

REINVENTING EUTOPIA

*Application for the title of
European Capital of Culture 2019*

September 2014



REINVENTING
EUTOPIA

European Capital of Culture
Candidate City



and
**REALIZING
EUTOPIA**



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I. BASIC PRINCIPLES

1. Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?

Imagine!

Eighteen months ago we started out on a journey which involved three basic elements:

The **South** – our geopolitical reality

Lack of **Trust** – our social/political/economic/cultural reality

Utopia – our collective necessity and dream

We labelled our claim REINVENTING EUTOPIA.

Only a few believed we would get this far. Not only in the competition for the title, but also in our daily work. Carrying our plans through.

Working with growing **mutual** trust on our collective Utopias for our **renewed** South.

Imagine.

Reinventing and Realising. Reinventare e Realizzare.

That is why we are taking part in this competition. We want and **need** to live our **collective** dream of a better future. Using our Salento culture as a driving force of change and development.

Looking at the South from **our perspective**. Giving the South its dignity back.

And **connecting** us with the **rest of Europe**.

We are Europe, while at the same time we seem **far** away from it.

Imagine!

Our process inspired the Puglia Region, which had remained neutral in the first round, to **join** our bid, **understanding** the impact of the process and its success on the entire territory. The Puglia Region has dedicated, in close collaboration with Lecce, **additional funds** for concrete projects and a new development and improvement plan for the territory along the guidelines of Lecce2019's bid of REINVENTING EUTOPIA.

We do what we say.

Slow Olive for example.

In order to preserve the landscape of the South and to set an example for long term investment with no immediate return, an olive oil producer has dedicated a plot of land to Lecce2019 and planted 112 traditional olive trees, which will take 70 years to reach their productive potential.

The three basic elements played essential roles in this project:

The South and its landscape, dominated by centuries-old olive trees.

The Trust needed for an entrepreneur to invest in an ECoC project already during the candidacy process.

Utopia as a concept of a vision for the future, linking this project to our defined values.

Our eight Utopias have become guidelines for urban and human development by, with, and for the people. That is why we are participating in this competition.

Our eight Utopias. From theory to practice.

DEMOCRAtopia - weChoose

37 Urban Labs: 1245 participants, 20 cities;
101 Curiosity Zone-Public Spaces: 5650 participants, 34 cities, 4 on the beach, 1 in Berlin, 1917 ideas;
8 Lecce Neighbourhood Labs: 54 associations, 811 participants; **4 Urban Labs:** Public Administration Managers with 80 participants; **12 Cluster Group Meetings:** Youth Culture, Bloggers, Public Administration, Mobility, Environment, Medicine, Social, with 219 participants **4 open houses:** 2 cities, 102 participants; **website 2019idee** currently with 2203 project ideas; **open data:** 4250 visited pages, 348 single users; 130 downloads;

POLIStopia - weEmbrace

Eliminate Poverty: Founded the Network against Poverty;
58 Accessible Events with Italian Sign Language translation;
12 food tastings: blindfolded participants guided by blind people; **2 international panels:** social practices and accessibility; **1 CSI unit:** Group of pupils mapping barriers in the city;
1 Free Access Event, celebrating POLIStopia; **1 Same Gender Wedding:** 105 couples "married" in St. Oronzo Square; **Week of Disability:** Disability awareness in schools through dialogue; **7 Workshops:** photography workshops with refugees and at the local prison;

EDUtopia - weLearn

67 Curiosity Zone-School: 3268 students, 1135 ideas, 12 cities, (plus 2 in Brussels Schools) **School-Artists Adoptions:** 6 schools adopted 6 theatre associations; **Open School Project:** Creative projects in and with schools, developed by Task Force Kids network;
Propose the Future: projects involving the eight Utopias initiated by 30 schools;
Move It, Salento: 30 workshops with local & international artists in Schools (starting Oct 2014).

TALENTopia - weDevelop

European Academy of Human Potential: 30 Workshops with local & international artists for citizens;
Bridge between Generations: theatre project with 120 participants; **180 Creative Camps:** 1 week camp for 30 young people from disadvantaged neighbourhoods with international & local artists; **International Architecture Holiday:** 105 young architects from 9 countries spent 1 week in residency getting inspired by local traditional architecture; **Youth Advisory Board:** 12 young citizens as a sounding board and project developer for the candidacy;
Lectures in Public places: 10 University Professors lectured in pubs.

PROFitopia - weShare

Fucina Futuro: An association with currently 31 entrepreneurs was founded to support Lecce2019 and to create innovative social and cultural projects; **Made in Carcere:** A social-entrepreneurial project in prisons created a merchandising line for Lecce2019, 15% of the proceeds will be donated to support Eliminate Poverty Network; **Quarta Caffé,** official sponsor of Lecce2019, created a communication campaign; **Talks, Seminars, Workshops, Start-up** weekend; Meetings on Economy of Solidarity, new economic & funding models

ECOTopia - weAct

Ecologically sustainable festivals: one of the largest popular music festivals in Europe, Notte della Taranta with over 150.000 participants, was made eco-sustainable. **Slow Olive:** Planting of Lecce2019 traditional Olive Tree grove; **Environmental Activism:** Clean up of polluted beach in Brindisi with *No Al Carbone*; **Eco Design Products:** Recycling PVC material from public administrations for merchandising; **Humanisation of Medicine:** Conference: Holistic approach to Medicine; Artistic Projects: *Drawings of Life* with the children of the oncological ward at Lecce Hospital.

EXPERIENTopia - weWelcome

New Salento Narrative: Working groups on Cultural Heritage scenarios with University & Artistic Intervention in archaeological sites, Archaeology Curiosity Zones; **xPerience Lab:** Laboratories on new models of Tourism in Brindisi;
Cultural Capital of Good Food: one week food festival organised by students; **Eating Art:** 24 workshops in public spaces

ARTopia - wePlay

Participation: 96 artists in schools; **Public Call** for artists participation in Lecce2019 events; we have promoted panels about public and performing arts in the outskirts of Lecce, **Public Installation:** Ba*Rock*Roll, **48 Arts Cluster Group Meetings:** Music, Performing Arts, Visual Arts, Photographers.

We said and we did

Imagine!
Our eight Utopias.
In transformation from **theory** into **practice**.

Imagine a **Month of EUtopia**. As a trial run for the Cultural Capital year.

May 2014 was declared **Month of Eutopia** – From Theory to Practice, celebrating the Utopias and the ongoing change: a celebration, diffused in time and space, 31 days long, promoting 116 happenings for 51.495 participants, thanks to the engagement of citizens.

Experiencing REINVENTING EUTOPIA **not** as an **abstract idea**, but as an **inclusive value** in which the territory recognises itself and from which it is possible to generate the **energy** and **action** for Lecce2019.

Creating **magic** with **humble** resources!

And we need to do much more!
That is why we are participating in this competition.

We know that Lecce2019 cannot solve all the problems of the territory.

However, we have the ability and the tools to change frames of mind, transform theory into action, develop positive **narratives** and new **relationships**, create excitement and **playful** strategies for **transformation**.

Today, we are much more certain of why we are taking part in this competition. The **process** has proven both its **necessity** and our **potential** to act collectively.

We urgently need a new **culture of relationships** and cooperation to promote radical change. The crisis is showing us the **limitations** of our current models. The **mistrust** between civil society and the political system is deep.

The *European Capital of Culture* is a vehicle for change and a great opportunity for us to reinvent ourselves from the **bottom up**. The opportunity to think of ourselves **assertively**, to **reclaim dignity** interrupting a long period in which we have been **thought by others**.

Ideologies of the past, individual disciplines and dependent citizenship, no longer provide us with the answers for change. Lecce2019 is set out to create a new culture for the territory, as a result of a human and urban development and part of a **holistic approach** to action for change and sustainability. Using and improving Salento culture as the driving force to develop a new model of working together: **Insieme**. To build trust.

A keyword for the future, echoing and confirming “United in diversity”.

Imagine!
A city, of the underestimated South, embarking on such a project.
Out of necessity and with the capacity to deliver.
A model for its own transformation and for the rest of Europe.

Imagine!
What we will do with 5 more years...

What, for it, would be the main challenge of this nomination? What are the city's objectives for the year in question?

Last year we wrote about the **lack of money** in the territory and weakness of the local economic system, the increasing unemployment and poverty, the inherent **lack of communication** and **coordination** of policies and actions between the different stakeholders, and the **strong divisions** in the region due to old rivalries or political differences.

A principle challenge was and is the **lack of trust** in the territory. Since the beginning of the process, thanks to the genuine and honest process initiated we were able to rebuild trust among the various stakeholders, institutions and individuals. However, this process is still insufficient and much more work will need to be invested in the coming years.

Another big challenge is the **breaking down** of **mental barriers** and **old patterns** and creating new alliances across existing political divides.

We will always be confronted by the challenge of transforming a **new state of mind** into a new **state of being** and concrete action.

We are also faced by the challenge of **institutional transformation**. The decision of the national government to abolish the provinces has a **strong effect** on our territory, including mainly small and diffused communities, a variety of cultural activities, and our project.

Lecce Province is a founding member of our candidacy, and supports financially both Lecce2019 and numerous partners.



Lorenzo, planting a *Slow Olive* tree

This new reality makes the **urgency** for becoming a European Cultural Capital much greater, as it would **create** a more **positive** political **atmosphere** for culture as a top priority in the region and strengthen the cause of **exploring alternative** financing models.

Our first need is to develop a culture of trust.

We do this by creating an authentic and honest environment, in which a new culture of relationships can grow and in which **collaborative working** is a **key** element.

To generate trust we create a **common image** of the future, which we call Utopia.

This common vision supports our goal to transform our territory into a Poiesis organism in which the different communities understand and respect their **interdependencies** and create a political and social culture of **cooperation** and trust, constantly adapting and learning from the shared.

Practically meaning: public policies and activities coordinated, permanent interaction with citizenships, re-iterative long term planning, acting and assessing, community life-long learning.

Imagine!

Utopia as the starting point of all shapes and forms of culture with the ultimate goal that all human efforts will result in a better human society. Therefore we cannot imagine our society without images of Utopia.

With this vision in our mind we try to understand and assess who we actually are.

We are **resilient** and **creative** by nature, and out of **necessity**. A people who constantly reinvent themselves to survive.

We have our **cultural heritage**, our music, our literature and our dialects. The fertile **land** between the two **seas**. Our traditional **food** and our local wines. The **beauty** of our places and **landscapes**. And the olive trees, that define our landscapes and have been witness to the history of our territory for thousands of years.

These elements are more than stereotypes. They form the true basis for a **multi-layered** cultural **identity** and **reality**: a vibrant and rich cultural scene, an active and engaged civil society, hospitality and generosity, and a strong sense of belonging to our land.

To use **culture** as the driving force for change is **inherent** in our lives. But this our culture, as it exists now, is not developed enough for our ambition of radical change!

We must **improve** it in order to succeed.

Together with the citizenship, the protagonists of this project, Lecce2019 developed eight Utopias.

DEMOCRAtopia**Model for democratic participation, administration and governance***Transforming our political culture into a culture where citizens have a voice which is heard*

- | | |
|---------------------|---|
| General objectives | <ul style="list-style-type: none"> • Inspiring and fostering citizens' participation in public policy • Rethinking Public Administration as a Creative Administration |
| Specific objectives | <ul style="list-style-type: none"> • Activating citizen participation and empowerment in developing vision and policies • Supporting inter-departmental organisation in public administrations • Promoting collaboration between public administration and civil society • Encouraging multilevel and participatory governance as well as management of public services and the common good |

POLIStopia**Model for social welfare, inclusion and accessibility***Transforming our social culture into a culture of inclusion, integration and interaction*

- | | |
|---------------------|--|
| General objectives | <ul style="list-style-type: none"> • Promote diversity and intercultural dialogue by contributing to a stronger sense of “belonging” to a wider community and a better understanding and respect between peoples • Helping to reduce social disparities, facilitating social inclusion, cultural and social participation and promoting intergenerational dialogue and social cohesion |
| Specific objectives | <ul style="list-style-type: none"> • Encouraging intercultural sensitivity • Developing and promoting full physical and cultural accessibility • Developing new languages • Recognising people with special needs as people with special abilities • Promoting community welfare • Developing and promoting inter-coordinated actions with civil society in order to combat poverty and unemployment, and eliminate social and cultural barriers |

EDUtopia**Model for knowledge through education revolution***Transforming our education culture into a culture that recognizes individual talents and support them to fulfill their goals and dreams*

- | | |
|---------------------|---|
| General objectives | <ul style="list-style-type: none"> • Rethinking institutional learning • Converting places of education into creative institutions with doors open to the city |
| Specific objectives | <ul style="list-style-type: none"> • Encouraging a holistic approach to education • Developing new teaching and learning methods through creativity and art • Designing new spaces for non-formal and informal learning • Redefining collaboration between University and schools • Developing knowledge-transfer mechanisms from community to students in schools |

TALENtopia**Model for enhancement of human potential and youth**

Transforming our learning culture into a culture that enhances the development of human potential and youth

- | | |
|---------------------|--|
| General objectives | <ul style="list-style-type: none"> Transforming the city and the territory into a creative ecosystem of Communities of Knowledge Enhancing Human Potential & Youth |
| Specific Objectives | <ul style="list-style-type: none"> Encouraging life-long learning and training Offering possibilities to develop skills and tools in different fields Offering possibilities to develop creativity and innovation Fostering knowledge and skill exchange in a barter system Creating laboratories for technologies applied to cultural and creative sectors |

PROFITopia**Model for new economic models, job development and co-operation**

Transforming our economic culture into a culture of generosity and solidarity

- | | |
|---------------------|--|
| General objectives | <ul style="list-style-type: none"> Supporting the principles of a “Profit for All” Economy on private and community levels |
| Specific objectives | <ul style="list-style-type: none"> Promoting and supporting policies, actions and tools for full sustainability Promoting economic practices that are profitable for entrepreneurs and employees, communities and environment Supporting coordination between public and private sectors for social purposes Promoting alternative economic exchange mechanisms which provide value to time, knowledge, experience and social values |

ECOTopia**Model for self-sustainability, environment and humanisation of medicine**

Transforming our environmental culture into a culture where human needs are balanced with the needs of nature

- | | |
|---------------------|---|
| General objectives | <ul style="list-style-type: none"> Encouraging a healthy, well-preserved and respected environment Promoting the humanisation of medicine |
| Specific objectives | <ul style="list-style-type: none"> Developing awareness and collaborative actions for environmental quality Redeveloping relationships between cities and rural landscapes, as well as with marine landscape Promoting holistic approach and practices to human care |

EXPERIENTopia**Model for new forms of travel, tourism & interaction**

Transforming our culture of stereotypical scenarios into a culture which discovers the contemporary within the traditional

- | | |
|--------------------|--|
| General objectives | <ul style="list-style-type: none"> Developing new and different ways of experiencing a territory through culture and new technologies Raising the international profile of the territory through culture |
|--------------------|--|

- Specific objectives
- Creating and promoting the new and contemporary Salento Narrative that connects cultural heritage with contemporary life
 - Promoting new forms of travel and mobility
 - Developing new forms of interaction-integration
 - Promoting quality and diversification in tourism

ARTopia

Model for artistic creation & role of artists in social innovation

Transforming us

- General objectives
- Developing and promoting art and culture as agents for cultural, social and economic innovation and development
 - Strengthening cultural governance and sustainability
- Specific objectives
- Developing cultural spaces for the contemporary
 - Creating new roles for artists in social and cultural change
 - Developing interdisciplinarity, interculturality, cultural mobility and networking
 - Enhancing connections between culture and creativity with other sectors and technologies
 - Developing and disseminating digital cultural content and digital heritage resources and services
 - Developing Salento into a competence centre for convergence art and accessible filmmaking
 - Developing a long-term evidence-based and society-and citizen-driven participatory cultural planning



Francesco, Claudio and Ludmilla, Lecce2019 volunteers, at the opening of Casa Eutopia

These guidelines have to transform us into a community in which we are truly capable of working together in order to better tackle social and economic problems. The Utopias can influence our community's capacity to act in a sustainable way economically (PROFItopia), humanly (TALENTopia), environmentally (ECOtopia) and socially (POLIStopia and EXPERIENTopia) through a playful and creative approach (ARTopia), transforming our institutions (DEMOCROpia) and education (EDUtopia) for long-lasting sustainability.

Our strategy is clear and well defined: a participatory process to be learned by all sides, a **life-long learning** and training methodology, the eight Utopias as a set of **cultural objectives** and a cultural programme with an **international profile**.

An independent organisational body and a systemic approach to monitoring and evaluating the impacts to ensure both **stability** and **quality** in the decision-making process.

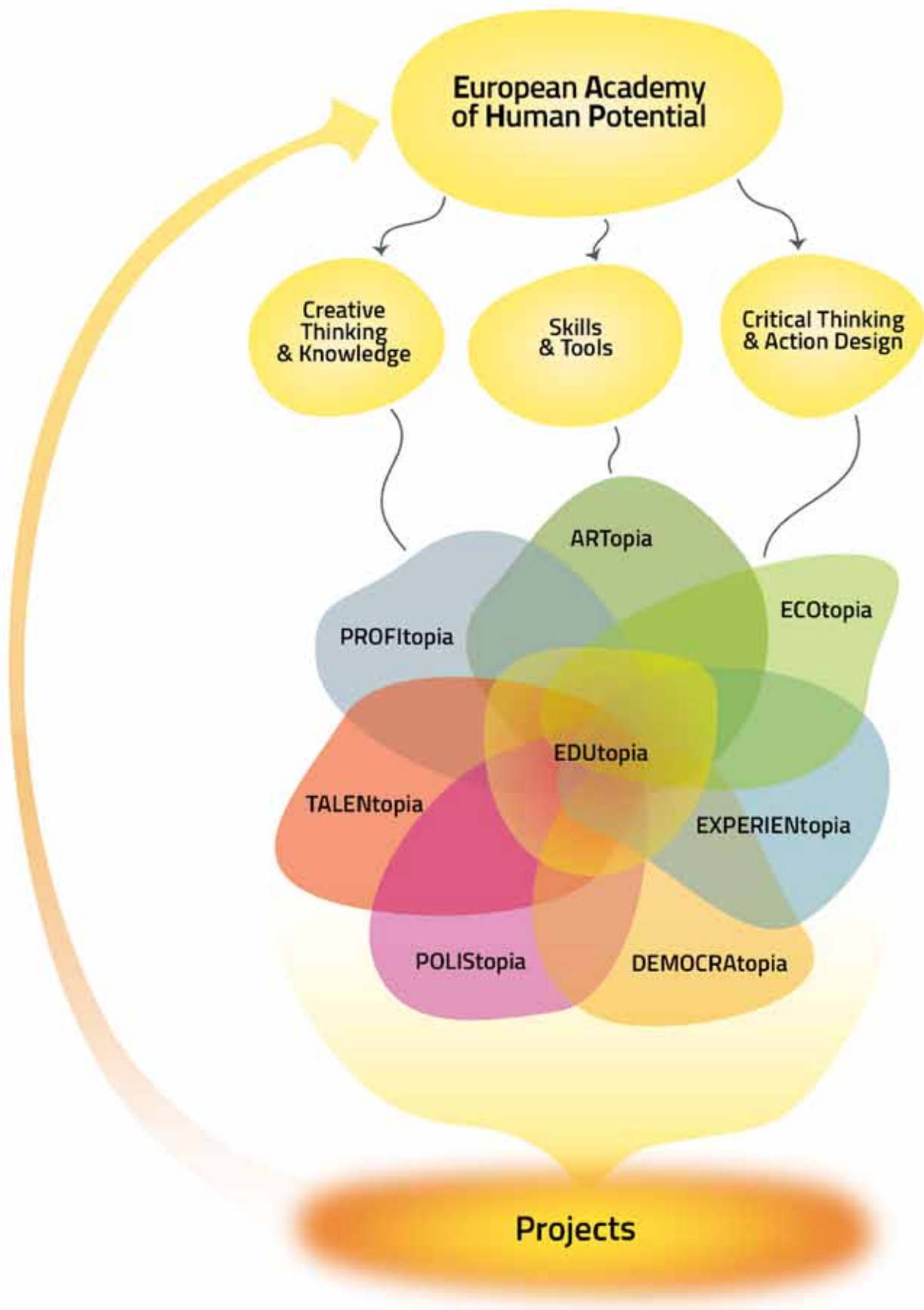
Utopia is in a way the most sustainable of all projects. As we will never reach the state of Utopia, we will have to continue working and striving for it, beyond 2019, and redefine our goals according to our achievements, self-assessment, and the changing times.

Utopia... EU-topia... WE-Utopia.

Imagine a collective dream. Transformed into reality.



Tiziana taking care of the
Dreams of the children of Lecce



2. Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture?

Urban development as **human development** is the underlying **concept** of Lecce2019.

A methodology, consistent with the overall objectives, has been created to prepare the citizens for the cultural capital year, based on the principles of local and global, of participation and inclusion, of **interdisciplinarity** and **convergence**, of **tradition** and **innovation**, and of **trial** and **error**.

Samuel Beckett's following lines have become famous:

"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better."

Our **long-term** process allows us to follow this dictum.

Not only does it describe the process of experiencing and constant learning, but it marks the path by which unreachable Utopia may gradually be **approached**.

At the core of the concept is the *European Academy of Human Potential* with its different strands and projects.

It provides the foundation for the cultural capital year and its projects.

It is the **engine** for learning and the development of the final program, as well as action, self-assessment and change.

The three strands of the academy are:

Formal learning (Schools) – enhance Creative **Thinking & Knowledge**

Informal learning (Public spaces) – enhance **Skills & Tools**

Community learning (Awareness and Capacity Building) – enhance **Critical Thinking & Action Design**.

All strands are intertwined with the eight utopias that together make up the REINVENTING EUTOPIA process, taking us from today to 2019 and beyond.

The year itself will be an opportunity to **reflect**, **analyse**, **evaluate**, and **transfer** intermediate results into playful and creative formats. We will utilize 2019 as a year of celebration of a six-year work process. At the same time 2019 will be the springboard for the years to come.

Each Utopia has been conceived as an interdependent environment of themes, contents, behaviours, choices as reference models.

The Utopias meet each other to generate a leap to reinvent ourselves in a bottom-up process, which is politically, socially, and geographically defined.

It is in this interface, where these Utopias connect, that interdisciplinary "contamination" and innovation can take place.

The variety of **learning opportunities** and **participatory formats** interconnected with the eight Utopias culminate in the **development of the themes** and **partnerships** for the projects of the cultural capital year.

The underlying concept for the projects is found in **Convergence Art**:

it explores the ways in which **art practices intersect** with one another and with technology in a complex **physical** and **social ecology**.

It explores what happens when contemporary professional practices in all forms of music,

visual and digital art, film, theatre, dance, literature, or interdisciplinary arts **cross-pollinate** with **emerging** production and **dissemination** technologies.

Convergence Art merges film, games, radio and web both **artistically** and in its potential **economic** utilization.

Convergence Art implies that art and artistic products can also be presented in **unconventional** real-and virtual places, as well as in augmented realities.

After the creation of the projects and the cultural capital year the process can begin again.

Imagine.

Reinventing the Reinvention.

Realising. Rediscovering. Redefining...

Again. Anew.

On the basis of the experiences made during the European Capital of Culture year.

An ongoing process of Human Development.

With **culture** at the core of **social innovation**.

A discernible sign of orientation and encouragement.

Maybe even a model for other communities in Europe.

A real EUTOPIA.

3. Could this programme be summed up by a slogan? (the answer to this question is optional at the pre-selection stage).

The slogan chosen is: REINVENTING EUTOPIA.

REINVENTING comes from us, the people of the **South**.

We state that we must constantly **reinvent** ourselves in order to **survive**.

Utopia comes from the need for a **new** design of society and community and the necessity to think in big designs.

The challenges facing us are great, therefore, and small actions or solutions will not allow for the necessary change to occur.

EU stands for this continent and **union** we are part of and for the **European dimension** of our **plans** and activities.

Moreover the Greek prefix EU - means "Good" or "Happy", and our goal is to ensure **happiness** and **well-being**.

The claim implies that we first have to reinvent ourselves, while at the same time have the **potential** to become a **model** for other territories especially in Southern Europe.

It also offers us the opportunity to Realise EUtopia, transforming theory into practice.

REINVENTING EUTOPIA and the corresponding eight Utopias have made the Lecce2019 concept **tangible** and understandable both on a local and a European level.

The European Dimension of the slogan will create a stronger association of the population with Europe and give the citizens an opportunity to actively participate. REINVENTING EUTOPIA offers and tests tools for this urgently needed strategy so as to **avoid** further **estrangement** and disillusion with the European dream.

Imagine:

A **bottom up** EUtopian process, not only describing the democratic and social proceedings, but indicating a geographical direction as well: from the South of Europe up through the centre to the North: a **dynamic vector** of reinvention.

4. Which geographical area does the city intend to involve in the “European Capital of Culture” event? Explain this choice.

Under the leadership of Lecce the geographical area involved in the ECoC project includes Brindisi, both Provinces of Lecce and Brindisi and 10 municipalities within the province of Taranto, which joined us during the Second Phase.

The territory is historically and culturally known as Salento and Lecce is considered its cultural centre.

This geographical area represents what the ancient Greeks called “Messapia”, the “Land between two Seas”. Within this territory, currently accounting for 127 municipalities, the recognised **ethnic** and **linguistic** minority of Grecia-Salentina lives, with its independent cultural identity.

The entire territory known as Salento is home to around 1.3 million people.

When looking at a satellite photo of Italy taken at night one can recognise that the brightness of Salento is similar to that of the big cities of Italy.

The transition from urban to rural is fluid, and the territory can be seen as a **dispersed city** with giant parks, or a diffused park with inhabited areas.

Salento is a polycentric territory, with Lecce in the centre of a constellation of small and medium-size towns. Salento is detached from the rest of Puglia in terms of language, folklore, food, and wine. From a morphological point of view the territory is predominantly flat, featuring a **landscape** characterised by more than 20 million olive trees.

The territory shares a **common history** and, currently, it sadly shares the **common challenges** of increasing poverty and unemployment.

There is a clear **interdependence** between the different communities. Lecce2019 is improving collaboration and creating an **autopoietic** organism, which continuously reinvents, redefines, and regenerates itself, while its components work together and support each other.

The partnership with Brindisi has great significance. Brindisi, as in the past, has an important Port. It is also home to Salento Airport, which is just a convenient 25 minutes drive from Lecce. The two cities are connected by trains that continue both further South and all the way up to Northern Italy.

From a political perspective this alliance is of great importance as it proves that two cities, governed by two different **political spectra**, can work together beyond **political boundaries** on developing a **common vision** for their communities.

5. Please confirm that you have the support of the local and/or regional political authorities.

In 2012 the application for Capital of Culture was **incorporated** into *The General Planning Guidelines* of the administration 2012-2017.

In February 2013 the City Council gave its support and allocated funds for the creation of the **independent** Promoting **Committee** and for the launching of the bidding process.

In July 2014 the Lecce City Council voted unanimously to support Lecce2019 also in case of a political change after the next local election.

Through a resolution titled “Political Commitment for Lecce2019”, all political parties of the city acknowledged the Lecce2019 project as an **integral part** of the long-term cultural and social development of the city beyond 2019;

They also acknowledged the importance of the **independence** of Lecce2019 and undersigned that no political party will **use** or **abuse** the European Cultural Capital project for their own means.

The City Council of Brindisi, approved in May 2013 to actively support the Lecce bid and joined the Promoting Committee as a founding member. In March 2013, the Provincial Council of Lecce voted unanimously to join the Promoting Committee as a founding member.

After remaining neutral in the pre-selection phase the Regional Government of Puglia joined the Promoting Committee as a Founding Member in February 2014.

In July 2014, the Regional Council unanimously approved supporting Lecce2019 undersigning the “Political Commitment for Lecce2019” as an integral part of the long-term cultural and social development of the entire region, even beyond 2019. Similar to the document approved by the City Council of Lecce.



Paola and Martino dialogue in Italian Sign Language during an Open House of Lecce2019

Further evidence of the support of the Region for Lecce2019 is the activation of an **operational partnership and a working group** that coordinates and develops strategies and projects the financial support of Lecce2019 through European, National and Regional Funds.

This partnership led the Regional Government to approve the *Integrated Territorial Investment Programme for Lecce2019* in August 2014; which **incorporates** the **ECoc pro-**

gramme into their **strategic planning** documents, in compliance with the 2014-2020 **European funding** programme (See section II.2).

Of the 127 Municipalities of Lecce, Brindisi and Taranto provinces, 80 municipalities have expressed their support in writing and have actively participated in concrete activities.

