the process, working with a well-prepared team without which, a challenging project like this, which aims to raise a debate about a phenomenon that has existed for more than two decades in Kosovo, it would not have been possible.”

—Alban Muja

“In my poetry, I deal with the feeling of being torn between the country of my parents, Kosova, and Germany, the country where I was born. I ask the question of belonging and talk about my longing to arrive somewhere where I can feel I have a full sense of a place.

Manifesta 14 enabled me to give my feelings a presence in my country of origin. Especially during the summer months, many people from the diaspora visited my space and felt understood. But also, people living in Kosova have been able to get a glimpse of our emotional world.

Manifesta has thus created a place that has brought rapprochement for both sides and has helped to generate more empathy for this struggle of people living in the ‘in between’.”

—Elona Beqiraj

“Living in Prishtina sometimes can get dark and suffocating, perhaps like everywhere else, but this summer it seemed a bit different. All the noise, all the lights, all the emotions and mingling around the city was giving what we all were waiting for. Sharing my practice on a platform that is open and active for 100 days, it allowed the audience to have access to my work for longer. That interaction will keep me well-fed for a few months, but the dessert is still missing, and by dessert, I mean selling the artworks.”

—Dardan Zhegrova

“Participating in Manifesta 14, my first international biennial, was an extraordinary experience – which allowed for a scale of work & support that had a significant impact on my practice. I felt incredibly inspired by seeing such an intelligent, international focus on our geographic region, and felt that Catherine (Nichols) understood our work and political predicaments in a challenging, sophisticated and deeply respectful framework.

The backing of Manifesta, as an international entity, allowed us to open doors and make a work that we would have simply not been allowed to as local, unaffiliated projects.”

—Stanislava Pinchuk

“Manifesta 14 has contributed to further the vibrancy of the local scene in Prishtina and the region. Apart from creating opportunities for networking with artists, curators and institutions, which for us as at Shtatëmbëdhjetë (Foundation 17) has been of immense importance, it has brought attention to our work also internationally. As a comprehensive programme it reflects on the local context and builds on our endeavours to reclaim public space. As such it has contributed to further raise awareness on how arts and culture can play a significant role in community development and socio-economic development among different stakeholders and community overall.”

—Ajete Kërqeli, Development Manager,  
SHTATËMBËDHJETË (Foundation 17)

“It was an incredible experience to work in an environment like Prishtina. For me the value of the work/project is not measured in press, opportunities etc. It's more if I manage to be tuned into the environment I work with and to connect to this environment (social, geo-political).

Prishtina was like a wonder – the uneasy reality somehow does not project its agony on the inhabitants. Almost the opposite – I encounter so much kindness, openness and sophistication.”

—Yael Davids

“As one of the participants in Manifesta 14 in Pristina, I was exposed to a world of contemporary international and local artists. It was a new and exciting experience for me, as I had never worked on different storytelling aspects than filmmaking. The festival opened new doors for me and provided me with a platform and opportunities to carry on working in the folktales and new genres of storytelling than I was doing until now.

What struck me the most about the festival was the diversity of the audience. It was clear that the organisers had put a lot of thought into creating an inclusive and welcoming environment for people of all ages, backgrounds and interests. As a result, I was able to meet and interact with people and artist from all walks of life, which further enriched my experience.

Overall, Manifesta 14 in Pristina was a truly eye-opening experience that opened up new avenues in my journey to different directions and audiences. I feel privileged to have been a part of it and look forward to further exploring the wonderful world of children's literature and films in the future.”

—Sami Mustafa, Communication Team Leader,  
Opre Roma Kosovo

“Looks like I have visited all Manifestas from 2005 and took part twice as an artist. For me Manifesta is extra original art event. Taking into account that I am Ukrainian, was overlapping rhythm with this biennial for me – I entered there to work in hardest times of my country – beginning of the Russian-Ukrainian war (2014) and the escalation (2022). I created large and experimental works, receiving all the support I needed at that moment. I could even say I am part of Manifesta family.”

—Alevtina Kakhidze



Workshop as a part of the Western Balkans Project. Photo © Manifesta 14 Prishtina

Manifesta 14 2022

Western Balkans Project  
Expert Talks





Workshop as a part of the Western Balkans Project. Photo © Manifesta 14 Prishtina



Mitrovica Rock School Event at the Palace of Youth and Sports, part of the Western Balkans Project.  
Photo © Manifesta Prishtina / Atdhe Mulla



Roma Women Series by Farija Mehmeti located at the National Library of Prishtina.  
Photo © Manifesta 14 Prishtina

# Manifesta 14 Prishtina – Western Balkans Project

Organised on the occasion of Manifesta 14 Prishtina, the *Manifesta 14 Prishtina – Western Balkans Project*, aimed at developing a cross-regional collaboration model resulting in the creation of a new cultural institution that would research, stimulate, and promote cross-community relations and increase access to arts and education with specific attention to non-majority groups. An integral objective was to open the Western Balkans region by creating collaborative activities that would help break the confines of isolated cultural infrastructures and networks.

The Manifesta 14 Prishtina – Western Balkans Project (M14P – Western Balkans Project) was generously supported by the European Union with €429,884. The Project was led by the International Foundation Manifesta and implemented together with 11 partners: Municipality of Prishtina; Qendra Harabel (Tirana, Albania); Museum of Contemporary Art (MOCA) (Skopje, North Macedonia); Post-Conflict Research Centre (PCRC) (Sarajevo, Bosnia & Herzegovina); Institute for Contemporary Art (ICA) (Sofia, Bulgaria); Termokiss (Prishtina, Kosovo); Kosovo Architecture Foundation (Prishtina, Kosovo); NGO Aktiv (Mitrovica, Kosovo); APSS (Podgorica, Montenegro); Hestia (Belgrade, Serbia); the European Roma Institute for Arts and Culture (ERIAC) (Berlin & Belgrade).

## Part 1

Consultation, investigating the needs and ideals  
for a new cultural institution

This phase included the *Urban Vision* by Carlo Ratti Associati (CRA) in collaboration with partners: Kosovo Architecture Foundation (KAF) and APSS from Montenegro. Carlo Ratti Associati proposed the 'A/B Urbanism for Participatory Urbanism' methodology, addressing the main urbanisation challenges in Prishtina while aiming to inspire other cities in the region.

Working with communities and amplifying their voice was essential for Manifesta 14 Prishtina. In this context, the participatory *Citizen Assemblies* in 2021 aimed at widening the perspective on contemporary culture, urban development and socio-cultural policies, including the

points of view of various communities. The framework of the *Assemblies* was designed by Studio L A (BiH/NL) and was implemented by the Education team of Manifesta 14 in collaboration with partners NGO Aktiv and Termokiss as well as ARS-Applicative Research Solutions. The outcomes of the *Assemblies* were used for the development of Manifesta 14 and nurtured the vision for the new cultural institution.

In addition to this, *Experts Talks* organised by partners in the Western Balkans were part of this phase.

#### Skopje

An Expert Talk was organised by partner MOCA-Museum of Contemporary Art in its museum. During the event, philosopher and cultural critic Santiago Zabala, photographers Shiraz Greenbaum and Oren Ziv, and artists Jonas Staal and Filippo Minelli shared their vast experience on the politics of contemporary arts concerning social inclusion. The Talk focused on the function of museums of contemporary art in the 'New Reality', shaped by events throughout 2020 and 2021 such as the pandemic, lockdowns, hostile environment policies and closed borders.

#### Belgrade

An Expert Talk was organised by Hestia inviting cultural producers from the region to participate, including Liliana Fokianaki, Zdenka Badovinac, Blaž Peršin, Miroslav Karić, Alban Nimani, Leutrim Fishekqiu, Mirsad Purivatra, Suzana Milevska, Görgün Taner and Siniša Radulović who spoke about cultural cooperation and exchange within the Western Balkans. The European Roma Institute for Arts and Culture (ERIAC) also organised an Expert Talk in Belgrade led by its Director Timea Junghaus and inviting cultural professionals Aleksandra Aleksandrovic, Sead Kazanxhiu and Bertan Selim to talk about the power of storytelling to challenge and change dominant narratives about Roma communities.

#### Tirana

Qendra Harabel implemented three Expert Talks. The first was held with Macedonian curator Ana Frangovska, who discussed public space and its significance. The second included Albanian curator Edi Muka, the conversation focused on the maintenance of public works of art, the role of the institution regarding the public and the communication with the public. The third Expert Talk invited the artistic collective The Two Gullivers (Flutura Preka and Besnik Haxhillari) and addressed the art of performance and its new policies.

#### Sarajevo

Post-Conflict Research Center (PCRC) organised an Expert Talk at the occasion of World Peace Day on the 21st of September 2022. This talk was held with activists, academics, and memory experts, as well as representatives of the European Union in BiH. These included: Azra Berbić (journalist and activist), Kristina Gadze (journalist and activist), Elma Hodzic (curator, History Museum BiH), Dino Abazovic (professor, University of Sarajevo), Fermin Codroba (European Union in BiH), and Velma Saric (President, PCRC).

#### Sofia

ICA Institute of Contemporary Art organised three Expert Talks. The first was held with Ukrainian curator Katerina Filyuk who spoke about the cultural platform 'Isolation'. The second Expert Talk engaged curator Snejana Krasteva, Artistic Director of the Triennale of Contemporary Art in the Eastern Balkans in Bulgaria in 2024, who talked about the challenges of institutional curation and curatorial activism. The third Expert Talk was held with German curator Inke Arns about her experience as the curator of the Kosovo Pavilion in the Venice Biennale 2022.

