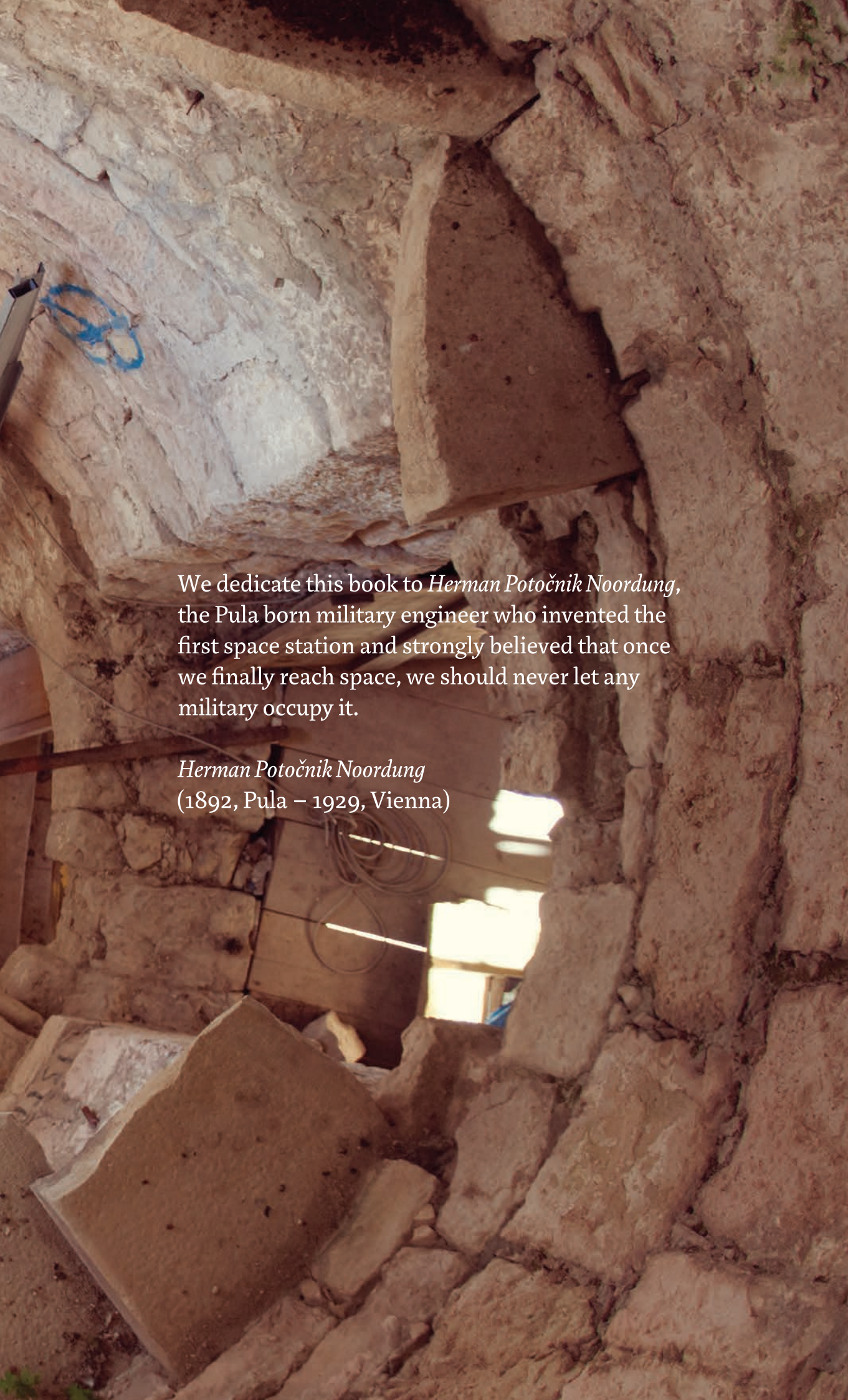




**pula+2020**

European Capital of Culture  
Candidate City



A photograph of a stone tunnel or bunker interior. The walls are made of rough-hewn, light-colored stone blocks. In the center, there is a wooden door with a window. To the right of the door, there is a small, rectangular opening or window. The lighting is dim, with some light coming from the window on the right. A blue object is visible on the left wall.

We dedicate this book to *Herman Potočnik Noordung*, the Pula born military engineer who invented the first space station and strongly believed that once we finally reach space, we should never let any military occupy it.

*Herman Potočnik Noordung*  
(1892, Pula – 1929, Vienna)





**PULA**

-  Fortresses
-  Fortifications
-  Artillery Batteries
-  Underground Tunnels

**WHERE ARE WE? ▼**

# pula+2020

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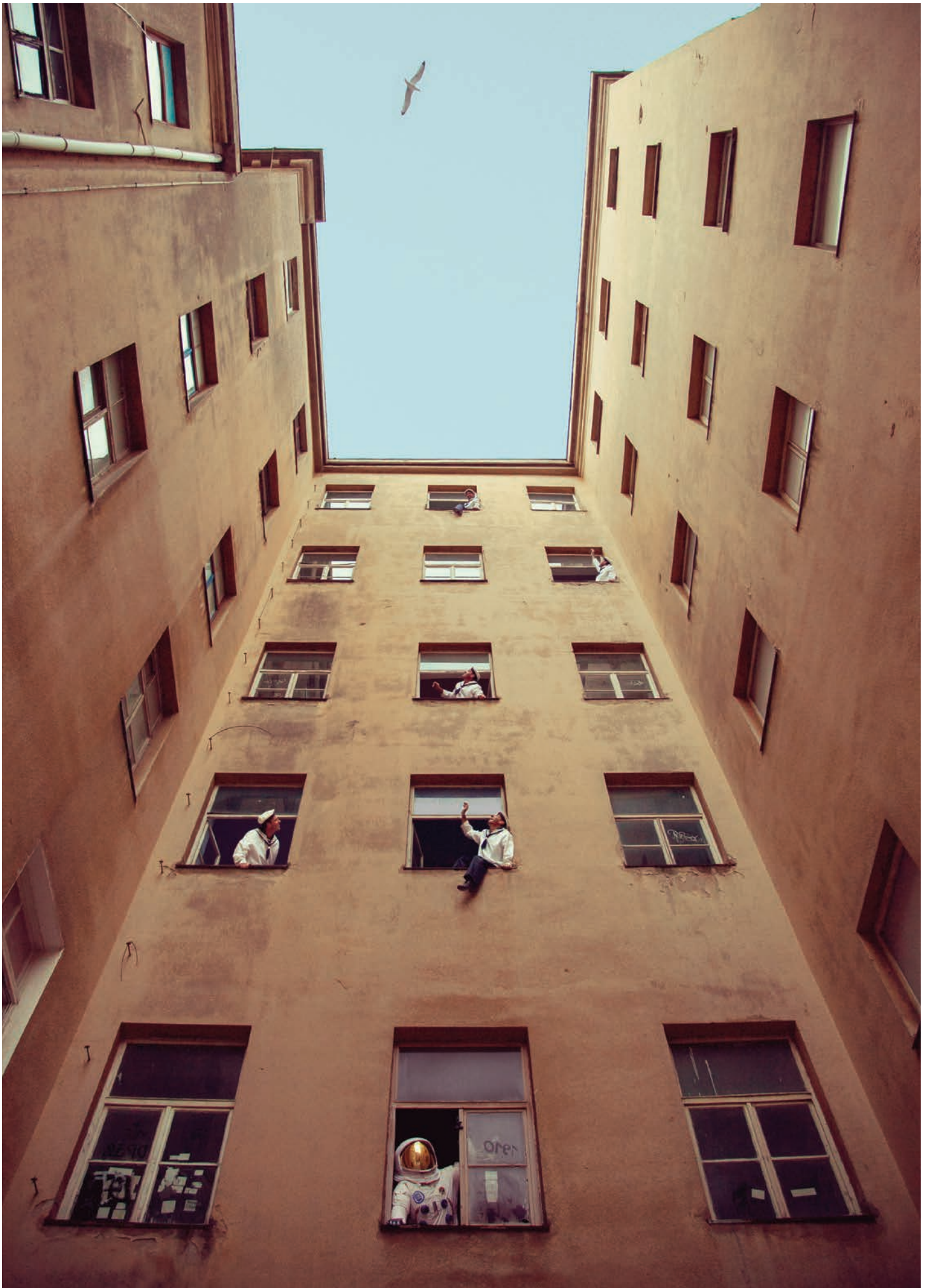
## *Demilitarise!*

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## From Fortress to Forum

PRE-SELECTION BID BOOK





— Rojca Social Centre, ex-military school and base, today it is occupied by civil society

# Introduction — General Considerations

## Q1—4



## Cultural Demilitarisation

Pula+2020 turns demilitarisation into a wider cultural movement through which Europe opens up its minds and develops a sense of peace and purpose, a new direction instead of the aimless wanderings of today



Why does your city wish to take part in the competition for the title of European Capital of Culture?

## New Civic Tactics

We have started an irreversible process of cultural transformation! New forms of public decision-making move Pula from military-minded rule to the new civic tactics, to overcome fear, intolerance and social passivity we locally call – *tapija*

The streets of Europe are faced with growing xenophobia and mounting intercultural and interreligious violence. The city became a theatre of war. From school bullying to terrorism, the share button can be more destructive than the bomb button. The spectacle of fear is posted, tweeted and emailed; it travels addictively in loops throughout the network of our shared memories until it finally reaches the point of collective ignorance. Our new social habits often provide a safe haven to hide from responsibilities. The passivity of clicks has turned us into silent supporters of a growing militarisation of our everyday lives.