6. How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?

The ECoC project is consistent with the long term cultural development of the city which is using Lecce2019 to enhance its **international image** and to **contribute** to the *Europe 2020* strategy. The programme has been developed to:

- have a propelling role in the territorial development process
- to encourage a participatory process by involving citizens
- to steer energies as well as cultural and economic resources
- to increase institutional capacity building, generate trust, awareness, and shared knowledge between institutions and civil society.

Lecce2019 plays a major and integral part of the city's strategy defined also by

- the *Smart City Initiative*
- the *Infrastructural Urban Plan*
- the *Action Plan for Sustainable Energy*
- the *Lecce Local Social Plan*.

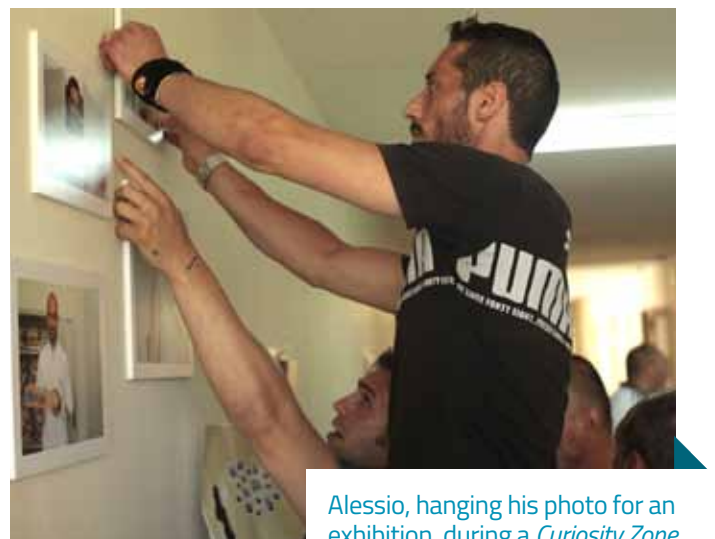
This is the first time the city has formalized integrated and long-term plans for cultural development beyond the restoration of cultural heritage. Lecce2019, enriches this strategy with new contents and projects.

The City Government adopted the *Integrated Territorial Investment Programme for Lecce2019* (Resolution No.599 - 30.07.2014), which contains the objectives of Lecce2019.

This includes the Lecce2019 cultural programme, Bid Book relevant infrastructural projects and other municipal projects concerning: **cultural heritage, sustainable mobility, urban regeneration**, re-development of the **marine landscape**, school and University **education**.

This integrated plan has been conceived by involving all sectors of the Municipality of Lecce;

a consistency analysis has been carried out between the City and the Region in regards to financing sources of the new European Funds 2014-20.



Alessio, hanging his photo for an exhibition, during a *Curiosity Zone School* in the Lecce prison

As part of its Digital Agenda, infrastructural and technological urban development projects aiming to transform the city into a *smart city* have been conceived. Lecce2019 with its human development strategy, complements this initiative by focusing on the human potential aspect thus creating a combined *smart city-smart citizen* initiative.

Cultural infrastructures, digital and social agendas are the three areas of compliance.

Lecce2019 contributes to the long-term cultural development of the city for what concerns the cultural infrastructures of the *Integrated Programme* that envisions different actions, described in section III.2 e IV.3.

Among the planned actions that have yet to be financed, there is the City of Art and Music conceived as an avant-garde place for music, to be built in a disused quarry.

In the field of urban regeneration: smart services for integrated fruition of the city, also linked to the strategic plan of Lecce Smart City where the technological infrastructures (wifi zone, networks, infrastructures) serve as support to the whole set of projects.

In addition to those ongoing projects, Lecce2019 conceived three new infrastructures: the Cultural Village, the Tower of Europe and the Urban Farms (see section III.2 e IV.3).

The digital agenda and other digital European projects (immersive environments, digital apps for storytelling, folk music contents, webgis digital, usable mapping of local handicraft small shops etc.) are aimed at enhancing some of the Lecce2019 actions connected to the Digital Cultural Heritage.

Moreover, in Lecce2019 digital contents connect with convergence art, visual and media art, accessible filmmaking and audiovisual art, in relation to the following aspect: exchanges, training, learning and skills creation and development; cultural production and storytelling; innovative fruition of tangible and intangible heritage.



Amedé taking a picture of Andrea during the *Who am I represented by? What does a portrait represent?* workshop

All sessions of the various learning formats within the European Academy of Human Potential will be made available to all through a Digital Archive.

As well, digital contents will be used for social media promotion and interaction.

Lecce2019 is consistent with the cultural strategy of the Regional Government of Puglia that: promotes **integration** between **policies** for **landscape**, heritage, and **tourism** through innovative **management** systems (so called SAC project – “Cultural and Environmental System”); encourages urban and regional regeneration; **enhances intangible** cultural **heritage** and **creativity**; and it encourages and motivates young citizens to take part in the community activities; creates and develops young enterprises through the Regional Programme for Youth Policy, called ‘Bollenti Spiriti’.

The decision of the Regional government to endorse the *Integrated Programme*, declares that Lecce2019 acts to strengthen the actions which are already activated by the City of Lecce and by the Puglia Region in the field of European dimension and intercultural dialogue, and reinforces the policy of international cooperation in the Mediterranean area.

Within the SAC, called *Terre di Lupiae*, Lecce is currently involved with ten other municipalities in a pilot project in which 2 eco-museums, 4 public libraries, and the city *Historical Museum of the City of Lecce* (MUST) are integrated into a single management system, where initiatives and cultural events are planned together with Lecce2019.

The SAC represents an integrated governance of cultural heritage, resources, and private and public resources to develop common tourism policies.

The new concept of the MUST, that will be the hub of this network, is being developed collectively in the spirit of Lecce2019.

Lecce 2019, the regional agencies Apulia Film Commission Foundation (AFC) and Teatro Pubblico Pugliese (TPP) have signed a Protocol of Agreement, to develop a **common cultural strategy**, that transforms Salento into a **competence centre** for convergence arts and accessible filmmaking.

The newly activated Creative Europe Media Desk, the first in Southern Italy, is compatible with the Lecce2019 objectives.

7. To what extent do you plan to forge links with the other city to be nominated European Capital of Culture?

Based on content Lecce2019 has developed specific projects with the four Bulgarian candidates.

With Plovdiv2019 we will explore:

“Reinventing Eutopia Together” as the slogan for our collaboration.

Human potential: education and job opportunities

Stimulating participatory work of local communities, including minority groups

Creative Industries: Exchange of artists and other professionals

Sharing good practice: tools such as Eliminate Poverty Network will be shared to overcome social and economic disparity

Roma communities: projects linking Salento, Plovdiv communities and Musical research on the influence of Roma music on Bulgarian and Salentine music

Slow life concepts: “Ayliak” and Salento typical lifestyle for Plovdiv and our region

With Sofia2019 we will explore:

Urban Farming: Pilot and evaluate models of urban farming and gardening; integrate residence with land cultivation; develop active and economically, socially, environmentally sustainable communities with shared services, new activities and relationships in tune with the territory.

Democracy in Progress: Participation and role of civil society in European public space; explore the theme through artistic research; commission new work in different genres, debates and civic activism, create a parallel festival that dares to speak for and to the European city (Festival of Activism).

Film: creating new opportunities for young filmmakers through exchange.

Knowledge and experience exchange: for professionalisation of the art scene; accessibility and inclusion; social entrepreneurship in prison; regional mobility platforms

With Varna2019 we will explore:

Underwater Archaeology: The richness of cultural heritage underwater will be showcased in a joint photographic exhibition

With Veliko-Tarnovo2019 we will explore:

The European Bread Route: Lecce will be one of the cities along the European Bread Route that will pass through Bulgaria, Serbia, Albania, Croatia, Greece and Italy. Connected with Eating Art.

Graffiti in the Air & Open Space: Art in Public Space and its political and social significance

Promised Land: Women and Migration

Censura: Media and Freedom of Expression, part of Democracy in Progress

In case your city gets the title, do you plan to cooperate with the other bidding cities in your country which have been pre-selected? (the answer to this question is optional at the pre-selection stage)

Last year we wrote:

*The answer is a clear yes. With the new **culture of relationships** we aspire to create new and stronger national networks.*

Cooperation with Matera2019:

Matera has followed our invitation to join the ***Eliminate Poverty Network***. We plan to share experiences and expertise, as well as develop scenarios and concrete projects.

We have accepted Matera’s invitation to their project ***Renaissance in Basilicata, Puglia and Southern Italy***, which we will connect with our ***New Salento Narrative/Cultural Heritage***

project, focusing on how the age of renaissance connects with our contemporary life.

Cooperation with Perugia2019:

Travel through an Unusual Italy: Students travelling by bus between Lecce and Perugia have been a strong link between the two cities.

The joint project will involve a number of specially designed buses. Each bus will host a set of different stories to listen to during travel making the road protagonist of the performance, with changes in every trip. This unusual journey involves rural communities and unexpected landscapes redefining a new geography of Italy. **EXPERIENTopia** on a National stage.

Cooperation with Ravenna2019:

The collaboration with Ravenna will consist of two projects: *The Urban/Rural Farms* -the new culture of agricultural enterprises in the midst of residencies and *Floating Art*, an Adriatic research project, focusing on contemporary commercial and “clandestine” migrations that will connect to Ravenna’s “Fronte del Porto” project.

Cooperation with Siena2019:

Lecce2019 will join the *Performing Heritage* network. The project will be connected with our **Baroque & Roll** programme with the MUST museum and the Theatre in Museum project as partners. The project connects cultural heritage, and the stories associated with it, the methodologies and possibilities of performing arts, enabling a new look at Identity, Memory, Citizenship, and Belonging.



Month of EUtopia
Gaia experiencing Salento on an urban trekking day with children



Month of EUtopia
Tim and Sofia during dance
workshop on the roof of a school

8. Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).

As regards “The European Dimension”, how does the city intend to contribute to the following objectives:

- *to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors;*

Lecce2019 is a **platform** that has already begun to connect local and international operators and artists. In the coming years this process will intensify. **Exchange** is inherent in our concept (Section I.1.2) and the first step in the design of the final programme will be numerous residencies and workshops connecting local, national, and international players. Practically all projects are designed to encourage **collaboration** at a local and global level.

As a first step we plan to invite local, national, and international artists and operators to “speed dating” events and workshops to start a dialogue that will encourage them to explore possibilities of collaboration and potential projects.

Lecce2019 has launched the informal *Casa EUtopia network*.



No al Carbone cleaning up Sant'Apollinare, the beloved beach of Brindisi

The Casa EUtopias, although different in profile, have in common their dedication to social innovation through arts and culture, their contemporariness, their collaborative approach, their ability to create magic with creativity and humble resources, and their interest to REINVENT EUTOPIA together.

To strengthen cooperation four Casa EUtopias have already been established at iArchitettura (Lecce), ExFadda (S.Vito), ABC-House (Brussels), and Brunnenpassage (Wien). The next initiatives to join will be at Grad (Belgrade), Bunker (Ljubljana), Casa da Juventude da Amarante (Amarante), and Mind the Gap (Bradford).

By 2019 we will identify and invite at least one initiative from each European country to join the network and therefore contribute to social and cultural innovative collaborations across Europe.

Lecce2019 has developed three key containers that will require us and our local partners to newly develop and intensify existing relationships in order to achieve a strong impact:

Adriatic Connection, which explores our neighbours on the other side of the Adriatic sea, ***Democracy in Progress***, which looks at the different states of Democracy in the Union, and the ***European Academy of Human Potential***, which shares know-how and experience across the continent. To fulfil the goals of these projects Lecce 2019 joined the Balkan Express network and is connected with Nomad Dance Academy.

To strengthen further co-operations Lecce2019, along with the active ITI – Italy, have attracted the ITI, International Theatre Institute, to hold its world conference in Lecce in 2019, in the context of an adaptation of the Theatre of Nations Festival embedded in an interdisciplinary festival for social and cultural innovation.

The network of independent cultural operators, Trans Europe Halles (TEH), and its local member Manifatture Knos, are collaboration partners of Lecce2019. TEH will hold its general meeting in Lecce in 2015. An opportunity to link the network with local players and develop joint projects. The meeting will focus on the concept of the Third Space, and dedicate a session to REINVENTING EUTOPIA.

Lecce2019, through its regional partner Teatro Pubblico Pugliese (TPP), has participated in a successful Creative Europe application with the project **Corners**. The international project, with partners from Sweden, Northern Ireland, Poland, Spain, England, Serbia, Croatia and Slovenia, will interconnect artists from different fields exploring the outer regions of Europe (see Appenix).

These are but a few examples of the potential of our EUtopian concept based on collaborative work across borders and genres and sustainable long term relationships.

– *to highlight the richness of cultural diversity in Europe;*

Due to its history Lecce and Salento are in themselves a **biotope** of cultural **diversity**.

A **multilayered landscape** of cultural heritage, traditions, and customs. A number of civilisations have made their home or left their mark in this territory. The Messapian culture was important here, as was the Greek and the Roman. Later came the Ottoman invaders, the Goths, the Byzantines, the Normans, the Albanians, and today North African refugees. The presence of all these peoples has **influenced** our **ways of life** and shaped our **identity**, and is still doing so.

The crossroads of peoples can still be heard in our dialects enriched by *Griko* (from the Greek) and *Arbëreshë* (from Albanian language). Today, African refugees bring their languages and customs into our midst, fleeing civil wars or severe living conditions.

This cultural cocktail is in itself a symbol of European cultural diversity. Our cultural heritage, our **languages**, our customs, our **rituals**, our contemporary festivals, and our **cuisine** all reflect the history and diversity of the territory.



Month of EUtopia

Gaia and Jovanna with their marriage certificate during the *Marriage for All*

Baroque&Roll – The overall title for our cultural heritage projects and the New Salento Narrative from Messapian Culture to Contemporary Salento is a celebration of European Cultural diversity.

European Narratives – will explore contemporary European identities in high schools in different European countries using our Curiosity Zones (CZ) in Schools. A pilot project with BOZAR in Brussels has been initiated and two CZ have taken place in two very different schools.

La Famiglia – Artistic project by Swiss artist Mats Staub, will explore the notion, role and importance of family in the everyday life of different European cultures.

New Europe/New Texts – is a theatre festival of new texts developed and presented in collaboration with Neue Texte aus Europa Festival in Wiesbaden. The commissioned texts will focus on European themes and identities.

ArcLatinistan –an interdisciplinary research and artistic exchange project focusing on connecting and providing value to the cultures, languages and rituals of the linguistic minorities Roma, Griko, Arbëreshë, Occitan and Catalan. Also studying best practice models in the participating countries Italy, Spain and France.

Deconstructing Prejudice /Acknowledging Identity – Creating a Digital Archive of Prejudices the project will first look at the clichés of prejudices against minorities and migrants. In the second step it will ask European citizens what they think of their European neighbours creating the citizen's versions of the different identities of Europe. The mutual prejudices will be investigated through interviews, exchanges, and workshops, and then displayed and playfully challenged.

– *to bring the common aspects of European cultures to the fore?*

As the EU is living through an identity crisis with ongoing debates on the essence of the Union, Lecce2019 proposes to look back at the **values** on which it was founded: Respect for human dignity, liberty, democracy, equality, the rule of law and respect for human rights. These values were and are a common will. A continent united in diversity.

Democracy in Progress focuses on what unites us and what does not and offer future scenarios. The two utopian games, **Fabulous Fabulators** and **YKON** will be interactive platforms which will be played locally and globally considering our common aspects and the very different realities.

Olive Worlds – A common aspect of European Culture is the passion for Mediterranean Diet. A basic ingredient of this diet is olive oil, which has been a source of income for Salento for over 2000 years. **Olive Worlds** connects 22 countries along the Mediterranean Basin and follows the roots and routes of the olive tree. Tradition & Innovation, Oil & Income, Nourishment & Health, Landscape & Energy, Art & Design, are elements to be studied and reinterpreted through artistic projects.

Pizzica & More – This project cluster looks at *Pizzica*, in connection with its traditional, social and healing role, comparing it with its contemporary dimension. It will explore the relationship between women and pizzica, both locally and in other Southern countries such as Portugal, Turkey and Spain.

International Festival of Trance Music – Trance and possession was a common element of Salento culture, just as in many other territories in Europe and the world. This new festival will explore European trance music through different ages and cultures, all the way up to techno trance.

Festival of Social & Cultural Innovation – Starting from design and architecture, Lecce2019, together with Edno in Bulgaria, will develop a mobile, international and interdisciplinary festival dedicated to social and cultural innovation.

Can you specify how this event could help to strengthen the city's links with Europe?

The ECoC project in connection with the EUTOPIA concept will create a new **image** for the city, which will make Lecce, Brindisi, and Salento a **more attractive** place not only to visit but also to experience more intensely, a place to exchange knowledge, and a better place to **work** and **invest** in.

The ***Casa Eutopia Network*** has already forged direct links for Lecce in other European cities. Upon the completion of the network Lecce will have “**Embassies**” of **innovation** and **exchange** in all EU countries.

Through networking in the cultural field, there will be a higher visibility of the diversity of our cultural heritage and of the qualities of the existing festivals in the historical hearts of our cities and towns.

Better networking on a regional basis will lead to **stronger representation** in international networks.

The search for EUTOPIA will involve European partners at institutional and civil society levels, creating strong links to new European partners.

Our key projects: *Democracy in Progress*, *Adriatic Connection*, and the *Education Revolution*, and their participatory nature will **generate new relationships** with civil societies and administrations.

The *Creative Administration* project has the potential to become a model for other European administrations, creating closer co-operations between local administrations and other Italian or European municipalities and regional authorities.

For the project ***Home, sweet Home***, Lecce2019 contacted 52 association of emigrants from Salento, all over Europe and beyond. Many of the workers that built the wealth of central and northern Europe, and contributed to the “European dimension”, came from Salento. This project looks at their stories, their life styles, and their contribution to the wealth of other European communities. The project will also look at their children and engage them in this research artistic project.

Since most people in this part of Southern Italy do not master foreign languages, Lecce2019 will be an opportunity to improve their **foreign language** skills, increase their ability to **communicate globally** and consequently create also new job opportunities.

.....

9. Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).

As regards “City and Citizens”, how does the city intend to ensure that the programme for the event:

- *attracts the interest of the population at European level;*

Salento has been selected “Territory of the Year 2013” by a survey of “Italia Touristica” with the following attributes: music, sea, cordiality, food and beverage, hospitality, tradition, baroque, olive oil and olive trees.

In addition, several articles have been published in the past months in newspapers such as the New York Times or the Guardian.

This is also due to Lecce’s consistent long term policy of investing in the restoration of its historical centre and cultural heritage.

Becoming *European Capital of Culture* will enable us to **capitalise** on this **momentum** and to reach a **wider public** in Europe through our international and contemporary programme, attracting a different kind of cultural tourism.

Hospitality and generosity, two of our valued traits, are also important assets in our quest to become the hosts of Europe in 2019.

The ECoC label will allow us to communicate our programme and the territory at a much higher level than possible until now. Thanks to the newly established **networks** and personal **relationships** as well as through a **systematic** communication strategy, we will reach new target groups, interested not only in our **cultural offering** but also in our **natural diversity** and our **gastronomic treasures**.



Cesare, preparing 'accessible' *Pasticciotto*

The cultural offering will be true to the landscape of the territory and to the cultural identity of the region, while at the same time giving it a contemporary European dimension.

This creation of an original artistic programme in **unique** outdoor **settings** will create truly distinctive experiences, given the specific atmosphere and extraordinary locations found only in Salento. In addition, our participatory, inclusive, accessible, contemporary, European programme and contents will attract a curious and diverse European audience.

- *encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme;*

REINVENTING EUTOPIA is by **design** a **participatory** process where citizens are protagonists and co-authors of development, as well as culture-creators participating in the evolution and the programme of the cultural capital year.

The participatory tools of the candidacy, the Curiosity Zones in all its variations (see I.1.15) will remain in place and ensure an intensive dialogue with the citizenship.

Lecce2019 has created different tools for participation, ranging from:
 Encouraging people to take active part in the cultural offer of the city,
 Integrating of efforts and resources for realising the projects,
 Sharing decision-making in relation to specific policies and strategies.

In accordance to the concept of the programme (see I.1.2) the **European Academy of Human Potential** will play a significant role in the years leading up to 2019. The Academy is open to all, as teachers, mentors, students, collaborators, partners, to initiate the transformation of the city into a city of learning. The different formats within the academy are comprehensive and will enable us to reach citizens from all walks of life. Our engagement in the schools will also guarantee that young adults who are fifteen today, will be twenty in 2019, and will have already experienced five years of participation.

Several formats during the cultural capital year will be open to citizen's participation. All projects are based on the principle that the creation process will involve collaborations between local and international artists from different fields, ensuring maximum participation of the various professional sectors as well.

The Lecce2019 process was only possible due to the engagement of many, who as **spontaneous volunteers**, offered their services at different times and for different purposes. These people came from all walks of life. Students doing their internships, unemployed sharing their experience and time, or professionals sharing their knowhow. However, volunteering has a negative connotation in the South, as it is often associated with unpaid employment. We, therefore, **redefined** our volunteering programme according to our principle that everyone participates as they can. So Lecce2019 created a **new sponsoring scheme**: Time-, Money-, Idea-, Knowledge-, Experience-, Resource, Space- and Work-Sponsors for contributing to our collective well-being. This scheme will connect with the *EVS - European Voluntary Service* and other training actions and youth exchanges.

Price policy is another important tool for enabling maximum participation. In keeping with our Utopias, Lecce2019 will install a **Pay as you can** ticketing policy. Entrance fees will be able to be paid in Euros or in Fidos, the currency of our *Bank of Trust*.

The Lecce2019 policy of full physical and **cultural accessibility** will enable other groups of people to participate who are often excluded from participating in cultural activities.

Regular open calls for local artists or other professionals to create or participate in the various formats and projects combined with a transparent decision process under the final responsibility of the artistic director will enable maximum involvement of the creative and socio-cultural sector.

In the spirit of participation and inclusion the Lecce2019 Foundation will have an operating unit specialized in and responsible for planning, coordination, management and accountability of **Community development & engagement**.

To give civil society a stronger voice in the foundation, Lecce2019 established the **Supporters Forum**, currently with 166 members and growing, which includes both public authorities private operators and two democratically elected representatives, participate with one vote each in the Foundation. The Forum itself acts as an advisory board.

Two sample projects in the programme are also key to a strong participation:

The Human Potential in Action Fund, a fund for annual open calls for micro projects in neighbourhoods proposed by citizens for realising activities in line with Lecce2019 utopias. **100+**, a Civic Management of Common Goods project in which citizens will take over responsibility for 100 abandoned public or private buildings for social and cultural aims, 100 green public areas and 100 minor cultural heritage sites. A project based on participatory active care of common goods and new models of community-led management of public spaces.

– *is sustainable and an integral part of the long-term cultural and social development of the city?*

Lecce2019 is sustainable and an integral part of the long-term cultural and social development of the city both in its concept and its reality, by focusing on community engagement and political and institutional long-term commitment and policy.

The participatory process is not only a tool but a common need to **integrate** projects and **resources**, and to **break** the system of **particular interests** that have become embedded in our daily lives, severely impacting the community. This new approach based on full transparency, honesty, mutual respect, and shared interests, together with its related tools will ensure the long-lasting stability and quality of Lecce2019.

At political and institutional level, both the City and the Puglia Region Councils have declared the commitment of all political parties to realise and not to abuse the project in the coming years, regardless of which political party will be in power.

Moreover, the ECoC programme is fully **integrated** in the long-term policy of the City (as described in section I.1.6) and is closely connected with the projects envisioned in the *Integrated Programme* in compliance with the EU 2014-2020 funding.

Among these, a pivotal project to Lecce2019 is TRASPORtopia that envisions eight macro-actions, including Lecce's connection with Brindisi Airport, supporting the smart urban and suburban sustainable mobility integrated transportation system.

Lecce2019 is also consistent with Open and E-Government agenda and digital social services and Smart Mobility (*Cloud approach for Innovation in Public Services*; *Solidarity Network – Food's counter*; car sharing and car pooling; *Smart Water Resource Management*; *Città 3.0* – big data monitoring of urban phenomena and behavioural trends of visitors and citizens during large-scale cultural events).

Concerning the social agenda, common objectives are: improving services and infrastructures aimed at social inclusion of priority targets (such as children at risk of delinquency, former prisoners, people with disabilities, not self-sufficient old citizens); redeveloping abandoned buildings for social housing, welcoming creative industries, youth centres; enhancing child



Antonio hanging drawings made by kids at the Belloluogo Park QAC

support services; promoting the creation of small and micro enterprises in disadvantaged neighbourhoods.

10. How does the city plan to get involved in or create synergies with the cultural activities supported by the European Institutions?

The City of Lecce intends to work and establish in various ways:

- European partnership activated through EU projects by the founding members;
- EU networks, such as Europeana for digital contents and Olive Tree Cultural Route with which Lecce2019 will collaborate on specific projects;
- promoting events and seminars with representatives of European Institutions: Europe Days, European Heritage Days, Open Days;
- twinning partnerships: Lecce is already twinned with: Murcia and Valladolid (Spain); Budapest Fovaros (4th district) and Terezvaros (Hungary), Ostrow Wielkopolski (Polonia), Blagoevgrad (Bulgaria) and Prague 9 (Czech Republic);
- submitting Lecce2019 projects to specific calls on 2014-2020 EU funding programme managed directly by EU.



The installation *Ba*Rock*Roll* created by the Portuguese collective FAHR 021.3 at Porta Rudiae, Lecce

The Municipality of Lecce developed several EU projects, involving several European partners, such as: *CreArt*, **artistic cooperation** and **international mobility**; *ATHENE - Mediterranean Ancient THEatres Network*, **intercultural dialogue** by preserving **Mediterranean ancient theatres**; *EUniverCities*, to develop relations between the territory resources and University; *Wood Footprint*, to support **productive industries** and **to assess eco-friendly industrial businesses** in European cities; *INTourAct*, a Transitional Cooperation Project to promote sustainable and **off-season** tourism in **rural** and **suburban** areas; *CLIPS - Cloud approach for Innovation in Public Services*, involving **enterprises** and **citizens**.

Among the projects currently under evaluation:

Europe for Citizens: *IDEATOPOS* - (Civil Society Projects) along with PressIdentity.gr, from Athens.

Erasmus+: *Creative Space*, spaces for talent development of young people throughout Europe along with Vitamine C Network, Belgium; *YouMEX* - Young creative minds' exchange and network.

Horizon 2020: *TRILLION* - TRusted, Citizen - LEA coLLaboration over sOcial Networks (acronym); *SoS-UrbS* - Social Surveillance system for Urban Security; *iFRAME*; *Human travel*; *CITeff* - based on Efficient Integrated Infrastructure, Low Energy Districts and Sustainable Mobility.

The Municipality is also directly linked to:

- *The European Film Festival*, recognised by the Ministry of Cultural Heritage and Activities as an event of national interest; Festival for European and Mediterranean culture;
- the *Euro-Mediterranean Cultural Heritage Agency*, a non-profit organisation started by the Municipality of Lecce within the framework of the Cultural Heritage II European Programme;
- the *European Economic Interest Group GEIE-I Teatini*, a public agency with expertise in European Funds which collaborates with *ALDA – Association of Local Democracy Agency*;
- *ENoLL (European Network of Living Labs)*;
- *Centre international de hautes études agronomiques méditerranéennes - Istituto Agronomico Mediterraneo di Bari (CIHEAM-IAMB)*, an intergovernmental organisation formed by 13 Mediterranean Countries in the field of agricultural development, environment and Mediterranean Diet;

and the organisations linked with other Founding Members, such as: *UNIMED, Union of Mediterranean Universities*, Association of 83 Universities from the countries bordering the Mediterranean basin, including the University of Salento, and the *Institute for Mediterranean Cultures of the Province of Lecce*.

In addition, a multitude of mainly local cultural operators have gained significant international experience with European funding and international partnerships (particularly in the Mediterranean area and in the Balkans) and beyond. Among them are: *Cantieri Teatrali Koreja*, *Astragali Teatro*, *Fitzcarraldo Foundation*, *Ammirato Culture House*, *Manifatture KNOS*, and *Ramdom Association*.

The University of Salento, already involved in European projects with students and researchers mobility projects, has signed 150 co-operation agreements with European universities.

Other important tools for the process are:

- *Europe Direct, the Salento Information Desk*, conceived by the City of Lecce and the University of Salento;
- the *Unit of Relations with EU Institutions of Puglia Region*, based in Brussels.