#### Mitrovica

NGO Aktiv organised three Expert Talks to discuss the main challenges in the cultural sector. The first was held in Prishtina with Miljana Dundjerin, Emir Hasani, Danilo Djuric, Lulzim Hoti and Eroll Bilibani on cultural exchange among Serbs and Albanians and breaking cultural stereotypes. The second Expert Talk was held in North Mitrovica focusing on youth subcultures in Mitrovica and Prishtina. This event gathered musicians, journalists, and DJs, sharing their experiences and discussing music exchange among youngsters and music as a tool for change. The third Expert Talk 'Let's Get Culture!' was held in Prishtina with Kosovar actor Enver Petrovci, Serbian theatre director Andrej Nosov and actor Akeksandar Djindjic, discussing socially engaged art, cultural activism, and art as a tool to bring communities together.

63 art professionals shared expertise in the Manifesta 14 Prishtina – Western Balkans Expert Talks in Prishtina, Mitrovica, Belgrade, Tirana, Skopje, Sarajevo, Sofia. 600 people participated in the events and were given the opportunity to learn, exchange views and establish or widen professional networks.

Finally, activities of the Education and Mediation Programme were part of the first phase of the project.

Manifesta 14's Education department together with partner Termokiss collaborated on the implementation of research to map subculture movements in 3 Western Balkan capital cities: Prishtina, Tirana and Skopje. This research resulted in a publication and included a vast array of cultural experts from across the region.

## Part 2 Development and constitution of a new cultural institution

M14P – Western Balkans Project aimed at developing cross-regional collaborations which would result in creating a new cultural institution addressing cross-community relations and increasing access to arts and education with specific attention to minority groups. The Project intended to foster regional alliances and stimulate intercultural solidarity, cooperation and reconciliation. In this context, the Municipality of Prishtina assigned the former Hivzi Sulejmani Library to Manifesta 14 Prishtina.

This former library was completely renovated and transformed into the *Centre for Narrative Practice (CNP)*, a central venue of Manifesta 14 Prishtina and home of OAZA, a space for the Education Programme.

The renovation and transformation were made possible by generous support of the Government of the Grand Duchy of Luxembourg (€400k). Manifesta 14's leading partner in charge of the execution of the renovations was United Nations Development Programme (UNDP), who supported the process of developing the final design according to initial conceptual design prepared by Manifesta 14. Kosovar NGO Cultural Heritage without Borders (CHwB), specialised in architectural heritage design, conducted the costs and the market analysis.

The Centre's public programme consisted of a variety of formats including workshops, conversations and site-specific music and art performances. In total, 118 events were organised including 4000 participants. From the 118 events, 95 of them were public events as part of the competence building programme of Manifesta 14 Prishtina. Additionally, 30 events took place in OAZA, the education and community space within the Centre with more than 1300 participants.

## Part 3 Programming around Manifesta 14 Prishtina

The goal of this programme was to increase visibility cross-regionally, establish professional exchange among creatives, and stimulate new collaborations through artistic networking. The Parallel Programme was mainly focused in Pristina, Mitrovica, Belgrade, Tirana, Skopje. 106 artists were engaged in this Programme and 21,314 people visited the various activities and events.

### Prishtina

ERIAC organised one leading exhibition at the National Library of Kosovo which was part of the official programme of Manifesta 14 and presented the work of painter Farija Mehmeti and the artist Daniel Baker which was showcased alongside part of the RomaMoMa library. The exhibition was visited by 14,962 people.

The Institute of Contemporary Art (ICA) organised a major exhibition in Prishtina during Manifesta 14. Entitled 'Self-splaining (a Triumph of Empathy)', this exhibition opened at the University of Prishtina's Faculty of Arts Gallery. The exhibition presented 26 artists from Bulgaria and had 3,772 visitors.

### Belgrade

'All the Birds Are Praying for Our Children' was organised at ERIAC in Belgrade with the participation of Farija Mehmeti, Sead Kazanxhiu and Zoran Tairovic. Roughly 300 people visited this exhibition.

Hestia organised the exhibition 'Other Stories' from October to December 2022, thematically relating to Manifesta 14 Prishtina and conceptually focusing on Palestine, a partially recognised state, like Kosovo, with works by artists Taysir Batniji, Larissa Sansour, Vangjush Vellahu and Sharif Waked, who deconstructed different dimensions related to identity, politics and belonging in their works. 250 people attended. Hestia also screened the film 'A magical substance flows into me' by Jumana Manna, attended by 50 people.

### Mitrovica

NGO Aktiv organised a concert with musicians to represent youth activism in Mitrovica. The concert with the Art Band gathered 100 youngsters from all communities in Mitrovica. NGO Aktiv also organised a concert on the 30th of September, 2022, with multi-ethnic rock bands from Mitrovica Rock School, which gathered 300 people at the Palace

of Youth, Culture and Sports in Prishtina, promoting cultural diversity and intercultural dialogue.

#### Tirana

Qendra Harabel implemented a series of events. A workshop ‘Performography: Summer School of Performance’ with The Two Gullivers engaging 18 young artists. During the workshop, 2 performances took place at “Reja” and at Skanderbeg Square visited by 100 people. This event opened on the 19th of July 2022 and was attended by 500 people. Another exhibition was ‘The Skull’ on the 26th of May 2022 by late artist Lumturi Blloshmi exhibited at the University of Arts in Tirana. 150 people attended. The final exhibition ‘Three Times Black’ was a public sculpture by artist Silva Agostini in the Grand Park of Tirana. 60 people attending the opening on the 25th of July 2022.

#### Sarajevo

The Post-Conflict Research Center (PCRC) organised two creative peacebuilding projects. On the 23rd of July 2022, PCRC, represented by Kristina Gadze and Marko Kljajic, launched the magazine ‘Mir’ (Peace) published by PCRC at the *Centre for Narrative Practice* in Prishtina to promote peace through youth activism. PCRC explained the projects implemented with youngsters from different backgrounds in Bosnia. The event was attended by 25 people. On Peace Day on the 21st of September 2022, PCRC opened a photography exhibition at the History Museum of Bosnia and Herzegovina with 8 artists. The exhibition ‘The Love Tales’ presented portraits of couples with multi-ethnic relationships in Bosnia and was visited by 100 people. PCRC also screened the documentary ‘Colourless’ by Aida Gavric about children from mixed marriages in Bosnia which was visited by 50 people.

#### **Overall Impact and Outcome of the Manifesta 14 Prishtina – Western Balkans Project**

The M14P – Western Balkans Project contributed to empowering cultural practitioners and citizens of diverse ethnic and social backgrounds in the region to take charge of the positive cultural future of their cities. The Project facilitated a large amount of exchange and peer-learning initiatives enabling artists and participants to work together to build cross-community relations and build a common future while respecting each other’s differences.

Most of the institutions and art practitioners from different countries in the region never collaborated before being part of the M14P – Western Balkans Project and many had never visited Kosovo before. Connections like these are essential to strengthen the cultural and socio-political landscape of the Balkans, thus we believe that interregional networks need to continue in the Balkans beyond the M14P – Western Balkans Project.



Opening Event of Manifesta 14 Prishtina at the Palace of Youth and Sports  
Photo © Manifesta 14 Prishtina / Atdhe Mulla



Closing Event of Manifesta 14 Prishtina at the Brick Factory. Photo © Manifesta 14 Prishtina



# Manifesta 14 Prishtina Public Survey

Every edition of Manifesta commissions an independent external organisation to assess the overall quantitative and qualitative impact of the biennial in terms of reaching its targets, fulfilling basic ambitions of the Host City, as well as measuring the implicit value reached by the edition. For the 14th edition, Manifesta appointed renowned GAP Institute and UBO Consulting, two independent Kosovo-based organisations, to conduct a Public Survey during the 100 days of the biennial by interviewing more than 1318 visitors of the biennial and organising focus groups with stakeholders and partners in the city of Prishtina. The primary objective of this Public Survey was to evaluate the set ambitions of Manifesta 14 as defined in the Bid. These ambitions were to think of manners in which citizens of Prishtina could reclaim public space and to find an alternative model for a cultural institutions based on the needs of the citizens. The secondary objective was to estimate the social and cultural impact of Manifesta 14 by gaining insights into the demographic composition of its participants, and visitors; their perceptions and validation of various aspects of the biennial programme and gaining an overall assessment of the socio-cultural and geo-political impact of Manifesta 14 from 2020 to 2022.

Moreover, the Public Survey measured the economic impact by evaluating the economic value added by Manifesta 14 to Prishtina and to Kosovo throughout the biennial and beyond.

Main conclusions of the Public Survey suggest that (with 1318 survey participants):

Manifesta 14 Visitor numbers:

- The total number of calculated visitors that were welcomed to the 100-day programme of Manifesta 14 Prishtina's indoor venues between the 20th of July and the 30th of October 2022 was 131,000 individual visitors (including participants working groups and public programme).
- While the total number of visits to Manifesta 14's indoor and outdoor venues across the 100-days amounted to 807,000 visits.

## Manifesta 14 Funding & Partners:

- The total cost of the Manifesta 14 programme was **5,3 million** euros. The municipal and national public partners (Municipality of Prishtina and Ministry of Youth Culture and Sports) invested a total of **3,7 million** euros. The total gross direct spending of Manifesta 14 visitors during the 100 biennial was 14,9 million euros. The Return on Investment (ROI) for the city of Prishtina was 4 (**14,9 million euros** divided by **3,7 million euros**: 4)
- The total gross direct economic impact of Manifesta 14 was **20,2 million euros** (**14,9 million euros** plus **5,3 million euros**).
- 69% of the M14 Prishtina budget was raised from public institutions (**1.97 million** euros from the Ministry of Culture, Youth and Sport and **1.72 million** euros from the Municipality of Prishtina).
- 31% of the budget (**1.6 million euros**) was raised by Manifesta 14 through donors.
- The City of Prishtina invested 1% of the annual Municipal budget to organise Manifesta 14 Prishtina.
- The investment of the Ministry of Culture, Youth and Sport of Kosovo allocated for Manifesta 14 amounted to 5% of the annual budget of the Ministry.