— **We cannot let fear and passivity take over!**

The future of Europe is not about someone else, about extremisms. It's more about ourselves, it's about finding new ways to fight our own fears and dark memories. It's about lowering the entry points for people to step into the political decision-making, about being able to envisage outcomes within reach, about reclaiming the public space, and reconnecting the personal with the interests of the community. Finally it's about activating responsible and fearless cultural citizenship, the power that can creatively answer the challenges that Europe faces today. With this proposal Pula – a militarised city with no soldier left – deals with the problems where they arise: in the city, with people, with their energy to fight violence, collective fears and passivity.

Pula+2020 as a European Capital of Culture brings into motion inspiring artistic interventions and a long-term flow of cultural decisions that are the catalyst to the understanding that militarisation is not only about guns and bombs, but about the inability to make decisions and make changes happen.

### From a European Capital of War to a European Capital of Culture

Due to its strategic position at the Adriatic Sea, between East and West, Balkan and Europe, Central Europe and Mediterranean, Pula has been permanently occupied by the military. At the end of the 19th century it became one of the most advanced war technology centres in Europe and the main military port of the Austro-Hungarian Empire, as well as for Yugoslavia after World War II. The military spirit of Pula continued to the recent war during the 90's when Pula and the surrounding region contributed the highest number of soldiers per capita in Croatia.

Today, Pula is famous for its magnificent heritage, especially Arena, a huge Roman amphitheatre that every summer stages major international cultural events. The vibrant alternative scene with a growing NGO sector is slowly renewing the face of Pula. But, beneath this changing urban skin lies an invisible city, equally hidden from the eyes of tourists and citizens. More than 250 military buildings; massive fortresses, underground tunnels, bunkers, and the closed bay, reveal the fact that for two hundred years Pula served as a military capital. Even though the military left, the collective consciousness of Pula remained occupied. There is even a local word that describes this state of mind – *tapija* [təˈpija], which stands for willful ignorance, non-participation and reflects overwhelming passivity. *Tapija* is the easiest but the least productive attitude to share.

*When something is really bad and you feel like there's nothing you can do about it – that's tapija.*

— Anita, 21, student

In Europe where passivity and ignorance play side by side with violence, we have to take responsibility and be the first to initiate demilitarisation of our cities, our minds and memories. We have started an irreversible process of cultural re-occupation! New forms of public decision-making move Pula from military minded rule to the new civic tactics, to fight fear, intolerance and *tapija*. Demilitarisation of the

city is inevitable, but through growing European networks gathered around the Pula+2020 platform, the city will not only accelerate its own reinvention, but also become a strategic departure point from which new tactics of cultural demilitarisation spread and activate European cities and minds.

With the full consciousness of who we are and where we want to go, we invite Europe to join us on board for a massive journey from the European Capital of War to the European Capital of Culture.

### Journey towards a proactive and playful citizenship

From this journey no one will return the same. With the whole city on board, we decided to finally disobey orders deeply ingrained in our minds and which rule over our habits, and to confront the institutionalised ways of thinking. Evolved into four thematic expeditions, our journey triggers re-occupation of space and inspires public place-making (*demilitarisation of space*); provokes our senses and perception so we can find creative ways to fight the passive mentality of *tapija* (*demilitarisation of mentality*); engages citizens in the production of powerful cultural events which cut through the identity fortifications that keep us apart as Europeans (*demilitarisation of identity*); experiments with radical forms of democracy so we can finally take the future into our own hands (*demilitarisation of democracy*).

This journey is as a serious game, but it's still a game, so we'll make it fun and playful. The freedom of playfulness is a creative tool against the rigidity of a military mind. We are using it strategically to influence long-term policies, transform cultural institutions, give local economy a strong cultural push, change daily life and jointly open new scenarios of the possible. What we want to share with Europe is our warm-heartedness, our passion for true sharing of ideas and values, as well as responsibilities. In the era of the 'alone-togetherness' and passive profile friendships, we issue an open call to everyone to join us on board. The fears of uncertainty and the unknown are embraced as we move together towards new horizons of playful and active coexistence for all citizens of Europe.



— Playing with cannons, Historical and Maritime Museum of Istria

Q2

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

## Europe-Pula-Istria

Pula+2020 reinvents its strategic position on the European map and starts a cultural journey connecting three distinct territories: the Region of Istria, Alpe-Adria, and Inter-Europe.

### Pula in Istria

*From a military, to a cultural strategic point on old European borders*

Pula+2020 naturally includes the Region of Istria because emotionally, socially and culturally, the city of Pula and the Istrian peninsula live and breathe as a single body. Driving from Pula, within just one hour, one can reach any of the thirty-one smaller towns and nine Istrian cities: Vodnjan, Labin, Rovinj, Poreč, Novigrad, Buje, Buzet, Umag i Pazin. All of them provide direct and unconditional support to this project: directly in a political sense, and practically via their respective NGO sectors and cultural and social agents. They are a **culturally rich base of resources, talent and international contacts** to make the European Capital of Culture happen. With 210,000 inhabitants and more than 3 million visitors during the summer, the Istrian peninsula turns into a single dynamic territory with at least five different types of cultural and natural landscapes. However, there are still significant demographic and economic gaps between the rocky Istrian coast and its green hilly countryside. Within the

existing infrastructure, Pula+2020 generates new cultural practices, products and perspectives across the region and beyond the sunny seasons. It includes the surrounding cities and smaller villages to initiate a **better coordination of cultural agents, to trigger economic and cultural growth and to enable structural changes** with a deeper outreach in seven to ten years time.

### Alpe-Adria

*Cultural journey through the European north and south*

Istria is a unique cultural fusion of the two very distinct parts of Europe: Central Europe and the Mediterranean. Very much aware of its rich Austro-Hungarian heritage, Istria is at the same time the biggest Croatian peninsula and a part of Italian and Slovenian national territories. Nurturing its **European character from the very beginning**, it was the first Croatian region to become a member of the Assembly of European Regions (1994) and to start exchanging ideas and resources with its cultural

*With 210,000 inhabitants and more than 3 million visitors during the summer, the Istrian peninsula turns into a single dynamic territory with five different types of cultural and natural landscapes*



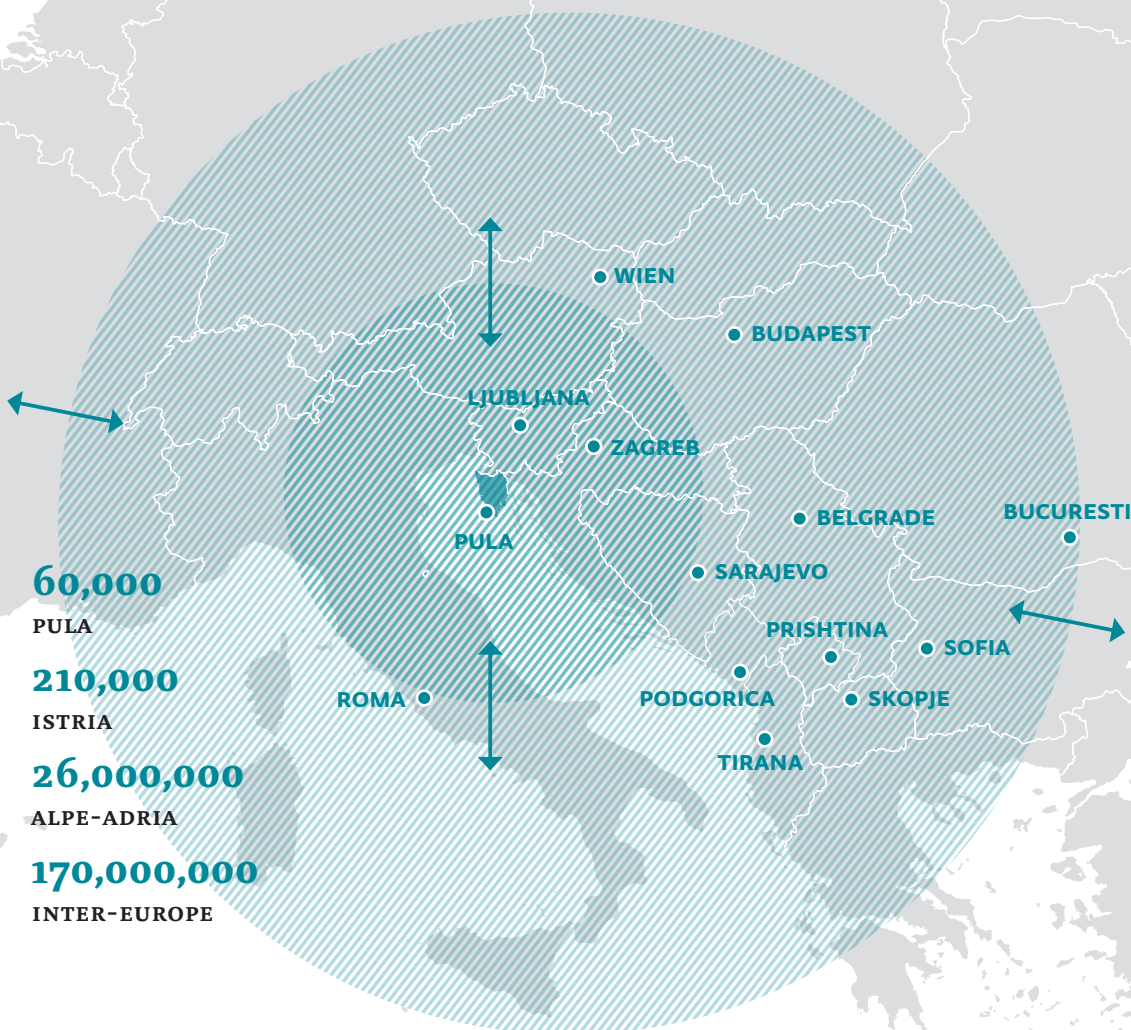
surroundings, especially with the Italian region of Veneto, with Slovenia and Austria, as well as to engage in an active and ongoing cultural dialog with Pula's twin cities like Graz, Trier or Villefranche-de-Rouergue. Due to massive historical migration Istria is home to the largest Italian minority group, with Italian as the second officially spoken language in the region. Regardless of all the wars and conflicts, Istria is known as **the most tolerant region in Croatia** and the only officially bilingual one. Pula+2020 therefore pulls in each and every of its 210,000 inhabitants along with their stories and personal European trajectories, aiming to build a borderless, bottom-up network of cultural exchange that can make a real European splash in years to come.