Some Lecce2019 projects will be submitted to specific calls on EU funding programme managed directly by European Union, potentially according to the following elements of consistency:

Erasmus+: European Academy of Human Potential, Summer Academies;

Europe for citizens: European Narratives; Democracy in Progress; EYOU Parliament;

Creative Europe: Editoria, 180 Creative Camp, Imagine 2020, Step into Future, Ykon Game;

Horizon 2020: Democracy in Progress, Ba*Rock*Roll;

LIFE 2014-20: International Arts Festival of Ecology, Imagine2020 – Art, Ecology and Citizens; Acqua – The Essential Element;

EaSI: Technocité Lecce; Accessibility in Progress;

and with European Territorial Cooperation European: Adriatic Connection, Floating Art.

11. Are some parts of the programme designed for particular target groups (young people, minorities, etc.)? Specify the relevant parts of the programme planned for the event.

Lecce2019 has been conceived as an **inclusive** project, not only accessible to all at an event level, but **accessible** to all at a participatory level in the creation of the year. Youth organisations, senior citizens, minority representatives, migrant and refugee cultural associations, and representatives of people with special needs were active participants in this application process and had a strong voice in the formulation of REINVENTING EUTOPIA.

Young people

Lecce2019 has a very active Youth Advisory Board, which develops projects and promotes the candidacy in schools and public events.

Young people were involved in the formulation of ideas and projects through Curiosity Zones-School.

ABC(Art Basics for Children) House Lecce: is a key project for arts education for children, which will have a temporary space in the public library starting 2015 until it moves to the newly developed cultural village. In cooperation with ABC House Brussels (Casa EUtopia03)

European Academy of Human Potential – Schools:

Adopt me: Mentoring Project in which School Pupils adopt University of Salento students, so that they teach the pupils whatever they want to learn.

Move it, Europe – Creativity and Learning, European and Local Artistic Teams working in schools on eye level with teachers and pupils.

Kids University – Children work with experts on what interests them and then teach it to adults.

180 Creative Camp – Media Art Camps for young professionals and students in collaboration with Canal 180, Portugal.

Moving Image, Film & Digital Art Education: Film education in schools, involving pupil-created films, exchanges with schools in Derry/Londonderry, and a joint film festival. In collaboration with The Nerve Centre.

Children's Theatre House – A children's Theatre for and with children, where “no one above 18 is allowed to enter”.

Puppetry & Animation – Puppetry as a tool of learning and personal development, working on issues relevant to young people, artists and youth exchange between Salento and Scotland in collaboration with Puppet Animation Scotland, Comar and Aberdeen Performing Arts.

KIDS - Festival for theatre and art for new generations. Performances and workshops with local and international artists, co-curated by children, dedicated to youth and families, creating new audiences and “young theatre critics”; a showcase for regional youth theatre in the entire territory.

People with special Needs & Talents

Accessibility in Progress – A gradual process to reach full physical and cultural accessibility for all activities and events of Lecce2019 and its partners on a local level, and to some extent on a European level.

Music Ensemble for Musicians with Talents beyond Barriers - A mixed ensemble integrating musicians playing on instruments adapted and reconstructed to their special abilities.

Accessible Film Production – Production of films in which accessibility is already conceived in the pre-production phase. Collaboration with Apulia Film Commission and SoundMakers Festival.

Fashion for the Temporarily Able – A fashion line developed with and presented by people with physical disabilities. The clothes will be tailored to fit the needs of each individual. Collaboration with Barbetta, a fashion production and design company.

People living below the national poverty line

Eliminate Poverty – is an open network of about 30 members, among them non-profit organisations and citizens, and the Mayor, as representative of the Municipality, active in the fight against poverty and social exclusion. Its main objective is to develop strategies and concrete projects.

House for the Homeless – is the first project of the network, a new place in order to receive the many “invisible” who inhabit our territory. The house will have a double function: both as a social housing and as a cultural centre, supplementing the charity work already existing in the city and strengthening the activities of social reintegration.

Bank of Trust is a Bank where economic relations are based on trust. Trust Bank disburses micro-loans asking for no guarantees and no interests. By coining and circulating a virtual currency the Trust Bank returns to the original function of money: medium of exchange, unity of measure for “value”, tool for the accrual of “value”.

The currency of the Bank is FIDO, and people sharing their time or expertise with the community, will receive FIDOs, which they will be able to spend in public. It also has a micro-loan scheme based on trust.

Minorities

Centre for minority Languages: Within the Cultural Village this centre will research, teach, and promote the use of the minority languages of the territory, the main one being Griko. In connection with artists the centre will commission works connected to literature, poetry or song texts to promote the future use of minority languages.

In collaboration with the Tito Schipa Orchestra, the centre will **commission** one new composition each year which will include a Griko text.

Etnika Orchestra – An orchestra that celebrates the music and dance forms of migrant communities, facilitating encounters with local and international artists.

Academy of Human Potential – language and skills training for migrants and refugees.

Yalla Shebab Film Festival – Festival of young Arab film makers and cultural exchange of the new generation. The festival attracts both the interested film communities, as well as immigrants from the Arabic world.



Francesco designing FIDO,
the currency of the *Bank of Trust*

Senior Citizens

Humanisation of Medicine – although this theme affects everyone, it mainly affects the older generation, who will participate in the development of aspects of the project.

Art at home – Music, readings, exhibitions, theatre in elderly people's homes.

Potenziale Umano - Young & Old – Intergenerational theatre project with young and old talents, professional and non-professional artists.

weTV – IPTV Channel made by and for European citizens belonging to groups at high risk of social exclusion, i.e. young immigrants, young people with cognitive disabilities, young deaf-blind, the elderly.

I Try & Restoring Theatre: two projects in the local prison. One making theatre with the prisoners continuously, the other restoring the old theatre of the prison into a functioning cultural centre as a project made and run with the prisoners.



Interview during the *Human Potential* project

12. What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish, with:

- cultural operators in the city?
- cultural operators based outside the city?
- cultural operators based outside the country?

It is important to clarify before answering this question that the cultural landscape of Salento is not rich with large scale cultural institutions or operators. This territory is rich with mostly small and a few medium-sized cultural operators competing for very limited financial resources. The operators are used to participating in regional, national and European open calls. Additionally it is important to note that many municipalities function as their own cultural operators organising performances, events, festivals and exhibitions.

In Lecce, Brindisi and the territory of Salento, all cultural operators were invited and are intensively involved in the different forms of the *Urban Creative Labs* and in individual discussions with Lecce2019.

Cultural operators actively took part in the process of **devising** the *Cultural Manifesto* and have been invited to **co-formulate** their vision of an **explicit** cultural **policy** and the **criteria** by which **transparent decisions** will be made in the future.

They all will be instrumental in transforming the ideas of POLIStopia, the city accessible to all, into reality.

Through an open call, local artists have been invited to participate in the pilot projects of *European Academy of Human Potential*; *Move It, Salento!*; *Eating Art*; *Curiosity Zones*,



Curiosity Zone Public Space
Children designing their future city

and some larger scale events communicating the Lecce2019 projects in public spaces.

The *Open School* project was realised with the network *Task force kids* composed of 5 associations, 4 theatres companies, and 5 freelance artists. This task force is one of the positive results of the cluster group meetings.

In April 2014, more than 50 young artistic and cultural operators have collaborated on *Open Creative City Neighbourhoods* with the involvement of about 900 citizens in 8 different peripheral neighbourhoods of the city.

In our Month of EUtopia (see 1.1) in May 2014, 116 cultural and social associations participated. This was only possible due to the network of relations and the new culture of collaboration that was established during the course of the candidacy.

Numerous local cultural operators have collaborated together for the first time during this process and as a result some have continued to work together independently from Lecce2019.

Lecce2019 was and is engaged in a similar process with the cultural operators and other members of civil society in Brindisi and the provinces of Lecce, Brindisi and Taranto. In these provinces Lecce2019, has held so far: 52 Curiosity Zones – Public Space, 22 Curiosity Zones – School and 23 Curiosity Zone – Urban Labs.

In the next phase, cultural operators and other members of civil society will be invited to meet across the boundaries of their communities.

Both a national and international level, Lecce2019 has contacted and will continue to contact potential partners who are interested and capable to participate in a process that demands a long term commitment with an open end. A process that is consistent with the concept, which is based on learning and mentoring, residencies and workshops, collaborative work, accessibility and inclusion, and exploration of the eight Utopias. These partners are potential co-producers, co-creators and hosts.

Lecce2019 established contacts with numerous partners, with the intent to work on the development of content together. Most of our partners are well connected through their networks, while some partners are networks themselves. The dialogue with the local players is intensive and ongoing, and in the next phase the connection between the local and the national/interna-

tional participants will be built.

The spirit of collaboration is **content-** and **process-** based; the coming years of **preparation** (see II.1 and 2) will **define the actual programme** and the **concrete partnerships**.

This meticulous process helps us identify the **potentials and necessities** of the different projects, and enables us to react to the unforeseen social, political, and economic realities of the coming years.

Moreover it will:

deepen local and international relationships

implement far reaching tools of inclusion and accessibility

allow us to develop powerful artistic languages of convergence art

lower the risk of failure of key projects

enable us to explore and analyse the impact of a long term process on cultural creation and the community.

Name some operators with whom cooperation is envisaged and specify the type of exchanges in question. (The answer to this question is optional at the pre-selection stage).

The partnerships we seek are more complex than the usual project collaborations as they are multilayered and involve more lengthy periods of research, preparation and production. Here are some examples:

International (connected to local)

Example

Zukunftsakademie (ZA) NordrheinWestfallen (NRW), Bochum, Germany

-10 day residency of ZA Dramaturg in Lecce Sept. 2014, to develop a new project between Ruse (Int. Elias Canetti Society), Lecce2019, and ZA

-**Academy of Human Potential** – connect with Urban Rhizome, partner of ZA from Duisburg, and the social project “Exchanging Education for Apartment”. Providing living space for young teachers in neighborhoods of high unemployment in exchange for education.

- ZA will invite **Salento Youth Orchestra** to Bochum in 2015 to perform and to interact with various youth music projects in NRW.

- ZA will invite the Lecce2019 **Youth Advisory Board** in 2015 for youth exchange workshops focusing on **urban utopia** and future visions of young people in Ruhrgebiet and Salento, and to **develop** (artistic) ways of expressing them. Lecce2019 will then invite a delegation of youths to Salento.

- One year youth volunteer exchange NRW and Salento programme via local NGOs.

- Exchange of knowhow on senior level at conferences and workshops on future scenarios and utopias, as well as exchange with Lecce2019 experts on accessibility.

- Develop a concept for Lecce and Cologne, in collaboration with Kunststation St. Peter, on functioning churches as spaces for contemporary music and art exhibitions.

- Joint 3 month residency programme in partnership with Lecce2019 partner ExFadda in S. Vito, for guests from ZA as **Thinkers in Residence**, who will contribute to the 8 Utopias.

- **Home, Sweet Home** – The Lecce2019 project on migration: retrace the biographies of people who have migrated from Salento to the Ruhrgebiet connected with a contemporary cross-over project.

International (connected to local):**Example****TechnocITé – Mons, Belgium**

- Development of a *TechnocITé Lecce* satellite in Lecce's Cultural Village
- Academy of Human Potential** – Establishment of a temporary space for training modules in Digital media and audiovisual professions, CAO and Digital Image Synthesis, Web technologies and social networks, Mobile development, Serious game, ICT networks, Technical offices and business solutions, for young people and the unemployed.
- Training of Mentors.
- Special workshops in Schools.
- Establishment of short channels to enable the creation of start-up companies directly after training.
- Development of culturally accessible games and tools in collaboration with local experts and talents.
- Training and support for local artists in the use of digital technology in live performance.
- Festival of Social & Cultural Innovation** - Development and participation in projects for the Lecce2019 Festival.
- **Cafe Europa**- Lecce2019 is a potential partner in this European project of Mons2015 with partners in 9 European countries. Cafe Europa is a tool based concept, connecting people with diverse knowledge, motivations and ages, creating a digital bridge between the participating cities.

The collaboration with TechnocITé is coherent with the digital agenda of the city and our development of the Smart City – Smart Citizen concept.

Example**Time's Up Linz, Austria**

Short-term:

-Academy of Human Potential

Short-term:

-“Fieldwork”: Finding local partners through workshops on different topics, willing to explore and developing their understandings of developments.

Workshops in schools for school involvement

Workshops on Accessibility in Lecce and Linz

Middle-term:

- “Future Exercises”: Scenario Planning and Action Design with local participants, developing larger scale scenarios into which they can see themselves fitting.

-“Futures Sketches” Scenario Building workshops for content development and applicability of these scenarios, design and sketch experiences, situations, artefacts.

Long Term:

-**Step into Future**: Physical and explorable interventions make the sketches tangible, engaging, for participants and public

-**Museum of Future**: Living future scenarios today through artistic interventions, installations, performances, animations, games. In Lecce and Linz (10 years after Linz09)

International (with local context):**Example****Balkan Express Network**

Lecce2019 is currently building relationships with the 20 single members of the network, in order to function as a link between the existing members and potential partners in Salento.

Fields of joint research partnerships:

Democracy in Progress – looking at current democratic cultures and the new EU.

Adriatic Connection – re-telling the story of the Adriatic Past-Present-Future (Connects to Floating Art Project of Banda Adriatica, Lecce).

Resilient Cultures – How to survive in South East Europe, cultural management and other necessities in times of crisis.

Days of EUtopia – as annual events in the spaces of the partners of the networks.

Additionally: we are developing research projects with individual members:

Lokomotiva – Center for New Initiatives in Arts and Culture, Skopje, Macedonia

-Research project in connection also with the Nomad Dance Academy (Balkan Dance Network with 11 members in 5 countries).

-Workshops, residencies, and research on *folk dance and contemporary dance*

-Workshops for education - professionalisation and internationalisation – collaborative working practices (co-teaching) - accessibility and inclusion.

-Definition and creation of collaborative productions with local and international partners.

-Mobile festival presenting, in the different partner countries, the **collaborative** works developed in the process.

National (connected to local and international):**Example****CSS Teatro stabile di innovazione del Friuli Venezia Giulia**

Short-term: **Academy of Human Potential** – Theatre training workshops, workshops on different Utopias and Thomas More, Desiderius Erasmus

-**Y.O.U.** (Your Own Utopia) and **Youth-topia + News(s)topia**: Explorations of Multitudes of Utopias, creative writing workshop; creative workshop on new technologies (Connected to TechnocITé Mons/Lecce), Theatre.

Middle-term:

Variations on Utopia/EUtopia: on gender; (Connected with Body-Data-Space, London/Lecce).

Long-term:

Revisiting Utopia: possible interdisciplinary performance deriving from the process

National (connected to local and international):**Example****IMAGINE 2020 – Art Ecology Citizenship**

Lecce2019 created a relationship with the IMAGINE 2020 Network as ECOtopia is a very important Utopia for the citizenship. Network and partners of IMAGINE 2020 are:

Artsadmin, UK; Bunker, Slovenia; LIFT, United Kingdom; COAL, France; Kaaitheater, Belgium; New Theatre Institute of Latvia; Transforma, Portugal; Domino, Croatia; Rotterdamse Schouwburg; Holland, Kampnagel, Germany.

Lecce2019 plans to participate in the coming Creative Europe larger scale cooperation projects application with KAAITHEATER as project leader in order to develop long term projects connected to Ecology and to develop the Art & Ecology festival by exploring through culture, new ways of living and working together for a fairer and more sustainable future. Our objectives are to connect cultural communities from different countries to produce challenging artistic work and to stimulate active public engagement to further these goals.

We plan to use following tools: learning projects, artist commissions, resources and campaigns. Some of these will concern the cultural sector itself and others the wider community, while many or most would seek to engage the public as active participants rather than simply audience members by using both real world and online resources.

This approach would also give more focus to the idea of bringing in international and local ‘non-arts’ partners in order to answer the questions posed. They could be academic or research based organisations, working in other art forms, community activist groups, local broadcasters, environmental groups, farmers.

In Lecce the international partners could connect with EcoFesta Puglia, Ecological Film Festival, Oikos Sostenibile, No Al Carbone, Thalassia Coop, Educational Farm “Li Tumeddhi”. Slow Food AltoSalento, Slowfood Lecce, ECO Next generation Festival, Ammirato Culture House, Stazione Bicinema, Il Formicaio, Culturambiente, Nuova Messapia, Millepiedi, Scie Urbane, Wwf Lecce, Salento Bici Tour, Azienda agricola biologica Piccapane, Lov’olivo, Casa delle Agricolture, LeMiriadi49 and over 50 other engaged associations.

Local (connected to international):**Example****POIESIS/SoundMakers – Lecce, Italy**

- **Academy of Human Potential** – Workshops on accessibility and inclusion.

- **Accessibility & Inclusion** - Develop and implement a programme for cultural accessibility in live events (collaboration with local cultural operators and social associations).

- Create a certification process for accessibility of live events as possible European standard.

- **Accessible Film Production** - Promotion and creation of accessible films focusing on audio-visual techniques, conceived to be carried out during the production of the film, and not during its distribution. In collaboration with Apulia Film Commission, which will use its film production budgets to create incentives for filmmakers.

- Implementation of a training programme on accessibility and audiovisual translation techniques for filmmakers and film producers.

- **weTV** - Creating an IPTV channel made by and for European citizens. Professionals will work with groups of citizens belonging to social groups at high risk of social exclusion and train them. TV formats and programmes will be created by each group. **weTV** will serve as a strategic media partner for Lecce2019.

Local (with international context):**Example**

Factory Compagnia Transadriatica, Lecce and Principio Attivo Teatro, S. Cesario (Lecce Province)

KIDS: Festival for theatre and art for the new generations

Local (connected to national and international):

Short term:

-Academy of Human Potential

-Creative laboratories for children and families in public and private locations creating a new network of presenters working collaboratively

-workshops for theatre companies on accessibility

-From Teenager to Team-ager: Workshops for teenagers to learn to lead the festival as a staff of time-sponsors and to act as co-curators.

-Creative laboratories and presentations for families of prison inmates in the prison, to allow the families to experience together.

-Writing workshops for children to train them as young reviewers who will publish their own reviews.

Medium-Term:

-Creation of a legal umbrella organisation to accommodate all partners and enable long term planning and collective funding applications.

-Focusing on the use of art in relation to the ecological realities of the territory.

Long-term:

-Creation of a festival as Puglia showcase Kids – local and international companies

-Create a **permanent space** in the Cultural Village, as a place for mutual exchange with schools and families all year.

-Schools Adopt Artists Adopt Schools: Schools offer working space for artists; artists offer workshops in schools in return

These are just a few examples to show the complexity and depths of the collaborations we seek. Short descriptions of other projects in attachment I or under the appropriate questions.



Young people taking part in a
Curiosity Zone Public Space

13. In what way is the proposed project innovative?

The innovative aspect of Lecce2019 is made up of various elements, both for the content proposed and for the used methodology.

Something has already changed since the Lecce2019 process has begun.

Some guidelines for the 8 Utopias have already been implemented on a small scale and have already produced practical effects in 2014!

As described in I.1.15, one of the innovative elements of our project is represented by the methodology used to design and prepare this application. The **participatory** and playful approach, especially on such a **large scale and intensity**, is not common in the South of Italy.

It is not only about disseminating information and organising public consultations; it is about building a community that co-decides, co-programmes, co-manages and co-creates, by involving citizens and stakeholders of the area, while empowering and engaging them.

The creation of the Supporters Forum allows numerous artistic and cultural realities to create tool necessary to develop networking and collective planning.

The networking which began with this process is a new experience for the many partners. Especially the **interdisciplinary** exchange, working together **across genres**, fields, and **geographical borders**, and the interaction between members of different social classes are rarely implemented tools in this territory. The project will develop powerful artistic languages of convergence art, to combine different themes, genres, businesses and disciplines.

The multilevel and participatory governance, as described in section III.1.1, is another innovative element: on the one hand, it enables the community to take an active part in the decision-making process while, on the other, it promotes joint programming practices at different government levels: local, regional and national.

Innovation is also represented by the collective approach to the funding of the project, as described in section III.1.2.

The **holistic** and creative approach towards all elements of urban, cultural, social, and economic development, and linking them together represents an unprecedented **learning** process, both for civil society and the administrations.

This process aims at transforming learning communities into working communities.

Moreover, the process will create new public spaces for **social interactions**, and will initiate a change of culture within the administration to ensure more transparency, more **interdepartmental** collaborations as actually applied in 2014 with the integrated plan of investments, that **coordinates local priorities** with regional priorities, to create a **territorial organism**, where all elements work together as an interdependent, integrated and **supplementary** system.

14. If the city in question is awarded the title of European Capital of Culture, what would be the medium- and long-term effects of the event from a social, cultural and urban point of view?

Lecce2019 will change the **social fabric** of the city and territory.

If awarded the title, the year itself and the road that leads to it will change the way this city and region **think** and **live**.

Medium- and long-term effects from a cultural point of view

The medium-term effects will regard mainly the following dimensions.

Cultural Production

- Improved quality, range and diversity of cultural offer in the city and in the area involved in the programme;
- Increased international profile of local cultural offer;
- New and original cultural and artistic works and formats;
- New learning paths and methods;
- Integration of artists and cultural operators in the operational structures of schools, municipalities, social organisations, as well as in other contexts such as jails, hospitals, environment agencies;
- Local specialisation in the fields of Convergence Art and Accessible Film Production;

Cultural Participation

- Enlargement and differentiation of audiences (in terms of number, attendance and socio-economic background), especially young people;
- Skill specialisations and new professionalisms in the areas of: Education, Cultural Accessibility, Accessible Filmmaking, Convergent Art, Social Art, Media Art;
- Engagement of citizens in their organisations in the cultural management of local public cultural heritage and in the production of digital contents and information;
- Increased number of active volunteers;
- Increased active citizenships in public policy-making and evaluation of the main contemporary issues;

Cultural Mobility

- Increased temporary cross-border movement of artists and other cultural professionals (i.e. networking, residencies, touring, etc.);
- Increased mobility of works or performances in other countries and virtual mobility;
- Increased cultural mobility among students, teachers and young people.

Cultural Accessibility

- Full accessible cultural offer of the city and area involved in the programme;
- Creation of new and special “languages” for cultural accessibility of all;

Cultural Governance & Sustainability

- Reinforcement of the capacity of local and creative cultural sectors;
- Reinforcement of cultural and creative sectors links with other sectors (social, economic, environment);
- Strategy for long-term development;
- Increased public and private investment in cultural infrastructure, facilities and services;
- Sustained multi-sector partnership for cultural governance;
- Active citizenship involved in cultural governance;
- Product diversification (convergence art, social art, media art) and start-up of new creative industries in the field of design, agri-food, craft and fashion;
- Increased number of jobs and value-added in local cultural and creative sectors;

Cultural Image

- Increased visibility and contemporary of the whole cultural potential linked to the local tangible and intangible heritage;
- National and international recognition of the city as being culturally vibrant and having improved its image;
- Reinforcement of local identity as part of a European common cultural space;
- Improvement of citizens' awareness and appreciation of the diversity of European cultures.

In the long-term these dimensions of the culture sphere will become steadily part of the regular work life.

The various learning opportunities set up during the ECoC project will enhance citizens' awareness.

The introduction of the **creative** administration and the installation of “**future-advocates**” will ensure the long-lasting quality and stability of the process of cultural policy-making and evaluation, and cultural **services** delivery.

The city and the area involved in the programme will have a new cultural organisation, a legacy of the learning process implemented by the ECoC project. A territory where cultural operators and associations, non-profit and profit enterprises, volunteer-groups and cultural institutions together contribute to a self-expanding cultural milieu, vibrant and able to engage citizenship both artistically and professionally on a permanent basis.

Medium- and long-term effects from a social point of view

In this sphere the medium-term effects are directly linked with the participatory approach and process, as well as the learning process underlying the ECoC project inherent within the objective to create a new way of working together.

The main effects concern citizens, institutions, and stakeholders in the city and in the territory both at an individual and collective level. At the individual level, it will result in an increase in terms of social interaction and exchange; awareness and ownership of the eight Utopias' values and cultural guidelines; shared knowledge; shared vision. At the collective level, it will be an increase in information and resource sharing; joint planning and coordination; cooperation and networking within and outside the city and the area involved in the programme.

Moreover, the effects of the artistic action will be visible in other sectors of daily life. It will result in an increase of artists and cultural operators participating in the activities related to local welfare.

In the long-term, the main effects are a higher social and institutional trustworthiness. From a social-political point of view it will have long-term effects on the way **decisions** are **made** and **realised**. It will create a territory that collaborates on a completely new scale for the **common good** of the community.

The social dimension of the **accessible city** will have long term effects on the lives of citizens who have been **marginalized** in the past and can now actively participate in the life of the city as **equal citizens** contributing, in the long term, to the creation of a **sustainable and intercultural community**.

Therefore, one important long term effect will be the creation of a **strong social capital** as a strategic asset for the sustainable future local development, providing value to **commodities** such as **knowledge, experience, and time**.

Medium and long-term effects from an urban point of view

In accordance with the *Integrated Territorial Investment Programme for Lecce2019* the medium-term effects will be:

- Achievement of the full accessibility from the physical and technological point of view;
- Integrated and sustainable mobility within and outside the city;
- Increased cultural **spaces** for the **contemporary**;
- Revitalisation in the suburbs and peripheral areas with special attention to the transition between the urban and the rural;
- Increased spaces for community-based agri-culture enterprises;

- Improvement of the visibility of the cultural heritage landscape.
The long-term effects will regard the increase of:
- the **quality** of the urban and rural **environments**;
- **the** artistic **vibrancy** and the development of local cultural and creative sectors;
- the attractiveness at local, national and international levels, which will generate new investments, opportunities, perspectives and jobs;
- employment and GDP in local economy, thanks to a higher quality and diversification of tourism, as well as the related knock-on effects on the related sectors.

Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?

The Mayor of Lecce together with the founding members of the Promoting Committee have made a public declaration during the presentation of the ECoC Project to the community. In this declaration, the Mayor highlighted the **important role** played by culture as a means for **economic** and **social development**. Furthermore he stated that the effects and impacts of this political strategy are expected to be felt between 2025 and 2030. He reassured the community that the Promoting Committee as well as the Association *Fucina Futuro* (a long term citizen's initiative described in II.6) will **continue** to **support** the activities beyond 2019, in order not to lose the **gained momentum** and the long-term **investments**.

Already in 2013, with resolution n. 63 dated 23 July 2013, the City Council resolved that it intended to support the long-term cultural development, regardless of the result of the candidacy evaluation.

As previously declared, with resolution n. 58 dated 21.07.2014 titled *Political Commitment for Lecce2019 (Impegno Politico per Lecce2019)*, the City Council has confirmed its support beyond 2019.

In addition, in the section III.2 the budget plan considers financial commitments until 2021.

15. How was this application designed and prepared?

The content of this Bid Book is the **result** of public **consultations** with citizens and ideas developed by Lecce2019 in close **collaboration** with professionals, contributors from various departments of the University of Salento, political and administrative representatives of the various municipalities and the citizens.

Immediately after the constitution of the Promoting Committee in January 2013, the Lecce2019 office was opened.

After a preliminary cultural mapping of the Salento territory, an **intensive** round of public **consultations** was started in May 2013 and many of the themes and initiatives developed by the **citizenship** are represented here in this Bid Book.

In the selection phase, the Puglia Region, as well as the Salento communities in the Province of Taranto, also joined the Promoting Committee.

Contacts and relationships with networks and European and international partners have also been strengthened during 2014.

Under the overall title *Curiosity Zone*, Lecce2019 has created tools for dialogue both with professionals from a wide variety of fields as well as the general population, in order to build trust and identify common themes.

Curiosity Zone – Public Space enabled encounters with the **public** in urban **spaces**, asking them questions regarding their relationship to the territory and Europe and what they find **positive**, negative, or **lacking** in their territory.

Curiosity Zones – Urban Creative Labs were initiated as **participatory consultations** and project **co-design**. Topics were chosen by participants, and then developed through innovative methods of **facilitation**, **interaction**, and participation, in order to: **overcome** social and communication **barriers**; **reduce** the **gap** between public authorities and civil society; face conflicts; increase creative and lateral thinking as well as **cross fertilization**; encourage the **positive contamination** between different cultures, disciplines and the emersion of a **common language**.

Some *Urban Creative Labs* were **open** to **all**, targeting a wide variety of participants from different social backgrounds and fields, while others concentrated on **focus groups** or on **thematic workshops**. Citizens contributed to the process by sharing their expertise and putting forward future projects, while establishing new local networks.

Urban Labs have taken place in the whole territory and recently also involved communities in the Province of Taranto, often in association with **local operators** to create a larger sense of **ownership**.