## Manifesta 14 Visitor demographics:

- 83% of the visitors of Manifesta 14 were under the age of 35.
- 65% of the visitors of Manifesta 14 were women, 34% were men and 1% non-binary.
- 74% of Manifesta 14's visitors came from Kosovo, showcasing that Manifesta 14 created an accessible site specific and attractive programme for the local population. 20% of Manifesta 14's visitors were international visitors and 6% were Kosovar diaspora. The international visitors mainly came from the Western Balkans, Germany and the United Kingdom.
- Most international visitors interviewed for the Public Survey travelled to Kosovo specifically for Manifesta 14 Prishtina.
- 59% of Manifesta 14's visitors were not professionally linked to the arts, highlighting that Manifesta 14 was able to create new audiences for cultural activities in Prishtina.
- Only 6% of Manifesta 14's visitors were considered as art professionals, confirming one of the main objectives of the biennial, which was to develop a programme for a broad, inclusive and local audience.

- 91% evaluated Manifesta 14 very positively and were intending to visit more art and culture events in the future.
- 99% of international visitors reported that they would visit Kosovo again and 100% stated that they would recommend it to others, indicating that the event positively impacted the country's reputation and tourism industry.

## Manifesta 14 Impact:

- Manifesta 14's public survey proved that there is long-term support for investing in heritage, arts and culture, by renovating and rethinking former industrial spaces and creating an arts education and mediation programme in Kosovar schools. 59% of the questionnaires stated that the legacy of Manifesta 14 was the increased support for the cultural sector in Kosovo, as well as proving that culture is a key economic factor attracting new audiences and visitors willing to spend more money in Kosovo.
- With more than 800 articles published about Manifesta 14 taking place in Prishtina, the biennial contributed to significant positive branding for Kosovo, both on a regional and international level.
- A variety of international and Western Balkans artists were presented for the first time on such a large platform and received major international coverage. Specifically, a large amount of young Kosovar artists were introduced for the first time to the international art world.
- A large amount of artworks commissioned and showcased at Manifesta 14 created by Kosovar artists were on the request of Manifesta 14 acquired by the Ministry of Culture, Youth and Sport for the national collection of Kosovo.
- The careers of an array of Kosovar as well as Western Balkans artists who showcased their work within Manifesta 14 have seen an increase in international exhibition opportunities as well as the opportunity to enter international art markets.
- "Uncover your story: A manual for discovering local culture" created by the Education department of Manifesta 14 for Prishtina and its neighbouring cities, has been transferred into an e-learning manual, now available for all schools in Kosovo.

The Manifesta 14 Public Survey was made possible by Swiss Contact Kosovo and the Embassy for the Kingdom of the Netherlands in Kosovo.



# Fundraising and Finances

The 14th edition of Manifesta in Prishtina kick-started a new alternative wave of investment in the Kosovar cultural ecosystem. Through hosting Manifesta 14 in Prishtina, the Manifesta 14 Board was aware of the extraordinary efforts that needed to be made to secure the basic budget and supply the Host City with alternative models for the service fee.

The 14th edition of the European Nomadic Biennial marked the first time the biennial took place in the Western Balkans, which prompted the Management, Board and Development team to think from a radically local strategy and investigate funding sources outside the domain of culture, looking into post-conflict transformation and sustainable development funds for social, economic and environmental aspects. These new approaches proved successful as funders were keen to support Manifesta 14 due to its long-term sustainable goals and the impact it would have on civil society in Kosovo.

The Development team of Manifesta 14 started fundraising in 2020 and from the outset successfully applied for a European Union Creative Europe Western Balkans grant which awarded Manifesta 14 Prishtina and its collaborators with a substantial fund of €421,540 for activities and programmes in the period 2020–2022. Manifesta 14 Prishtina created a regional network called the Manifesta 14 Prishtina – Western Balkans Project, which developed a series of transdisciplinary projects, discussions and presentations with 11 partners in the region.

Manifesta 14 was the first of the Manifesta editions consciously not positioned as a one-time-off cultural event but instead as an incubator for the long-term implementation of sustainable urban and civic actions accelerating social-economic development in Kosovo through stimulating vocational training, education programmes and capacity building. It was this mission that drew so many international and national donors and partners and led to the successful attainment of funds.

The Development team aimed to secure the necessary budget by public and private funding for Manifesta 14 Prishtina with a minimum target of 1 million euros. The Development team particularly focussed on and secured funds for Manifesta 14's main components:

- The renovation, transformation and activation of the former Hivzi Sylejmani Library into the new Centre for Narrative Practice (CNP), which was generously funded with €400,000 from the

Government of the Grand Duchy of Luxembourg in collaboration with the Municipality of Prishtina. The implementing Partner was UNDP – United Nations Development Programme in Kosovo who oversaw the technical execution of the refurbishment of this former library.

- The Green Corridor was designed by CRA-Carlo Ratti Associati and developed by Manifesta 14 Prishtina together with the Municipality of Prishtina. The Green Corridor was made possible through a collaboration with UN Habitat in charge of the overall implementation of the Corridor. The Swedish Embassy in Kosovo supported this urban project by donating €150,000 to UN Habitat.
- The Artistic Programme of Manifesta 14 Prishtina was co-created by the Manifesta 14 Prishtina Team and Catherine Nichols and was supported by, amongst others, AMMODO with €100,000 and the Embassy of Switzerland in Kosovo with support of €60,000.
- The site-specific Education and Mediation Programme of Manifesta 14 Prishtina was made possible by the Embassy of The Kingdom of the Netherlands in Prishtina for a total of €100,000 through the MATRA programme.
- The activation of the former Brick Factory by raumlaborberlin, as a future site for creative industries was supported by the German E.ON Stiftung with €40,000 and the Municipality of Prishtina, through an enormous in-kind sponsorship of cleaning the site.
- TEB bank, a corporate partner, stepped on board committing itself to €80,000, which was very helpful since it was non-allocated funding.

Manifesta 14 Prishtina contracted 119 national and international supporting partners including: 5 education partners, 19 communication and media partners, 14 venue partners, 19 productions partners, and 17 hospitality partners.

From the start, many foreign missions, and international NGOs in Prishtina were prominent supporters, not only as financial donors, but also as promoters of Manifesta 14 Prishtina in their networks, understanding the opportunity and momentum for Europe's youngest nation.

Manifesta 14 Prishtina was the first edition in the history of the European Nomadic Biennial where the long-term institutional and more public space transformation legacy of the biennial was integrated into the initial concept and budget, with the biennial responsible for establishing a permanent institution that will continue its operations for the years to come.

## Manifesta 14 Budget

Despite the Covid-19 restrictions in 2021 and the low-income status of Kosovo, the final fundraising outcome exceeded all expectations and resulted in a total amount of €1,614,539 fundraised for Manifesta 14. The public institutions of Kosovo invested a total of € 3,699,811 (€1.97 million from the Ministry of Culture, Youth and Sport and €1.72 million from the Municipality of Prishtina), making the total programme budget of Manifesta 14 Prishtina €5.3 million.

Manifesta 14 Prishtina developed a system of free access to all venues and all activities, yet earned an additional income of € 53,304 through merchandising, mediated tours and publications, which sets a standard for future projects and income objectives.

## Human Resources

Manifesta 14 Prishtina was managed from our offices in Prishtina in close coordination with the experienced staff and management of the International Foundation Manifesta for 4 years. The foundation employed 53 full-time employees. 88% of the staff were Kosovar, and 12% were international professionals. In addition, 240 Kosovars were employed as support staff at the Manifesta 14 venues and were paid minimum wage salaries for the period of the biennial. More than 15 projects of Kosovar artists received a grant through the Manifesta 14 Open Call, amounting to €5000 to €10,000 each.

## Covid

The impact of COVID-19 forced the Foundation to re-evaluate its operations regarding different measures implemented in and between the three countries in which the International Foundation Manifesta was active in 2020–2021: the Netherlands, France and Kosovo.

The restrictions on travel posed significant limitations on the ability of the international team to move between the Amsterdam office and Prishtina. Where different national approaches did not accord, the Foundation chose the way of caution to minimise risk to staff, participants and visitors. The Amsterdam office adopted the guidelines developed by the National Institute for Public Health and Environment of the Netherlands (RIVM), while the Prishtina office followed those of the Kosovar Ministry of Health.



Family Day at Oaza, at the Centre of Narrative Practice as a part of the Education Programme for Manifesta 14. Photo © Manifesta 14 Prishtina / Atdhe Mulla



Family Day at Oaza, at the Centre of Narrative Practice as a part of the Education Programme for Manifesta 14. Photo © Manifesta 14 Prishtina / Atdhe Mulla



“Uncover Your Story” workshop from the Schools Programme of the Education Department.  
Photo © Manifesta 14 Prishtina

# Manifesta 14 Education and Mediation Programme

The Education and Mediation Department is a key part of the biennial that cultivates and takes care of the relationships within the Host City and its communities. The programme of the 14th edition of Manifesta, from 2020 to 2022, was created on a set of research-based projects that delve into the histories and present realities of Prishtina, addressed through encounters with a variety of local actors (inhabitants, artists, activists, and educators). The Programme intended to make the biennial and its interdisciplinary approach as accessible to a wide audience as possible, including those who may not have otherwise had the opportunity to participate. One of the main challenges of the Programme was to create an inclusive environment for people of all ages and backgrounds and to delve into the subject of how to reclaim the city for the local citizens.

The Manifesta 14 Education and Mediation Programme focused on the main biennial topics through collective practices including reclaiming public space, collective memory mapping and negotiating histories. Emerging from the biennial framework, the Urban Vision, and extensive pre-biennial research, these topics became the main pillars of all mediation and outreach projects and activities. The programme was developed in three directions: 1) mediation programme (cultural mediation, family programme), 2) schools programme, including students of primary and high schools, university students, kindergarten children, parents, teachers, psychologists, school directors, and 3) community programme, creation of the education and community space and library OAZA, capacity-building and production programme for children and young adults. The Programme reached an audience of 15,870 people in total, including 8870 participants, among which included students of primary and high schools, university students, kindergarten children, parents, teachers, psychologists, school directors, as well as artists (ages 4–65 years old).