## Inter-Europe

*Cultural journey connecting European North West and South East*

Istria also exists between Europe and the Balkans, and has the will and the vigour to shed new cultural light on the darkness that draped this part of Europe in recent history. Immediately after the recent war, Istria initiated the Adriatic Ionian Euroregion aiming to create of a **new area of peace, stability and cooperation** for problem-solving of the most important common issues. Connecting 26 regional and local governments from the area of the Republic of Italy, the Republic of Slovenia, the Republic of Bosnia and Herzegovina, the Republic

of Montenegro, the Republic of Albania and the Republic of Greece as well as national and international institutions that constitute the institutional framework. Many members of this network recently joined forces to re-think the future of military heritage in the region (ADRIFORT). This network serves as a **collaborative basis** for many projects within the Pula+2020 programme (Everyday Warfare, Monument Moments, Fortress Europe). Pula+2020 propels major tourist flows from Germany (30%), Poland, the Czech and Slovak Republics, Macedonia and even Russia to the Alpe-Adria region. A **meeting point** between the European east and west, it strives to surpass the cultural divisions between them and to contribute to the process of cultural demilitarisation of European minds.



Q3

Explain briefly the overall cultural profile of your city.

## We are Changing Pula

New generations of cultural operators are evolving from intersectoral cooperation. Citizens demand new forms of influence and structures. Demilitarisation, slow but persistent, keeps filling up many of Pula's cultural voids

Historical traces of Pula date back three thousand years, which is both a wealth and a burden. The rich heritage holds exceptional value, but it also proves to be an obstacle complicating urban development, with huge resources being spent on its maintenance. This is also the case with many other similar European cities.

Lately, the city has been paying much more attention to the intangible cultural heritage, above all to the Istrian Scale – listed by UNESCO as Intangible Heritage – which has been given a new life in jazz and pop music by artists such as Dario Marušić and Tamara Obrovac contributing to its appreciation in new, contemporary forms. Formed through centuries and influenced by different cultures, the Istrian traditional dances and games, along with the music, strengthen the sense of community and belonging among Istria's citizens.

### Films/Books/Arena

A long tradition of the city's film culture reaches its peak in the Pula Film Festival, one of the oldest in Europe. The festival takes place under the stars, in the iconic Roman amphitheatre, better known as the Arena, with a network of satellite summer screenings in Dubrovnik, Split, Šibenik, Zadar and on to Rijeka and Zagreb.

The Book Fair (v) is one of the most exciting literary events in the region and transforms the whole city into an open book. Alongside the theatre, the library

and the Museum of Contemporary Art, many cultural institutions in the city are oriented towards creative rethinking of their basic roles and approaches; the Archaeological Museum has a vibrant sister gallery of contemporary art, Sveta Srca, and the Historical and Maritime Museum of Istria manages the underground gallery Zerostrasse that becomes part of the urban system during the summer.

Key cultural features of Pula are flashes of excellence between which there is a void. The lack of long-lasting connections with European cultural events, poor cooperation between cultural organisations at the national scale, the relocation of many cultural workers to other centres such as Ljubljana and Zagreb, are the main reasons why Pula's cultural potential has never been fully realised.

### Ongoing changes

In the last years there has been a slow but persistent change in the cooperation between cultural agents and organisations, supported by a new generation of leaders in the cultural sector. This change is evident in the affiliations of organisations and institutions, both local-national and international, as well as in the opening up of the cultural sector towards social, educational and environmental sectors and vice versa.

The most dynamic changes occur in the independent cultural sector. By occupying a former military school, the citizens created a massive infrastructure for cultural events and civic initiatives. Today Rojc functions as a unique social centre gathering a variety of NGOs, non-profit associations, cultural and art organisations that push pioneering institutional models in Croatia, and propel the mobility and exchanges among the local and international cultural scene. Civic transformation of Rojc is an ongoing process, but it vividly shows the inspiring power of cultural demilitarisation that Pula strives for.

*By occupying a former military infrastructure, the citizens created a massive framework for cultural events and civic initiatives*



— Making Fort Bourguignon alive



Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.

## Cultural Journey to Proactive Citizenship

From our old strategic position, the new cultural fleet is sent on four long-term expeditions to redraw an ultimate horizon of democracy

Cultural demilitarisation is an inspiring journey aiming to overcome the state of fear and passivity that sedates citizens of Pula and Europe. It simultaneously moves offline and online, it navigates through land, air and sea revealing and linking disconnected European terrains of human endeavour for togetherness, creativity and freedom. A fleet we build with our international partners consists of flagships (major projects), ships (big and medium-sized projects) and rowing boats (small, grass-rooted initiatives). From our old strategic position, the new cultural fleet is sent on four long-term expeditions, developed through bottom-up process of collective playing with the crucial objects for everyone on board: map, compass, uniform, horizon. The four thematic expeditions are:



### RE-MAP:

We are redrawing the given maps to reveal new **spaces** of common existence.



### COM-PASS:

We are searching for the inner compasses to reorient ourselves from the passive **mentality** of *tapija*.



### UNI-FORM:

We are exchanging uniforms to put our **identity** on the cultural move.



### HORI-ZONE:

We are developing radical ways of active co-navigation towards an ultimate horizon of **democracy**.

*In the **RE-MAP** expedition we transform Pula into a European playground for finding a new sense of space and public place-making.*

How can we render and transform maps of inequality and conflicts in European cities? How can we cut through intangible borders and transparent fortresses that control our everyday lives? It is strange that the most popular meeting place in Pula today is not the seafront like in other Mediterranean cities, but a food market. A huge bay, abandoned military buildings, underground tunnels and massive fortresses have never been inscribed into the cognitive maps of the people of Pula. The military state of mind blurred these maps. We need to learn how to re-map and re-occupy the space through a series of well-considered cultural interventions.

Re-Mapping of space starts exactly where it should – in outer space! The spectacular opening event (flagship) *Pula in Space*, developed in collaboration with the European Space Agency, activates the city and broad European audience in celebration of Herman Potočnik Noordung, a little-known European hero, Pula-born inventor of the first space station. In the period when Pula functioned as an unbreakable war machine, Noordung, a talented military engineer who dreamt about humans in space, wrote a powerful thought: *‘Once we finally reach space, we should never let any military occupy it!’*. This deeply humanistic idea confronts creativity with the growing militarisation of our surroundings. The collective view from outer space helps to understand the necessity for cultural remapping of all other spaces: urban and domestic, private and public, historic and natural, and spaces of tourism and leisure. Inspired by Noordung we began a series of small scale public mappings that will fully unfold and activate the hidden cartography of the city in 2020.

The expedition continues with the project *Re-routers* that creates serendipity in the existing tourist and citizen’s routes by re-plugging them to the unexpected and sometimes even fictional spatial scenarios. The flagship project *3F: Floating Film Festival* builds on the rich film legacy of the region and opens Pula’s bay to Central European and Mediterranean movie culture. *Everyday Warfare* is a big exhibition and series of public workshops that confronts DIY terrorism aiming to speculate about the future of cities in post-Hebdo Europe.

These and other ships of the RE-MAP expedition empower citizens to reclaim the space and become creative and active placemakers.

*In the **COM-PASS** expedition we re-invent personal and collective compasses to find the way out of the passive mentality locally called –*tapija*.*

The pursuit for a new direction goes far beyond Pula and the region. Rethinking the idea of the intimate compass is essential for contemporary Europe, striving for harmony of its burdened mind. This expedition is also about looking deeply into oneself to find a new sense of purpose, and reconnecting personal paths with those of the community.

This expedition starts with a major public event (flagship) *60,000 Luft Balloons*, developed with our partners from Ars Electronica Futurelab. A collectively formed balloon-screen above the city will serve for projecting site-specific memories of citizens of Pula and a number of partnering European cities. Shooting intimate memories of Europeans to the common sky, cuts through the inactive nostalgia and awakes the spirit of future through active sharing of our past. The project was conceived at a public workshop in 2015, where spontaneous sharing of the citizens' intimate memories sparked an urban psychoanalytic initiative that will tour from Pula to partnering cities to build the digital *Memory Archive* for the big 2020 event.

After going up to the sky, the COM-PASS expedition enters into the dark underground tunnels beneath the old city transforming them into the *Blind Vision Gallery* where the combination of eyesight deprivation and cutting-edge installation art curated by a curatorial team formed by blind persons is used to push us into the rediscovery of our senses. The *Tapija Festival* is a big co-working event that delves into the phenomenon of doing nothing, crucial for the busy and overloaded minds of Europeans. *Digging in the Dirt* is a community performance that combines data-mining and archaeology in order to juxtapose the visible traces of our collective existence with the invisible and unconscious realms of our digital profiles.

These and other ships of the COM-PASS expedition provoke citizens' perception and turn on their inner compasses to overcome the mentality of *tapija*.

*In the **UNI-FORMS** expedition we experiment with the concept of uniforms aiming to make a move from tolerance to coexistence.*

When James Joyce visited Pula in 1904, he described it as a city of uniforms. This urban image is still alive in the minds of citizens. The soldiers who came from all over Europe brought a new flow and fusion of different identities, traditions and cultures. The militarised Pula of the past organically grew into one of the most tolerant cities in Croatia today. But we often forget that the way to tolerance was turbulent, full of discontinuities and dramatic exoduses caused exactly by the uniforms that came to power after each war episode. Today when new uncertainties push Europe to wear its old national and religious uniforms, it is time to rethink the identity codes inscribed in them.