More than 880 organisations have been involved, promoting thus the development of a learning/SMART community.

Furthermore, more than 200 associations participated in other consultation types, such as world café and other interactive formats to address specific issues such as mobility, assessment criteria and cultural manifesto. 24 young architects, 50 associations and engineers and technical staff from the municipality were involved in the planning of the Cultural Village.

Together with cultural and artistic associations working in the peripheries, we also launched a new format of *Urban Lab*, called *Open Creative Neighbourhoods*, aiming at reaching and involving people living in **peripheral neighbourhoods** of the city.

In October 2013 we launched *Curiosity Zones – Schools* to involve future citizens and give young people a voice in the process. Pupils of all ages were active not only in theory, but were also involved in practical project work with experts of different fields and artists.

Curiosity Zones – Schools also took place in two schools in Brussels, as a pilot project for our *European Narratives* in cooperation with BOZAR.

Curiosity Zone – virtual space went online in May 2014, as part of our Month of EUtopia. The webpage *2019 Ideas for Lecce*, is a collaboration between Lecce2019 and the *Puglia SmartLab*.

With this tool the citizens can add, comment on and vote for different ideas and projects.

This web platform, along with our webpage and social media platforms are part of *Curiosity Zones – Virtual Space* and allow us to interact with an even greater audience.



Picture taken at the *Digital Invasions* in Brindisi during a *Curiosity Zone Public Space*

None of these Lecce2019 activities would have been possible without the **commitment** of **volunteers** who participated in the organisation of the *Curiosity Zones*, who are managing our social media platforms and are supporting us with complex translations.

Themes relevant to the ECoC year have been generated by the citizens and projects **actively** involving the general **public** are playing a central role in the programming process; furthermore, special volunteering formats have been developed for the implementation of the future programme. Thus, as original **creators of culture**, individuals will be protagonists and will represent the **cultural capital** of their own city.

II. STRUCTURE OF THE PROGRAMME FOR THE EVENT

1. What structure does the city intend to give to the year's programme if it is designated "European Capital of Culture" (guidelines, general theme of the event)? How long does the programme last? (This question must be answered in greater detail at the final selection stage).

Programming an ECoC year requires a different **methodology** compared to the requirements of yearly or biannual festivals and permanently open cultural institutions.

The long **preparation phase** followed by an **intense year** of activities is a challenge to balance and to create impacts on various levels of society.

Lecce2019 has decided to **formalise** the artistic and cultural preparation process and to give it the structure of a generous southern Italian meal, as both our food and our cultural capital year are conceived as **highly sensual** and **direct experiences**, catering to different tastes and allowing to try a diversity of dishes.

The cuisine of the Salento has developed out of the traditional cooking of the „**cucina povera**“ characterised by the need to make, at times, **something** out of nearly **nothing**.

But poverty or lack of resources is the **mother of invention** and may, in times when we have to learn to **re-size** our consumption and our production, teach us **respect** and **responsibility** for the products as well as ingenuity in using them.

The cuisine of simplicity can be a complex and highly creative art. It introduces us to the **ethics of survival** and **sharing** and to the **art of economy**: use and **enjoy** everything, **waste nothing**.

These could be keywords for our approach towards the necessities and needs we meet and address by our cultural programme: respect and responsibility, **inventiveness** and **ingenuity**, and sharing.

When we **share** a meal, preparing it together and finally eating together, we **establish** and strengthen **bonds**. We form a **community**. Proven by recent scientific findings, enjoying a meal together results in a rise of oxytocin causing **trust**, **understanding**, emotional satisfaction and the feeling of connectedness.

We want the making and celebrating of the Lecce2019 to be a process with equivalent results, building a new community based on trust and understanding and establishing **strengthened bonds** within the city, the civil society and between us and our partners throughout the world. Nourishment, vital for survival, is not just a matter of the body.

Lecce 2019 will provide **food for thought**, **food for fun**, **food for the mind**, and **soul**.

We focus our efforts on:

Our Resources – The Ingredients. Our Process – The Cooking. Our Programme – The Menu.

<i>Aperitivo</i>	2015-16
<i>Antipasti</i>	2017-18
<i>Primo Piatti</i>	Jan-April 2019
<i>Secondi Piatti</i>	May-Sept 2019
<i>Dolce</i>	Oct-Nov 2019
<i>Digestivo</i>	Dec 2019
<i>Aperitivo...</i>	2020...
<i>Antipasti</i>	2021...

Selecting the Chefs, training the assistants and future Chefs, choosing the ingredients, designing the meal, kneading the bread, boiling the pasta, chopping the vegetables, frying the fish, stuffing the meat, baking the cakes, tasting the wines, welcoming the guests... together.

Imagine.

Imagine exploring our **cultural activities** like our **culinary** starters:

A selection of bruschetta breads with various toppings from sea food, fresh and wild vegetables to capocollo straight from the farmer - research, exchange and public consultations on actions needed to transform the territory.

Spelt salad – small scale neighbourhood projects.

Taralli, round crackers, and Leccino Olives – developing skills for accessibility and inclusion.

Frisella, a doublebaked bread to soften in water, with ripe tomatoes and samples of our rich Extra Virgin Olive Oil - **exchanging knowledge**, techniques and experiences and investigating themes and formats.

To develop our palate and tempt the taste buds we open our menu to specialties from other cultures and cuisines:

Tapas and Mezes - short residencies of **international professionals** in Salento and, vice versa.

To start the meal our wines are essential, like Girofle Rosé or Vincotto Primitivo, pure or mixed with almond milk, peaches or fresh figs to surprising concoctions - **identifying themes and projects** for the ECoC year.

With this **Aperitivo** we open up for creative thinking and new knowledge, we share and try out the different and **surprising** tastes on our plates, developing new formats of **collective learning**, and we train our ability to enjoy the following meal, enhancing skills and tools.



Gigi reading a Braille text during the accessible exhibition at Festival Cinema del reale

Progressing with the meal, the **Antipasti** will do their culinary duty to prepare us further for the things to come with dishes like substantial Fava Bean Puree with Chicories or other wild vegetables and herbs – like our **Summer Academies** and showcases...

or special local treats such as Raw Sea-Urchins on Spinach, sprinkled with lemon juice - as triggering awareness and capacity building, enhancing **critical thinking** and spur **action design**.

We may try seafood salads, stuffed gratinated vegetables and an inviting variety of raw Crudi, an intensification of **research** and **exchange**, locally and internationally, developing new formats of collaboration and **collective working**.

Imagine then the **Primi Piatti**, the year of the event, the main course, beginning during winter, stretching to early spring.

Pizza Pugliese, oven-fresh - the **celebration** commences: indoor performances and children's festivals; Ciceri e Tria, fried and fresh pasta with chickpeas – a range of different exhibitions and multimedia installations; Orechiette pasta with various sughi, spiced by peperoncini, offering a selection of traditional and audacious new recipes - **democratic conventions**, digital worlds, **future visions**, discussions and conferences.

The **Secondi Piatti**, late spring and summer, display the richness of the meats and fish – the time when the Salento **bursts** with the **energy** of its music and pizzica rhythms...

Ragout of Horsemeat, Lamb roasts and grills - a mix of **outdoor festivals** and **open air performances**...

Polpo alla Pignata, octopus in a claypot with tomatoes, combining the fruits of land and sea - **cultural heritage**, public spaces and our **coasts**, as *topoi*, topics and places of events... Orata pugliese, fish baked with layers of potatoes... Pollo Pugliese, chicken with olives, capers and rosemary, ... clams, innards, stuffed meat, and more – an **abundance of themes**, productions, formats: design and architecture, technology and social innovation, ecology and citizenship, spectacle and fireworks, Baroque and Roll, Eating Art and lots of music – a **feast** for all kinds of **appetites**.

Last but not least a sweet delicacy: Spumone, our local ice cream with chocolate and nuts, leading us from summer into mild Southern autumn and to the **Dolci**:

Frittelle di Ricotta, fried cheese dumplings coated with breadcrumbs, and Grano Dolce, a mix of wheat, almonds, nuts and dried fruits soaked in sweet wine.

Dolce and **Digestivo**, rounding up the meal, the year. Autumn and winter season.

Slowly assembling back indoors... time for **reflection** and for **future planning**.

Final productions... Small exhibitions... special publications... **digital archives**... everybody hopefully satiated... the **tastes** will **linger**...

... and will awake new appetites, new longings, curiosities and new need and hunger for next new projects, further activities, continuation, and the announcement of the next phase.

A cup of coffee...

Then we will start preparing the next meal...



Antonietta pasting the Lecce2019 stickers on the Quarta Caffè packages

2. What main events will mark the year?

For each one, please supply the following information: description of the event / date and place / project partners / financing. (The answer to this question is optional at the pre-selection stage)

Behind every project and event of Lecce2019 lies the process that leads us there.

The European Academy of Human Potential, although not an event that marks the year, it is both spirit and tool that will leave its mark not only on the entire year, but on the city as a whole.

At times it also functions as an “Academy of Project Potential”, providing an experimental place where we will test and workshop preliminary ideas.

As we are proposing to see 2019 as a year of celebration of a longer process leading to this projected goal, we have accordingly chosen the format of a series of festivals to mark the year. Festivals as an extended and intensive time of celebration, exploration, revelry, and of a new kind of conviviality.

Opening – Salento Burning with Passion

In reference to the traditional **light festivals** of Salento and the **rhythms** of the tamburellos, the opening, coinciding with the season of **Focaras**, will consist of a light festival developed by **traditional** light makers together with **contemporary** designers. The installations will be visible in the many communities of Salento. Parallel to the light festival, the traditional percussion of the **tamburellos**, combined with commissioned **compositions** played together with the local **Bandas**, will sound at the beginning of this cultural capital year. Four days of **showcases** connected to the eight Utopias, will tease our palates, making us hungry for more. As the people are the cultural capital of Lecce2019, they will be the **protagonists** of this opening. A **sound** and **light wave** over the territory. With fireworks, of course, as an essential element of all light festivals and ECoC openings, lighting up the hearts.

Partner: local, national and international network of Lecce2019;

Where: Lecce, Brindisi and other communities; **When:** Middle of January, Primi Piatti;

Budget: Euros 1,200,000.00; **Financing:** Erasmus+, POR, PON; sponsors, cash and in kind contributions, local partners.

Festival of Playful Learning & Exploration

Growing out of the numerous projects dedicated to learning, both in and out of schools, is a festival that celebrates the transformational power of learning. A playful convention of presentations and performances, showcases and future laboratories. For children, young people and adults.

Partners: New City Project; Tel Aviv; Many Schools, Task Force Kids, ABC – House Brussels/Lecce; TechnocITé, Mons/Lecce; a multitude of local arts associations; City of Gabrovo; Bulgaria; Lasso, Brussels; Paedagogische Hochschule Upper Austria, Linz; University of Arizona, Tempe; Free Home University, Lecce / Musagetes Foundation, Canada; University of Salento;

Where: Indoors and Outdoors; **When:** Primi Piatti (April); **Budget:** Euros 300,000.00;

Financing: PON, POR, Erasmus+, European Territorial Cooperation; sponsors, cash and in kind contributions, local partners.

IMAGINE 2020 Art, Ecology and Citizenship

Growing out of the activities of ECOTopia this festival will dedicate itself to the environment and our multilayered relationship with it. It will do so by exploring new concepts of living and working together in order to design a **fairer** and more **sustainable future**. The objective of this festival is to connect cultural communities from different countries to develop challenging artistic work with social-ecological impact and to stimulate active public engagement to further and realise these goals.

As tools we will apply learning projects, artist commissions, resources and campaigns. Some of these will concern the cultural sector itself, others the whole community, seeking to engage the public as active participants rather than merely passive audience members by using both real world and online resources.

This approach will give more focus to the idea of involving international and local ‘non-arts’ partners to discuss and answer the questions posed. These partners may be academic or research based organisations, working in other art forms, community activist groups, local broadcasters, environmental groups, and concerned individuals such as farmers.

Partners: Kaaithater, Belgium; Artsadmin, UK; Bunker, Slovenia; LIFT, United Kingdom; COAL, France; New Theatre Institute of Latvia; Transforma, Portugal; Domino, Croatia; Rotterdamse Schouwburg; Holland, Kampnagel, Germany; over 50 local associations;

Where: Outdoors, Urban and Rural, Salento; **When:** Secondi Piatti, May; **Budget:** Euros 700,000.00;

Financing: LIFE2014-20, Horizon 2020, Creative Europe; sponsors, cash and in kind contributions, local partners.

Festival of Activism

Growing out of Democracy in Progress, is this festival of creative experiments of non-conventional mixture of art, activism, social trends and communication technologies. An unusual artistic/political festival that crosses all disciplines, languages, and strategies to intervene playfully in the contemporary public sphere, also connecting analogue behaviour and digital cultures. An interdisciplinary festival combining different genres with a parallel music festival of political songs.

Partners: The Influencers Festival, Barcelona; Canal 180, Porto; Crvena, Sarajevo; Bad-Co., Zagreb; LIFT, London; In place of war, University of Manchester; Musicians without Borders, Amsterdam; Shish, Brussels/Cairo; Espace Djarba, Casablanca; Body-Data-Space, London/Lecce; CASA EUTOPIA Network; Balkan Express Network; Trans Europe Halle Network; Voci nel Deserto, Rome; No Al Carbone and a multitude of local associations, artists and operators.

Where: Public space, Mobile festival in Lecce, Salento and abroad; **When:** Secondi Piatti (June);

Budget: Euros 450,000.00; **Financing:** Europe for Citizens, Creative Europe, European Territorial Cooperation, PON, Erasmus+; sponsors, cash and in kind contributions, local partners.

Floating Art

The new routes of art through the Mediterranean sea

A ship filled up with music, theatre, cinema, dance, art will sail the Mediterranean sea from north to south, from east to west, following the ancient commercial routes and the contemporary clandestine immigration ones. A recovered ship, destined to become scrap, becomes

a moving industrial archeology. The ship will dock at the main harbours of the Mediterranean. Leaving from Brindisi, it will stop in Dubrovnik, Durres, Athens, Istanbul, Alexandria, Tripoli, Tunis, Lampedusa, Algiers, Gibilterra, Barcelona, Marseille, Genoa and Naples. In each harbour, local artists will get on board and interact for a few days with the navigants and produce together a collective performance which will be staged within the harbour area at the end of the stay.

At the end of the whole trip, the participants will be invited for an art residency in Lecce to work at the preparation of a great final event: the convergence of the results of this big research experiment on the new Mediterranean Cultures. From ancient common roots to possible future directions, the finality of the project is the constitution of an artists' network that may convey throughout the Mediterranean sea a new culture of integration, free from the continuous reference to tradition and full of new ideas, well rooted in the ground of common history and oriented toward hypothesis of concrete, sustainable art.

Partners: BandaAdriatica, Burhan Ocal (Turkey), La Notte della Taranta (Salento), Art Radionica Lazareti (Croatia), Folkest, Finisterre, Med Free Orkestra, Italian Embassy in Beirut and a multitude of local and international associations, artists and operators. **Where:** Mediterranean and Adriatic Port Cities, Brindisi, Lecce; **When:** Antipasti, Primi - and Secondi Piatti (end of July); **Budget:** Euros 850,000.00; **Financing:** PON, POR, Horizon 2020, European Territorial Cooperation; sponsors, cash and in kind contributions, local partners.



The traditional *Fôcara*, as a contemporary experience



Lecce2019 European connection
Casa Eutopia 04 Brunnenpassage, Vienna

Time Machine

Celebrating Cultural Heritage in new ways.

Professors and Students of the Cultural Heritage Department, have been developing a Narrative of Salento with Lecce2019, inviting us to have a different look at our heritage. Although known as the Capital of Baroque, Lecce and Salento have a lot more to offer to their inhabitants and visitors. It is this disregarded history we will uncover and tell with original formats during this festival, which is part of the Baroque and Roll focus on Heritage.

A journey through time, virtually and in reality. Bringing history to life and bringing life to history. A journey through the epochs for children and adults, offering different experiences for locals and travellers alike.

Partners/Potential Partners: The Jamtli Foundation, Sweden; University of Salento, Lecce; TechnocITé, Mons; Blast Theory, London; and a multitude of local and international associations, artists and operators.

Where: Lecce, Salento, Cultural Heritage Sights;

When: Secondi Piatti, August; **Budget:** Euros

800,000.00; **Financing:** PON, Horizon2020, POR, Erasmus+, sponsors, cash and in kind contributions, local partners.

International Festival of Cultural and Social Innovation

Developed out of a long-term process which involves an exchange between Lecce2019 and Edno/One Design and Architecture weeks, a new festival will be conceived together, which will simultaneously take place in Lecce and in Plovdiv, Bulgaria.

The festival will gather some of the most interesting topical ideas and projects in the fields of social and cultural innovations from around the world, covering a wide-range of themes and trends concerning employment, social care, architecture, design, new technologies, communication, personal development, innovative arts practices, and other related fields. The 10 day festival includes exhibitions, films, lectures, creative workshops, interventions in public space, concerts, shows, installations and a young people's program.

The festival will be a laboratory for inspiration, visions and dreams, provoking the public's sensitivity to the surrounding world and motivating them to participate in this creative process of change.

Partners: One Design Week, One Architecture Week, Bulgaria; Tirana Architecture Week, Albania; Grad - European centre for culture and debate, SERBIA; Zeppeline Magazine, Romania; Istanbul Design Week, Turkey; Festival for Graphic Design, Greece; Skopje Design Week, Macedonia; Mikser, Serbia; Belgrade Design Week, Serbia; Tirana Design Week, Albania; Romanian Design Week, Romania; The New School, USA; local architects, designers, local and international artists from different fields, ITI International; **Where:** Lecce and Plovdiv; **When:** Secondi Piatti, September; **Budget:** Euros 600,000.00; **Financing:** POR, PON,

Creative Europe, Erasmus+, European Territorial Cooperation, Horizon2020, sponsors, cash and in kind contributions, local partners.

There are two elements, which we do not consider events, but are crucial aspects certain to leave a mark on that year and those to come: **Physical** and **Cultural Accessibility** to all events of Lecce2019 and our **Pay as You Can** ticket scheme. Breaking down prejudices as well as physical, mental, and economic barriers.

Closing Ceremony: *Every end is a beginning*

Instead of staging a closing ceremony we will celebrate the opening of the next phase using the final days of 2019 to reflect, to assess, and to start making new plans.

Our celebration will be dedicated to the future.

Partners: the Lecce2019 network; **When:** Dolce; **Budget:** Euros 250,000.00; **Financing:** POR, PON, sponsors, cash and in kind contributions, local partners.



A big urban party for the Lecce *Puglia Pride*



De Cagna brothers, creating illuminations for Lecce2019

3. How does the city plan to choose the projects/events which will constitute the programme for the year? (The answer to this question is optional at the pre-selection stage).

The decision-making process will be **open** and **transparent**, involving all levels of staff, true to the self-set standards of **trust** and to the spirit of working **together**.

The teams will **evaluate** the projects according to the following criteria:

Are they **process oriented**?

Are they **interdisciplinary** or innovative?

Are they **conceived** as inclusive and accessible **for all**?

Are they developed through or do they encourage **residency** programmes?

Do they encourage **collective working** and/or **collective learning**?

Do they **actively involve** local professionals, associations, or citizenship?

Do they contribute to **training** and **professionalisation**?

Do they tell **local stories**? Do they enhance our **understanding** of the territory?

Do they **involve** local, regional, national and/or international **partners** as co-creators, coproduction partners, or **collaborators**?



Setting up *Landscape School* at
Manifatture Knos, Lecce

Do they build or enhance **networks**?

Do they contribute to the **internationalisation** of the territory?

Do they contribute to the creation of a **new Culture of Relationships**?

What is their **local** dimension? What is their **European** dimension?

What will be their short, middle, and/or long term **effects**?

The programme directors, each responsible for their respective areas, will develop projects with their teams and local partners.

The Artistic Director will take final responsibility for the programme, **ensuring** quality and **cohesion** throughout the project.

The Artistic Director will present the plans to the International Advisory Board and to the Board of Directors.

III. ORGANISATION AND FINANCING OF THE EVENT

1. Organisational structure

1.1 What kind of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities?

As result of the feasibility study coordinated by the University of Salento, on 4th September 2014 the Founders Assembly of the Promoting Committee has approved and formalized its transformation into a Foundation (“Fondazione di Partecipazione Lecce2019”) as an independent legal entity.

At this stage:

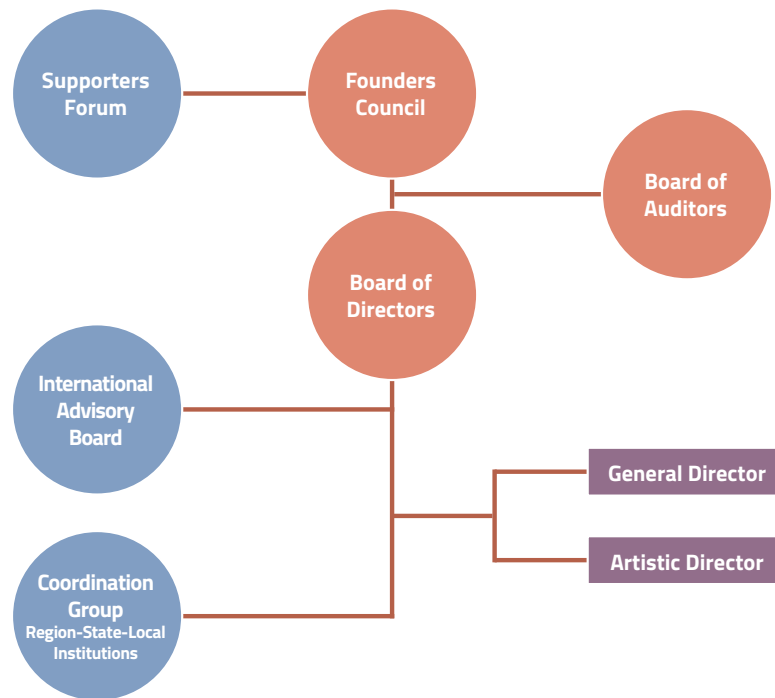
- a) the governance structure and the organisation chart, as described below, have been approved;
- b) the annual financial contribution of each Founding Member and Supporting Member has been defined as illustrated in section III.2 and in the appendix on finance;
- c) the next steps have been planned:
 - at the end of September the deed of the Foundation will be endorsed and signed before the notary. The legal recognition procedure will be started according to the law;
 - within one week after the signature of the deed of the Foundation the first meeting of the Founders Council will take place in order to appoint the members of the Board of Directors and the Board of Auditors, and to approve the open call schemes and the timetable for the recruitment and appointment by the end of the year of the Artistic Director, the General Director, the Operational Area Managers, the Function Managers, and the independent body which will be in charge of the external auditing.

Compared with the governance structure described in the pre-selection Bid Book, some changes have been approved in order to ensure the stability and fluidity of the decision-making process, and at the same time maximum involvement and sharing.

The City of Lecce, the Puglia Region, the Municipality of Brindisi, the Province of Lecce, the Chamber of Commerce of Lecce, the University of Salento, and the Association Fucina Futuro are Founding Members.

As of the 1st of September 2014 n. 166 organisations: local public authorities, institutions and agencies, business enterprises, third sector, and civil society organisations are Supporting Members.

FIG. 1
Governance
structure



The choice of this structure of governance reflects the will to create a **participatory** and **multilevel governance**.

The *Founders Council* is an open body and is composed of a representative for each Founding Member and two representatives elected by the Supporters Forum (one for the local public authorities and one for the civil society). Among its roles, it sets the strategic guidelines of the Foundation and its respective targets, programmes and the activities, and appoints the President, the Board of Directors and the Board of Auditors.

The required connections and the multilevel governance will be guaranteed vertically by a body called *Coordination Group: State - Region - Local Institutions* and by the *Supporters Forum* at the horizontal level.

Coordination Group: State- Region- Local Institutions will be composed of technical representatives of Government, Region and Local Institutions (an EU representative will also be invited), to ensure the programmatic coherence of the long term development of Lecce2019.

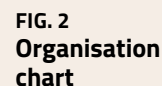
Supporters Forum consists of one representative from each Supporting Member. It has an advisory function. It can express recommendations to the Founders Council. It participates in the decision-making process with two representatives (one from the public Supporting Member and one from the private Supporting Member) with voting right in the Founders Council.

The *Board of Auditors* is composed of three actual members and two deputy members, chosen from Auditor Register and appointed by the Founders Council. It functions as the auditing body.

The *International Advisory Board* will advise the Artistic and General Directors as well as the Board of Directors.

The *Board of Directors* consists of five members: the President, who is the Mayor of the City of Lecce; two members nominated by the Founding Members; two members nominated by the Supporting Members. The members have not been appointed yet. It has been agreed that it will be an asset if the four nominated members would have an international profile and experience and skills in compliance with the activities of the Foundation. The Board functions as the management body and it appoints the General Director and the Artistic Director, selected through an international open call.

The General Director and the Artistic Director will participate in the meetings of the Board of Directors (with no voting right).



The management model we have developed for Lecce2019 is consistent with the self-defined standards and claims stated in DEMOCRAtopia .

In our model, the General Director and the Artistic Director will **share the responsibility** for the decision-making.

The *General Director* will be responsible for the economic and financial management of the Foundation and the ECoC programme. He/she will be chosen according to the following competences: strategic and EU planning; planning and management of EU projects and feasibility study; management, evaluation and monitoring of EU projects and/or complex local development programs and projects; experience in ISO 9001:2008 quality system; administrative and financial management in the public sector.

The *Artistic Director* will be responsible for the development and the execution of the cultural programme, as well as of the Culture, Creativity and Welfare, as described in the section III.1.3

This model ensures that the cultural **vision** will be the **driving power** of Lecce2019 and, at the same time, will be **managed professionally**.

The operational structure of the Foundation will manage the programme reflecting on innovative ways of balancing high-level cultural **quality** with **feasibility** and financial **sustainability**. The structure will be based on a **co-operative management** model and on a hands-on government. The General Director, Artistic Director, and Managers of the Operational Areas and Integrative Functions **share competencies** and will discuss all points to make shared decisions on an interdisciplinary basis to reach the most optimal solutions.

Operational Area Managers should have recognised skills and expertise in the fields:

- *Tourism Organisation*: tourist experience design, incoming management, cultural tourism;
- *Special Projects*.

Integrative Function Managers will have recognised skills and expertise in the fields of:

- *Programme Management & Fund Raising*;
- *Community Engagement & Development* with local and regional partnering, and integrated planning;
- *Administration & Finance*: staff management, general and financial accounting, competitive bidding and contracts;
- *Communication & Marketing*: conventional platforms, advertainment, narrowcasting, media hunting, event marketing, social media marketing and web communication.

This management system is **process and outcome oriented**. It requires an intensive interaction between the various components, a free circulation of information, clear mechanisms of integration, and a high level of collaboration.

This model will operate on **competence**, rather than authority for decision making.

Decision-making will be an open and transparent process, which will involve the staff from all levels, according to the self-defined standards of trust and collaborative spirit.

This organisation will implement a Quality Management System (UNI EN ISO 9001:2008 standard) and an Event Sustainability Management System certification of quality. The relationship with the city authority will be institutional and technical-programmatic.

Institutional:

- The Government of Lecce has created a councillors group, with responsibilities concerning the ECoC project.
- Representatives of Lecce and other city authorities take part in the Founders Council (see above).
- The President of the Lecce2019 Foundation will be responsible for consolidating the relationships with Religious Authorities, the Prefecture of Lecce, the Regional School Office, and other local authorities that will join the process.

From a technical-programming perspective, the Government of the City established the Lecce 2019 Office in 2011, and, in 2013, a working group consisting of public managers from a number of municipal departments in order to ensure the executive integration with the ECoC project. The office and the working group will remain active and will be joined by public managers from other local authorities.

1.2 If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?

The relationship with relevant local and regional authorities consists of institutional and technical-programmatic agreements.

Institutional:

- Representatives of the regional authority and other local authorities are represented in the Founders Council;
- at the local level, relations with the other institutions and authorities are through the Supporters Forum, with proposing and advisory powers to the Founders Council and two representatives with voting right in the Founders Council;
- at a trans-local level relations are via Coordination Group: State-Region-Local Institutions.

On the technical-programmatic side, at local and regional level, the relationships will be organised by the *Local/Regional Task Force* staff unit. Its members are the technical representatives from the local and regional institutions who will interact with the organisation through the *Community Engagement & Development* and the *Programme Management & Fund Raising* units.

This staff unit has been established in 2014, with technical representatives from Puglia Region and the City of Lecce, in order to carry out the analysis of the consistency of the *Integrated Territorial Investment's Programme for Lecce2019*.