## Pre-biennial research programme

Over the years, Manifesta has developed a solid base of diverse experimental methodologies and practices of non-formal education,

art mediation and community programmes. Experiences from previous Manifesta biennials were transferred to the new Host City and put in dialogue with histories, practices and knowledge that exist there. The pre-biennial research aims to explore this knowledge in an engaged manner and in a participatory way. The research process became the starting point for the Mediation and Outreach Programme in Prishtina. The pre-biennial research focused on several different processes which aimed at understanding the local and regional cultural context, how different communities perceive and practice culture, and what the needs of local actors and communities in Kosovo are. The pre-biennial research included three major projects:

- Citizens' Consultations investigating the issue of "whose culture?"
- Subculture Movements Mapping in Prishtina, Tirana and Skopje
- Collective Memory Mapping of the former Hivzi Sulejmani Library

#### Citizens' Consultations "whose culture?"

The Citizen Consultations workshops included 8 Focus Groups involving individuals from different backgrounds and communities on the topics of: Inclusivity, Reclaiming Public Space, Re-functionalisation of the former Hivzi Sulejmani Library, Transformation of the former Brick Factory, Well-being, Building Relationships, Serbian Community in Gračanica, Roma, Ashkali and Egyptian Communities in Fushë Kosova. The discussions explored the central topic of "whose culture", the ways culture(s) were understood and practiced by different citizens and communities, as well as identified the sensitivities of inhabitants concerning urban development, socio-cultural and educational policies of their city. The Citizens Consultations workshops aimed at widening the perspective on contemporary culture, urban development, and socio-cultural policies in the Prishtina district, including the point of view of various communities.

In total, 519 representatives of different collectives and communities in Prishtina participated in this activity. Additionally, in an open Forum organised by Manifesta 14, the findings of the citizen's assemblies were discussed and presented to build an understanding of how the findings could be translated into a workable programme for the biennial.

#### Mapping Subculture Movements in Prishtina, Tirana and Skopje

The research of the education team in Manifesta host cities is initiated with an attempt to map and trace histories of self-organised initiatives of culture-community synergies. This research helped Manifesta 14 to

understand the cultural ecosystem that is an alternative to institutional settings of culture and includes many diverse voices, perspectives and practices.

This research was conducted in collaboration with Termokiss. Termokiss as a community-run initiative represented one of these remarkable examples that came to life following the experience of several self-organised events. For this specific project, they organised the Research Club for young people to help in the process and to learn methodologies of field research and oral history. The mapping was focused on researching, understanding and analysing grassroots initiatives in culture, how they came to be, and the context in which they developed, in both their historical and socio-political context. The research process included preparatory archival work and interviews, subsequently evolving into public events and a publication.

#### In Prishtina

The research focused on the early 2000s, a time when the youth of the city were creating and pushing forward a range of cultural events, including concerts, festivals and gigs, in non-institutional spaces. This period, following the Kosovo War, has not been well documented and the research shed light on the organisation and activities of these subcultures.

#### In Tirana

The research covered a longer period from the 1990s to the 2010s and investigated community-led cultural initiatives centred around rock music and poetry in the 1990s and feminist, activist, and artist movements in the 2010s. Most of these initiatives have been nomadic and temporary, occupying various spaces over the years.

#### In Skopje

The research analysed the histories of subculture movements in relation to two main periods: state-socialist and post-socialist. The state-socialist period saw movements centered around freedom of expression and resistance to the ruling establishment's control, while the post-socialist period saw initiatives related to the restoration of capitalism and the re-traditionalisation of Balkan societies. The research aimed to understand the pre-conditions and impact of these non-mainstream and non-institutional cultural movements.

This exhaustive research took the form of a book consisting of three separate booklets, each one delving into the histories of the respective cities.

The publication titled “Mapping Subculture Movements in Prishtina, Tirana and Skopje” was launched in Prishtina, Tirana and Skopje with a huge success and was quickly sold out. In total, 548 representatives of different collectives and communities in Prishtina participated in the project.

#### Collective Memory Mapping of the ex-Hivzi Sulejmani Library

This research was focused on understanding the history of the former Hivzi Sulejmani Library where the new institution, the Centre for Narrative Practice (CNP) was situated by exploring, documenting, and archiving different histories and memories of inhabitants who used to work, read and visit the building. This research served as a basis for contextualising and situating the new institution while considering the building’s rich past and the many memories that citizens of Prishtina have in relation to it.

The research was implemented in collaboration with Foundation 17 and 7 researchers, who over the course of 6 months did archival research as well as conducting many interviews with ex-employees of the library, neighbours, visitors and more. The collaboration took place due to Foundation 17’s expertise in cultural heritage buildings as well as oral history and field research. The approach was valuable for the researchers as it helped them develop skills and expertise in field research, collaboration and communication as well as contribute to the preservation and understanding of cultural heritage. One of the findings was a very active literary club that the library used to have in the post-war period, called OAZA (Albanian for “oasis”). It acted as a hub for literary creation as well as a social club, where the members would meet and discuss. Thus, in honor of this, the Education and Community Space of the Centre for Narrative Practice was named: OAZA.

The research was published in a booklet called “The collective memory of the former Hivzi Sulejmani Library” and launched at the garden of the former Hivzi Sulejmani Library.

In total, 156 inhabitants, former employees and researchers participated in the project.

#### Mediation Programme

Although the concept of cultural and arts mediation and its professional field has been generating meeting spaces in institutions all over the world for more than 20 years, the term was not so well known in Kosovo and the surrounding region. As was observed in several sessions of the expectation workshops, the word “Mediation” had a connotation related to the work by different NGOs within the Balkan territory in relation to situations of armed conflict or peace processes closely linked to the history and development of Kosovo. For this reason, the mediation programme of Manifesta 14 Prishtina had 2 clear objectives: on the one hand, to create a pedagogical situation in which to learn how to implement the concept of cultural mediation in Kosovo and adapt it to its history and needs, and on the other hand, to generate public programmes and activities that allowed putting into practice this particular and interesting perspective.

#### Mediation School

The Mediation School served as the foundation of the entire Manifesta 14 mediation programme. The existing practices and histories in the fields of cultural mediation, knowledge production, and education were explored, and potential approaches were developed with a local team of mediators. This team, consisting of 11 mediators with diverse professional backgrounds, was brought together half a year prior to the opening of Manifesta 14 through a public Open Call, to build a collective knowledge base and co-develop possible mediation approaches. As a result, a group of 11 young professionals known as the Mediators of Manifesta 14 was formed, with the goal of facilitating dialogue with the diverse audiences of the biennial and co-designing 5 tours of Manifesta 14 Prishtina.

The programme of the Mediation School included a range of activities, from practical sessions of rehearsal and exploration of the territory to more discursive reflection sessions and reading groups with guest speakers. All sessions had a debate component at their core. The use of debate and open conversation was a constant during the Mediated Tours, which led the mediators to develop a body of work that moved away from what we understand as a conventional guided tour and is closer to a participatory debate or the collective construction of knowledge through orality and conversation.

The Mediation School became an experimental learning programme based on sharing knowledge. Mediators, coming from very diverse backgrounds, had the opportunity to challenge and enrich each

other's perspectives and learn how to do it in their mediation practice. Since art mediation does not exist in the professional job market in Kosovo, the ambition of the programme was to explore how the practice of cultural mediation could contribute to various professional fields and possibly instigate the development of mediation projects in contemporary art as well. Apart from introducing cultural and art mediation as a practice in Kosovo, another important outcome of the Mediation School is the continuation of the collective activity of Manifesta 14 mediators. The mediators are currently developing and applying with mediation projects to several cultural institutions, including the National Gallery of Kosovo, as a form of continuation of their newly developed skills.

In total, 11 mediators and 8 guest trainers participated in the Mediation School.

#### Mediated Tours

The Mediated Tours involved sharing, listening and telling each other stories triggered by the artistic and urban interventions, exploring how they can transform our common experience and collectively envision the public space and future of Prishtina. Open Tours and tours for groups from the Western Balkans were offered free of charge. The team of Manifesta 14 Mediators under the mentorship of the Mediation team, developed 5 thematic tours for the public guided tours.

- Tour 1: Meet me at the Grand Hotel Prishtina!
- Tour 2: Meet me at the National Library!
- Tour 3: Meet me at the Palace of Youth and Sports!
- Tour 4: Meet me at the Germia Department Store!
- Tour 5: Meet me at the Museum of Kosovo!

The five different tours brought together the stories that shaped Prishtina, the memories of those who live there, and the stories that each of the artistic and urban interventions of Manifesta 14 wished to expand upon. The Mediation team also developed two special tours including different projects and venues in remote neighbourhoods:

- The Hertica School House
- The Observatory of Prishtina

From 22nd of July to the 30th of October 2022, 364 Mediated tours took place with 3918 visitors, in 6 different languages (English, Albanian, German, Italian, Romani and Serbian).

#### Quotes from Manifesta 14 Mediators

"I have adopted and further learned different methods of storytelling, interpretation, researching and conceptualising in general. On top of that I've had the pleasure to work with some amazing individuals. The team that we worked over the span of 4 months in Manifesta is back together again and we will be working with the National Gallery of Kosovo on their annual programme."

—Ismail Myrseli

"And working as a mediator actually gave me a sense of responsibility to represent the truth that my people have to tell, in terms of the potential that this country has and the unfair historical and political events that have halted and slowed down the process of development in many aspects.

During the tours and the programmes organised, I had the opportunity to discuss with visitors and locals, all of the positive changes that can come to the city if the urban planning would be improved, if the pollution would lessen, and if things would generally be more in order. But beside all this, the fact that most visitors wished to return again at some point, confirmed for me, from an objective perspective, that my hometown, Prishtina, is actually special. It's vibrant. It has a beat. It is alive."