The expedition will peak in a huge public festival (flagship) *Fortress Europe*. This event will irreversibly redefine the notion of fortifications and uniforms that keep us apart. The festival will take place in more than 30 fortresses that make Pula one of the most fortified European cities. Together with the Spanish architecture collective Penique Productions and other partners, the fortresses will be transformed into vibrant shelters of international cultural production and offered to be occupied by historic 'enemies' of Pula. Initiated in 2014 through an urban photo invasion initiative developed with all local minority groups and 40 institutions and NGOs the tactics of cultural invasion will grow into a European-wide initiative that taps into the problem of the uniforms we all wear and by which we shape and perform our identities.

Through the project *Pilgrimage of Sound* the expedition connects religious institutions from the Region of Istria into a unique pilgrimage route of contemporary sound art installations that redefine traditional sites of faith, giving them a new inter- and trans- religious character. The ship project *Loading Uljanik* transforms another fundamental source of the local identity – Pula's shipyard, into an open design hub where the last members of industrial class exchange knowledge, skills and uniforms with young Europeans, members of the creative, but often the unemployed class on the rise. *Language DNA Archive* builds on the fact that two out of the 24 endangered European languages on the verge of extinction are still spoken in Istria. Fusing the concepts of a hi-tech language archive and the chaotic ambience of a Mediterranean café,

the project contributes to the preservation and revival of identities embedded in rare European languages.

These and other ships of the UNI-FORM expedition move a Europe haunted by the old and new uniforms towards the future based on unique, but universal forms of community life and cultural coexistence.

*In the HORI-ZONE expedition we test radical ways to co-navigate towards an ultimate goal—a horizon of democracy.*

Stuck in bureaucratic pitfalls or minefields of violence and hatred, Europe strives for the new civic engines that can push it forward. By overlapping bureaucratic protocols and public art methods into new forms of public decision-making, this expedition unfolds a radical democratic scenario against the rigid military rule that once erased the idea of an active citizenship. The base of this movement lies in Rojc, the biggest independent social and cultural hub in Croatia and a former military school occupied by citizens 20 years ago and now transformed by more than 120 NGOs.

Building on the long tradition of punk subculture and the pioneering hacking events held in Pula, the project *Hack Everything* kicks off a festival through which hacking goes public and off-line. The *Click Impact* project gathers a surreal and playful financial consultant troupe of children, a network of seniors' complaints choirs from small Istrian villages and a digital public gaming platform for the co-creation of an alternative city development strategy. *Bureaucracy Games* translate disobedience into a mode of co-creation in which European, national and local bureaucrats work together with international designers and artists, to implement new ideas that turn citizens into active decision-makers.

This expedition will reach its climax during the closing festival (flagship) *Space in Pula* that will mark the end the ECoC year and celebrate the birth of the new city. As a counterpoint to the opening event *Pula in Space*, this event will drag two very different, massive fleets from the farthest corners of Europe. Rooted in the long tradition of Istrian motor biking and sailing cultures, the project generates a snowball effect through which two fleets, one of boats, the other of motorbikes, gradually grow over the course of six months as they move through European cities on their way to Pula. The members of these two fleets will meet in Pula to celebrate multiplicity of

diverse viewpoints that unite our continent in a single journey towards a horizon of democracy. *Space in Pula* and other ships of the HORI-ZONE expedition create new ways to empower people to step into a dialog and the process of joint decision-making.

## Three Strategies

Coherence is important in everything we do. Therefore we have developed the following three strategies that drive decisions in an integral set of cultural interventions:

### Gaming – Artistic strategy

Game is play structured through rules. We designed our programme following the gaming principles where citizens define all the rules and are able to change them and re-play the game at any given moment.

### Usership – Participation strategy

Participation can be a passive activity if it is moderated only from top-down. Pula+2020 operates through a usership strategy to push citizens into continuous renegotiation of their positions vis-a-vis each other and decisions makers in order to enable active co-creation of cultural contents and processes.

### True Sharing – Communication strategy

It has never been easier to share, but it is still hard to add content in a creative and meaningful way. Based on the mechanism 'add before you share', our communication strategy brings a dose of creativity and responsibility before clicking the button.

*Pula+2020 has three complementary and interconnected strategies that serve as a base of our long-term journey to a proactive and playful citizenship. These strategies challenge tapija deeply rooted in the current logic of offline and online spectatorship and participation*

## 1

# Contribution to the Long-term Strategy

## Q1–4

# Reaching Sustainability 2020+

The Pula+2020 programme facilitates development of the city and its social environments by introducing multiple activities designed to extend far beyond 2020

### Q1

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

## Goals and Challenges

The overall vision of the Strategy is to move together towards social and economic prosperity, with culture as the main driver

The cultural system in Croatia is integrated into European framework that treats culture as a public value essential for the elementary functioning of the society. However, a number of shortcomings specific to the Croatian model, where the city of Pula is a clear example, still remain: the exclusive nature of the cultural sector, lack of cooperation between inner and/or intersectoral institutions, status inequality between institutionalised employees and independent actors, as well as the general inflexibility of the system at large. In order to address these shortcomings, and to improve the cultural system as a whole, in 2013 the City of Pula created its Cultural Strategy designed for the 2014–2020 period, with multiple activities destined to extend beyond the given years.

The strategy builds on the Development Strategy of Pula, which sees culture as a crucial factor for the social and economic development of the city. The Cultural Strategy, therefore, envisages the realisation of six common goals:

- Facilitation of **cohesion** between different actors related to the cultural sector in order to create new synergies.
- Redefinition of the role of public institutions in culture to increase their level of **involvement** in encouraging a wider range of activities.
- Establishment of a continuous **communication** between the multiplicity of actors in culture.

Compulsory quarterly meetings and debates between cultural council members and the beneficiaries of budgetary resources will be held, to discuss the important decisions made for the future of the cultural sector.

- Development of intersectoral cooperation aimed at **creating** closer ties with the urban planning and tourism sectors to combat their fundamental lack of connection with cultural activities.
- Encouragement of audience development management through marketing, public relations, and mediation programmes based on **criteria-assessed** incentives and additional public funding.
- Stabilisation of the **independent** cultural sector by implementing long-term financial support.

In order to achieve this vision the city's entire potential is being mobilised, including monuments, architecture, urbanism, institutions and organisations, as well as events, art production and art education. This is accomplished through four phases.

### **PHASE 1: Establish interaction**

The first phase is geared towards developing protocols for stronger communication, collaboration, and trust between the actors of the city's cultural life. It encourages projects and activities for improving communication, increasing transparency of decision-making, and strengthening the position of culture with the city administration. The Department of Culture has been promoted as a fundamental actor, an intense number of planning meetings are being held, and two local platforms are supported – the Rojc Associations Alliance and Seasplash Platform – all of which provide better visibility of the decision-making processes of cultural councils.

### **PHASE 2: Develop integration platform**

The second phase aims at creating a platform for deeper integration so that both the cultural actors and the citizens of Pula could really experience the value of increased cohesion. It carries out specific cross-sectoral projects, such as Seasplash, whose purpose is propagation of winter events, and Kulturing, which aims to turn the city centre into a lively cultural hub, and many other transformative projects that include opening of two galleries and

bookstores. The projects are intended to include different agents and actors from within the cultural sphere, people from various age groups, and minorities.

### **PHASE 3: Integrate culture in city development**

The third phase sets up cultural development as intersectoral, and integrates culture in the overall socio-economic development of the city through trade fairs, events, and long-term cooperation. These activities open new channels of communication among sectors, such as the established cultural sector and the independent scene, and create conditions for mutual cooperation. This phase also emphasises audience development. Within this strategy the audience is treated not as a passive entity meant to consume cultural products, but as an active participant in the entire process of cultural production. Other activities integral to this phase are: re-designing of proposals for public benefits, creating community programmes based on previous activity, creating a production fund aimed at financing local projects, and creating an agora for projects where relevant projects will not only be presented but also publicly discussed. This creates a new category of cultural users (usership) rather than consumers, users who employ culture in their working and living environment.

### **PHASE 4: Initiate thematic and collaborative projects and platforms**

Finally, the fourth phase is meant to provide a solid structure for the future support and development of culture. This stage involves initiating and implementing collaborative projects and platforms, creating small investment plans, formulating and deploying the narrative of Pula, and creating protocols for cooperation between cultural institutions and other actors in the cultural sphere. These structures will in the long-term stabilise communication, improve intersectoral cooperation, and enhance fundraising for large integration projects. Eventually, this stage of cultural strategy leads to the sustainable functioning of material, financial, and human resources in the cultural sector. The successful implementation of this strategy, instead of being founded exclusively on financial investments, rests upon the development

of social cohesion by focusing on the strengths and assets embedded within the city.

An overall project on Demilitarisation fits into this strategy since it strengthens connections with and between cultural agents, it supports initiatives on new forms of decision making and active citizenship, gives new meaning to urban structures and stimulates actively cultural identity construction and openness.

Q2

How is the European Capital of Culture action included in this strategy?

## Strategy: Jumping on Board for Structural Changes towards Inclusive Minds

The ECoC related activities in Pula were the first to be included in the cultural strategy of the City via an annex and were then singled as a separate activity after the City council decided to candidate.

The action unites cultural and social agents (and to a lesser extent tourist and economic agents) with citizens, which deepens the experience in cooperation and motivates changes in the structure of decision-making and political transparency.

Another major point of the initiative is capacity building. The projects under the ECoC umbrella lead to a wider understanding of culture, improved communication within the cultural sector itself and with the outside world. Cultural and related sectors become truly international and intersectoral, stimulating both economy and audience development.

An ECoC in Pula also contributes to the city by building a strong and directed cultural narrative as a fertile base for developing institutions and larger infrastructural projects such as Kulturing.