1.3 According to which criteria and under which arrangements has or will the artistic director of the event been chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action? (This question must be answered in greater detail at the final selection stage)

The Artistic Director will be an independent professional of international reputation selected through an international open call.

The procedure for his/her selection will begin in the first week of October 2014.

The criteria for evaluation include:

- experience and expertise in complex projects and programs of European and international scale;
- proven skills in international cultural projects;
- specific experience in arts management and specific expertise in the design and/or organisation of events in the fields of performing and visual arts, culture and/or creative industries;
- experience in participatory process and involvement of citizens in cultural, educational, or socio-cultural projects;
- evident communication skills.

The Artistic Director will **share** the decision-making **responsibility** with the General Director, and they will work together for the organisation of Lecce2019 in pre-defined and separate areas of operation.

The Artistic Director will be **responsible** for the cultural **programme development** and its **execution**, as well as for the Culture, Creativity and Welfare Area, also sharing responsibility for **Communication & Marketing**.



100 students at the performance of the jail acting company *Io ci provo*, Lecce

2. Financing of the event

2.1 What has been the usual annual budget for culture in the city over the last 5 years (excluding expenditure for the present ECoC application)? (please fill in the table below).

Municipality of Lecce

Year	Usual annual budget for culture in the city (in euros)	Usual annual budget for culture in the city (in % of the total annual budget for the city)
2009	3,398,840.99	3.26
2010	3,347,503.68	3.08
2011	3,147,947.19	2.97
2012	3,091,653.13	2.71
2013*	2,533,703.13	2.44
2014**	3,688,178.61	5.37

* excluding expenditure for the present ECoC application

** this data refers to the period Jan-Jul 2014

The data reported in the table above is derived from the Municipality of Lecce Balanced Sheets for the years 2009-2014, with reference to current expenditure. We included the amounts provided for culture, cultural heritage, sport and recreational events, tourism, exhibitions, including the item for the employed staff. These amounts are shown as percentages of the grand total of the current expenditure.

The cuts in municipal funding for culture made over the last 5 years are linked to the effects of the national **spending review** involving all Italian public administrations. This approach has led to a drastic reduction in public spending with a consequent **drop of funds** normally spent for the planning of cultural, recreational, sport events and initiatives, exhibitions, fairs and so on.

However, the city of Lecce has seen a **remarkable growth** of its cultural and leisure activities over the past few years, thanks to the spending on its architectural heritage and of its public spaces. These backdrops and spaces have provided evocative and scenic locations for an increasing number of cultural performances. The various **festivals** organised throughout the year represent an effective **driving force** for the **tourism** industry and its related sectors, as well as an effective tool for social interaction and policy.

These initiatives have been realised through **new funding models**. The city has entered into a number of **public-private** partnerships to finance cultural initiative. For example, Lecce has made important locations available for cultural associations. These locations are equipped with stagecraft systems and are compliant in terms of security services and all other legal

requirements. The city then makes use of sponsorships and provides space for private businesses to set up “food & beverage” corners, during public events.

In 2014, the budget allocated to culture has been deeply increased because the City as undertaken initiatives aimed at valorise the fruition of cultural attractors for the candidacy.

For more details about the funds for culture allocated by the cities of Brindisi and by the Puglia Region, please see the appendix on finance.

2.2 Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project). Please fill in the tables below.

[In case the city is planning to use funds from the usual annual budget for culture to co-finance the ECoC project, please indicate the amount which will be taken from the usual annual budget for culture from the year of the submission of the bid to the ECoC year included: Euros]

Total Expenditure (in euros) in the budget	Operating expenditure (in euros)	Operating expenditure (in %)	Capital expenditures (in euros)	Capital expenditures (in %)
38,800,000.00	38,800,000.00	100.00	0.00	0.00

The table above shows only the operating expenses for the ECoC project, which will be managed by the structure responsible for the implementation of the programme.

The ECoC project also includes infrastructural projects already funded for a total capital expenditure (detailed in III.2.4) of € 262,466,972.56. This amount has not been incorporated into the overall ECoC project budget because these funds will be managed directly by the public authorities concerned.

For operating expenses shown in the table above, the city intends to use funds derived from the usual annual budget for culture, from 2013 until 2019 included, as indicated in the following table.



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Amount which will be taken from the usual annual budget for culture in the city	Operating expenditures (in euros)	Operating expenditures (in %)
year -6 2013	120,000.00	<i>Not present in the budget</i>
year -5 2014	180,000.00	3.60
year -4 2015	241,000.00	4.82
year -3 2016	700,000.00	14.00
year -2 2017	724,000.00	14.48
year -1 2018	650,000.00	13.00
ECoC year 2019	2,013,700.00	40.26
year + 1 2020	300,000.00	6.00
year + 2 2021	192,000.00	3.84
Total operating expenditures in co-financing of ECoC Project, excluding expenditure for the present ECoC application (2013)	5,000,000.00	100

Total income in the budget (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
38,800,000.00	31,950,000.00	82.35	6,850,000.00	17.65

Income from the public sector	in euros	in %	Please specify: amount planned, secured
National government	5,000,000.00	12.89%	planned
City	5,000,000.00	12.8	secured
Region	1,000,000.00	2.58	planned
EU (structural funds)	14,500,000.00	37.37	planned
EU (direct funds)	2,125,000.00	5.48	planned
Other public authorities*	4,325,000.00	11.15	planned
Total amount	31,950,000.00	82.35	
Income from the private sector	in euros	in %	Please specify: amount planned, secured
Private funds (including sponsors)	6,850,000.00	17.65	planned
Totale BUDGET	38,800,000.00	100	

* Other public authorities contains:

Province of Lecce	261,000.00	0.67%	planned
Municipality of Brindisi	2,200,000.00	5.67%	planned
University of Salento	84,000.00	0.22%	secured
Chamber of Commerce of Lecce	1,250,000.00	3.22%	planned
Supporting Municipalities and other public institutions	530,000.00	1.37%	planned

The funding to cover the estimated operating expenses of the ECoC project is reported in the Table above:

- funds coming from the **national government**. These include funds from: FAS (Under-developed Areas Funds), CIPE resolutions (Inter-ministerial Committee for Economic Planning), and *ad hoc* agreements for specific allocations to support the city applying for the title of ECoC. Compared with the first Bid Book, the share has been increased and prudently made coherent with what has been expected by the commitment of the Italian government, according to the Italia2019 programme, with reference to Law n. 106 dated 29 July 2014;
- funds from the budget of the **City of Lecce**. These include sums allocated by the Municipality of Lecce in the period 2014-2021 as a result of a special resolution voted by the Government of the City, Resolution 644 dated 03.09.2014;
- the item **Region** in the Table regards ordinary regional funds to be used for the application. The Puglia Region (Prot. 523/SP6 of 03.09.2013) declared its support for the project should the application pass to the selection phase. In February 2014, the Region has joined the promoting Committee and with resolution of the regional government n. 1151 dated 06.06.2014, has committed the annual quota for 2014. It has envisaged to commit the quota for the next years as well, increasing it by the 10%. In addition, with resolution n. 1726 dated 01 August 2014 the regional government acknowledged the pre-selection Bid Book, in which the Region expressed a total financial commitment of € 1,000,000.00. The figure has not been changed in this Bid Book. Within the same resolution, the regional government has acknowledged the *Integrated Territorial Investment Programme for Lecce2019*. The programme – recalled many times in the Bid Book (and in which the Lecce2019 project has been included) also within its own strategic planning 2014-20 – has been approved after an intense collaborative work of self-assessment and of analysis of financial coherence with the guidelines of the European planning 2014-20, carried out by the Technical offices of the Region and those of the City of Lecce (for more details see the Appendix on finance). The financial coherence analysis is highly important to verify the compatibility and the financial coverage with regards to European, structural and territorial cooperation funds;
- the amount in the item **EU (Structural Funds)** refers to the EU Structural Funds for the 2014/2020 programming period managed by the national government and by the Puglia Region, as above mentioned; with regards to the first Bid Book the entire amount has not been changed;
- the amount in the item **EU (Direct Funds)** refers to the funds managed directly by the General Directorate of the European Commission, through different European thematic programmes (see question I.1.10); compared to the first Bid Book, this entry is new and the share foreseen is rather low compared to the ability of the Founding Member to attract European direct funds (for more details see the Appendix on finance);
- the item ‘Other public authorities’ includes:

- a) the contribution of the **University of Salento**, that with resolution n. 208/2014 of the Board of Directors of the 24 July 2014 has confirmed its commitment and the possible increase in its share, upon the achievement of the title;
- b) the contribution of the **Chamber of Commerce of Lecce**, whose share has been prudently decreased by half compared to the first Bid Book, due to the new reform of Italian public bodies that envisages, starting from next year, the decrease by half of the transfer of National funds to the Chamber of Commerce; this amount includes cash and in kind contributions;
- c) the contribution by the **Province of Lecce**, which was confirmed with the approval of this dossier by the Promoting Committee. In this case as well, due to the institutional reform underway, it has been preferred to evaluate cautiously the amount of the share and to consider only the amount due as Founding Members committed yearly to the Promoting Committee (Lecce2019 Foundation to come). In case of impediments and hindrances preventing the Province from honouring the commitment, each Founding Member has foreseen an increase in its annual share by 10%;
- d) the contribution of the **Municipality of Brindisi**, whose commitment was made with the approval of this dossier by the Promoting Committee, which subsequently will be approved by local financial authorities;
- e) the contribution of the **Municipalities of the Provinces of Lecce, Brindisi and Taranto** and other partnerships that will be activated in cooperation with **other public institutions**. 127 Municipalities of the three provinces are involved in Lecce2019, more than 80 have already enrolled to become Lecce2019 members and among them 25 have made official their commitment with formal resolution, paying an annual fee of € 1,000.00 each, becoming members of the Supporters Forum (see section III). Their contribution, as well as that of the Supporters from the civil society, shows a high sense of belonging and will to actively participate in Lecce2019, for a community governance supported also by the financial collective and diffused commitment;
- f) the item **private funds** includes: the partnership fees, the contribution from the Association *Fucina Futuro* (Founding Member in 2014) and other single entrepreneurs, trade associations and supporters of civil society belonging to the Forum, and other forms of income (more details in III.2.6).

You can find more details in the Appendix on finance.

2.3 Please explain the operating budget for the ECoC project. Please fill in the tables below.

a) Overall operating expenditure

Operating expenditure (in euros)	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads, administration (in euros)	Wages, overheads, administration (in %)
38,800,000.00	28,300,000.00	72.94	5,400,000.00	13.92	5,100,000.00	13.14

b) Planned timetable for spending operating expenditure

Timetable for spending	Programme expenditure (in euros)	Programme expenditure (in %)	Marketing and promotion expenditure (in euros)	Promotion and marketing expenditure (in %)	Wages, overheads, administration (in euros)	Wages, overheads, administration (in %)	Total for year (in euros)	Total for year (in %)
year -5 2014	510,300.00	1.80	300,000.00	5.56	250,000.00	3.33	1,060,300.00	2.73
year -4 2015	1,050,000.00	3.71	400,000.00	7.41	350,000.00	2.22	1,800,000.00	4.64
year -3 2016	2,100,000.00	7.42	650,000.00	12.04	550,000.00	3.33	3,300,000.00	8.51
year -2 2017	2,350,000.00	8.30	700,000.00	12.96	650,000.00	5.56	3,700,000.00	9.54
year -1 2018	4,319,700.00	15.27	1,200,000.00	22.22	1,000,000.00	22.22	6,519,700.00	16.80
ECoC year 2019	15,120,000.00	53.43	1,600,000.00	29.63	1,700,000.00	51.11	18,420,000.00	47.47
year +1 2020	2,200,000.00	7.77	400,000.00	7.41	400,000.00	10.00	3,000,000.00	7.73
year +2 2021	650,000.00	2.30	150,000.00	2.78	200,000.00	2.22	1,000,000.00	2.58
TOTAL AMOUNT	28,300,000.00	100	5,400,000.00	100	5,100,000.00	100	38,800,000.00	100

2.4 Overall capital expenditure

Implementing Body	Capital expenditure (in euros)	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.) (in euros)	Urban revitalisation (renovation of squares, gardens, streets, public space development) (in euros)	Infrastructures (investment in the underground, rail stations, dockyards, roads etc) (in euros)
Municipality of Lecce	53,510,350.00	17,960,350.00	17,550,000.00	18,000,000.00
Municipality of Brindisi	136,398,204.00	2,197,516.00	11,200,688.00	123,000,000.00
Province of Lecce	42,802,100.56	23,802,100.56	-	19,000,000.00
Other private and public subjects	29,756,318.00	6,000,000.00	23,756,318.00	-
Total amount of capital expenditure	262,466,972.56	49,959,966.56	52,507,006.00	160,000,000.00

Although Lecce2019 will not handle direct capital expenditure, we have included the capital expenditures for some of the most important infrastructural projects in the cities of Lecce and Brindisi and in the Province of Lecce. These have already been funded for a total amount of € 262.466.972,56.

The City has adopted an *Integrated Territorial Investment's Programme for Lecce2019* - which contains the Lecce2019 Programme - is a **new modality to allocate** EU, National and Regional Funds for programming 2014-2020. This allow to **merge funds** of various priorities of one or more operational programmes for **multidimensional interventions**. The *Integrated Programme* for Lecce2019 guidelines 2014-20, in according to the possible orientations of the financial tool called *ITI - Integrated Territorial Investment*, as specified by the EU Cohesion Policy 2014-20.

Other infrastructural projects directly linked to the Lecce2019 Programme are inserted in the *Integrated Programme* described above: the development of the *Cultural Village*, the *Urban-Farms* and the *Tower of Europe*, restoring and renewing properties in state of abandoned and decay (for details see IV.3). An overall budget has been approved. The budgets for individual projects are under negotiation.

If appropriate, please insert a table here that specifies which amounts will be spent for what type of capital expenditure over the years from the application to the ECoC year.

The nature of capital expenditures for each project is detailed in the Tables below. For the timescale for the implementation of the works, please see IV.3. All infrastructural projects in this document are currently at the start-up or at the conclusion phase, and for all the projects the conclusion is expected by 2018.

The following organisations involved in this candidacy are responsible for the management of the funds: Municipality of Lecce, Municipality of Brindisi, Province of Lecce, Superintendence of Cultural Heritage of Lecce, and managing bodies that have public works in project financing. Lecce2019 will be tasked to secure the connection and consistency with the ECoC project.

Lecce Municipality responsibility for city works

Capital expenditure (in euros)	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.) (in euros)	Urban revitalisation (renovation of squares, gardens, streets, public space development) (in euros)	Infrastructures (investment in the underground, rail stations, dockyards, roads etc) (in euros)
23,800,000.00	Completion of requalification of former Agostinian Monastery as multipurpose space, urban center, infopoint, and park, funded by National Plan for the city decree-Law 22.06.2013 no. 83. Total € 3,800,000 Public tender draft: ongoing 0	Integrated revitalisation coastline project – Marine di Lecce (Marine District) , funded by CIPE (Interministerial Committee for Economic Planning) Total € 6,500,000 Contract undersigned on 30.07.2014	Repositioning/reconstruction of railway station , funded by CIPE (Interministerial Committee for Economic Planning) Total € 13,500,000 Assignment of tenders on 26.06.2014
13,060,350.00	Valorisation of the Archaeological Rudiae Park , Lot I funded by POIn (Interregional Operational Programme) € 1,000,000 Contract undersigned on 07.07.2014 Lot II awaiting financing € 560,350. Total € 1,560,350	Urban Revitalisation “La casa del Parco” , a multifunctional centre of Leuca district with active citizenship participation, Lot I € 3,000,000, Final assignment of tenders Lot II, € 4,000,000. Call for tenders: ongoing Funded by Puglia Structural Funds, Total € 7,000,000	Construction of the bridge on “Via del Ninfeo” , funded by the National Plan for the city decree-Law 22.06.2013 no.83. Total € 4,500,000 Public tender draft: ongoing

14,150,000.00	Recovery and use of the ancient City Walls with raised walkway, funded by POIN (Interregional Operational Programme) Lot I € 4,900,000.00, work in progress. Lot II € 5,200,000 The public call is being published Both funded by POIN (Interregional Operational Programme) Total € 10,100,000	Revitalisation of former Marco Vito quarry , Lot I and Lot II € 3,100,000.00 and € 950,000.00 - funded by CIPE (Interministerial Committee for Economic Planning). Total € 4,050,000	
2,500,000.00	Completion of the restoration of the Apollo Theatre , funded by POIN (Interregional Operational Programme) Total € 2,500,000.00, Work in progress		
53,510,350.00	17,960,350.00	17,550,000.00	18,000,000.00

Brindisi Municipality responsibility for city works

Capital expenditure (in euros)	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.) (in euros)	Urban revitalisation (renovation of squares, gardens, streets, public space development) (in euros)	Infrastructures (investment in the underground, rail stations, dockyards, roads etc) (in euros)
53,697,516.00	Youth centre , funded by Structural Funds € 2,197,516	Waterfront redevelopment , funded by Structural Funds € 1,500,000	New port-airport passengers connection Sciaia-materdomini Area, in public-private partnership € 50,000,000
46,477,000.00		Urban regeneration of waterfront , Lot Via del mare for € 3,566,000.00 and Lot Piazza S. Teodoro for € 2,911,000.00, both funded by Structural Funds Total € 6,477,000	New direct airport-railway station in Brindisi , funded by CIPE (Interministerial Committee for Economic Planning no. 62/2011) € 40,000,000
36,223,688.00		Urban Revitalisation "ecological corridors" , public spaces and green area of quality, funded by Structural Funds € 3,223,688	Brindisi Airport. Refurbishment of aircraft service area, € 20,000,000. Fire station - € 3.000.000. Refurbishment of the Airport Terminal, € 10,000,000 Total € 33,000,000
136,398,204.00	2,197,516.00	11,200,688.00	123,000,000.00

The Table above related to Brindisi includes only those public works, for the period 2013/2015, that have been considered strategic for Lecce2019, relating to urban regeneration of areas where cultural events will be held and to infrastructure linking the port and the airport to the Salento peninsula.

Province of Lecce responsibility for city works

Capital expenditur (in euros)	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.) (in euros)	Urban revitalisation (renovation of squares, gardens, streets, public space development) (in euros)	Infrastructures (investment in the underground, rail stations, dockyards, roads etc) (in euros)
24,799,999.49	Ex Convitto Palmieri - Open Cultural Centre funded for € 8,000,000 by POIN (Interregional Operational Programme), for € 2,800,000 by Puglia Structural Funds, and for € 1,630,231 by APQ - (Framework Programme Agreement) n.142/99 + € 1,369,768.49 by POR Puglia Total 13,799,999.49		Otranto-Gallipoli road link: Collepasso bypass, funded by FAS (Fund for underdeveloped areas - CIPE Interministerial Committee for Economic Planning no. 62/2011), € 11,000,000
8,700,000.00	Valorisation of archaeological sites and renovation of the Ex Convitto Palmieri small building - by APQ - (Framework Programme Agreement), € 700,000		Completion of Ionian-Adriatic Road link: Porto Cesareo-Casalabate section - Lot II (from edge of Squinzano and Campi Salentina), funded by FAS (Fund for underdeveloped areas - CIPE Interministerial Committee for Economic Planning no. 62/2011) € 8,000,000
4,951,961.63	Services for Provincial Library "N. Bernardini" and the Network of Libraries of Lecce Province - APQ		
250,139.44	Computerized cataloguing - APQ		
1,600,000.00	Polo Sistema Bibliotecario Nazionale of the Province of Lecce- financed by POR Puglia		
2,500,000.00	Completion of functional restoration of Abbazia di Santa Maria a Cerrate by POIN		
42,802,100.56	23,802,100.56	0.00	19,000,000.00

In the Table of the Province of Lecce there are projects related to both the city of Lecce and the province for the period 2013/2015, but only the ones considered strategic for Lecce. The road planning, for example, links two of the major tourist resort towns in the Salento peninsula (Otranto and Gallipoli), which are located on opposite sides of the peninsula, on the Adriatic and the Ionian coasts. And a second road improvement plan is conceived to link the two coasts at a more northerly point.

The infrastructural projects included in the Table below are managed by Superintendence of Cultural Heritage of Lecce and by private enterprises in project financing. Again, only those considered strategic to the bid have been included.

Other Bodies responsibility for city works

Implementing body	Capital expenditure (in euros)	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.) (in euros)	Urban revitalisation (renovation of squares, gardens, streets, public space development) (in euros)	Infrastructures (investment in the underground, railstations, dockyards, roads etc.) (in euros)
Privates	23,756,318.00		Requalification of the former Massa Barracks Area – Piazza Tito Schipa – construction of an underground car park with transport interchange points, in public-private partnership	
Superintendence of Lecce	6,000,000.00	Partial restoration of the Charles V Castle , funded by POIN (Interregional Operational Programme)		
TOTALE	29,756,318.00	6,000,000.00	23,756,318.00	0.00

Other, but not yet funded, infrastructural projects have already been planned by the cities of Lecce and Brindisi and by the Province of Lecce, to a tune of 200 million euros.

In particular, Lecce has planned further public works for the period 2014/2020 within the *Integrated Territorial Investment's Programme for Lecce2019* for a total of € 151,650,000.00 of which € 18,150,000.00 for sustainable mobility, € 33,500,000.00 for cultural heritage, € 66,500,000.00 for urban regeneration, € 23,500,000.00 to restore and valorise the Marine of the City of Lecce, € 10,000,000.00 for sports infrastructures, schools and university.

The Province of Lecce has designed works for a total of 36.83 million euros of which 14.73 million euros for the restoration of the cultural containers and 22.1 million euros for road works to rationalise the internal mobility.

The Municipality of Brindisi is designing a project to valorise the Alfonsino Castle and the Sant'Andrea Island, in agreement with the State Property Agency and the Superintendence, for an estimated amount of 50 million euros.

Moreover, the buildings in the Cillarese Park will be restored and converted into a cultural centre focusing on the Mediterranean diet, for an amount of approximately 10 million euros. Brindisi, *2014 Capital of the Sport* has planned projects for 1.5 million euros.

In subsequent project phases and in the design of new works, we will take the ECoC project requirement into account along with eligibility for funding under the new EU 2014/2020 programme, which is currently being finalised.

2.5 Have the public finance authorities (city, region, State) already voted on or made financial commitments? If not, when will they do so?

The commitment of the Municipality of Lecce to support Lecce2019 with 5 million euros was **confirmed** by a **vote** of the Government of the City on 13.09.2013 and the City Government adopted the *Integrated Territorial Investment Programme for Lecce2019 (Resolution No.599 - 30.07.2014)*.

The financial commitments of the other Founding Members of the Promoting Committee will be **formally adopted** by each authority in the framework of their municipal **multi-year programming** instruments through **special resolutions**.

The Puglia Region (Registration no. 523/SP6 of 03.09.2013) declared its support for the candidacy and with resolution of the regional government n. 1151 dated 06.06.2014, has committed the annual quota for 2014. In addition, with resolution n. 1726 dated 01 August 2014 the regional government has approved the pre-selection Bid Book, in which the Region expressed a total financial commitment of € 1,000,000.00, that it has confirmed also for this Bid Book. In the case Lecce will get the title, Puglia Region committed itself to consider the *Integrated Territorial Investment's Programme for Lecce2019* in its own official EU programming documents which are now in the final stage of approval according with the selection criteria.

Financial commitments by the national government should be confirmed shortly.

The Italian government, with Law n. 106, dated 29 July 2014, has envisaged a multi-year financial commitment according to the programme Italia2019. On the 03.09.2014 during the meeting between CIDAC – Programme Italia2019 and the central government, the way in which the Programme Italia 2019 will be financed have been discussed and a specific decree (implementing the law) has been produced. The decree should be approved by the 30 September 2014. In this regards, reference was explicitly made to the ITI - Integrated Territorial Investment European financial tool: basing on this the *Integrated Territorial Investment's Programme for Lecce2019* had been drafted.

2.6 What is the plan for involving sponsors in the event?

The new plan has a different structure in terms of funding forms and of how funds are earmarked

during 2015-2020. In the first plan about 50% of private resources were concentrated in 2018 and 2019; in the current plan incomes deriving from activities and sources other than public funding are allocated more gradually throughout the 2014-2020 time span, concentrating them especially in the first three years.

This decision was made for a series of reasons: the constant reduction of public resources in the upcoming years, the liquidity crisis of local public bodies due to delays in transfers by the national government and the Stability Pact, the elimination of Provinces and the fact they are no longer responsible for the cultural domain, and the reduction of budget of Chambers of Commerce. Social emergencies are impacting negatively especially on the budgets of Municipalities.

Due to the worsening situation, the enterprises have proposed to directly commit an important share of the budget, already during the candidacy phase, offering services and economic resources within their budgets position. As a consequence, there has been an increase of 125% of private resources compared to the prediction in 2014.

The most important result has been a direct involvement of entrepreneurs, managers and associations allowing to elaborate and test new forms of funding through a practical operational process.

This process served as platform for generating a broad group of private players to fully endorse the challenge of Lecce2019. With local economic players as active protagonists working side by side with civil society and public administration long-lasting and sustainable effects can be achieved.

The traditional fund raising approach and the marketing-driven sponsorships typical of big events are not appropriate for the process-oriented nature of our project and for the cultural history of the area. Our fund raising plan gets back to the traditional self-financing modes of the Salento festivals dedicated to patron saints, that are founded on voluntary contributions collected door to door by the festival organisers. The result of this method is the amount of cash and in-kind contributions foreseen to the Foundation to be, starting from 2014 – 2015 aimed at developing and planning cultural activities and co-finance European projects.

These companies joined the Promoting Committee as Supporting Members, undertaking the commitment to join the Foundation and provide a yearly contribution during the 2015-2020 time-span, provided that Lecce2019 is awarded the title. Among them professionals, associations, organisations and operators that committed support with cash or in-kind contributions. The fact that this application was broadly and responsibly welcomed by the people is also connected to our media partnerships with the most important local newspapers, cable and web TVs, on and offline radios and video-making companies (Quotidiano, Telerama, Salento Webtv, I move Puglia, RadioWau...) and was fostered by unusual co-branding campaigns and widespread communication actions (Confcommercio - the Italian General Confederation for Trade). Along with these quite common forms of partnership, projects inspired to Utopias were put forward and entrepreneurs made the effort to implement them in the related economic sectors.

Quarta Caffè, a leading company in the area and an official Partner of Lecce2019, together with Confcommercio shared their marketing and communication expertise as well as financial resources in support of the application. Officine Creative, a social cooperative that works with detainees in the jails created a merchandise line for Lecce2019.

Fucina Futuro, active since September 2013, involves entrepreneurs and practitioners from

different economic backgrounds; the association established itself as a platform for dialogue and planning for local development, according to the guidelines of the first Bid Book.

As part of their support to the candidacy, FucinaFuturo developed an open library concept, that represents an innovative model for social, cultural and economic development, that aims at thinking of a new way to promote culture basing on a consistent and active cooperation between public and private sectors and in a positive balance between tradition and innovation.

An innovative fund raising campaign in collaboration with the Eliminate Poverty Network promoted the “donation option” that combines fund raising events, crowd funding actions, professional services, donation of goods, volunteer work in partnership with Banca Prossima, the Italian leading bank for the non-profit sector financing to build and support the *Cultural House for the Homeless*.