—Donjeta Mejtni

"My overall experience as a mediator was very enriching, fun, challenging and definitely one to remember. In the Mediation School and throughout my time as a Mediator I especially appreciated the team work between the Mediators and also the Mediation coordinators as it helped immensely to build up qualitative tours and reflections on them and it influenced my individual experiences as a Mediator very positively. Giving tours and workshops I am very happy I got to meet so many new faces and make their experience in Prishtina at Manifesta 14 memorable."

—Adelina Ismaili

Manifesta 14 Prishtina hosted a global biennial Conference:  
The 9th IBA General Assembly: *How can a biennial be a model for education and community transformation?*

During the development of the Mediation School many topics were discussed by the young professionals: How can a biennial be a model for education and community transformation? What is the power of culture in a (post)-conflict time? How do we shape curricula and take into consideration all the different people? And what can we learn from artists' projects in which the boundaries between pedagogy and artistic creation are blurred?

These questions were addressed in an international conference (the 9th IBA General Assembly) bringing together cultural agents from all over the world as well as educators and cultural workers interested in the field of mediation in the city of Prishtina. The conference was organised in partnership with International Biennial Association (IBA) and took place on the 20th and 21st of October 2022 in Kino ARMATA, Prishtina.

Biennial practitioners from around the world presented alternative mediation and education models, originated in times and places of crisis (conflict, pandemic, climate change) or embracing art and contemporary thinking as central elements of their methodology. Panel discussions were followed by focus groups, where participants from across the world discussed a variety of issues, such as visa restrictions and mobility, community and inclusion, and biennials in the context of conflict.

The 9th IBA General Assembly and Conference brought over 60 international biennial professionals to Prishtina, traveling from countries such as the United States of America, Brazil, UAE, South-Korea, Turkey, Mexico, Australia, Japan, Pakistan, Ukraine, many European countries and countries in the Western Balkans to Kosovo on their own initiative and account, to see Manifesta 14 Prishtina, to attend the 9th IBA General Assembly and Conference, and to learn about Prishtina and Kosovo. The event also attracted many international scholars researching biennials.

In total, 300 people (national and international) joined the panel discussions, focus groups and mediated tours.

## Family Programme and Games in public spaces

An important part of the Manifesta 14 Mediation Programme was related to families and intergenerational interactions. With the help of the participants of Manifesta 14, children and their companions (whether they were parents, family relatives or just friends) were invited to join artistic workshops at various Manifesta 14 venues.

A space was created where generations met and exchanged on an equal basis the knowledge that various artistic and social practices can simulate. With the aim of bridging generation gaps, the Family Programme worked with two different settings: workshops at OAZA and Games in public spaces.

The programme of workshops was based around various specific artistic projects and techniques exposed at Manifesta 14, like sound art, video art, arts and crafts.

Keeping youngsters, families and neighbours who live in areas far from the centre of Prishtina in mind, the team developed a parallel inter-generational programme called "Games on the move". With the topic of reclaiming public space, popular games were recuperated including *Llastik*, *Kilikera*, Chess, Domino, Rope, *Chock*, *Kuti-Klicka*, *Loja me Rrasa*, Tag or Hide and Seek to generate social gatherings with neighbours of all ages.

In total, 1028 participants joined these activities.

## Schools Programme

The Schools Programme within Manifesta 14 Prishtina included two projects developed with and for school students, teachers, school directors and school psychologists. It involved the Schools' Project "Uncover Your Story" and Mediated Tours for school groups.

### "Uncover Your Story"

The Schools' Project "Uncover Your Story" was developed to address the need for extracurricular activities and a lack of focus on local neighbourhoods' history and cultural heritage in schools as identified through field research and Citizen Consultations. The project consisted of three workshops, designed to encourage students to explore their local heritage through an integrated approach that investigated the present, past, and future of public buildings and spaces. These workshops were

piloted with students from four schools in Prishtina during the first phase of the project, which took place from April to June 2022.

During the second phase, from July to September 2022, the team conducted an evaluation of the workshops and used the findings to develop the Teachers' Manual. This manual, called "Uncover Your Story: A Manual for Discovering Local Culture," was co-developed by education specialists and written in Albanian, and translated into English, Serbian, and Turkish. The manual was designed to help teachers incorporate the project's activities into their curricula and guide them through the process of leading the workshops with their students.

The third phase of the project, from October to November 2022, involved training teachers and implementing the project in schools. During this phase, the project team worked closely with teachers to ensure that they were comfortable and confident in leading the workshops with their students. They also provided ongoing support to teachers as needed.

The final phase of the project involved the continuation and expansion of the project in the following school year. This included the distribution of the Teachers' Manual to a wider group of schools and the provision of additional training and support to teachers as needed. Overall, the Schools Project "Uncover Your Story" was successful in engaging students and teachers in exploring local heritage and creating new narratives for cultural and historical locations in their neighbourhoods.

The Schools' Programme was carried out in collaboration with the Municipal Directorate of Education in Prishtina and in Fushë Kosova as well as the Kosovar Youth Council NGO. The manual has been transferred into an e-learning manual, now available for all schools in Kosovo.

In total, 687 pupils, teachers, school directors and school psychologists participated.

#### Mediated Tours for school groups

Manifesta 14 Mediated Tours for schools aimed at creating a dialogue-based experience for students, enhancing their critical thinking skills and fostering their creativity. The majority of them have not had an opportunity to engage with contemporary art, therefore it was important to develop an accessible and inviting approach to mediated tours for students of different ages.

All school tours were offered free of charge. Each tour lasted 90 minutes and included workshop activities. Through a collaboration and agreement with the Municipal Directorates of Education of Prishtina

and Fushë Kosova, for schools in the suburbs of Prishtina, as well as those from other cities in Kosovo, free transportation was offered.

In collaboration with the municipalities, enormous outreach work was done in order to inform and encourage schools to participate in the biennial, including information sessions, personal meetings and correspondence. However, due to a teacher strike in Kosovo from August 29th to September 30th 2022, the initial plan of collaboration with schools to organise groups of students could not be accomplished. As a result, in September, the strategy was adapted to contact private schools, local and national organisations, and institutions that work with children and youth. Additionally, successful collaborations were built with schools in Fushë Kosova that have Roma, Ashkali, and Egyptian students, as well as with certain youth organisations in Gracanica and Kamenica. Moreover, art students from North Mitrovica and Belgrade participated in the mediated tours for school groups.

#### **Community Programme**

The Community Programme of Manifesta 14 Prishtina included the creation of the Community Space as well as the Children and Young Adults' Library under the name of OAZA, the development of the tailor-made mediation and community programme with several activities and workshops for children and young adults, as well as the community-based urban intervention in the parking lot in front of the space.

#### Education and Community Space OAZA

The Community Space OAZA opened within the Centre for Narrative Practice (CNP) as a community-based library and outreach project. It was developed in a collaborative manner following a bottom-up approach, where children, young adults, neighbours, students, teachers, and parents were part of the conceptualisation and the development process from its initial stages. Hence, it became their space rather than a space where they were merely visitors.

In total, 8589 people visited OAZA including 1589 participants in its activities from July to December 2022.

The book collection in OAZA was based on a collective approach. Books were collected tackling issues repeatedly addressed in the pre-biennial research process including mental health, sexual health education, bullying and environmental issues. These publications were all specifically for children and younger adults. The shelves were

filled with a collection of books, proposed by different professionals in Kosovo and its region as well as by children and students who participated in collective discussions in schools. Several books were also personal donations from individuals who use the library, as well as donations from institutions. The books in OAZA were in different languages, from English and Albanian, to Turkish, French and many more.

#### OAZA: Activities July – December 2022

OAZA hosted numerous events and workshops for children and young adults, as well as a family programme, serving as a meeting hub for the neighbours and other members of the public. OAZA was developed as a space for mediation and non-formal education, acting as a bridge between cultural and artistic communities and children and young adults. OAZA became a space where educators brought their kindergarten children and where teachers brought their students to hold a class or extra-curricular activities. Due to a lack of concrete tools for alternative teaching methods in classes within the public school system, teachers appreciated the accessibility of the space and the opportunity to use the equipment and materials for implementing activities with their students.

By developing a programme accommodating a wide variety of age groups and backgrounds, with over 35 activities and 3 long-term programmes with 20 sessions during this period, OAZA reached more than 1589 participants in total engaged in its programme.

The programme started with the goal of introducing OAZA and the Centre for Narrative Practice as a new space in the city to parents and children, and to provide a space for informal learning and free expression. The programme was composed of a very diverse range of events, from collective drawing and painting to reading sessions and creative writing classes, from collective games and theatre shows to song-writing and thematic workshops on deconstructing dictation. These activities became an important meeting point for different generations where they could exchange on an equal basis and discover artistic and social practices.

In collaboration and with the support of the United Nations Mission in Kosovo, the theatre community programme of OAZA could continue in November and December 2022 after the closing of the biennial. Three additional theatre shows have been organised in Prishtina, Fushë Kosova and Shtime with an audience of 289 people from diverse cultural and ethnic backgrounds.



Wayfinding in the centre of Prishtina. Photo © Manifesta 14 Prishtina / Atdhe Mulla



Manifesta 14 Prishtina Publications in the front window of popular bookstore Dukagjini, located in the heart of the city. Photo © Manifesta 14 Prishtina / Atdhe Mulla

# Marketing, Communications and Audience Development



The general strategy of the Manifesta 14 Prishtina Marketing, Communications and Audience Development department was three-fold. Firstly, to prove that Manifesta 14 can support cities like Prishtina in their transformation into a city of inclusiveness and diversity as opposed to a city that for a long time has been highlighted as a “post-conflict city”.

Secondly, that telling stories in a different manner is a fitting alternative instrument to deal with this transformation and thirdly to position Prishtina as a vibrant and inclusive city with an abundance of creative interdisciplinary wealth.