Q3

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

## Impacts

Pula+2020 unwinds militarisation through culture, capitalises on new social engagements and gives new, creative spirit to the existing industry

The long-term cultural, social and economic impact on the city will be to:

- **strengthen independent self-critical and self-aware European citizenship;**
- **put the city in motion through international contacts, capacity building and mobility;**
- **make Pula a centre of excellence for cultural demilitarisation in South East Europe.**

### Culture: Unwinding militarisation

By 2020, Pula will have expanded its web of international and European relations by consolidating its network presence, by intensifying the inward and outward flow of people and projects, by encouraging the internationalisation of operators in creative innovation and cultural development, and by bringing online a broadcasting service dedicated to culture and events. This will involve directly at least **15,000 participants between 2015 and 2021.**

- By 2020, increase the usage of 30 old military complexes for cultural programmes for at least 65% of the time
- At least 65% of the cultural programme will be co-produced with European partnerships

- Between 2016 and 2020 engage directly or indirectly at least 3,000 operators and artists from Europe
- Between 2016 and 2020 implement 70 European mobility programmes

By 2021, **90%** of local people will perceive culture as a trigger for economic and social development

**90%** of locals will participate in the cultural programme

**80%** of people of Pula will have access to ex-military areas, and confront their (military) past in a playful manner

- 70% of the cultural and ethnic minorities will have access to co-designing and co-producing the 2020 artistic programme
- Stable European alliance with 5+ cities on the themes of urban policy design for demilitarisation
- Visits to digital content of websites and blog of cultural institutions doubled in 2021

## Social: Capitalising social engagement

By 2020 the region will have undergone a social change towards more active citizenship by reaching information and spaces that were not accessible before, trust has grown in the society and more European languages are spoken.

- All schools and child care institutions participate in co-creation and co-production of projects
- By 2020 15% of people in prisons, hospitals, disabled and mental institutions and elderly care participate in co-creation of projects

- By 2020 local interest for volunteering doubled
- Increase of 30% of participation in European citizenship, social and ecological projects
- Between 2016 and 2019, application of 130+ small-scale, grass-rooted community projects designed by citizens in partnership with public administration.
- By 2020, 50+ new jobs created in Rojc Social Centre through 1000 training and capacity building courses
- 80%+ more public spaces, cultural facilities, commercial activities fully accessible to disabled persons, digital multimedia and specialised personnel for impaired visitors at 90% of the public cultural facilities

**35%** of the cultural programme is a direct result of citizen's co-creation and co-production of projects

By 2021, **75%** of locals say that Pula is an attractive city open to young people

**70%** of citizens engaged in participative budgeting, participative urban planning and participative city development strategies

- 20% increase of involvement in alternative economy activities
- Increased trust among citizens through 20% decrease of false calls for ambulance and fire brigades and 10% reduction of property problems by 2020
- By 2018 at least 8 full time cultural mediators in Istria
- By 2021 at least 55 social and cultural operators from Istria involved in exchange programmes and refresher courses on cultural production and audience development

## Economic: Growing creative industries

By 2020 Pula will have developed cultural and creative industries, strengthened economic growth through stimulation of creative European tourism, developed the audiovisual sector and opened up new markets for products that merge new and old crafts.

- 1,8 million visits (this includes multiple visits) for extended periods by 2021
- By 2020 involvement of 50 public directors and government officials in mobility and interdisciplinary learning projects

**100%** free wireless coverage and cloud computing access in Istria with an increase of 30+ art, culture and creative tourism apps using the free wireless infrastructure

Inclusion of **30+** former military infrastructures in adventure and cultural tourist routes

**150+** new employment possibilities for cultural and creative professionals in Istria through internships, part-time and permanent position

- By 2021 20% more of the population will use hybrid, electric or self-driving vehicles
- By 2025 25% increase in wine production and wine export in Istria
- The creation of more than 80 start-ups, of which 40 will belong to the social innovations and creative industries sector, working in cross-sectoral production related to audiovisual production, specifically cinematography and music
- Co-development with 8+ EU partners on traditional crafts, implementation of digital content and production management for improved integration into global information circuits
- 7,500,000+ increase of overnight stays up to 2021
- 40,000,000+ digital visitors during 2020

### Q4

Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation. In particular, the following questions could be considered:

- Who will carry out the evaluation?
- Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?
- What baseline studies or surveys – if any – will you intend to use?
- What sort of information will you track and monitor?
- How will you define 'success'?
- Over what time frame and how regularly will the evaluation be carried out?

## Evaluation

### Time frame and milestones

In developing a plan for monitoring and evaluation of the ECoC programme and in coherence with our overall playful mechanism, we set up a process in four distinct phases: benchmark – covering 2016–17, setup – covering 2018–19, culture capital year – covering 2020 and post-event – spanning 2021–24. This articulation reflects two conflicting needs. On the one side, ensuring a homogenous, comparable evaluation framework. On the other, accompanying the development of the ECoC project through playful and gaming techniques by flexibly adapting and updating the monitoring and measurement tools as we learn. The real subtleties and complexity of evaluating a huge, multi-faceted programme such as the ECoC, and the specific characteristics of the programme as the design and implementation actually unfolds, will help us to continually develop this evaluation.

### Basic methodology

The benchmark phase will be used to pin down the specific methodology of Pula+2020 and to select the organisation that will be responsible for monitoring and evaluation. Specifically, we will launch a European contest by inviting five different universities, agencies, and/or research centres with solid experience and a reputation in evaluating cultural projects to submit proposals for the evaluation methodology. This methodology being the

basis of a common framework of reference that is based on the EU Commission's *Guidelines for ECoC evaluation 2020–33*, and in particular on the structure of the *General, Specific and Operational Objectives* that are defined there, and on the respective indicators. The research framework will take into account the compilation of evaluation techniques and methodologies as proposed in the evaluation structure of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions Part IV 'Standard setting for Work of the Culture Sector'. The five proposals will be evaluated by a jury of three independent European experts and two representatives of the civil society of Istria (not being politicians). The selected organisation will team up with a working group from the Juraj Dobrila University of Pula to serve as the monitoring and evaluation agency.

## **The evaluation is integrated in the phases of the cultural programme –and is not stand-alone**

The selection procedure will be finalised during 2016, so that 2017 will be devoted to an in-depth collection of all available pre-existing information sources, a design workshop with a citizen's panel of 15 persons including a presentation to the political level, and a first round of measurement of the indicators. This means in particular, a scan of available data for the two General and the four Specific Objectives, and of the Pula+2020 Specific Objectives. For all the indicators that refer to ECoC projects and events, the benchmark will measure the corresponding projects and events that make up the current cultural offer of the city.

The setup phase will be employed for a full calibration of the monitoring and evaluation techniques, to train and equip citizens-expert researchers with playful analysis tools, and will closely track the preparation of the ECoC programme. Two waves of measurement of the key indicators will be carried out each year, so as to have a close, in-depth monitoring of how the city and its territory react to the gradual definition of the programme and activities of the ECoC year. Of the final rounds of measurement, two will also involve the whole Region of Istria, one for each year of the setup phase.

In the culture capital year phase there will be two main waves of measurement of the main indicators, the first taken one month after the opening, and

the second approximately midway through the whole programme. 30% of data will be collected with gaming techniques carried out by mixed groups of artists, citizens and experts. Polls and focus groups with visitors and residents on specific topics, in particular on the 2+4 General and Specific Objectives core themes, will take place throughout the year.

In the post-event phase, the first, key round of measurement will take place one month after the closing ceremony, and will provide, together with the two waves of the culture capital year phase, the basis for the first Pula+2020 Evaluation Report. This is presented in summer 2021 at a public conference with a panel of discussants made up of key European experts and Croatian Cultural figures, including members of the selection jury that chose the managing organisation for the evaluation programme. Every year up to 2024 included, a new round of measurement will take place, and in summer 2024 a second Evaluation Report assessing the long-term impact of Pula+2020 will be presented, and will be discussed and assessed following the same format as the previous presentation. This second presentation will take place within the context of a European Workshop to which will be invited the Irish 2020 ECoC, all the ECoCs for the 2021–2024 period, and the two ECoCs for 2025, in order to foster discussion and peer appreciation on the outcomes of Pula+2020 in a European perspective, and to ensure the widest possible dissemination of the evaluation results, of the best practices, and of the main criticalities that emerged during the culture capital year and in the post-event phases.

## **Demilitarisation of evaluation**

The specific nature of the Pula and Istria territory and the main theme of Pula+2020 call for specific focus on content of the evaluation process. Our interest in the demilitarisation of Europe places a strong emphasis on an area which is of great potential importance from the European point of view, in terms of the indirect effects of culture as a source of social and even economic value: that of social cohesion and intercultural dialogue. Therefore, we will ask the competing organisations called to prepare proposals for our evaluation process, to suggest innovative and playful approaches and methodologies to tackle these specific issues. Issues which are currently not extensively covered in the Commission's Guidelines for evaluation, not a key component of their application nor of the corresponding selection decision by the jury. We consider this kind of evaluation both a crucial



element to assess the real impact of Pula+2020, and an important potential contribution to the European learning process on the scope and impact of cultural policies by means of the ECoC experience.

We expect that, in this respect, Pula+2020 will make a difference if it has a measurable impact on the attitudes of the residents, the local and European artists involved in the programme, and the European citizens that visit Pula during the ECoC year. It will also be achieved by the Pula+2020 activities in their own country, in terms of their own motivation and attitude toward a European intercultural dialogue that considers socio-cultural differences and discrepancies in ideas, opinions and views as a community asset rather than as a source of conflict and discrimination. For both ways we need rigorous and profound analytical tools to measure this dynamic, in order to develop the legacy of Pula+2020 as a far-reaching impulse to think of Europe as a more cohesive socio-cultural space.