2.7 According to what timetable should the income be received by the city and/or the body responsible for preparing and implementing the ECoC project if the city receives the title of European Capital of Culture? (please fill in the tables below) (The answer to this question is optional at the pre-selection stage).

a) Income to be used to cover operating expenses

	in euros								
	2014	2015	2016	2017	2018	2019	2020	2021	
Source of income	Year -5	Year -4	Year -3	Year -2	Year -1	ECoC year	Year +1	Year +2	TOTAL PER SOURCE
EU (structural funds)	300,000	354,700	650,000	1,000,000	2,000,000	9,288,300	707,000	200,000	14,500,000
EU (direct funds)	-	100,000	170,000	300,000	450,000	750,000	205,000	150,000	2,125,000
National government	-	150,000	685,500	700,000	751,100	2,413,400	300,000	-	5,000,000
City	180,000	240,300	450,000	324,000	400,000	2,913,700	300,000	192,000	5,000,000
Region	100,000	110,000	110,000	110,000	110,000	340,000	60,000	60,000	1,000,000
Other public bodies*	144,000	290,000	347,000	326,000	403,000	2,289,000	313,000	213,000	4,325,000
Privates (including sponsors)	336,300	555,000	587,500	740,000	1,405,600	2,425,600	615,000	185,000	6,850,000
TOTAL AMOUNT PER YEAR	1,060,300	1,800,000	3,000,000	3,500,000	5,519,700	20,420,000	2,500,000	1,000,000	38,800,000
PROGRESSIVE TOTAL	1,060,300	2,860,300	5,860,300	9,360,300	14,880,000	35,300,000	37,800,000	38,800,000	

* other public bodies

	2014	2015	2016	2017	2018	2019	2020	2021	
Source of income	Year -5	Year -4	Year -3	Year -2	Year -1	ECoC year	Year +1	Year +2	TOTAL PER SOURCE
University	14,000	10,000	10,000	10,000	10,000	10,000	10,000	10,000	84,000
Supporting Municipalities	40,000	60,000	60,000	60,000	70,000	100,000	70,000	70,000	530,000
CCIAA	30,000	124,000	150,000	100,000	100,000	596,000	100,000	50,000	1,250,000
Province of Lecce	30,000	33,000	33,000	33,000	33,000	33,000	33,000	33,000	261,000
City of Brindisi	30,000	63,000	94,000	123,000	190,000	1,550,000	100,000	50,000	2,200,000

b) income to be used to cover capital expenditure

	in euros								
	2014	2015	2016	2017	2018	2019	2020	2021	
Source of income	Year -5	Year -4	Year -3	Year -2	Year -1	ECoC year	Year +1	Year +2	TOTAL PER SOURCE
EU (structural funds)	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
EU (direct funds)	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
National government	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
City	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Region	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Other public bodies	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Privates (including sponsors)	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
TOTAL AMOUNT PER YEAR	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
PROGRESSIVE TOTAL	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00

Table III.2.7a shows the timetable detailing how the estimated income for the entire budget is expected to be spread. Budget management, as mentioned above, will be entrusted to the Lecce2019 structure and, for specific initiatives, to individual partners according to partnership, co-production, and sponsorship or other type of agreements.



All set for the *Lecce2019 is Brindisi2019* campaign at Papola-Casale Airport, Brindisi

Lecce2019, as already mentioned, will not manage the Euro 262,466,972.56 allocated to infrastructural projects. Table III.2.7b is therefore left empty as the ECoC budget does not include Capital expenditures.

The Lecce2019 structure described in III.1.1 will ensure coordination of the initiatives, including those designed and managed by other authorities or enterprises within the Project framework.

2.8 Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?

Lecce aims to increase the annual budget for culture in the post-2019 years by at least 0.5 % of the share of the average budget invested in culture for 2009/2012. During that time approximately 3.2 million euros per year, an average of 3% of the total annual city budget was allocated for culture.

The quota of 0.5% refers to the ordinary budget resources and is to be seen as a multiplier for receiving other funds from the EU, the national government, and the region.

Due to the difficult financial conditions municipalities are working in, Lecce is using the ECoC project to initiate the establishment of public-private partnerships.

These will lead to an improvement in the quality of the cultural offer and in the amount of investments in culture in the years following the event.

IV. CITY INFRASTRUCTURE

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

Lecce's closest international airport, the *Airport of Salento*, lies on the outskirts of Brindisi and is reachable in less than 30 minutes. It supplies the entire southern Puglia, including the area of Salento, with an annual traffic of about 2 million passengers.

The presence of two runways with opposing slants guarantees operational efficiency even in bad weather conditions.

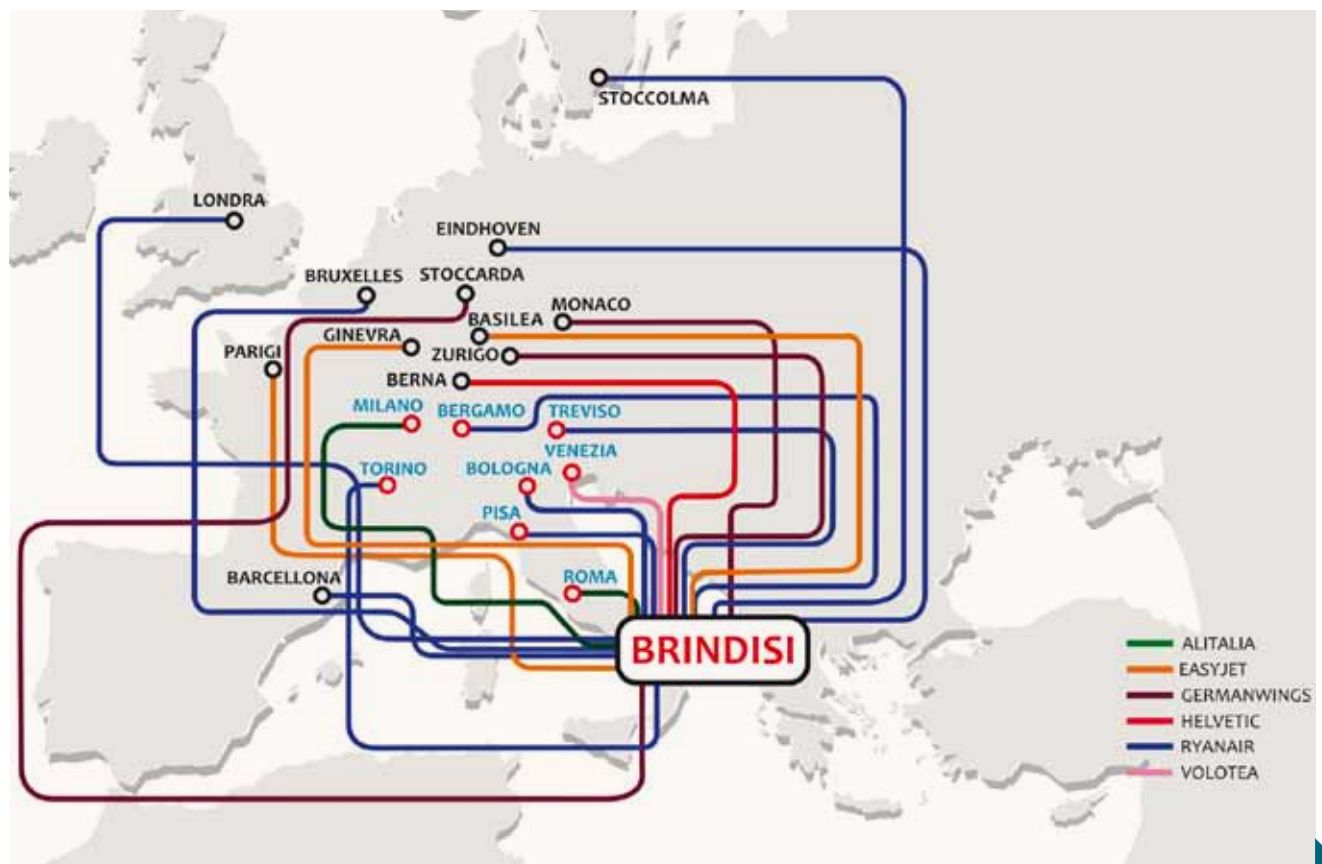
The airport has a number of scheduled flights with the main Italian cities, in addition to international connections, served by both traditional and low cost carriers.

Bari airport, 90 minutes away from Lecce, welcomes an average of 3.6 million passengers per year, with a peak of 1,400 passengers per hour.

Due to the introduction of new national and international routes, served by both types of carrier annual traffic has been growing continuously until 2011, reaching a peak of about 3.7 million passengers.

In July 2013, the fast light rail between Bari airport and Bari railway station was opened, with a travel time of only 20 minutes.

Brindisi also serves as a commercial and mercantile port, as well as a tourist marine basin and



SOURCE OF INFORMATION: Aeroporti di Puglia S.p.A.

FIG. 1
National and international routes, Brindisi Airport

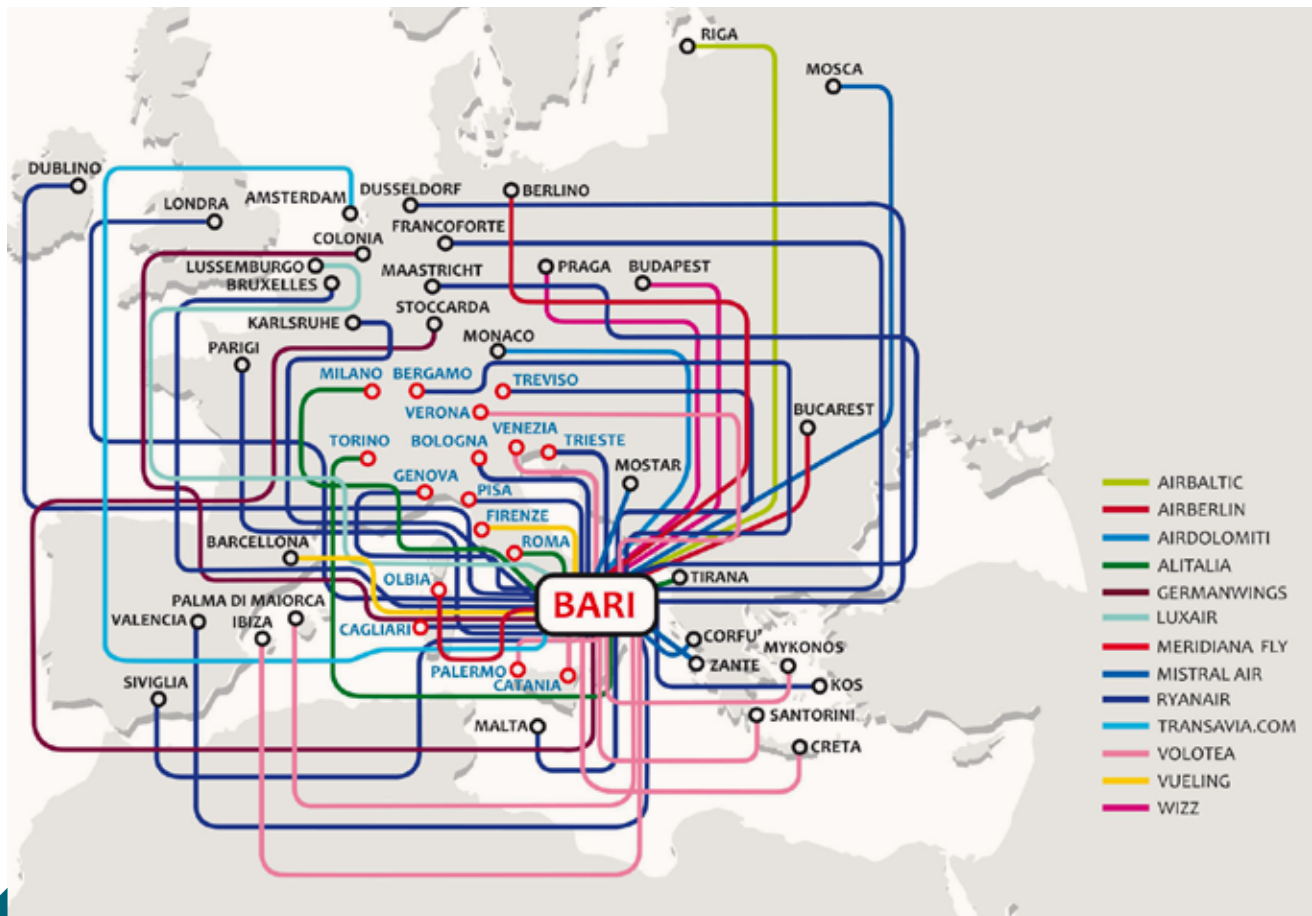


FIG. 2
National and international routes, Bari Airport

SOURCE OF INFORMATION: Aeroporti di Puglia S.p.A.

seaside resort. Its ferry service serves around 250,000 people per year, connecting with Sorrento and Catania in Italy; Valona and Durres in Albania, and Igoumenitsa, Patras and Corfù in Greece.

Additionally Salento is linked to Greece (Igoumenitsa and Corfù) and to Albania (Valona) by ferry from Otranto, Italy's most easterly point.

Bari, 150 kilometres north of Lecce, also has an important commercial and mercantile port, as well as a tourist marine basin and seaside resort. Its ferries serve 1.2 million passengers per year and are linked with: Albania (Durres), Montenegro (Bar), Greece (Corfù, Igoumenitsa, and Patrasso), and Croatia (Dubrovnik).

Lecce and Salento are linked to the national and European Motorway Network via the Autostrada Adriatica A14 motorway Bologna – Bari – Taranto.

Lecce itself is linked to Bari through the 4-lane Bari-Lecce highway, which is Salento's artery road connecting Puglia's regional capital, Bari, with Brindisi, and Lecce.

The inland road system has a number of 2 to 4 lane national and provincial roads provincial and state roads that link Lecce to the other cities and towns in the province and to the neighbouring territories.

The main networks are: the Adriatica Bari-Brindisi-Lecce-Maglie-Otranto highway; the Adriatica national road (SS16) connecting Padua to Otranto; the national road (SS613) Brindisi-Lecce; the east-west highways connecting Taranto-Brindisi and Taranto-Lecce; the national road (SS7) Taranto-Lecce; the north-south highways connecting Lecce-Gallipoli and Maglie-Leuca; the national road (SS101) Lecce-Gallipoli; national road (SS275) Maglie-Santa Maria di Leuca; national road (SS274), the Salentina Meridionale, which connects Gallipoli to Leuca.

The railway system is operated by Ferrovie dello Stato (FS), the main lines connecting to Lecce are: Ancona-Lecce, Rome-Lecce, Bologna-Lecce (high-speed trains) Bari-Brindisi-Lecce, and Lecce-Taranto-Brindisi.

Inland towns around Lecce and Brindisi are reachable through the Ferrovie Sud Est (FSE) connecting Bari Centrale with Gagliano del Capo, the most southern station in the Salento just 3 kilometres away from Santa Maria di Leuca

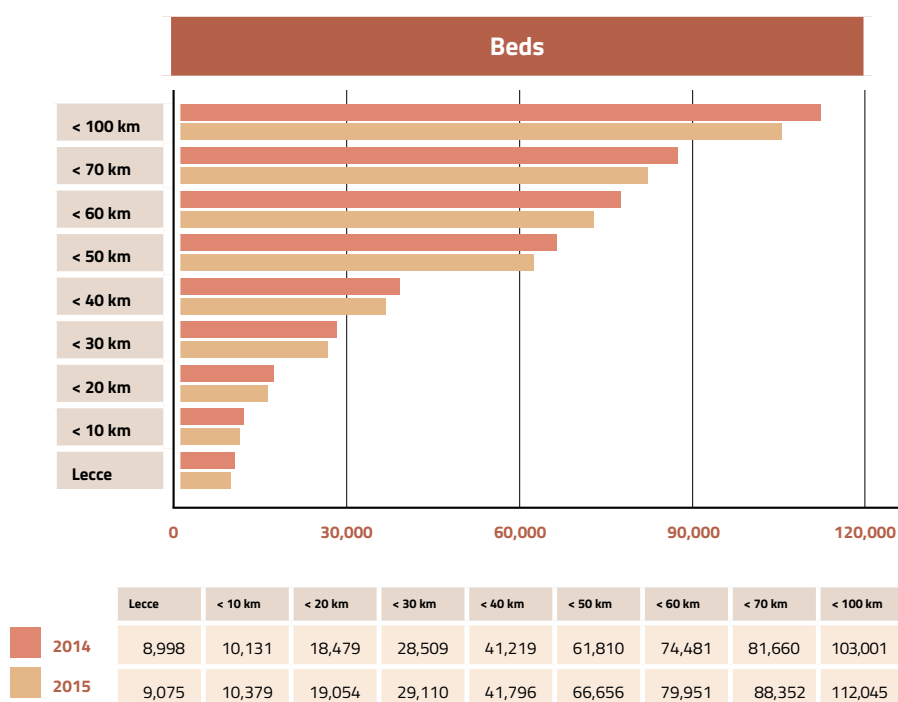
The local lines are currently being converted to electric so as to allow more rapid links. The FSE also manages a bus service that runs mainly at daytime.

2. What is the city's absorption capacity in terms of tourist accommodation?

In the last year the city's absorption capacity increased from 242 to 253 tourist accommodation possibilities for a new total daily accommodation of 9,075 beds, of which 70% are guest-houses (mainly B&B) and 30% are hotels (mostly 4 star hotels).

In 2013, tourist arrivals in the city increased from 201,378 to 203,259 (from 18.4% to 20.8% of international travellers), while the total overnight stays decreased from 473,802 to 456,814 (from 19.8% to 25.2% international travellers) and the average stay was of 2.25 days. The average gross rate of room occupancy decreased from 14.43% to 13.79%.

Also the tourist absorption capacity in the wider area (see I.1.4) increased from 2,415 to 2,450 tourist accommodations for a daily capacity of 106,586 beds (+ 3,585). Moreover, thanks to the union of 10 municipalities of the Province of Taranto that joined to the candidacy process, now the overall absorption capacity is of 2,572 tourist accommodations possibilities for 112,045 daily beds. The graphs below show the current total accommodation capacity to areas progressively distant from Lecce and each other by 10 kilometres.



SOURCE OF INFORMATION: Puglia Region

The 59% of this tourist accommodation includes mainly 3-4star camping and B&B, while the remaining 41% is mostly 3-4star hotel.

In 2013 these 2,572 accommodations hosted 1,272,568 tourist arrivals (17.2% international travellers) for a total of 6,134,442 overnight stays (15.7% international travellers), with an average stay of 4.8 days.

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3. What projects are to be carried out between now and the year for which the city is applying for the title of European Capital of Culture in terms of urban and tourism infrastructure, including renovation? What is the planned timetable for the work? (The answer to this question is optional at the pre/-selection stage).

Infrastructural projects planned up to 2019 or currently being implemented:

- completion of the restoration of the buildings of historic interest:
 - Castle of Charles V, and Papier-Mâché Museum with other exhibition spaces (2014);
 - Former Monastery of St. Clare, home of the MUST Urban History Museum with new spaces dedicated to contemporary arts (2014);
 - Apollo Theatre (2015);
 - Former Augustinian Monastery, as multipurpose space, urban center, and park (2015);
 - Urban Revitalisation Programme – “La Casa del Parco”, a multifunctional centre in the Leuca district with active citizenship participation (2015);
- valorisation of the archaeological sites:
 - Roman Amphitheatre and Rudiae Archaeological Park (2015);
 - recovery and use of the Ancient City Walls with raised walkway (2015);
- building of new cultural infrastructures:
 - City of the Arts and Music, designed by Alvaro Siza (2018);
- interventions for urban revitalisation:
 - revitalisation of former Marco Vito quarry and integrated revitalisation coastline project - Marine di Lecce (Marine District of the sea) (2015);
 - completion of the regeneration of Leuca and San Pio Districts of Lecce;
- creation of a “green circuit” with historical and environmental significance:
 - completion of Belloluogo City Park (2014); Trax Road Park (2014); Walls’ Park (2015); Agostinian City Park (2015); University Park (2015); Ecological Network Marco Vito Quarries (2015); Recovery of the Lecce Garden – rural area project; pedestrian and bike lanes (2016); Rauccio Country Park (2014);
- development of the main city accesses points:
 - repositioning and reconstruction of railway station (2018); construction of the bridge on “Via del Ninfeo”; Borgo San Nicola area, northern access route (2018); San Cataldo harbour in public-private partnership (2018);
- improvement of eco-friendly transport services suitable for slow mobility:
 - infrastructure to support electric mobility (2014);
 - electric trolley bus extension (2015);
 - completion of bike lanes network (2015);
 - completion of pedestrian and bike lanes connecting with Marine of Lecce (2016);
- additional car parks and public-private transport interchange points:
 - former Boario Forum (2015) and former Massa Barracks (2015).

The most significant intervention for the purpose of this application is the *City of Arts and Music*, designed by renowned Portuguese architect Alvaro Siza. It is integrated into the quarries park Marco Vito, the redevelopment of the railway station, and the valorisation of the city walls.

Of particular importance for visitors to Lecce2019 will be the new port-airport passenger connection in Brindisi (2015) and the new airport-railway station in Brindisi (2018) which will

significantly improve national and international access to Salento.

Lecce2019 has initiated 3 infrastructural projects, which are coherent with the candidacy and the current needs and priorities: *The Cultural Village*, *The Tower of Europe*, and the *Urban Farms*, for which preliminary studies and cost assessments have been made. The amounts have not been incorporated into the overall ECoC project budget, due to the fact that they will be managed directly by the Municipality of Lecce.

The Tower of Europe is the scenic symbol of the concrete utopia representing the centrality of the South, with its resources: **society, landscape, sea**. The Tower of Europe will be built as a landscape installation in the area of Torre Chianca **on the coast of Lecce**. It is a light wooden structure that winds symbolically around the ruins of the ancient Watchtower and rises into the sky creating a **panorama machine** onto the Mediterranean landscape of Salento and of Lecce for **both residents and tourists**. The Tower of Europe is an **eco-friendly** device, with photovoltaic cells, small wind generators and dew capturers that interact with the **sun**, the **wind** and **water** making it self-sufficient and able to produce energy. The remains of the ancient tower, once a symbol for a defensive system metamorphosizes into a **welcoming gesture**. The combination of the old and new towers transform into exhibition spaces and places for observation, considering they will be the place from which one could have **an overview of the territory**, giving the visitors a **new perspective** and overview of the **land between two seas**.

Urban Farms are based on a new **system of strategic development** both for **agricultural enterprises** and **residencies**. Combining the two factors will produce economically, socially, and environmentally **sustainable communities** with **shared** services, social **interaction**, and new **relationships in tune** with the **territory**.

The agricultural products, will be consumed by the residents living on these urban farms, producing **real from farm to fork (“Km0”)** products, that economically support the community (assured selling and purchase at favoured prices), that produces **quality** food, makes agriculture economically sustainable, and improves the quality of life and **health** of the people who live there.

In this case 500 residents and 1,500 people in the surroundings.

An area of 55 hectares of abandoned countryside, halfway between Lecce and the sea, about 4 km from the coast. The project “Cultivating a Community” offers a new model of living in which farming and housing are integrated to achieve a natural economic and social ecosystem, that is sustainable and viable.

The development of the residences will be divided equally into four stages, allowing to manage the investment according to the growth of the community.

In the premises of the **old hospital** (ex Galateo) which is neglected and degrading, Lecce2019 will develop a **Cultural Village**, within an area of more than **3 hectares**, with a **park** of approximately 2 hectares and **two buildings**, one measuring nearly 13,000 sqm on 4 floors and the other of about 4000 sqm on 2 floors.



LUAC at the future Cultural Village, ex Galateo Hospital, Lecce

During a series of public interventions concerning the Cultural Village, **priorities and needs were defined.**

The Cultural Village will serve as a container for **contemporary artistic work** and as a platform for **convergence art**.

It will house:

- A Convergence ArtLab/Project Office that will serve as a moderator between the genres as well as provider of **technical know-how** and technical support/**facilities** with modern working spaces for the development and creation of Convergence Art
- A TechnocITé Lecce training centre for **digital and media arts**
- A Body-Data-Space studio for **gender** and technology projects
- **Contemporary Dance & Theatre Centre** with rehearsal studios
- A lab for **accessible filmmaking**
- An arts education centre for children (ABC-House Lecce)
- **Children's Theatre & Museum**
- House for Culture with a focus on literature and centre for minority languages
- Office & Lab spaces for **start up companies**
- Studios for **Designers and Craftsmen**
- Spaces for **40 residencies**
- A **youth hostel** with about 50 beds
- A **social restaurant**
- **Urban gardens** entrusted to the citizenship
- The energy self-sufficient Village will promote Lecce and Salento as competence centres

The renovation will be done in phases and the spaces will be modular and flexible to assure optimum use of space and resources and bring necessary infrastructure for contemporary culture to Salento.

The construction of these new infrastructures will be submitted to further investigation and inspections of technical and administrative feasibility. After verification of the full economic and financial sustainability of the projects renovations and constructions can begin.

Planned openings: Urban Farm – September 2017; Tower of Europe – Jan 2019; Cultural Village – June 2018.



Young architects design the Cultural Village at Casa Eutopia 01, Lecce

V. COMMUNICATION STRATEGY

1. What strategy does the communication of the city intend to implement for what concerns the European Capital of Culture?



The band *Chirurgia Etica* in transformation from #weareLecce2019 to #weareEurope2019

The commitment of Lecce2019 is an invitation to the citizens of Salento to recognise the value of their own culture being a proactive part in the candidacy. **#noisiamolecce2019 - #wearelecce2019**, is the result of a “communication by doing” approach, a slogan to identify individuals with the community, to take an active role, to create an image for a territory that can be admired the same way as a landscape can be admired.

The communication of Lecce2019 **has been based on people rather than communication medium**. To make them activators of a culture for local citizens through their stories and their experience. About 236.500 people among social and cultural operators,

artists, students, media partners, administrations, enterprises, volunteers have been involved in this year of candidacy through the various interactive communication formats and the campaigns on the social networks.

Our communication strategy will keep aiming at citizens and trying to involve a wider network of local and international stakeholders: from **#wearelecce2019** to **#weareeurope2019**.

Vision

FROM #wearelecce2019 TO #weareeurope2019

Salento is a territory characterized by the presence of a number of small and big municipalities, with different stories, languages and identities. A possible metaphor for what the European Community represents. The campaign takes inspiration from the claim of the EU “United in diversity” and aims at valorising the differences and similarities starting from a territorial dimension to reach a European dimension.

The yellow band of the logo #wearelecce2019 connects symbolically this mosaic of identities and carries on involving the citizens as “creators of culture”, winding along places and among people of Salento and towards Europe and back. The aim is to transform Salento into an attractive and contemporary place.

Pictures of people in their environment will be taken reflecting the synergies and the semantic relations of the inhabitants of this territory among themselves and with other European citizens in order to build a cultural identity beyond territorial boundaries.

The campaign will be an invitation for citizens, tourists, visitors and artists, to take part in this big family photo album of Salento that is open to Europe, by taking a single group photo that will propose a concrete imagery of our territory.

The Casa Eutopia network will function as hubs to collect and diffuse the images. The campaign will be communicated on different medias, with social networks (facebook, twitter, instagram etc) as its main space of interaction and diffusion.

Aims

COMMUNICATION IN THE TERRITORY

Allows the widest possible diffusion of information with full transparency and uniformity.

INFORM

- Communicate the concept and inform citizens about Lecce for European Capital of Culture for what concerns initiatives, aims, scenarios for the ECoC year
- Promote a new sense of culture which is inclusive and accessible for all

INVOLVE

- Involve the citizens in creating the ECoC year
- Make the citizens active in the promotion

ACTIVATE/TRANSFORM

- Activate and spread good practices coherent with the eight utopias of Lecce2109
- Facilitate a new analysis and understanding of a local and European culture

COMMUNICATION AT NATIONAL AND INTERNATIONAL LEVEL

Promote the territory and the ECoC year and activate partnerships

INFORM

- Communicate the concept and inform citizens about initiatives, aims, scenarios for the year of the candidacy
- Inform the citizens about the designation at European Capital of Culture

INVOLVE

- Involve the citizens in creating the programme for the candidacy and the possible partners to promote the events
- Facilitate a new analysis and understanding of local culture for the stakeholders who do not know the territory

ACTIVATE/TRANSFORM

- Create a network in Europe to activate good practices through international exchanges and involve an international audience

Tools

Curiosity Zones, Luacs, QACs, public events, campaigns, fairs and festivals, digital platforms, Casa Eutopia, web platforms, merchandising

Channels

- Use of the webpage in Italian, English and Bulgarian, plus a multitude of other European networks through international partnerships
- Use of social media (facebook, twitter, instagram, youtube, tumblr)
- Local, regional and national TV channels
- Web TV
- Newspaper and local, national and international magazines

Target

Citizens, cultural operators, local enterprises, public administrations, schools and universities, artists, volunteers, foundations and local, national and international organisations linked to the cultural field, local, national and international stakeholders sharing the vision of Lecce2019, press, media, and tourists

DEVELOPMENT OF THE CAMPAIGN

2015

- Institutional communication about the title award
- Communication of the programme of the ECoC to local stakeholders, partners and institutions
- Launch of the web platform *lecce2019* and *ideeperlece*
- Organisation of a conference in Lecce and Bruxelles at Casa Eutopia about the award of the title and the role of Lecce2019 in the cultural field .
- Communication of the ECoC title at a national and international level through the participation to events such as Expo2015, BIT (Milan), London(WTM), Paris (Top Resa), Moscow (MITT) and Berlin (ITB) in collaboration with the agency of regional promotion PugliaPromozione
- Activate an international network to create a Casa Eutopia in each European country as place for discussion and information about the topics of the ECoC
- Participation to DaDaFest (Liverpool), festival of disability and arts for deaf people, to activate a process of exchange of know how know for operators and artists of the sector.