These narratives and ambitions were achieved through a diverse strategy in which cross-marketing actions, the activation of the entire local media landscape, and a trilingual communication strategy including website, social media, digital and physical campaigns, creating visitor's packages for national and international visitors, were leading as well as activation events in forgotten site-specific spaces, for a broader public and creating publications which promoted and explained Manifesta 14's programme. The Manifesta 14 Prishtina team believed that the core ambition of the strategy mentioned above were successfully implemented based on high local and regional audience participation, a large local, regional and international press coverage and a dedicated and constantly increasing engagement through analogue and digital communication channels. International press involvement was crucial for a change of mindset, information access and opening up the Western Balkans for the majority of press unknown with the region, histories and context.

The involvement of a broad local audience was ensured through working in collaboration with locally based events, organisations, brands, influencers and media in Kosovo. Cross-marketing events were set up with prominent local events such as a screening programme at the documentary film festival DokuFest, discussions and screenings with the animation festival Anibar in both Prishtina and Peja and a fashion show in collaboration with local fashion designer veneramus-tafa with REDO graphic design conference. Additionally, Manifesta 14 created “Manifesta Nights”. These were three nights organised in

collaboration with different local music collectives (Hyjeneshat, Servism and Hapësira), which were housed in three different venues and presented an array of local and regional prominent DJs and music producers. These events welcomed many national and regional music enthusiasts and proved to be successful manner in drawing different communities. Manifesta 14's public programme was a great success and welcomed 23,041 visitors. Collaborations with local brands such as Rugova (water), Karl Gega (Rakia), Fruitomania (fruit juices), and Sabaja (beer) were formed to showcase how local brands supported Manifesta 14 Prishtina and to also create cross-marketing actions. Through these events and collaborations, Manifesta 14 increased brand exposure across different audiences within Kosovo.

Local prominent influencers were brought on board as *Brand Ambassadors* to spread the messaging of Manifesta 14 and to celebrate cultural heritage through the Manifesta 14 venues. These Brand Ambassadors were Captial T, Liberta Spahiu, Alaudin Hamiti, Adriana Matoshi, May-Linda Kosumovic, Uta Ibrahim, Sihana Shalaj and Jon Gashi. Manifesta 14 selected these Ambassadors as they are known for their contributions nationally and internationally to media, music, cinematography, the fashion industry, philanthropy, sport, activism and politics. Collectively these Brand Ambassadors had a reach of 2,251,000 followers on Instagram and helped Manifesta 14 in creating more visibility for the biennial, engaging the youth to visit Manifesta 14 and to celebrate Manifesta 14's successes.

To enlarge its reach to other sectors, Manifesta 14 created collaborations with prominent social media pages such as MyPrishtina, IMEPrishtina, Balkanism, CoolnFresh and Image of Kosovo but also with individual prominent social media influencers. Manifesta 14 decided not to create any exclusive partners with local media but instead chose to work with all the media equally as to not exclude any platform or community.

Manifesta 14's social media strategy was implemented with great attention to detail and was very positively received when measured by the increase in our followers. Instagram was the platform that was most engaged with and saw a staggering increase of 34% from October 2021 to October 2022, with an increase of 13% during the biennial period. Manifesta 14's Instagram followers went from 43,638 in October 2021 to 58,503 at the end of October 2022. Manifesta 14's aim was to increase its followers by 4000, instead, there was an increase of 14,865 followers, which confirmed the successful strategy.

Manifesta 14's Communication team built a brand-new website for the biennial which included news items, participant pages, education programme pages, mediated tours information, venue pages, as well as the entire public programme of Manifesta 14.

February 2022 to October 2022 increase in website visits:  
360.72% increase in visits  
Total website visits within this period: 285,635

Average monthly website visits throughout biennial: 57,206  
Total website visits during the period of biennial: 229,610

## Press

The role of the international PR team was to present Kosovo, the city of Prishtina and Manifesta 14 as a European biennial to a wide variety of European and regional media outlets with specific attention to opinion makers, political correspondents, as well as art critics in order to reach a wide public and to ensure that relevant actors in Prishtina were seen and involved in Manifesta 14. Manifesta 14's press trips aimed to give insight for the relevant international media (e.g: economy, politics, culture, architecture and art magazines, big media) and to make them understand which parts of the city could be reclaimed, as well as the role Manifesta 14 could play within this ambition. Manifesta 14 Prishtina organised four press trips (March, April, July and September 2022), starting with a major press trip in March 2022 for leading journalists working for prominent European newspapers. This initial press trip was a very good investment as all journalists wrote pre-biennial articles about the post-conflict status of the young Republic of Kosovo, the visa regulations and they introduced their readers in detail to the history of Kosovo and its turbulent past. This was an important start for them to understand a complex context and to return in July 2022 and throughout the summer to see what Manifesta 14 had accomplished.

In total 774 articles were published about Manifesta 14 Prishtina, of which 348 were international and 426 were national and regional. The overwhelming majority of the articles were positive about Manifesta 14 but more importantly spoke of the opportunities for Kosovo, the city of Prishtina and the Balkan region within the European context. For most international journalists this was the first encounter with the Balkans

and with Kosovo. The fact that 99% of the articles were positive about Manifesta 14, the city and its potentiality and the creative power of its population, was a watershed moment for both the organisers as well as the hosts.

#### Press Quotes

“Das immer noch kriegsversehrte Prishtina wird nach hundert Tagen Manifesta eine andere Stadt sein. Der Besuch der Wanderbiennale für zeitgenössische Kunst lohnt schon jetzt.”

—FAZ, Frankfurt

“Mit ihrer 14. Ausgabe macht die Manifesta ie die mehr beschaulich als wilde kosovarische Hauptstadt für den Kulturtourismus zugänglich, nimmt uns mit Plan an der Hand. Konzeptuell und künstlerisch ist die Manifesta eindeutig die bessere Documenta geworden, wer also die Wahl zwischen Kassel und Pristina hat, dem sei Letzteres ans Herz gelegt.”

—Die Presse, Wien

Die 14. Manifesta in Prishtina: Fünf Sterne de Luxe. Mit Kunst die Hoffnung auf bessere Zeiten erzeugen: Die europäische Wanderbiennale möchte im Kosovo für den dringend nötigen Strukturwandel sorgen.

—Tagesspiegel, Berlin

“And then, at the end of July, the 14th edition of Manifesta was inaugurated in Pristina, Kosovo. Here, there was no big issue brandished as bait. Rather, a contextual mode of operation, anchored in a micro-utopian pragmatism: bringing about change in the urban fabric and civil society through art...”

—Les Inrockuptibles, France

“For a country as young as Kosovo, which achieved independence in 2008, the arrival of Manifesta this summer was a coup, bringing hundreds of curators, dealers and critics to Prishtina and giving the city a rare moment of the international art world’s attention.”

—The New York Times

“Manifesta 14 Hits the Mark With a Show that Probes Kosovo’s Turbulent Past and Its Asymmetrical Power Relations With the E.U.”

—Artnet

“Manifesta is what an international biennial should be, a show reflecting its context and transforming it in turn.”

—El País

#### Audience Development

Mobilising the Kosovar diaspora abroad was essential for Manifesta 14 Prishtina with an estimated 30,000 to 35,000 visitors coming from the diaspora to Manifesta 14. A vast amount of the diaspora from different European cities visited Kosovo in July and August 2022 and would be prime targets as visitors. They were met with Manifesta 14’s campaign throughout the city and at the airport (their first entrance into the city).

Prominent Kosovar political figures, followed by members of the diaspora, independently highlighted Manifesta 14 to their followers. Individuals such as President Vjosa Osmani-Sadriu, Prime Minister Albin Kurti and the Mayor of Prishtina, Përparim Rama actively promoted the biennial and spoke about their pride to host Manifesta 14. President Vjosa Osmani-Sadriu tweeted many times about Manifesta, the Mayor of Prishtina Përparim Rama posted nearly weekly about Manifesta 14 activities and the Prime Minister of Kosovo Albin Kurti changed his Facebook background cover to Manifesta 14’s visual identity after the opening. This shows a great commitment of the political stakeholders in supporting Manifesta 14 and also resonated greatly amongst the diaspora. In addition to this, the team of the Minister of Culture, and the team of the Mayor of Prishtina supported our press activities and re-enforced our ambitions.

The communication strategy also targeted the Kosovar diaspora by creating partnerships with prominent online social media platforms such as Balkanism that have a high following from the diaspora. Additionally, on the 10th of August 2022, the famous singer and activist Dua Lipa visited Manifesta 14 and shared this amongst her followers (87.4 million). Manifesta 14 reshared this post which reached 215,522 people and gained more than 4981 likes on Manifesta 14’s Instagram page. Lipa had photographed herself in some of the Manifesta 14 venues which led to many people from Kosovo and the diaspora visiting those venues. Lipa’s visit therefore created a huge amount of attention for Manifesta 14 and can be considered the most successful marketing action of the biennial.

## Manifesta 14 visual identity, campaigns, signage & wayfinding

The visual identity of Manifesta 14 was designed by renowned Kosovar designer based in Amsterdam Bardhi Haliti together with Zuzana Kostelanská. The leading colour of the design was green, the visual identity simple, yet playful and instantly recognisable across the city. The design incorporated the visual landscape of Prishtina including accessible slogans in English and Albanian which referred to iconic city buildings which became Manifesta 14 venues. Such as *Kiss me at the Palace of Youth* and *Are you checking into the Grand Hotel this summer?* These slogans reminded local audiences of what these venues represented in the past and intrigued them to discover them during the biennial. In addition to the urban landscape, the design also incorporated the underrepresented stray dogs of the city which came back across the design materials in a light-hearted and playful manner. The visual identity was very well received by both Kosovar and international visitors.