In this regard, we will reference the scientific literature already existing, and further developing, in the socio-cultural field regarding analysing and measuring intercultural dialogue and social cohesion with playful techniques. We will also refer to specialised EU sources like the Eurobarometer surveys monitoring European socio-cultural values and attitudes, both in terms of methodology and of content. For example: the Special Eurobarometer 278 on European Cultural Values,

the Special Eurobarometer 399 on Cultural Access and Participation and the Flash Eurobarometer 217 on Intercultural Dialogue in Europe. We will also maintain a constant exchange and interaction with those European networks that in various ways promote intercultural dialogue through culture in Europe, not forgetting those outside the borders of the European Union, such as Europa Nostra, Culture Action Europe and the European Cultural Foundation.

## Defining success

We think that defining the conditions for success is one of the most subtle and tricky aspects of the whole evaluation programme – and of the whole perception and legacy of an ECoC. There is of course a clear incentive for ECoCs to set the stake in such a way that one can always claim it was a success – but this is neither useful to the ECoC community as a whole, nor to the city itself, especially when the gap between communication and perceived reality is significant. Therefore, on the one side we hand over the evaluation task to an external, expert, reliable organisation, albeit supported by the local University to ensure full understanding of the local situation and of its cultural codes and institutional specificity, but on the other side we want to transform the very definition of the criteria for success into a key building block of our participation process. In 2017, when the evaluation team has been fully formed and working, we will organise a City Conference with a wide participation from the whole community, both from Pula and from Istria, to launch a public, widely participative debate on what it means for Pula+2020 to be a success for Pula and Istria. We will invite representatives from past ECoCs, who will present in detail the lights and shadows of their own ECoC programmes in terms of impact, so as to give the community a concrete clue of what is realistic to expect, and of what kind of goals and key results it would be wise to pursue. As a result of the conference, a working group of delegates from every sector of Pula and Istria's civil society will be formed, to cooperate with the evaluation team to arrive at a joint definition of a realistic and relevant set of success criteria, to be used as the official standard of reference for the evaluation and for policy debates throughout the process, up to 2024. This work will be summarised and made public. During 2017 a workshop will be held in front of the local community and the local media, where the results will be presented and discussed by the evaluation team, the citizens working group and the city and regional administration.

## 2

*European  
Dimension*

## Q1—3

*Dialogue —  
with Those  
That Come,  
Stay and Go*

Strengthening the local community is impossible without interaction with those who come and leave. The true milestones of our journey are human relationships, not historical events or political decisions. They help to exchange cultural influences, and lead us from the past to the future

Q1

Elaborate on the scope and quality of the activities:

1.1

Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;

## Getting Closer

Feel free to interact and not to be misinterpreted! Pula+2020 facilitates European citizens to turn towards each other, to respect, accept, and understand the European identities in its largest scale, without shame, fear or prejudices

## Diversity

Diversity is a process of constant change inseparable from human dignity. Similar to the biodiversity of our eco systems, the driving force of culture lies in embracing all that makes us different and exceptional. Yet most of the macabre episodes of history were motivated precisely by our inability to truly understand and cherish our differences.

Protection of diversity is an ethical imperative.

Diversity in Istria and Pula cannot be compared to the multicultural societies of our European metropolises, with over 100 cultures intermingling in the largest cities. Nevertheless, Istria has a long history of blending cultures since it has always been a place of migration and a safe haven for refugees and minorities. Pula+2020 has a clear commitment to cultural diversity and our demilitarisation strategy relies deeply on embracing differences in our ethnicities, religion, gender, economical status, age, sexual orientation, ideologies and physical abilities. Our commitment to cultural diversity has several aspects:

- ① The cultural programme has an expedition dedicated to diversity called UNI-FORM. It is led by the *Fortress Europe* project in which Pula **opens up its mental and physical fortifications to European ethnic, social**

and religious groups, making the city a spectacular venue for displaying their versatile cultural programmes.

- ② Projects like *60,000 Luft Balloons* and *Everyday Warfare* bring together the diverse aspects of our **relation to the European war past** and the effects those memories have on our highly militarised present. Themes that are currently very high on the European agenda.
- ③ The programme also has dedicated projects like *Show Me Identity* that expose and **enforce the power of diversity in our identities** by making it a generator of concrete social and economic benefits within the local and European communities.

## Intercultural dialogue

Intercultural dialogue is a crossroads of many ways in which people communicate, interact and express themselves. From language and music to political action and our digital existence, intercultural dialogue is a constant battlefield in which peace is rare, precious and still achieved with difficulty. As the oldest and most fundamental form of democratic conversation, intercultural dialogue is the cure to social exclusion and violence. It enables us to accept each others' worldview, overcome boundaries that separate us as groups and individuals and live together peacefully in a multicultural world.

*In school we always use sentences such as 'damela olovka' which start in Italian and end in Croatian!*  
— Paolo, 14, student

In our programme strategy we are determined to find new intercultural communication channels and re-open the closed interaction pathways which brought together the many distant cultures of Europe. Istrian families talk all the time simultaneously in Italian and Croatian, and we rely strongly on local intercultural peculiarities such as the distinctive Istrian popular music which fuses ethnic music sung in dialects with rock and jazz. Our projects reinforce intercultural dialogue, to develop a firm sense of community and belonging across many cultures of Europe.

The implementation of this strategy is demonstrated in the following examples:

- ① In the project *Playing With Others?*, children of Europe are **encouraged to communicate and playfully learn** from the experiences of other cultures without prejudice and fear.
- ② The project *Monument Moments* transforms public places of commemoration into real-time tools for intercultural dialogue. Instead of serving as a vehicle for political manipulation, the European **anti-totalitarian monuments become shared spaces** of constructive intercultural conversation.
- ③ In projects such as *Languagescapes* and *3F: Floating Film Festival*, where Istrian musicians interpret film music during **screenings of the best of European cinema**, we are paving new intercultural communication routes by promoting the most familiar aspects of human interaction: language, music and visual media.

## Mutual understanding

Many of the conditions which affect one person or community do not necessarily affect the other. Although people do not share the same experiences, the constructive power of consensus and empathy is unquestionable. The inherent affinity between people is a strong basis for building appreciation through understanding and awareness, even though the expectations and realities of European people differ. This humbling and forceful need to reveal ourselves and listen to each other is at the core of our vision of mutual understanding.

Our strategy for reaching mutual understanding between Europeans rests on provoking open-hearted and playful change in the human behavioural patterns. Without the fear of looking at the darkest side of European history, we bring awareness to our attitudes and prejudices, alter our habits and shake up civic passivity. Starting from Istria as a renowned tourist region with both Mediterranean and central European characteristics, we engage with the physical and mental European territory by making it a medium for shifting from ignorant tolerance to equality, acceptance and mutual respect.

We encourage mutual understanding in numerous Pula+2020 projects:

- ① Strongly embedded in the particularities of the European landscape, the projects *Nanotourism* and *Re-routers* change the way we perceive and react to those who are visitors to our territories. Instead of selling our services for profit, we **contribute to a new European tourism based on understanding and accepting each others' true needs**.
- ② In *Bureaucracy Games* we stimulate the interaction of common people with a social group we all love to hate. Growing bureaucracy is a big European problem and by **switching roles between common citizens and decision-makers** we motivate change in our civic actions and understand each others' viewpoints.
- ③ Understanding religious culture and differences in our spiritual life is crucial for the *Pilgrimage of Sound* project. Sound as a universal language **demilitarises religious ideologies and re-invents sacred spaces** as places of newly found mutual understanding growing from respect, harmony and appreciation.

1.2

Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;

## European Common Culture

Pula+2020 puts a strong focus on the issue of demilitarisation. From violence in school and relationships, to culture, ecology and growing threats of terrorism, Europeans are challenged to rethink the future of open dialog and revitalise the culture of peace

**Common aspects of European cultures, heritage and history** include the many ways in which people across Europe live their lives: how they consume

and produce food, build and destroy their cities, alter their landscape, use their senses, deal with conflicts and celebrate their heroes. These common aspects are created through goodwill, alliances and friendship as well as rivalry and hostility.

In the Pula+2020 programme strategy we highlight these common aspects through a structured play where different ways of enjoying, experiencing and dealing with the familiar are awarded. By using the strength of analogy and correlations, we raise fascination and offer a fresh perspective on the ordinary life.

In *Bio-art Fair* we twist the way we eat the most popular European food products, in *Re-routers* we overlap the similarly built squares and boulevards of the remote European cities and in *Poetry Asylum* we use technology-mediated skull hearing to celebrate the most ingenious of European poets.

**European integration** takes a great part in our everyday lives: with expanding tourism and media, we are constantly witnessing communities moving closer and closer together. Furthermore, with increasing democracy and integration across Europe we can move decision making to the lowest possible level, and this, together with civil rights, is of the highest importance in Europe today.

*For northern Istria, Trieste is more important than Pula – each day 600 people from Buje arrive to work in Trieste. – Mauricijo, 57, from Buje*

Our programme is strategically trans-local, both regarding the level of the communities as networks and in the geopolitical sense. In this increasingly mobile and interconnected world, we foster multi-dimensional connections – a unification run by citizen empowerment, open education and inventive knowledge dissemination.

An entire Pula+2020 HORIZONE expedition is dedicated to experimentation with trans-national democracy. *Flotilla* integrates Europe culturally from the sea, while the fabrication facilities of *Loading Uljanik* bring open education principles to shipbuilding. *Geopolitical Zoo* engages tourism in the microclimate of the Brijuni Islands and the overwhelming power of media is explored in *Hack Everything*.

Besides the obvious cultural diversity and intercultural aspects from previous questions, **current European themes** form our broad view on the burning European issue of demilitarisation. From violence in relationships, to the gaming culture and restoration ecology,

the ongoing presence of asymmetric war and terrorism rapidly changes us and our environment. The problem of a militarised existence is a major concern of Europe today.

Our programme strategy converts the energy of conflict into cultural actions with far-reaching positive results for the protagonists and our surroundings. We are not building a utopian world without the memory of war. Instead of that, we are finding new remedies for the wounds of Europe – new cultural cures for the increasingly de-humanised army of European citizens.