2016

- Prepare events to activate the involvement of citizens in creating the year and make them active in promoting it.
- Diffusion of the brand #nosiamolecce2019 #nosiamoeuropa2019
- Activation of an international network to involve international partners about projects and a network of cooperation with people from Salento who are based abroad
- Develop partnerships with local, national and international media
- Participation to Unlimited Festival (London), celebrating the artistic vision and the creativity of disabled artists, to start a research path, an exchange of contents and methodology.
- Participation to DaDaFest (Liverpool), festival of disability and arts for deaf people, to activate a process of exchange of events among local and international artists who participate to the festival
- Participation to HANDImatica, national exhibition-conference about disabilities and computer technology, Gitando.all, salon dedicated to accessible tourism and holidays without physical and cultural barriers. InnovAbilia, Festival of innovations for different abilities and life quality.

2017

- Activate and spread good practices in coherence with the eight utopias of Lecce2019 and promote a new sense of culture inclusive and accessible for all through the Curiosity Zones, Luacs, QACs
- Facilitate a new analysis and understanding of local and European culture
- Convey the main elements of Lecce2019 through

events, meetings and an introductory communication campaign.

- Develop partnerships to start a research path, an Exchange of contents and methodology with European festivals of theatre such as the Edinburgh International Festival, Festival d'Avignon, European music festival such as the Sziget Festival of Budapest and the Womex of Santiago di Compostela, the Festival of cinema such as the Venezia Cinema Festival, the International film Festival of Rome, International Cinema Festival of Berlin, the Cannes film festival, the Book Fair of Turin, One Dance Week (Plovdiv), Manifesta, biannual itinerant festival of contemporary art and Documenta (Kassel), international festival of contemporary art.

2018

- Progression of the activities started in 2016-2017
- International activities to promote the main principles of Lecce2019 through the web platform *ideeperlece*, the Curiosity Zones, Luacs and QACs in the different Casa Eutopia
- Launch of the advertising campaign to convey the concept #wearelecce2019 and #weareurope2019 at local and international level through: marketing activities, press releases, social media
- Launch the communication of the projects for the year of ECoC through the participation to the European theatre Festivals, the Edinburgh International Festival, Festival d'Avignon Aix-en-Provence, European music festivals such as the Sziget Festival of Budapest and the Womex of Santiago of Compostela, the festivals of cinema such as Venice Cinema Festival, the International Film Festival of Rome, the International Cinema Festival of Berlin, Cannes film festival, the Book Fair of Turin, one dance week (Bulgaria), Manifesta, itinerant biannual of contemporary art and HANDImatica, national exhibition-conference about disabilities and e information technology.

2019

- Progression of marketing and promotion activities
- Global communication campaign about the ECoC events.
- A detailed plan to be developed according to the actual plan of the events.

2020

- Analysis of used communication tools, of transformed common perception of the concept of culture and of the number of networks in the territory
- Analysis of the effects the international networking has on local cultural activities
- Analysis of how the concept of culture changes according to tourists and visitors
- Maintaining the international networks
- Enhance networks with future ECoC

2. How does the city plan to ensure the visibility of the European Union, which is awarding the title?

Lecce2019 and REINVENTING EUTOPIA will offer much more, in terms of visibility, than the usual “logo cemeteries” at the bottom of posters, banners, and roll-ups.

Due to its nature and content the project will also offer more than what is requested in the official guidelines, which we will of course follow.

Not only will the European Union play a central role in the themes Lecce2019 will be covering, the EU is also integrated into our claim. The **EUTOPIA** claim has already created greater **awareness** of the European dimension of the project and the **opportunity** for citizens to **make a mark** on the future of the Union.

Formats such as *Democracy in Progress*, will offer opportunities for representatives of the EU to actively participate in the process and directly interact with citizens, working together, on various levels, for a better Europe.

The session of the *Citizen's EYOU Parliament* will be an occasion for representatives of the EU to come to Lecce and engage in a dialogue about the future of Europe with citizens from all EU countries. This project ensures an **original form of visibility** of the EU having the potential to **change** the citizens' **perceptions** of Europe and to increase their sense of **belonging**.

The members of the newly founded and currently growing **Casa EUTOPIA network** will also serve as **communication partners** in promoting the EUTOPIAN ideas and a European identity.

The international project *European Narratives* will give great visibility to the European Union and a contemporary look on the “state of the Union”.

The claim and programme formats offer a wide variety of **creative**, **interactive**, and **playful** communication tools to ensure a wide **visibility** of the European Union, as well as its **values** and **goals**.



Month of EUTOPIA
Public reading with refugees
at Casa Eutopia 01, Lecce

VI. EVALUATION AND MONITORING OF THE EVENT

Does the city intend to set up a special monitoring and evaluation system:

– for the impact of the programme and its knock-on effects?

Lecce2019 intends to adopt a system of monitoring and evaluation of the impact of the project and its knock-on effects, as well as its financial management.

This system will be devised to allow an internal and external monitoring of the project, **intermediate** evaluations of the project milestones, a **final** evaluation at the end of the event, and **ex-post** evaluations 3 years after the conclusion of the programme.

For this purpose Lecce2019 will collaborate with the University of Salento.

In particular, Lecce2019 and the University of Salento, together with the local stakeholders, will implement an open and **participatory observatory** of action-research and training-intervention. The observatory will be an integral part of the operational structure of Lecce2019 (III.1).

The following table illustrates the monitoring and evaluation plan that considers 2015 as a baseline.

Target value	Indicator	Time and schedule	Data collection source	Review and dissemination
Vibrancy and cultural sustainability				
Higher level of cultural offer	No. of original art works commissioned by Lecce2019 Audience Experience Index (Knowledge, risk, authenticity, collective engagement)	2017, 2019, 2021	Critical reviews Audience survey	Annual report Analysing data in public debate Workshop for Knowledge -exchange Publication
Innovative artistic productions	Establishment of new artistic collaborations: inside own genre/Across genres/Across cultures/Across sectors/With business/With public institutions Locally/Nationally/Internationally No. Productions and assessment in the fields of education and convergence art	2017-2020 Annual	Internal data, External Data Base, Case studies Comparative study: UE - State- Region – Salento	Annual reports Analysing data in public debate International conference (2021)
New knowledge and techniques -transfer mechanisms	Knowledge exchange Collective working	2015-2018 Annual	Ethnographic research	Annual reports International Conference (2019)
Creativity in Public Administration	Inter-departmental practises in public administration No. Artists engaged in public administration Evidence-based integrated policies	2018, 2021	Large-scale survey among public administrations	Annual report Publication
Sustainability of community-led management models for cultural heritage	Performance of community-led management of minor culture heritage	2016-2018	Multiple case studies	Publication International conference (2019)
New cultural organisation in the area involved in the programme	Cultural mapping and networking	2017, 2020	Survey among local stakeholders to analyse the relationships and social interaction	Annual reports and workshop Publication

Accessibility and participation				
Enlargement and differentiation of audience	Total number of ECoC events Attendance at ECoC events Demographics of Event Participation	2015-2019 All the events	Internal data Citizens and audience survey	Quarterly reports
60% increased participation from target groups	No. of volunteers, attendance, and experience index of: – Young people – People with special Needs and Talents – Minorities – Senior Citizens – People living below the national line of poverty	2015-2019 All events Schedule of specific projects stated in I.1.11	Internal data Citizens and audience survey Evaluation of specific projects stated in I.1.11	Quarterly reports Publication
Full physical and cultural accessibility for all activities and events of Lecce2019 and its partners at a local level, and to some extent at a European level.	Production and delivery requirements for cultural and physical accessibility of ECoC events	2015-2019 All events	Monitoring and evaluation of <i>Accessibility in Progress</i> project	Quarterly reports
800.000 active volunteers in ECoC process	Volunteering programme	2015-2021 Regular	Internal data	Lecce2019 Foundation – Community engagement and development
New learning and teaching methods with a holistic approach adopted in Salento and Italy inspired by Lecce2019	Institutional curricula	2018, 2020	MIUR database Survey in local school	Annual reports International conference
New European standards for accessibility in culture	<i>Accessible Film Production</i> and <i>accessible live events</i> projects	Schedule of projects	Internal data Monitoring and evaluation of <i>Accessible Film Production</i> and <i>accessible live events</i> projects	Public debate and resolutions (2019) Publication
New models of social welfare	<i>Eliminate poverty</i> project	Schedule of projects	Internal data Monitoring and evaluation of <i>Eliminate poverty</i> project	Public debate and resolutions International Conference (2019) Publication
Higher intercultural sensitivity	European and local sense of “being united in diversity”	2017, 2019, 2021	Large-scale survey among local and European citizens	Annual reports published online Publication
Identity and image				
Local, national and international recognition of Lecce and Salento, by using new images and contents	Volume and % of media coverage of the City and Salento at local, national and international levels Claims used by national and international press	2015-2021 Regular	Social media analytics Press desk analysis	Quarterly reports Lecce2019 Foundation – Communication & Marketing Annual reports published online
80% followers of Lecce2019 use #noisiamoeuropa2019 together with #noisiamoLecce2019	No. of Lecce2019 followers using #noisiamoLecce2019 together with #noisiamoeuropa2019	2015-2021 Regular	Social media analytics (web page, facebook, twitter, instagram)	Quarterly Reports Lecce2019 Foundation – Communication & Marketing
100% of local citizenship is informed about Lecce2019 ECoC title and its programme	No. of citizens in Lecce and Salento informed about Lecce2019 ECoC title and its programme	2016-2018 Twice a year	Survey among citizens in Lecce and Salento	Biannual public reports approved by the City and published on the city web page

50% of citizens in Lecce and Salento who recognise the value of their culture, fill part of a unique community	No. of citizens in Lecce and Salento who declared a strong appreciation for the local culture and the feeling of belonging to a same community	2017, 2019, 2021	Survey among citizens in Lecce and Salento	Annual reports published online
50 millions people use #noisiamoeuropa2019	No. of followers using #noisiamoeuropa2019	2015-2021 Regular	Social media analytics (web page, facebook, twitter, instagram)	Quarterly Reports Brand Management Organism in collaboration with Lecce2019 Foundation – Communication & Marketing
Developed International profile of city and the Region in the accessible film production and convergence art industry	Perception within the culture and creative sector	2018, 2020	Targeted research within the cultural and creative sector	Annual reports Publication
European dimension				
At least one Casa Eutopia established in each EU Member State	No. of Casa Eutopia in each EU Member State	2015-2021 Annual	Internal data Monitoring and evaluation of <i>Casa Eutopia Network Project</i>	Public Opening for each Casa Eutopia and media coverage
+50% cross-border mobility	No. and assessment of temporary cross-border movement of artists and cultural operator (residencies, touring) No. Temporary cross-border movement of art works or performance in other country	2015-2021 Annual	Internal data Survey among local cultural operators	Annual reports published online
60% increase of European collaboration	Origins of cross border European cooperations (countries) No. of new cross border European cooperations	2015-2021 Annual Twice a year	Internal data	Online annual reports
Increased perception of European-ness amongst citizens	Perception: would you describe yourself European?	2017, 2019, 2021	Large-scale survey Monitoring & Evaluation of <i>European Narratives Project</i>	Online annual reports
Environmental sustainability				
100% of the ECoC events will use sorted waste collection.	No. of events with sorted waste collection	2015-2021 Regular	Internal data	Online annual reports
Increased citizen's awareness and local collaboration for improving environmental quality	Citizens' awareness of the importance of a healthy, well preserved and respected environment No. of citizens engaged in activities of environmental clean-up	2017, 2019, 2021	Survey among Lecce and Salento citizens	Online annual reports
Local Economy				
20% increase of tourist flows	No. of arrivals in Lecce and Salento No. of overnight stays in Lecce and Salento	2015-2021 Annual	Regional Data Base	Puglia Region Annual Reports

+ 60% tourist flows in off-season	No. of arrivals in Lecce and Salento in off-season No. of overnight stays in Lecce and Salento in off-season	2015-2021 Monthly	Regional Data Base	Annual Reports Lecce2019 Foundation – Tourism Organisation Area
90% of visitors are cultural tourists and state that they would like to come back	No. of cultural tourists in the city and Salento	2017, 2019, 2021	Qualitative tourist survey	Publication
390 million Euros value-added from tourist flows	Value-added generated in the local economy	2017, 2019, 2021	I-O Impact Analysis	Annual Reports published
8,600 additional jobs	No. of new jobs in the area involved in the programme	2017, 2019, 2021	Labour Data Base	Annual Reports published online
Increased rate of employment in local cultural sector	Rate of employment of local cultural sector	2017, 2019, 2021	Statistics of Chamber of Commerce	Annual Reports published online
Increased GDP of the local cultural sector	GDP of local cultural sector	2017, 2019, 2021	Statistics of Chamber of Commerce	Annual Reports published online
Start-up businesses in cultural and creativity sectors in 40% of villages in our Region	No. of new companies enrolled to the business register.	2017, 2019, 2021	Data base Chambers of Commerce Interviews with local stakeholders	Annual reports Publication
60% of students at the University of Salento consider staying in Salento if they can find a job	No. students of University of Salento want to find a job Salento-based	2017, 2019, 2021	Survey among students of University of Salento	Annual reports Publication
30% of the Salento citizens working abroad who express the will to come back to Salento	No. Salento citizens abroad who express the will to come back to Salento to work and live	2017, 2019, 2021	Salento Citizens Abroad survey Evaluation of the project <i>Home, sweet Home</i>	Annual report in collaboration with Associations of Salento Citizens Abroad
Governance and management				
100% Delivery Effectiveness	Rate: No. activities and events delivered/No. activities and events planned Frequency of delivery Audience numbers	2015-2021 Daily	Internal Monitoring	Reports Lecce2019 Foundation – Management Control, Quality & Executive staff in collaboration with Programme Management & Fund Raising
	Quality of the delivery process	2015-2021 Annual	External quality audit	External Quality Audit Organisation
100% Delivery efficiency and economic viability	Incidence artistic costs Incidence structure costs Incidence personnel costs Incidence communication costs Unit cost for event/activity Fund raised for event Breakdown revenues Rate: Total fund spent/Total fund raised	2015-2021 Daily	Internal Monitoring	Reports Lecce2019 Foundation – Management Control, Quality & Executive staff in collaboration with Programme Management & Fund Raising
80% increase in local stakeholder networking and engagement	No. of local active partnership No. of local co-productions Capacity building Network assessment	2015-2021 Annual	Internal Monitoring	Reports of Management Control, Quality & Executive staff in collaboration with Programme Management & Fund Raising, and Community engagement & development Function

– *for financial management?*

Lecce2019 will focus in particular on monitoring and evaluating the financial management, which is pivotal in ensuring the financial-economic feasibility and the long term sustainability of the project.

Lecce2019 will implement a formal system of management control including, within the Lecce2019 operational structure, these two units (more details at points III.1):

- *Management Control, Quality, and Executive Staff* (ISO 20121) will over-riding authority and will provide mechanisms to support the general supervision of process **management** and **control** of management
- *Programme Management & Fund Raising* will be responsible for integrated and operative planning and fundraising, as well as carrying out control-checks to ensure financial-economic sustainability

Financial monitoring and evaluation will be continuous in order to ensure short term financial balance and long term financial sustainability, and will have the benefit of **avoiding financial tension** which would endanger the making of the project.

Moreover, the external auditing body, which will be appointed through a public call by the end of 2014 (see III.1), will conduct an annual audit to ensure the consistency and the balance of the economic-financial plan, the law-fullness and impartiality and the reliability of the control mechanisms.



Raffaele running a jazz workshop with high school students, Lecce

VII. ADDITIONAL INFORMATION

1. What, in your opinion, are the strong points of the city's application and the parameters of its success as European Capital of Culture and what, on the other hand, are its weak points?

One of the strongest points of this candidacy is the truly **engaged citizenship**, which is already involved in innumerable associations working on improving the territory, and the **strong political will** to engage in this process for the **right reasons**: not only as a prestigious year of events, but as a process of development, that will require a **collective learning process** from **all**. From an administrative point of view, there is already a solid experience in handling large European projects, managing long-term investments in cultural heritage and infrastructures.

Another strong point is the population's ability for **creative improvisation**. We live, after all, in the South of Italy, and are used to **extreme situations** that **require resilience**, a passion for life, and creativity in **overcoming big challenges**, with a capacity to **deliver**. We are experts in doing big things with little money or **creating magic** with **humble resources**.

Working on this process, we increase our own awareness about a further strong point of this application: its **depth** and **embedded-ness**. Building trust means breaking habits, clichés, routines, prejudices and creating new ways of communication, interaction, exchange; talking and **listening** to people, allowing cravings, frustrations and conflicts to come out; bridging bonds and learning to cultivate them continuously and coherently. To give and take: exploring new states of being.

This way of working led Lecce2019 to be present in the daily life of people and partners, creating a strong sense of belonging to a community, that shares values and feelings.

Creating true relationships and a real condition for long-lasting success. A real legacy.

As the process went deep, it generated its own ambassadors. And generated a community that is both proactive and protective of their project.

Another strength is the **long-term methodology** developed to get at the final programme. This method allow us to react to changing times and is coherent with the realities and necessities of the territory.

We were also able to integrate many of the concerns and wishes that the citizens expressed in the created opportunities. These visions are not only found in the Bid Book, but also in the *Integrated Programme* for the future management of the EU Funds 2014-2020.

This is the **first time multiple parties** and **funds** are integrated, through the Lecce2019 process and the collaboration between civil society and the political leadership and public administrations.

Not only is Lecce2019 embedded in the daily lives of the citizens. The **citizens have become** embedded in the **policy-making processes** of the city and the region.

Last but not least, it is the **palpable hunger** for **change** at all levels of society, and the understanding that this project will only be **successful** if we work on together. A new culture of **conviviality**. The weaknesses of the candidacy can be found in the permanent **lack of funds** as part of

a state of being in (Southern) Italy.

Excessive bureaucracy and an **old-fashioned** approach to governance has **stifled change** and progress in this country and territory. We will tackle this weakness head-on, and transform our system of government into a **creative administration**, which has learned to work across departmental and community lines.

Institutional transformation of Italian government which leads to a progressive reduction of funds to municipalities. The so-called Stability pact, not only creates instability in the communities, but can also affect the financial stability of the project.

We need to convey the strong necessity for professionalism and quality in planning and executing of plans, to create awareness for the lack of analytical approach and the need for far-sighted policies instead of our tendency to work driven by emergencies.

We are aware of the necessity of a great effort to overcome opportunist and individualist behaviours in all dimensions of society. And we would need to develop a very powerful positive narrative to be able to offer new opportunities and shared alternatives.

2. Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of European Capital of Culture? Please comment.

The Lecce City Government voted on 23.07.2013: “*that regardless of the result of the candidacy, the **activated process** represents an important **opportunity** of Salento community to reflect in a **constructive** way on the role that it wants to play in the future European culture-tourism landscape*”.

Lecce has embarked on this particular journey because it believes in it and because the process is inherent to the long term strategy of continuously investing in culture as a re-source for development.



People working together in a LUAC, Brindisi

The candidacy process has triggered so much positive energy that the politically responsible are aware that going back to the previous condition would damage the city.

There is a **clear message** from the authorities to **build on the path created** as it moves the city into a new dimension.

The declarations made by the city government and the mayor to continue the implementation of the project, irrespective of the outcome will enable us to **develop** and **implement** a number

of particular cultural initiatives in a perhaps **humbler**, but still **effective** way.

At the same time we know, today better than before, how important the title will be to achieve the objectives that the citizenship entrusted us with. That is why this Bid Book is here.

We want and need the title.

.....

3. Please add below any further comments which you deem necessary on the subject of this application.

To start with at the end we would like to thank the many people who have worked with us, since 2013, on this amazing transformation.

They are all mentioned in this book by name, as they are Lecce2019 and this truly is their book.

We ended the first Bid Book by writing about the mosaic of the *Tree of Life* in Otranto and how we were searching for a coherent new image, true to ourselves.

With that image we set out to reinvent our futures.

And on this expedition discovered the following mosaic:

Imagine how it all connects...

From POLIStopia:

The *Eliminate Poverty Network* (social know-how) in collaboration with the Mayor (access to abandoned property) and a number of Entrepreneurs (Financing) established a *House for the Homeless*.

To ECOtopia:

The **Project 100+** calls on Municipalities to open up “abandoned” public parks/green spaces for citizens and associations to take care of. The *House for the Homeless* and its inhabitants participate in this project.

To PROFItopia:

The inhabitants receive **training** for gardening, enhancing their skills (*European Academy of Human Potential*), so they can take care of the parks (and offer their services elsewhere).

Their work is **paid** for with FIDOs. The currency of the Bank of **Trust**.

The House serves as a branch of the bank.

To TALENtopia:

The *House for the Homeless* is; as mentioned above; part of the European Academy of Human Potential, offering numerous training opportunities. *Access-Space-Lecce* will be based on the House, by transforming it into a digital culture centre, with focus on creating job opportunities.



Young girls promote a QAC in their neighbourhood, Lecce



Renovating ExFadda together,
San Vito dei Normanni

To EDUtopia:

Inhabitants will be invited to share their stories in schools and to participate in the ***I Fail Good Festival***.

Their work will be **acknowledged** with FIDOs.

To ARTopia:

The House will also function as a cultural centre presenting music, exhibitions, or films for inhabitants and guests.

Following our principle of **Pay as You Can**, admission to the events can be paid either with money or with FIDOs.

Imagine.

Homeless people will have the opportunity not only to have a roof over their head and a room of their own, but to **take responsibility**, regain self respect, build up new contacts and new trust and to **participate actively** in the life of the community as well as in the cultural events in their House.

A cultural **transformation**.

EUTOPIA fulfilled.

A pattern too perfect to come true?



Of course, as it **becomes Utopia**, the picture sketched above may be an **ideal projection**, but for the purpose of demonstrating how closely the elements of our utopian design are linked, how directly the eight utopias are **corresponding** with each other, how **interdependent** the parts of this complex socio-cultural organism could function. Not with the rigid systematics of a machine producing happiness, but with the **vivid energy** of creativity **and engagement** shared by the **people**. Not just **participating** in our eight utopias, but actually **being** them.

APPENDIX ON CULTURAL PROGRAMME DETAILS

To formalize our cultural programme we chose the metaphor of a Menu, like the symbolic result (a meal) of a playful and creative process (cooking – creating links among different elements) by which multiple parties eat together a meal for nourishment and conviviality: a rise of oxytocin causing trust, understanding, emotional satisfaction and the feeling of connectedness.

In the choice of the dishes (projects) to share and prepare with our guests, once again the three basic keywords of this journey: the **South** (our resources - ingredients), the need of **Trust** (bonds) – and **EUtopia** (a new common image) as the consequence of our **eight Utopias** in action. And the Art as playful and creative connector and medium to create and strengthen bonds between disciplines and sectors within the city, the civil society and between us and our partners throughout Europe and the world.

That said, the projects (dishes) included in this programme are no longer associated directly with respective Utopias, as all projects relate to more than one Utopia. They are **inter-utopian**, just as they are **inter-disciplinary** and will combine different genres within each project, they are integral part of the Convergence Art concept adopted by Lecce2019. The projects connect with the various Utopias, resulting in more innovation.

In their potential to create relationships and trust, these projects focus on four elements able to be creators of bonds: People, Land, Sea, Language.



Aperitivo&Antipasti

European Academy of Human Potential.....pay as you can

People are at core of this projects cluster which aims to enhance **knowledge and human potential** for a collective learning and action.

In schools the dishes are:

Adopt me!

Genre: Education Revolution **Content:** University Students offer 1 hour of teaching per week on all subjects to pupils from schools **How:** School Pupils adopt University students who teach them, whatever the pupils want or need to learn. Lecce2019 provides the platform to link the pupils and the students. The University gives credit to the students. The students are paid 4 Fidos / Hour (see bank of Trust).

Move it, Europe!

Genre: Education; Creativity; Movement; Theatre; Dance; Music; Filmmaking **Content:** Student-centred learning; Creativity in learning agenda; Empowerment of young people; New teaching methods **How:** 8-week residencies of 3 artists in school classes; Workshops involving teachers & parents (Based on the Linz09 I like to Move it, Move it Project).

Moving-Image-Arts & Film Literacy, Accessibility & Audience Development

Genre: Film Education; Cultural Exchange **Content:** Creativity and film education in learning agenda; Empowerment of young people **How:** Workshops in Schools, Cultural Exchange between students in Salento and Derry/Londonderry, Northern Ireland; Film Festival of student created films as final presentations 2019.

Schools Adopt Artists Adopt Schools

Genre: Art & Education **Content:** Schools offer working space for artists; artists offer workshops in schools **How:** In times when school-buildings are empty, artists can use them as studios, rehearsal spaces rent free... in return the artists offer workshops for teachers & pupils.

The dishes in public space are:

The New City Learning Project

Genre: Lifelong learning; Participation **Contents:** Anything people want to teach or learn **How:** Transformation of neighbourhoods into learning quarters. 2015 dedicated to year of communication & learning of foreign languages. Following years to humanities, science and arts studies. The different quarters will develop a knowledge network and create new networks of communication between the participants. Everyone is a teacher and learner.

Interdisciplinarity & Convergence Art

The collaboration with Vienna's University of Applied Arts includes a series of Summer academies focusing on Interdisciplinarity and Convergence Art with concrete sample projects created by students.

The Summer Academies will be accompanied by research, workshops, and conferences on the topic of Convergence Art, which explores the ways that arts practices intersect with each other and with technology in a complex physical and social ecology.

The Academy explore what happens when contemporary professional practices in all forms of music, visual and digital art, film, theatre, dance, literature, or interdisciplinary arts cross-pollinate with emerging productions and dissemination technologies.

Simultaneously a concept for a Convergence ArtLab/Project Office will be developed.

The role of the Convergence ArtLab/Project Office will be that that of a moderator between the genres as well as provider of technical knowhow and technical support/facilities with modern working spaces for the development and creation of Convergence Art.

Social Art & Media Art / Art in Public Spaces & Technology

Genre: Summer Academy & Workshops for young professionals and University Students **Content:** Deepening knowledge and skills on social & media art **How:** Summer Classes, Exhibitions Locally & Internationally, Commissioned Projects.

Puppetry & Animation

Genre: Puppetry & Animation **Content:** Collaborative discovery, development & presentation, cultural exchange between young people on issues which, as maturing adults, challenge them and their communities; realities of SE & NW Europe **How:** Artists & Youth Exchange between Scotland & Italy, Residencies, Presentations.

I fail Good

Genre: Festival, Talks, Docu-Theatre **Content:** A festival promoting the culture of “positive failure”, failure as a step in the learning process of any person’s life **How:** Volunteers tell the stories of their best and worst failures at festivals; Schools; Barcamps; Conferences.

Partners of European Academy of Human Potential

ABC – House Brussels; Arizona State University Museum of Modern Art and Art School; plus Goldsmith’s College, UK; University of Copenhagen, DK; Iuav University of Venice; University of Fine Arts of Hamburg; University of Maastricht; Canal180, Porto; Edno Design Week, Plovdiv; Helsinki International Arts Festival; Design Week Istanbul; New City Project, Tel Aviv; The Nerve Centre, Derry/Londonderry; Puppet Animation Scotland, Edinburgh; Aberdeen Performing Arts; Trans Europe Halles Network; Balkan Express network; Nomad Academy; University of Salento; Apulia Film Commission; Cinema del reale; Centro Sperimentale di Cinematografia/Scuola Nazionale di Cinema in Rome; Lasso, Brussels; Vitamine C, Brussels; Paedagogische Hochschule Linz; Fresh Arts Coalition Europe – FACE – Network Holon Design Centre; Les Laboratoire d’Aubervillies; Image Aiguë, Lyon; Sarajevo War Theater; Theatre Company L. Melchionna; CSS Udine, Trieste; Schola Romana Ensemble, Rome; Pe(n)sa diferente; Collezione Spada – Strumenti Musicali.

Main Courses

Olive Worlds..... pay as you can

The olive represents our landscape that is characterized by hundreds of years old trees, silent and sometimes majestic works of art. The olive tree is part of us, is the symbol of our culture, the past and the future, and our way of life, slow, with care and patience, with a vision for the future. It’s a common feature in the Mediterranean area which serves as a strong connector. The projects aim to analyze and explore the contrasts and common characters of different cultures, landscapes and lifestyles, through food and art, producing cross-pollination between tradition and innovation, local and global, landscapes and cities.

Oil, Diet, Income, Health, Energy, Hygiene, Art, Design, Tradition, Innovation, Peace, History, Ritual, Xylella, Patience, Slow...