It was essential for Manifesta 14 to be visually present across the city of Prishtina and for people to be able to navigate easily throughout the entire parcours. Large visible signage was created on the facades of all Manifesta 14 venues and was immediately recognisable as belonging to the biennial. In addition to this, Manifesta 14 painted large green dots on a parcours of 5.5km throughout the city. The 1100 green dots caused a lot of intrigue with the media creating news pieces about it and people asking each other what they represented. Once the biennial opened, a week after painting, it was clear that Manifesta 14 had used these dots to highlight the walking parcours for its visitors. They were a very successful tool to promote the biennial but more importantly to help international visitors navigate throughout the city. Lastly, Manifesta 14's advertising campaign was also visible throughout the city and served as a wayfinding tool, as they highlighted the different paths to walk to reach the venues across Prishtina.

## Publications

Manifesta 14 believed that it was essential to produce a variety of publications to document the pre-biennial and biennial programme and to leave both analogue and digital research findings and publications as a legacy. All the publications were priced below market price, making them reasonably affordable for a broad and varied audience. The books were sold at Manifesta 14's Front Desk, as well as at bookshops in Prishtina such as Dukagjini and Buzuku. Manifesta 14 set up an in-kind partnership with Dukagjini in which the shop windows were designed by Manifesta 14 and were an extension of Manifesta 14's advertising campaign.

For Manifesta 14 Prishtina, the publication department of Manifesta produced six publications:

- 1) Manifesta 14's pre-biennial process including the Urban Vision, the urban interventions and the Citizens Consultations – *Public After All*. This publication was made in close collaboration with Carlo Ratti Associati, it was launched at the Opening of Manifesta 14 and published in English and Albanian.
- 2) The study on the history of the Hivzi Suljemanli library implemented by Foundation 17 which became the Centre for Narrative Practice. This research and small publication were essential to understand the historical context of the library and its surrounding communities.
- 3) The publication *Mapping Subculture Movements in Prishtina, Tirana and Skopje* was a crucial attempt to map subcultural movements from the 90s – 2010s in Skopje, Tirana and Prishtina and was very well received as part of the Creative Europe Western Balkan collaboration project. The subcultures publication was created in collaboration with regional researchers, published in three languages and launched in the three Balkan cities. This publication was very much sought after and swiftly sold out, and a second edition was printed, where the design was so outstanding in terms of representing the crucial contextual framework of this period.
- 4) The biennial programme publication entitled *Otherwise* which included the entire artistic, architectural and education programme. This book was launched during the last month of the biennial as it included all the images of the artistic programme, all the artistic texts and three introductory essays. It was the first time, Manifesta was able to include all the new commissions and

all the existing biennial exhibitions into one publication during the biennial, which has far more legacy for the long-term, representing the real work delivered by Manifesta 14.

- 5) For everyone visiting the biennial there was a need for an accessible guide to direct the visitor through Prishtina and the 25 venues. This trilingual guidebook, which was priced only at 3 euros, to make sure it was accessible to all.
- 6) *The Schools Manual* which was an integral part of the School's programme for teachers and was developed by the Education department together with the Directorate for Education in both Prishtina and Fushë Kosova and the Kosovar Youth Council.

Manifesta 14 also created a zine in the form of a local newspaper named *FESTA* which was presented in April and August 2022, as well as January 2023 and which was distributed in an edition of 1500 copies across the city to bars, restaurants, hotels and cultural spaces. *FESTA*'s mission was to present Manifesta 14's mission and programme in an accessible and informal manner and was as successful tool to promote the biennial across Kosovo. Due to the fact that Kosovo at the time did not have a printed newspaper, people enjoyed reading a fun, colloquial well-designed newspaper which they could take home for free. Again, the design of the *FESTA* made it a very accessible newspaper for a large and broad audience. *FESTA* was made in collaboration with Rina Meta and the Communication Department.

In addition to publications, Manifesta 14 also produced a wide variety of merchandising consisting of fashion, bags and other materials for the visitors. This included three different tote bags which were very popular and for which multiple re-prints had to be made. An exclusive partnership creating a fashion line was set up with Manifesta 14's graphic designer Bardhi Haliti and the prominent local fashion designer Venera Mustafa.

Two different Manifesta 14 scarves, a coat and a bag were designed and produced as a limited edition. These products were sold out within the first month of the biennial and were very successful. All the income generated from the sales went into securing the legacy for Manifesta 14 at the Centre for Narrative Practice.



Launch of *FESTA*, a local newspaper, at the Centre for Narrative Practice during Manifesta 14.  
Photo © Manifesta 14 Prishtina / Atdhe Mulla



# Kosovo is isolated in Europe

when  
*it matters what  
worlds world worlds....*

Call for Action written for the Opening  
of Manifesta 14 Prishtina in July 2022

Between July and October 2022, Prishtina hosts the 14th edition of the European Nomadic Biennial. Manifesta 14 Prishtina presents an intercultural and interdisciplinary programme that connects art, architecture and civil society, addressing how contemporary art, municipal planning, eco-urban learning and conversation-driven mediation can inform and influence the trajectory of Kosovo's bustling capital city, and indeed Europe at large. The programme takes root in a series of 25 public and semi-public venues all over the city, chosen in correspondence with the Urban Vision conceived by CRA-Carlo Ratti Associati, one of the Creative Mediators of Manifesta 14 Prishtina.

Thousands of participants and guests from the visual arts, science, architecture, literary and complementing fields will be landing in the city during the biennial's 100-day duration. A majority of these visitors are expected to travel to Kosovo from European Union member states. Many have been reaching out to our Manifesta 14 team for travel guidance, and some might be booking their last-minute flights. Alas, our Kosovar colleagues cannot plan a return visit to their colleagues in the EU with such spontaneity.

Kosovo, a country in Europe, is kept at an artificial distance – bureaucratically restricted from participating in the intercultural exchange and dialogue between citizens and professionals. With a population of 1.8 million people, Kosovo is the only European country whose citizens are still subject to an EU visa regime. This reality translates into an embodied experience for Kosovars, whose freedom of movement is denied. This right to mobility has been extended to neighbouring countries in

the region for more than a decade. In 2016, the European Commission issued a decision recommending formal visa liberalisation for Kosovo, yet the right has yet to materialise and explicit argumentation why not has not been given.

For our colleagues in Prishtina, and for all the citizens of Kosovo, crossing into the EU is conditioned to a lengthy, costly, arbitrary and uncertain visa application process. This includes presenting a range of personal documents at one of the embassies, such as: birth certificate, proof of income through bank statements and tax returns, travel health insurance, proof of destination and purpose, pre-booked accommodation, return flight ticket and/or a work contract. All too often, many are rejected the right to travel without reason.

Kosovar citizens across all spheres of life are affected, and many have stories of denied opportunities – from not being able to attend a professional or work-related event, attend an educational or academic program, visit family and friends or simply take a summer holiday.

Art and culture carry the power of change, particularly for the politics of everyday life. Artistic interventions, like many of those featured in *Manifesta 14 Prishtina*, can reveal and interrogate those practices that feed on exclusion, denial and division. The act of recognition is especially important, as it is an invitation to reconsider and reevaluate certain conditions and practices that have become normalised. In the case of Kosovo, recognition means understanding that Prishtina must be treated as a European capital like any other and that, consequently, its citizens must enjoy the fundamental right of free movement.

In this regard, recognition of Kosovo's isolation also calls for solidarity from peers in the international arts and cultural spheres, and beyond. No two travels are the same; the journey that Kosovars must take to visit the EU is very challenging – it is a process that must be simplified, and made equitable with that of continental peers, through visa liberalisation.

This solidarity letter urges for a collective consciousness from the international artistic and cultural sector, to support the Open Call that our colleagues in Kosovo, alongside the whole population of the country, should be granted free mobility.<sup>1</sup>

—International Foundation Manifesta

<sup>1</sup> As of January 1, Citizens of Kosovo have been regranted visa free travel.





Launch of the publication *Collective Memory of The (Former) "Hivzi Sulejmani" Library*

# The Centre For Narrative Practice

The former Hivzi Sulejmani Library was transformed for Manifesta 14 Prishtina into the Centre for Narrative Practice, a central venue of the artistic programme and the home to Oaza, a space for the Educational Programme of the biennial. The Centre for Narrative Practice is an important physical legacy for Manifesta 14 in Prishtina.

The Austro-Hungarian style building, was constructed in the 1930s and was first used as a private residence. In the 1940s, it was converted into a municipal library, quickly becoming an indispensable part of Prishtina's social fabric. From 2016 the building was abandoned as the library moved to a new building in a different neighbourhood.

## During Manifesta 14 Prishtina

At the start of Manifesta 14 Prishtina, the Centre for Narrative Practice, a new permanent interdisciplinary institution, opened on the premises. The library underwent a complete renovation and transformation, becoming one of the central venues for the biennial's Artistic and Educational Programme. The renovation and refurbishment were made possible due to the support of the Embassy of the Grand Duchy of Luxembourg and the United Nations Development Programme.

The Centre for Narrative Practice functioned as the nucleus of Manifesta 14 Prishtina, placing co-creating narrative practices at the core of its mission. All components of Manifesta 14's artistic programme drew inspiration from the questions raised and the narrative strategies explored at the Centre as a site of collaborative experimental and multidisciplinary learning. The Centre for Narrative Practice's public programme consisted of a variety of formats including workshops, conversations, and site-specific music and art performances.

Throughout the biennial a total of 118 events were organised at the Centre for Narrative Practice including 4000 participants. Programming themes included transition, love, capital, migration, ecology, water and speculation. Themes would be tied together to become fluid and merging with one another to create reasons for assembly and to open-up for discussion.



Wayfinding in the centre of Prishtina. Photo © Manifesta 14 Prishtina / Atihe Muia

## The Centre for Narrative Practice after the biennial

On the 1st of February, 2023, the CNP reopened its doors to the public. The former library was reimagined and repurposed into a vibrant interdisciplinary institution in the capital, offering a programme and a space for co-working and co-creation in the realms of arts, education and community programming.