In *Digging in the Dirt* we merge data tracking with archaeology to collectively perform heritage, in the conference project *Post-terrorist Imagination* we debate our future after the era of global fear and the *Surviving Arena* project exposes our ambivalent relation to the spectacle of violence. The opening and closing ceremonies demonstrate how we have even militarised the outer space – and give us tools for making it human.

1.3

Featuring European artists, cooperation with operators and cities in different countries and transnational partnerships. Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

## Pula+2020 Partnerships

Pula+2020's network is not a mere showcase, it is embedded in the context as a propeller for change and generating new values

We have enthusiastic professional partners who are here to stick with us regardless of the success of this application. With many there is a warm relationship and our playful approach is long-term oriented – it sets good examples, agitates sharing and inspires cultural agents.

Artists Krzysztof Wodiczko (Harvard University, *Monument Moments*), Saša Živković (Cornell University, *Bio-art Fair*) and Gediminas Urbonas (MIT, *Geopolitical Zoo*) link the University of Pula with some of the best practices in the world. Students are involved through collaboration with SymbioticA and University of Perth (*Bio-art Fair*) while Survival Research Laboratory test the boundaries of European tourism in *Surviving Arena*. The mobilisation of citizens through gaming is the specialty of Eastwood – Real Time Strategy Group (*Click Impact*) as well as Numen (*Pula in Space*) and FOAM (*Tapija Festival*). A co-production with Evelina Domnitch and Dmitry Gelfand for *Space in Pula* opens new perception horizons, and community coherence motivates collaboration with Tellervo Kalleinen and Oliver Kochta-Kalleinen (*Trust me, I'm Lying*) and Tania Candiani (*Pilgrimage of Sound*) – artists experienced in dealing with pride and community trust.

Cooperation with cultural operators, cities and transnational networks helps the strategic development of the Region of Istria:

→ Ars Electronica curates *Everyday Warfare*; Creative Industries Styria, Joanneum, Samoa Nantes and Trans Europe Halles are included in *Loading Uljanik* and ERICarts in *Nanotourism*. This develops multiple **trans-sectoral links** which strengthen local and European cultural sectors.



→ Redefinition of public institutions is important for collaboration with Metanoia (mental health institutions in *Poetry Asylum*) and Eurocities **working group** for culture (*Jail Jamming*) supporting access to cultural content in prisons.

- Collaborations pinpointing demilitarisation are realised with Penique Productions (*Fortress Europe* inflatable pavilions), Budapest Observatory and European **reconciliation network** Soul of Europe (*Monument Moments*).
- Education and experimentation motivate collaboration with Kapelica Gallery (*Geopolitical Zoo*) and Time's Up – Laboratory for the construction of **experimental situations** (*Flotilla*).
- Exchanges of cultural operators in the cross-sectoral **collaboration protocols** of *Collider* and *Digital Grape* are realised with Siena, Graz, Maribor, Koper, Imola, Novorossiysk, Veneto Region, Verona, Graz and Hekinan and Irish cities Dublin, Kilkenny with Waterford and Wexford, Galway and Limerick.
- We work on **full integration of culture** in the city life with Europalia and Intercultural cities network at the Council of Europe (*Playing with Others?*), Connecting Cities (*Blind Vision Gallery*), Circostrada (*Digging in the Dirt*) and IETM – International network for contemporary performing arts (*Prosthetic Zones*).

Pula+2020 collaborations are already initiated and communication has successfully been established. More complex partnerships are in negotiation with a high probability of a **positive outcome**. We look forward to working with our contacts and to broaden our networks even more in the second round.



Can you explain your strategy to attract the interest of a broad European and international public?

## European and International Public

This process starts from an initiative of seemingly small significance and builds upon itself, becoming ever larger and larger, until its peak in 2020, and still attracting large numbers of people long after that

Our strategy can be described in terms of a snowball effect. This process starts from an initiative of seemingly small significance and builds upon itself, becoming ever larger and larger, until its peak in 2020, and yet still attracting large numbers of people long after. In Pula+2020, this snowball has started as a word of mouth, an informal meeting which has already turned into a community project and has expanded to spread to other communities, further motivating people to search for peer connections all around Europe.

We focus on the foundations which have the potential to trigger their own expansion and grow beyond their initial potential. The snowball metaphor is almost literal in the *Flotilla* and *Bikers Fleet* projects which start as expeditions of smaller groups. Travelling across Europe, more and more people join the fleet, finally forming a huge crowd, rounding off in a mass celebration in Pula+2020. All of our projects use this strategy of exponentially increased public excitement:

- We focus on motivation. In this time of abundance and availability, we **target very specific points of public interest** such as hedonism, fantasy worlds, animals and religion, as demonstrated in the augmented reality park of *The Journey to the Centre of the Earth*, the luxurious *Bio-art Fair*, the *Geopolitical Zoo* guiding tours and the transformed sacral spaces of *Pilgrimage of Sound*.
- Our projects are about personal involvement and **stirring strong emotions that stimulate movement** of a large number of people. In *Jail Jamming* we internationally distribute the so far unpublished, provocative plays and novels created in youth reformatories and jails, while the focus on body in *Prosthetic Zones* explores the hidden realms of our carnality.
- The Pula+2020 events are playful and festive and the entire programme has an **easygoing celebration flare**. Seven large playground *Belvederes* in the *Space in Pula* climax event clearly depict this approach.
- We create **spectacular events that reach across the borders** of our planet and offer experiences beyond our imagination: the opening ceremony is performed in outer space, while in the final Pula+2020 project the outer space is brought to Pula.

- We offer tourism with a twist which makes us laugh, surprises us and **invites us to experience magic**. In *Bureaucracy Games* everyone can become a bureaucrat for a day and in *Nanotourism* we transform dry tourist advertising into attractive, humorous and juicy stories.
- Not everyone has to come physically to Pula in order to be involved. The *Tapija Button* **allows everyone to express their attitude** in the virtual space while digital publishing in *Hack Everything* makes everyone a librarian of the future.
- We create **encouraging and inspiring debates**, to motivate an abundance of reactions, free of formal rhetoric. These are the values behind conferences in the *Bureaucracy Games* and *Geopolitical Zoo* projects.

Q3

To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

## New European Friendships

The links between Pula+2020 and the Irish candidate cities are already established and well prepared. We held creative meetings with the candidature teams in Dublin, Galway, Limerick and Ireland South East (Kilkenny, Waterford and Wexford), established common points of interest and agreed on concrete collaborations

With **Dublin** we collaborate on capacity building and exchange of young cultural operators and artists. Professionals from Dublin's Collin Barracks and the Heuston area will lead regional seminars and workshops in Istria where we will learn from each other examples of good practice when transforming military buildings into cultural centres. We organise exchange of artists in *Jail Jamming*, focusing on Irish

theatre and the slam poetry scene, in *Bio-art Fair* we host Dublin artists in rural food supply facilities, while floating restaurants bring Dublin's gastronomy to Pula. Dublin's steam punk scene is presented in the opening and closing events in retro futuristic cabaret shows on the topic of outer space journeys. James Joyce inspired the *Re-routers* project which, along the overlapping of the two cities, includes an exchange of the *Bloomsday Walk* event already happening in Pula and Dublin.

Many similarities link Pula and **Galway**. Both are bilingual cities and together we arrange the *Languagescape* exchanges of researchers and archivists. We connect with the Baboró International Arts Festival for Children on kids LEGO games in *Surviving Arena*, and in *Nanotourism* we host Irish artists who work with local tourist operators. Galway also participates in *Bio-art Fair* dinner parties with its gastronomy and overlaps its streets and squares with Pula in *Re-routers*. Together, Pula and Galway put volunteer capacity building and intergenerational internships into *Invisible Players*, while our common interest in rural areas meets in the *Click Impact*.

With **Limerick** we organise residency programmes on gastronomy in *Bio-art Fair*, while collaboration in *Loading Uljanik* is related to the ILEN School & Network for Wooden Boat Building. Fashion is included in *Everyday Warfare* via Limerick's first mass production of uniforms and the fashion department of Limerick School of Art and Design. Limerick is also keen to exchange volunteers in *Invisible Players*.

Collaboration with **Ireland South East** (Kilkenny, Waterford and Wexford) revolves around *Loading Uljanik* where the Irish rejuvenation of glass production fuses with Uljanik's hub. Rich in language heritage, namely the living Gaelic, Kilkenny participates in the *Languagescape* exchange. We particularly focus on residency exchanges of artists and cultural operators in projects *Poetry Asylum* and collaborate on volunteer capacity building in *Invisible Players*.

All four Irish cities are included in an exchange of cultural operators for the flagship projects. As well as the Irish cities, we also wish to work with **Matera** on themes of identity, memory and mental health and with **Plovdiv** on integration between different social groups, urban revitalisation and re-integration of city spaces. With them and candidate cities for 2021 concrete negotiations will take part in the second round.



— Playing the game from outer space in public space

## 3

## Cultural and Artistic Content

### Q1—5

# Freedom of Playfulness Against a Military Mind

Playing is a serious thing, a powerful tool that can create alternative realities, truly engage body and soul, re-occupy and inhabit the space that is beyond one's imagination

#### Q1

What is the artistic vision and strategy for the cultural programme of the year?

## From Playing to Gaming

Militarisation of our everyday lives does not only resonate through a noise of dramatic explosions, but also through a deafening social silence that follows it. The problems of Europe today can't be solved in isolation. Only a deep and honest dive into ourselves; our **mentality**, our **identity** and the logic of the **space** we occupy and share, can enable us to awaken the fearless, active and responsible **democracy**, the only force that can lead to a more balanced future for all Europeans.