They are:

Rebirth

Genre: Visual Arts **Content:** Xylella is a bacterium killing hundreds of olive trees. A disaster of European dimension. European and local artists transform dead trees into sculptures **How:** International residencies, collaborations, working in infected olive groves.

Sideways Walking Arts Festival

Genre: Interdisciplinary Art, Walking Festival, Site-specific art; Art in the Periphery **Content:** investigate the notions of speediness and slowness, focusing on the “slow style” of the area (Salento) and on local contrasts (century-old olive trees versus sprawling urbanization), The Walking Experience will represent a process-based lab, connecting the eight Utopias, and bringing the Lecce2019 experience also to small towns and villages throughout the territory **How:** a travelling festival with international artists and local citizens on an on-foot journey to experience art, the territory, and daily life in a unique way. Three expeditions of one month each, travelling through different areas of the landscape, reaching small towns & villages.

Olive Routes

Genre: Interdisciplinary **Content:** Explorations and artistic interventions along the olive routes. The world from the perspective of the olive tree **How:** Travel, Artistic Exchange, Residencies, Exhibitions, Performances, Storytelling, Food; Cultural Environment: Mediterranean Basin.

Eating Art

Genre: Food, Design, Hospitality **Content:** Food in transition between tradition & innovation; slow food; local food, global food; influences; politics of food **How:** Workshops, Exchanges, Tastings, Training of blind people to lead wine and olive oil tastings.

Festival in Homes

Tales in Salento outside the Postcards

Genre: Theatre, Narration, Workshops, Story-telling **Content:** Identity, Hospitality, Network, mappings **How:** Research, Workshops, Performances in Farms.

Murga

Genre: public art, sounds-capes, digital archives **Content:** Tracing the songs of the old Murga peddlers, who travelled the territories buying the residue of olive oil left at the bottom of the cans **How:** research, residence programme, workshop in schools, creating a website and a virtual archive/map, recordings, concerts.

Wounded Places

An artistic-theoretical research and learning project on the construction of territories and borders, trans-disciplinary case studies and field research, artistic-theoretical laboratories, public encounters, conferences, publications.

We can find wounded places everywhere in the world, places that witness visible or invisible violence, intrusion, failure, illness, traumatic experiences or neglect, e.g. in terms of infrastructure, education and accessibility, economics and social injustice, health problems and politics. These places are part of the memory, formation, transmission and invention of the territory’s history and contemporariness and often become emblematic of its challenges today.

The project takes its starting point at places referred to as “wounds” of a territory. These places that have been undergoing certain kinds of slow-violence, i.e. experiences and acts of violence which are not necessarily easy to locate, but which are structural and systemic by quality and effecting the population. Wounds, and wounded places, invite us to investigate how we actively construct, memorize, change, re-map our borders and territories – geo-politically, socially, ethically, physically, spatially, and artistically.

Humanisation of Medicine

Genre: new doctors-patients dialogues; Poetry as homeopathic medicine for the soul; Research on Children's Drawings; Third Paradise **How:** Lessons; Art; Creative writing and music workshops; Clowntherapy; Poetry in old people houses and in hospitals; Training courses for doctors and nurses **Where:** Hospitals; Old people houses; Clinics; Children Oncology Dept.

Cultural Passport for Newborn

Genre: Birth **Content:** handing out a cultural Passport to newborn children in Lecce to have free access to art, enhancing the bond between families and art **How:** creating a network of Hospitals Arts Institutions and cultural heritage sites.

Third Space

We will investigate the Third Space with **Gilles Clément**.

The idea comes from the theory of the “third landscape” of this world-known landscape designer. The Third space represents the reign of indecision, where management gives way to spontaneity and where the real social innovation is possible.

Partners of Olive Worlds

Crysalis / Michelangelo Pistoletto; The European Cultural Route of the Olive Tree Network; University of Barcelona; University of Roehampton; Ente Nazionale Sordi; Unione italiana ciechi & Ipovedenti; European Disability Forum; European Network for Accessible Tourism; Istituto Antonacci; SlowFood Altosalento; SlowFood Lecce; FKL – Forum for the resounding landscape, Basel; SSRG – SoundScape research group, Institute for the Mediterranean Culture, Lecce; Stalker/nomadic observatory, Roma; Ass. Cult. LOUMA, Rennes; St. Anna Hospital, Torino; Art and Medicine Network (Lecce, Torino, Milano, Lecco, Bologna, Cagliari, La Spezia, Ginevra); Rome, Salerno and Ostuni Medical Association; International Ass. Pen(S)a Differente; Poiesis; Bologna Charter for sustainability and health network; Red Cross; Conservatory of Music; City of Lecce Hospital; Pediatric Hemato-Oncology Dept. of the Lecce, Brindisi and Taranto Hospitals; Gallipoli and Copertino Hospitals.

Water..... pay as you can

Salento represents what the ancient Greeks called “Messapia”, the “Land between two Seas”.

This projects cluster aims to celebrate the Water as both a **common value** to preserve, a common essential element of nourishment for survival; And a medium to reach lands and peoples and enhance cultural, social and economic exchanges.

The main dishes are:

ACQUA - The Essential Element

Genre: Ecological Artistic interventions, Music, Films, Texts **Content:** Life Source, Habitat; Human Right, Politics of Water, Lack of Water, Varieties: Sweet, Salty, Clean, Dirty, Polluted; Snow, Ice, Steam, Energy, Beverage **How:** Festivals, Conferences, Inventions, Exhibitions, Concerts, Music, New Compositions, New Work, Performance, Visual Art, Film, Focus Days, School Projects; Nature tours.

IMAGINE 2020 Art, Ecology and Citizenship (see II.2)

Adriatic Connection & Mediterranean Metamorphosis

Genre: Interdisciplinary Year Long Project **Content:** The story of the Adriatic basin, EU Expansion; Exchange of goods, people, ideas; the three monotheist religions; tradition & modernity, cultural clichés & projections; the common & the divisive; Contemporary transformation along the Mediterranean Basin, war & peace; democracy & autocracy, myths & realities, secular & religious – religion & politics, migration **How:** Interdisciplinary dialogue, research, residencies; international blogs; graphic novels; performances, publications, dance, concerts, poetry, music

Floating Art: (see II.2)

Partners of Water

Musicians Without Borders, Amsterdam; Banda Adriatica, Lecce; University of Manchester; Burhan Ocal, Istanbul; La Notte della Taranta, Salento; Art Radionica Lazareti, Zagreb; Greek National Theatre, Athens; Folkest, Med Free Orkestra, Italian Embassy Beirut; University of Exeter; Balkan Express Network; Kaaitheater, Belgium; Artsadmin, UK; Bunker, Slovenia; LIFT, United Kingdom; COAL, France; Transforma, Portugal; Domino, Croatia; Rotterdamse Schouwburg; Holland, Kampnagel, Germany; University of Salento; over 50 local associations.

Baroque & Roll..... pay as you can

The Land and the Sea preserve tracks and are witnesses of civilizations moving across countries and over time. They shape identities. This project cluster is a playful exploration of Salento as a land of passage, cultural exchanges, and hospitality, a **multilayered landscape** of cultural heritage, traditions and customs between two Seas. A symbol of European **cultural diversity**.

The main dishes are:

Time Machine (see II.2)

The Time Machine Festival, described in II.2., is a synthesis of the activities of the year long Baroque & Roll programme.

Aeneas in Castro

Genre: Virtual Archeology, Augmented Reality, Historical Reconstruction, Story-telling. Performances, Music **Content:** Re-enactment of the myth of Aeneas, who arrived in, what is now, Castro. Migration. Refuge **How:** Reinforce relationship between citizens and the epic history through participation involving local people, craftsmen and archaeologists: Reconstruction of Aeneas' boat dating back to the Bronze Age. Boat as stage for floating performances.

Lecce, EUtopia of Baroque

Genre: Cultural Heritage in a contemporary light. Interdisciplinary, Analog & Digital **Contents:** *The Theatre-City:* A dialogue between the inner and outer parts of the city, the balconies looking over the streets, urban environment like an open air theatre.

Landscape as garden: The landscape as a great Baroque & petrified garden. The paradox between the beauty in hostile (social, political, economic) environment.

Baroque and the Table: **Eating Art** meets richness of Baroque Cuisine as convivial celebration

Baroque and Festivals.

Baroque Music Festival: Baroque music infiltrating the streets from the Balconies of the houses using what we call “Urban Furniture” .

Baroque as Healing Ritual: A mapping of sacred festivals in Salento, Puglia, and Calabria. The future as healing time that has roots in past traditions.

Play the Castle

The castle, the biggest monumental building from the **Mediaeval** Age still preserved in Salento transformed into a centre of research & forum of education, information and entertainment.

Balance - The Art of (Stone) Balancing Past and Present

Genre: multidisciplinary performances; new tourism models **Content:** Contemporary installations in **Neolithic** sites, balancing past & present, nature & humanity **How:** workshops; meetings; guided tours.

Editoria

Genre: Creative industries meet handcraft **Content:** local craftsmen work together with contemporary designers and vice versa, to develop new, economically sustainable, products;

How: Residencies of designers in workshops of craftsmen; adopting and learning techniques and aesthetics, development of producible products with marketing and business plan.

Creative Europe Application

Outskirt-Centre /Solidarity Bicycle unveiling Lecce underground

Genre: Minor Cultural Heritage & Identity; empowerment of the disadvantaged; Tour

Content: Making the invisible visible; Social Inclusion; New Economic Models; New Ways of Experiencing Salento; Cultural identity and Memory; Exchange of New Skills; Informal Learning; Innovative Technologies **How:** Bicycle Tours with electronic tablet unveiling the invisible cultural heritage in Lecce’s Underground; Creation of new jobs through training in reconditioning & servicing donated bicycles; Capital Year Rent a Bike as New Model of Economy.

Faces of the Future

Odin Teatret, Cantieri Teatrali Koreja

Genre: Theatre, Dance, Music performance; International Barter in schools **Content:** International project connecting the universe of childhood, of school and of performing arts **How:** performing arts workshops and barter between “art families”, parents, teachers and schools in Bari, Lecce, Durres. Children from East, West, North and South show us the way through their performances, commitment, mastery and the enjoyment of their craft. Lecce final performance directed by Eugenio Barba with the participation of Kenyan, AfroBrazilian, Balinese, the Danish/ Indian/Italian Poetry, Danish/Odin Teatret, Cantieri Teatrali Koreja and Casa di Pulcinella Families hosted and adopted by schools of Lecce.

Partners of Baroque & Roll

Ministry for Cultural Heritage, Puglia Authority for Cultural Heritage; Teatro Pubblico Pugliese; Museo Sigismondo Castromediano; Network Euromachs; University of Graz – Austria; University of Turku – Finland; Danish National Research Foundation's Centre for Textile Research; Université de Lyon; Free University of Amsterdam; University of Salento; Parco Arte Vivente Torino; Musma Matera; Humus Park 4 International Land Art Meeting; Multidisciplinary Art; BAWI (Balanced Art Word International/Intermeeting), ORA (Ottawa Rock Art), Rock Stacking Gathering, San Francisco; Gravity Glue di Michael Grab, Colorado; Opium, Portugal; Edno Design Week, Plovdiv; Istanbul Design Week, Istanbul; Helsinki Design Week, Helsinki; International Cartapesta Biennale, Lecce; Apulia Film Commission; Movimento Alternativo (Porto, Portugal); Marseille Italian Institute of Culture.

BIT-Generation..... pay as you can

This projects cluster celebrates youth and the contemporary, as well as the future. It focuses on BIT language as an universal connector, without any time and space limits, able to merge different knowledge and create new medium and abilities.

The main dishes are:

TechnocITè Lecce & Museum of Futures (see 12d)

body>data>space lecce & Women Shift Digital

body>data>space is a creative unit designing interactive connections between performance, architecture, virtual worlds and new media. The London based lab will open a satellite studio at the Cultural Village. Women Shift Digital is a programme of work, for women and men, designed by body>data>space to train and celebrate women in digital careers, network the networks and influence the influencers at the international level.

Ykon Future Game

A 5-year long practical utopian game with groups of Lecce teenagers.

Based on real existing issues of the local community, the *players* will generate - through a continuous program and series of public interventions – utopian scenarios that propose innovative solutions for Lecce and the world, through an evolving set of game mechanics, facilitation methods and experimental idea generation technologies.

An *'imagine* or attitude would open up a space for fantastical, utopian thinking and concrete action. A number of the utopian concepts will be realized during the course of the 5 years.

Partner: Ykon, Helsinki

Underwater and Sky Perception- An open, live and virtual natural museum

Within the cultural heritage of the geographical/environmental Salento, there is a rich history of life forged by the environment. This project involves a mapping of the auditory, visual olfactory perceptions related to environmental contexts, marine and air, with sound produced by both animals and from natural elements linked to the territory, with images linked to the vision/perception of these animals. This virtual museum of sounds and sights, deep under water or high up in the sky, will be accessible to users with disabilities, given the possibility of multi-sensory interaction. The

project develops digital content for education purposes about the environment.

How Do You Spell

Genre: Interdisciplinary Year Long Project **Content:** collaborative practices, contemporary emerging issues **How:** Interdisciplinary dialogue, research, residencies; international blog; graphic novels; performances, publications. *How do you spell* is a full immersion in group-thinks, round-tables, conversations, walk-scapes, meals to be shared with experts from CERN, the hub of scientists coming from all around the world and based in Geneva where the world wide web has been invented. The aim is to trigger reflection about collaborative practices and contemporary emerging issues, asking participants to develop a personal exorcism with regards to all the emergences that grip our daily life.

Access-Space-Lecce

Access-Space-Lecce, like its partner Access-Space in Sheffield, will be an open access digital media lab for people interested in art, design, computers, recycling, music, electronics, photography and more meet like-minded people, share and develop skills and work on creative, enterprising and technical projects. It benefits artists, business start-ups and the community as a whole.

Access-Space is an inclusive environment working with people with disabilities, homeless people, ex-offenders, asylum seekers, refugees and people with mental health issues.

The Lecce space will be in the newly founded House for the Homeless.

Accessible Filmmaking

Programme for promoting and realizing accessible films.

The project will focus on accessibility and audiovisual techniques (subtitling, voice-over, dubbing, subtitling for the deaf, audiodescription and audio introduction for the blind). The programme will comprise of: a training programme on accessibility and audiovisual translation techniques for filmmakers and film producers; a campaign about audiovisual accessibility for raising awareness; organization of a film festival screening only films produced all around the world according to the accessible filmmaking approach; a cutting-edge research programme for the supervision and the implementation of the whole programme.

Partners of BIT-Generation

Universitat Autònoma de Barcelona; University of Roehampton; Apulia Film Commission; Poiesis; Sound-Makers; TechnocITê, Mons; BADCo. Zagreb; Accessible Filmmaking; Time's Up Linz; YKON Helsinki; Body Data Space- London; FoAM (BE); M-ITI (PT); AltArt (RO); Near Future Laboratory (US/ES); Superflux (UK/IN); The Mission Biz / Trevor Haldenby (CA); Fairtransport (NL); Fairwindstrading (UK); Canal 180; Museum Reality of Albania; University of Mannheim; University of Salento; Virtech LTD; CETMA Virtual Reality Centre; Aalborg University, Tallinn.

To be true to our methodology and the culture of the territory, we have chosen to propose only a few possible dishes as tastings and local partners by name. The process of cooking will only begin after a community learning phase and the open calls with which we would be obliged to deal with in a more transparent way, with clear guidelines for the decision-making, than in the times before Lecce2019.

APPENDIX ON FINANCE

In addition to what was briefly described in III.2 of the Bid Book, this appendix provides some further details on the **funding strategy** for the project application and the **potential economic impact** of planned investments.

It should be self-evident that Lecce, Brindisi and all other organisations leading and supporting the candidacy will define a **long-term** funding and **multi-fund** systemic strategy to ensure financial **sustainability**.

The funding of the project will necessarily be based on the combined use from a number of sources: local **public** funds; National, Regional and European Funds; **private** funds.

In the first bid, the forecasted income was based on a range of variable approximations due to the following:

- The Italian Government is sketching a Reform that foresees a substantial curtailment of National funds addressed to local public institutions as well as taking away the cultural competences from the provinces;
- The continuous and worrying increase of lack of liquidity of Public Administrations, the delays in State transfers and the reduced budgets of Municipalities;
- The still on-going negotiation for the 2014/2020 European funds;
- The lack of a clear commitment from the National Government both for the support and quantification of the possible grant to the potential 2019 European Capital of Culture.

Between the first and the second round, the curtailment of funds addressed to both Provinces and Chambers of Commerce has been defined and will go into effect in 2015. Due to this, the choices made in the second bid are different and more cautious from the former one with regards to:

- The amount coming from public funds allocated to the Provinces has been decreased and equals the sum already addressed to them by the Management Funds of the Committee with regards to years 2013 and 2014; moreover the amount allocated to the Chamber of Commerce has been halved;
- The total budget of Lecce2019 was reduced by 3% of the total income.

Other variations relate to the following:

- The elimination of the amount related to the prize Melina Mercuri, upon the recommendations expressed by the Jury;
- The introduction of the quota related to the Supporters, both the municipalities of Salento and representatives of civil society (cash or in kind or sponsorships); quotas have been estimated in a cautious way if compared to the potential ones (see after);
- The different allocation of the incomes for the coming years and the decreasing public contributions within the first years because of the bureaucracy in Public Administrations.

Besides, the total amount of the income from the Public Sector is rather high and accounts for 82.35 % of the total income and it is much higher than the costs foreseen for the cultural programme which are equal to 72.94% of the total costs.

Local public funds

The local public funds amount to € 7,325,000.00 accounting for 18.88% of the total expected income. As for the **local** public funds, the project will also use the **culture budget quotas** of the Municipalities of Lecce and Brindisi, and of the Puglia Region, already or soon-to-be committed in support of the ECoC project. The following tables show the percentages of the annual budget allocated to culture by Brindisi, as well as by the Puglia Region – both those allocated to the City of Lecce and its remained budget for Culture - over the 5 past years, which will give a clear idea of their funding capacity.

Municipality of Brindisi

Year	Usual annual budget for culture in the city (in euros)	Usual annual budget for culture in the city (in % of the total annual budget for the city)
2009	2,813,863.60	3.06
2010	2,911,137.03	2.75
2011	1,870,168.82	2.01
2012	1,504,986.00	1.63
2013	1,392,756.35	1.48

Puglia Region

Year	Usual annual budget for culture to the city of Lecce (in euros) (usual annual budget + ERDF + POIN 2014)	Annual budget for culture in the region (in euros) (annual budget + ERDF + POIN 2014)
2009	1,800.00	4,380,068.34
2010	2,000.00	1,842,140.07
2011	2,000.00	906,669.87
2012	2,100.00	2,299,117.90
2013	2,100.00	111,698.88
2014	2,500.00 + 2,000.00 (POIN)	not available

Other local public funds are the annual budget allocation of the University of Salento (secured), of the other municipalities (members of the Supporting Forum as described in III.1.1) of the Provinces of Lecce, Brindisi and Taranto and Chamber of Commerce of Lecce (planned).

As stated in III.2.2, aware of the uncertainty of these funds, the other funding members decided to increase their own commitment by 10% to be able to face any unexpected occurrences and the decision of increasing the percentage of the national government (€ 1,000,000.00) was made. Forecast incomes from the Chamber of Commerce of Lecce will be both cash and in kind.

Directly managed European Funds

Financial coverage of the approved quotas of each institution will be ensured by both the budget and their ability to raise extra funds such as directly managed European Funds, whose total income amounts to € 2,125,000.00, a cautious estimate compared with the ability to attract European Funds by the Founding Members.

The following charts highlight the ability of two Founding members, the City of Lecce and the University of Salento, to attract European funds within the last four years.

City of Lecce (directly managed European Funds)

YEAR	Programme or initiative	Title of the Project	City of Lecce Budget	Total Budget
2010	Culture Programme 2007/2013	P.L.O.T.S. - Places Links Opportunities Transitions Stories	90,000.00	350,000.00
2012	European Territorial Cooperation Programme Greece – Italy 2007/2013	AgroQuality	317,000.00	726,885.00
2012	Culture Programme 2007/2013	CreArt	235,818.00	3,437,300.00
2012	SEE – SOUTH EAST EUROPE	InTourAct -Integrated Tourism Action Plans for SEE excellence	132,100.00	1,371,500.00
2013	Culture Programme 2007/2013	ATHENE	185,719.30	577,223.00
2013	URBACT II	WOODFOOTPRINT	55,000.00	700,000.00
2013	URBACT II	EUNIVERCITIES	56,028.00	699,980.00
2014	Competitiveness and Innovation Framework Programme (CIP)	CLIPS	187,424.00	2,379,000.00
2014	European Territorial Cooperation Programme Greece – Italy 2007/2013	C-PROEFFECT	161,748.00	932,508.00

University of Salento (directly managed European Funds)

Year	Total amount (€)	University Budget (€)	Co-funding University	Projects number
2011	12,578,373.60	3,097,068.00	154,589.33	12
2012	1,735,011.50	243,400.00	7,000.00	3
2013	10,919,940.00	2,024,348.00	192,562.00	5
2014	529,226.34	136,679.00	68,339.50	1

National Government Funds: € 5,000,000.00

Regarding the National Funds, compared with the pre-selection bid book the amount allocated to the National Government has been increased by €1,000,000.00 for a total amount of € 5,000,000.00, in order to partially counter the effects of the national decision to abolish the provinces and to reduce the national funds allocated to Chambers of Commerce. It is not secured, but the total expected amount is coherent with the amount the Government has planned for the Italia2019 programme, considering to the National Law n. 106 dated 29 July 2014, for a maximum of €1,000,000.00 for each of the following years: 2015, 2016, 2017, 2018 and 2020.

Private Funds: € 6,850,000.00

As illustrated in III.2.6, the forecasts about the income from private sources have been reformulated during this year in order to harmonize them with the process planning of Lecce2019 aiming at (and achieving) the goal of ensuring direct and indirect resources throughout the years, rather than concentrating them in the two-year period 2018-2019.

Specifically, the private funding sources to be used to cover operating expenses are:

Partnerships 2014 -2020: € 3,218,500.00.

They are long-term agreements already signed by local companies and trade associations that have supported and have committed themselves to support the institutional activities of the Foundation (as Supporters Members): such as promotional initiatives, advertisements, audio and video production, board and lodging, transports, accommodations.

Project Sponsors/partners: € 1,775,000.00

Partnerships and sponsorships of projects aim at supporting financially specific projects and/or co-financing transnational projects that look for EU programmes and funding schemes of Italian and international foundations and require a direct co-financing by the partners.

Donations to projects: € 781,500.00

The donations to projects are mainly based on patronage from individuals and from legal subjects and are addressed to the local and the national context, to the communities of people from Salento and Puglia who are abroad and to non-residing Italian and foreign people, usual guests of Salento, belonging to high income brackets that represent a specific features of this territory, of high importance and strongly connected to the territory.

Merchandise and royalties: € 372,500.00

The merchandise will be managed in partnership with agencies for local development, local companies and operators in the related field who have a significant experience in promoting local and regional products in the national and international market. The Foundation will manage the royalties deriving from the brand and the commissioned or coproduced products.

Fidelity Card: € 252,500.00

The Fidelity Card will be offered from 2015 on, it will have a five-year validity and the price will decrease with time. The Card entitles buyers to participate in specific events (meetings with artists, dinners), receive discount vouchers and a 2019 set of merchandise products as well as free admission to performances, exhibitions and events.

Box office *Pay as you can*: € 450,000.00

Lecce2019 has devised a ticketing scheme that allows as many people as possible to participate in cultural life and by taking on the responsibility to decide on the ticket price that they afford. The estimate of the income is based on the capacity of the venues, the approximate number of days of programming and a contribution of about € 3 per person.

The table below illustrates the sources and amounts for each year.

Private funds

Source of income	YEAR								Total for source
	2014	2015	2016	2017	2018	2019	2020	2021	
Partner 2014 -2020 in cash	93,900	134,000	134,000	134,000	199,000	219,000	134,000	-	1,047,900
Partner 2014 -2020 in kind	-	246,000	246,000	256,000	381,600	521,600	226,000	65,000	2,170,600
Sponsors/partners of projects	-	45,000	80,000	140,000	450,000	840,000	145,000	75,000	1,775,000
Donations for projects	11,500	50,000	50,000	100,000	200,000	300,000	50,000	20,000	781,500
Merchandise and royalties	2,500	40,000	40,000	60,000	80,000	120,000	20,000	10,000	372,500
Fidelity Card	-	25,000	22,500	20,000	35,000	125,000	25,000	-	252,500
<i>Pay as you can</i>	-	15,000	15,000	30,000	60,000	300,000	15,000	15,000	450,000
Total for year 2014	336,300	555,000	587,500	740,000	1,405,600	2,425,600	615,000	185,000	6,850,000
Total for year 2013	150,000	100,000	100,000	250,000	2,000,000	3,200,000	200,000	-	6,000,000

It should be noted that this amount represents the sign of the willingness of **citizens** and **local entrepreneurs** from a variety of economic sectors to **act together** to implement ECoC. Therefore, their **engagement** is also likely to **generate** significant **network economies** and consequent multiplier effects on the local economy. The ECoC project, at this selection stage, has already allowed to set up important opportunities.

These include the funds and the value of in-kind activities and services by a wide range of local operators. So far 143 private local organisations operating in different sectors have expressed their willingness to contribute, as members of Lecce2019 Supporting Forum.

UE (Structural Funds)

Regarding the negotiations of indirect, national and regional European Funds, in order to increase the technical ability to finance the cultural programme, the Planning Department of the City of Lecce has self-assessed the objectives of Lecce2019 by comparing them with the Europe 2020 strategical objectives. At a later stage, together with the offices of the Region, an external analysis of coherence was carried out - both for Lecce2019 programme and the other planned lines of action for the integrated local development – with regards to the thematic objectives of the approved *National Partnership Agreement* and 2014-2020 lines of action as well as POR funds (EAFRD, EDFR and ESF) still under approval.

This methodology has supplied the logical framework of financial and strategical coherence which became concrete thanks to both the municipal and regional resolutions related to the *Integrated Territorial Investment's Programme for Lecce2019*, as mentioned in the bidbook.

Regarding the **potential economic impacts** arising from investments in the ECoC project, in terms of multiplier effects on the local economy and production of added-value and new jobs, we have considered the cost/benefit ratio of similar projects, on which site-specific inquiries were carried out in 2011 with application of the Input-Output method.

Should the project be implemented as conceived, and the approved investments in infrastructural projects are confirmed, as they have been conceived in the *Integrated Territorial Investment's Programme for Lecce2019*, amounting to around € 262 million, and investments amounting to € 38,800,000.00 million for 2019, then the impact on the local economy is likely to be as reported below.

Economic impacts arising from investments in infrastructure:

Considering the types of **infrastructural projects**, the economic impact on the related economic sectors (mainly construction) is characterized by a **GDP activated** per euro spent equal to **0.36**, which would correspond to a total added-value of € 94 million and to 2,240 new jobs, of which 69% would be full-time

Economic impact resulting from increased tourist flows:

As a result of a 2011 pilot-project aimed at internationalization and at overcoming tourist seasonality we have calculated an 8.3%, increase of tourism as a result of the ECoC project which breaks down as follows:

- exogenous spending (**additional expenditure** by tourists coming to Lecce for the programme Lecce2019), a cost / benefit ratio of approx. **1:8.35**;
- **endogenous spending** (domestic consumption), a cost / benefit ratio of approx. **1:1.24**;
- added value (regional **GDP activated** per spent Euro), a ratio of about **1:3.27**.

Hence, given the above assumptions an investment of € 38,800,000.00 in cultural initiatives will generate an additional tourist spending of € 334 million euros, a domestic consumption of € 49.6 million and ultimately an added-value (regional GDP activated per spent Euro) of approx. € 130.8 million. In addition, in order to adequately manage this increase, about 2,870 new jobs would be created of which about 64% would be full-time jobs.

The assignment of the European Capital of Culture title would significantly increase the attractiveness of the City and Salento as a whole, with a corresponding influx of tourists into the area, as indeed has generally occurred to previous ECoC title holders. So, we believe it would be reasonable to **expect** for the year 2019 an **increase** of **20%** of the tourist flow with **triple effects** on added-value and employment compared to 2011.

Ultimately, the implementation of the Lecce2019 programme, according to the cautious assumptions we made, would be able, to the minimum, to activate at the regional level an increase in **added-value** of approximately € 224.8 million and generate approximately 5,100 **new jobs**.



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**REINVENTING
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DEL SALENTO



Camera di Commercio
Lecce



REALIZZARE IDEE
PER CREARE VALORE