The vast majority of the artistic interventions and public programmes at the Centre were designed to encourage participation and active utilisation of the space. Furthermore, most specific artistic interventions were process-based, involving local communities. Many events were organised in collaboration with other organisations, including the National Gallery of Kosovo, the University of Prishtina, CHwB Kosovo, The Kosovo Cinematography Center, Storylab, REDO Festival, the Embassy of the Netherlands, the Municipality of Prishtina, Dokufest festival, the Ministry of Culture, among others. The Centre for Narrative Practice was run by a team of local professionals who were also part of the former local team of Manifesta 14 Prishtina.

### CNP Programme

The CNP's public programme offered a diverse range of cultural events, including musical performances, theatre, film screenings and book launches. The Garden Cinema welcomed four screenings per month throughout the summer of 2023, targeting adults and children and organised in collaboration with festivals such as Anibar and Dokufest, as well as the Cinematography Centre of Kosovo and Goethe Institute.

Additionally, it hosted short-term trainings such as the Analogue Photography Programme, Animation Programme, Scripting and Publishing Programme. The CNP hosted 11 exhibitions in 2023 and provided studio spaces to established and upcoming artists in a three-month period.

Other key programmes of the centre in 2023 included the Family Programme and the Community Programme, with various activities for children from different communities such as Roma, Ashkali and Egyptians in Kosovo.

The Centre for Narrative Practice's Schools Programme stood as a beacon of innovative education in Prishtina and its suburbs, as well as in Fushë Kosova, aiming to enrich the school experience for children through the integration of art and culture into the academic curriculum and extracurricular activities. By fostering collaborations with primary

and high schools, the programme successfully broadened the horizons of young minds by offering diverse activities.

Manifesta 14 is most grateful for all those who helped build the Centre for Narrative Practice including the support of the Municipality of Prishtina in granting Manifesta 14 the building for five years.

### The Closure of the Centre for Narrative Practice

Despite its success and the hard work and determination of those running the CNP, funding constraints made it impossible to sustain the Centre's operations in the long term. Consequently, the Board of the Manifesta 14 Foundation decided to return the CNP premises to the Municipality of Prishtina, ensuring that the space remains available as a resource for the local arts community.

As part of this transition, all CNP equipment, including technical tools such as speakers, podcast equipment, and a Riso printer, as well as furniture, office supplies, and a dedicated children's library with reference books, were donated in May 2025 to non-profit organisations in Kosovo. These non-profits are SOS Children's Villages Kosovo Foundation, Down Syndrome Kosova, Fondacioni Shtatëmbëdhjetë, Hajde Foundation, Instituti Sekhmet, Asociacioni i Artistëve Vizual të Kosovës and StoryLab Institute.

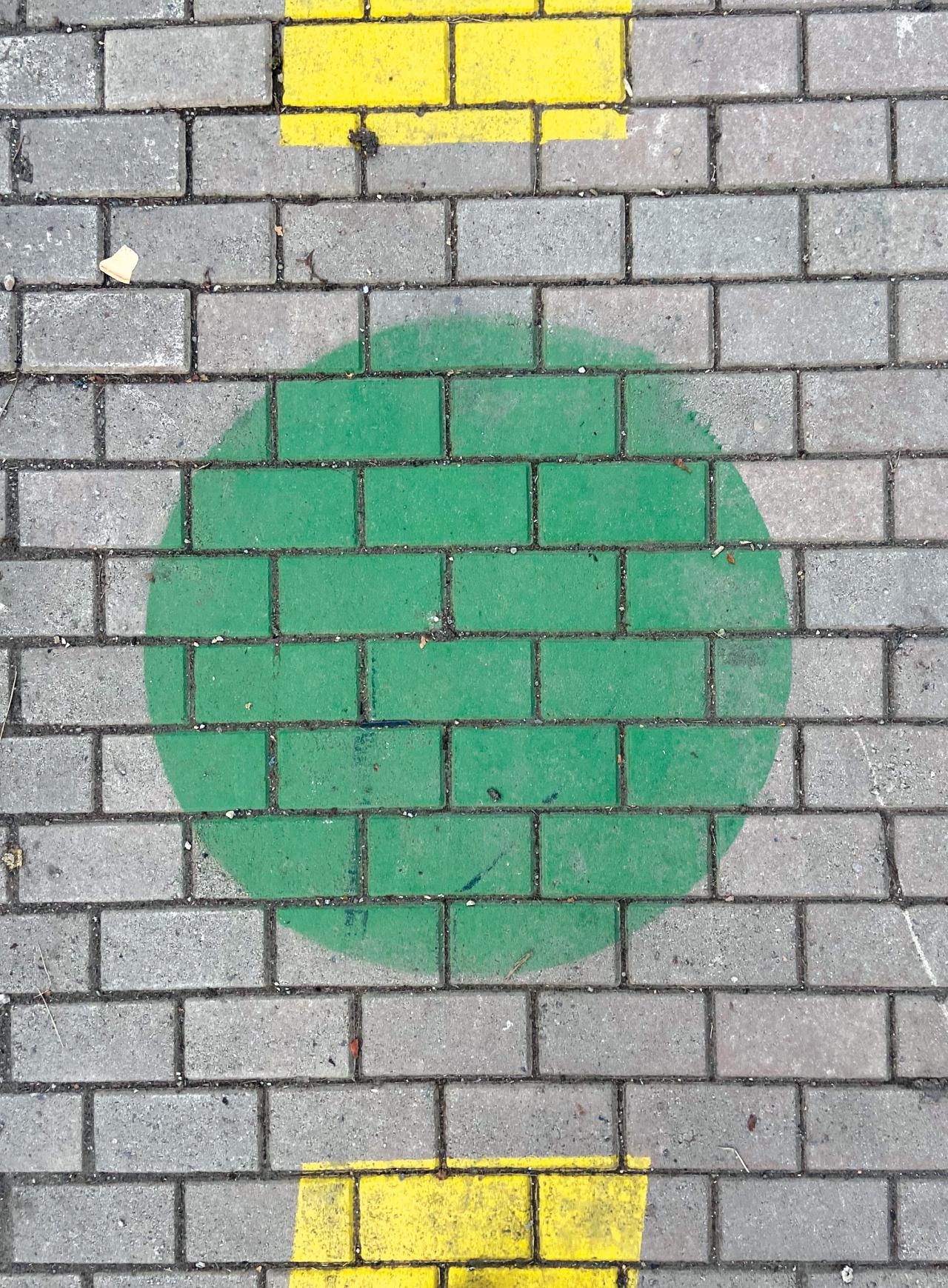
In May 2025 the CNP was officially handed over to the Municipality of Prishtina. The Manifesta 14 Foundation stands to be dissolved in 2025.

### Final Reflections and Legacy

Originally established in 2021, the CNP transformed the abandoned Hivzi Sylejmani Library into a dynamic hub for artistic, educational and community-driven programming as part of Manifesta 14. Following the conclusion of the biennial in 2022, the Centre successfully continued its cultural activities for 13 months, organising over 150 events and welcoming more than 9,000 visitors. This interdisciplinary space was a unique space for Kosovo.

Despite the challenges that led to its closure, the CNP's impact and legacy remain deeply embedded in Prishtina's cultural landscape.

While the Manifesta 14 Foundation will be formally dissolved in 2025, the commitment to preserving the CNP's legacy and fostering cultural development in Kosovo will continue.



## Manifesta 14 Prishtina – Initiators



manifesta°



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Ministria e Kulturës, Rinisë dhe Sportit  
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BNP PARIBAS JOINT VENTURE

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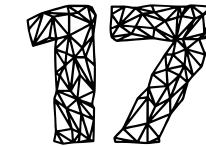
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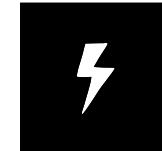
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Qendra Rajonale për Trashëgimi Kulturore - Prishtina



EST 1977

OSERVATORI I PRISHTINËS - Prishtina Observatory

EST 1977



#### Colophon

Manifesta 14 Prishtina is an initiative of the International Foundation Manifesta, the Municipality of Prishtina and the Ministry of Culture, Youth and Sport of the Republic of Kosovo, and is implemented by Foundation Manifesta 14 Prishtina.

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Bardhi Haliti Zuzana Kostelanská <i>Studio Permanent (Nita Salihu Hoxha, Urtina Hoxha, Elvira Thaqi)</i>	Donjetë Murati <i>Research and Programme Coordinator for Centre for Narrative Practice</i>		Iris Kensmil <i>Dutch visual artist</i>			
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Green Corridor. Urban Intervention by CRA-Carlo Ratti Associati.  
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Visitors during Preview Days of Manifesta 14 Prishtina, visiting the installation by Berlin-based collective tamtam at the venue Kino Rinia. Photo © Manifesta 14 Prishtina / Atdhe Mulla



Limited Edition Postcard Coat made by Kosovar fashion designer Venera Mustafa in collaboration with graphic designer Bardhi Haliti for Manifesta 14 Prishtina. Photo © Manifesta 14 Prishtina / Atdhe Mulla



Professional Preview Days of Manifesta 14 Prishtina. On the rooftop at the Grand Hotel Prishtina together with the Prime Minister of Kosovo, Albin Kurti and the Minister of Culture, Youth and Sport of Kosovo, Hajrulla Çeku.  
Photo © Manifesta 14 Prishtina / Atiqe Mulla



[From left to right] Përparim Rama, Mayor of Prishtina, Catherine Nichole, Creative Mediator of Manifesta 14, Carlo Ratti, Creative Mediator of Manifesta 14 and Hedwig Fijen, Founding Director of Manifesta. Pictured at the Opening Event of Manifesta 14 Prishtina. Photo © Manifesta 14 Prishtina / Atdhe Mulla



Panel discussion organised by UN Habitat: Space, engagement, and support for the youth in Kosovo held at the Green Corridor during the opening week of the biennial. Photo © Manifesta 14 Prishtina / Atdhe Mulla



Closing Event of Manifesta 14 Prishtina at the Brick Factory. Photo © Manifesta 14 Prishtina / Atdhe Mulla