### Playfulness as an artistic vision

Pula is a city based on military rules. Now, when the military is gone, it becomes the city of *tapija* that passively wanders in search of new orders and directions. The cultural pursuit for meaning requires a radical change of attitude towards inherited habits. This radical opposite to the rigidity of a military mind can be found in the freedom of a playful mind. Playing is a serious thing, a powerful tool that can create alternative realities, truly engage body and soul, re-occupy and inhabit the **space** that is beyond one's imagination. Playing renders a dreamlike state where satisfaction and excitement erase inabilities of **mentality** to cope with passivity and everyday worries. Playing is a basic principle of life—intrinsic, but performed within objective reality, it puts **identity** on the move. It is a spontaneous action and only as such can be risk-taking and inventive, which lays out a terrain for any real action of **democracy**. Playing is a transitional snowball phenomenon, it moves from individual to shared and in the end it turns into a deep and collective cultural experience. Playing is an inspiring journey towards change.

### Gaming as an artistic strategy

The shift from the military mind to a playful one is a long-term process during which playing can become a moderated form of a structured game.

A game, then, is not that far from military logic. It also has rules, status, and is driven by a strong competitive spirit. Only this time, the rules of the game are co-written by the citizens! The gaming logic of the Pula+2020 programme is about public prototyping, collective testing, and if necessary, re-playing with new tweaks and insights. This strategy confronts the passivity of likes and shares, and brings to the fore collective cultural interventions that operate through existing networks to spread ideas and impacts. For a collective mind prone to rules and discipline, open-source gaming becomes the only possible strategy that can gradually lead from the militarised, passive mentality of *tapija* to a culture of proactive and playful citizenship.

### The responsible and humane use of technology

At this point technology starts making sense. The Pula+2020 cultural programme becomes an experimental playground where art forms such as bio art, sound art, mobile art, haptics, digital fabrication and publishing, tangible hacking and robotics enter the public domain where they meet with traditional artistic media and together create new, accessible tools for re-activating **space, mentality, identity** and the new spirit of **democracy**.



Q2

Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year. For each one, please supply the following information: date and place/project partners/financing.

# Growing towards the Year of the Title

The structure of the Pula+2020 programme is formed through four expeditions: **RE-MAP**, **COM-PASS**, **UNI-FORM** and **HORI-ZONE**. Each expedition's journey is led by a flagship project followed by a fleet of ships (\*) – large and middle scale projects – and rowing boats designating cultural projects smaller in scale and especially aiming at the wider social impact

*Pula+2020 timeline can be found on the inside of the back cover*



**1. RE-MAP** opens new spaces of our common existence by redrawing the existing spatial and mental maps.

*We celebrate the climax of this expedition in outer space.*

## Pula in Space\*

Oversaturated by thousands of military machines, space finally becomes human through culture in the *Pula in Space* flagship. We mark the beginning of the year with a spectacular ceremony in a European Capital of Culture connected to space exploration through the visionary cosmonaut Herman Potočnik Noordung. Astronauts in outer space sing the first notes of the massive *Space Opera* – a huge musical piece composed and performed by over 5,000 citizens of Pula and Europe singing together in harmony. Following the philosophy of SO DO El Sistema – System of Orchestras for Children and Youth, in Pula for five years, nurses and taxi drivers, nuns and engineers write this magnificent

composition together and eagerly rehearse their melodies. An extensive amount of energy is released by this media spectacle pin-pointing European cultural and spiritual demilitarisation. During the event, citizens occupy the extraterrestrial by sending *One gramme of Europe in Space*, we cook and eat like astronauts in the large *Gastronaut* space station kitchen, and in the Antigravity exhibition and urban installations we experience levitating sensations. *Pula in Space* marks the starting point for a new Europe – a union of citizens whose bodies, minds, habits, memories and cultures are liberated and demilitarised.

*From outer space our expedition moves on to the glorious sea.*

## 3F: Floating Film Festival\*

The large international *3F: Floating Film Festival* departs from the port of the renowned Pula Film Festival. The ship brings European cinematography to Sea

*– Pula space programme (homage to famous visionary cosmonaut Noordung), film festival on the sea, inner travel: tourist-experience in your own home-town, commemorating resistance to the totalitarian politics, fights of robo-gladiators, artistic nanotourism, creative (and civilian) use of military technologies...*



### Pula in Space\*

**PARTNERS:** Academy of Music in Pula, University of Pula, European Space Agency, Ksevt Vitanje, Sistema Europe, Corona Association and so do El Sistema Hrvatska

**VENUES:** International Space Station, public spaces and Forum in Pula, Monte Zaro and Visnjan Observatory, European Southern Observatory (ESO) in Chile

**TIMELINE:** 2016–2020

**PEAK:** beginning of 2020

**BUDGET:** € 1,500,000

**Floating Film Festival\***

**PARTNERS:** Pula Film Festival, Motovun Film Festival, CinEast Luxembourg, Sarajevo Film Festival, Valli Cinema in Pula, Mediterranean film festival, Twin towns – sister cities of Pula, Berlin International Film Festival

**VENUES:** The bay of Pula, Sea Forum, public spaces in Motovun, Pazin, Poreč and other Istrian towns, venues of partner festivals

**TIMELINE:** 2016–2021

**PEAK:** summer 2020

**BUDGET:** € 2,300,000

**Re-routers**

**PARTNERS:** IRTA – Istrian Tourist Development Agency, Istria inspirit, Istrian and Irish libraries, ICOFORT, ICF International Council for Fortresses, Irish partner cities, Croatia Infiltration Team, Institute for Spatial Experiments Berlin

**VENUES:** Ground and underground of Pula, public spaces across Istria and partner cities

**TIMELINE:** 2018–2021

**BUDGET:** € 160,000

**Monument Moments**

**PARTNERS:** University of Pula – Centre for cultural and historical research of socialism, Harvard University (GSD), IN SITU Platform, European Heritage Alliance of Europe Nostra, Institute of Art History Zagreb

**VENUES:** public spaces, memorials and monuments of Europe and Istria

**TIMELINE:** 2019–2020

**PEAK:** early spring 2020

**BUDGET:** € 190,000

Forum and the region, reclaiming in a European context the rich film legacy of Istria. Mega screenings and film music concerts occupy the bay while kids hack the film making and conquer public spaces in Pop-up Cinema workshops and screenings. New generations of professionals are trained and employed in 3F: Youth Camp and film music is taken to the spotlight in the 3F's film music festival. European cinema of the highest quality is joined with DIY filming and free sharing, re-branding the cinematic profile of Istria as the meeting point of Central European and Mediterranean film production.

*From the sea, the expedition repeatedly comes to shore and re-maps the land.*

## Re-routers

The *Re-routers* ship creates new maps of European cities and reveals their striking particularities to international audiences and locals who strangely become tourists in their own towns. Motivated by the great European wanderer and Pula's guest, James Joyce, it uncovers unknown narratives and overlaps cities' main squares, markets, parks and boulevards. In this on-going storytelling adventure, city libraries as initiators gain new social relevance and make us understand and engage with our surroundings. Maps are created by locals working with librarians, historians, urbanists, designers and writers on new tourist routes. The overlapping maps are a co-production between Pula and the four Irish partner cities.

*On the land, we explore and re-map the mesmerising roads of our cultural heritage.*

## Monument Moments

Istria is a rare part of ex Yugoslavia where anti-fascist monuments have not been violently destroyed. With

Juraj Dobrila University of Pula, in the *Monument Moments* ship we activate places commemorating resistance to the totalitarian political regimes. Artistic interventions, real-time dialogue and public participation expose the ideological systems which form our individual and collective memory. This is done by famous artist Krzysztof Wodicko on a large scale, young artists from post-totalitarian European countries activate vernacular monuments during workshops and artistic actions and a discursive programme emphasises the common European anti-totalitarian heritage. Instead of serving as a vehicle for political manipulation, monuments are transformed into points of conversation and true reconciliation.

## Surviving Arena

Pula is known for its amphitheatre and Roman heritage. As the world's first mass-media for over 25,000 spectators, the arenas witness the violence in entertainment tracing back to the very beginnings of European civilisation. The Archaeological Museum of Istria, with its director Darko Komšo, dares to challenge this tradition. The *Surviving Arena* ship brings provocative robotic combats to a massive audience: playing with the discrepancy of cruelty used for fun, Survival Research Laboratory fills the Arena with monstrous robotic gladiator machines. But the fighting is not reserved only for the adults – children's DIY LEGO robotic combats are staged at the same venue, while global betting games place outcomes in the hands of the citizens, changing unpredictably the epilogue of the battles.

**Surviving Arena**

**PARTNERS:** Archaeological Museum of Istria, Kontejner I bureau for contemporary art praxis, Radiona.org, SPARC – the partnership for robotics in Europe; Blasthaus, San Francisco; LEGO

**VENUES:** Arena amphitheatre, schools in Pula and European partner cities

**PEAK:** summer 2020

**BUDGET:** € 170 000

*Today, heritage is re-written and revealed through practices of tourism.*

## Nanotourism

The Istrian Tourism Development Agency adopts the concept from the last Ljubljana design biennial and develops the *Nanotourism* ship re-inventing tourism through artistic tweaks and bottom-up ideas. It offers solutions to European issues of profit-oriented tourism, stimulates economies and tells the intriguing story of Istria through narratives created by international artists and local communities. From souvenir shops to camping sites, Istrian tourist operators and citizens experiment in storytelling, literature, design, marketing and publishing. For example, during the residencies, writers work with private accommodation providers and create juicy site-specific ads – literature micro-forms marketed by the tourist agencies. Instead of the dry, room-with-a-view advertising, they lure the visitors and reveal the seductive curiosities of the sites.

**2. COM-PASS** re-orientes our inner compasses away from the civil passiveness and collective *tapija*.

*Our expedition travels to find orientation points within our personal and collective memories.*

## 60,000 Luft Balloons\*

The basis of the *60,000 Luft Balloons* flagship is a *City Psychoanalysis* workshop cycle started by citizens in Pula, in March 2015, with the main goal of detecting the suppressed problems of the city. From the year 2016, similar workshops take place in other European cities and initiate the making

*Leaving the land, we cruise our mental spaces in search for a final destination – a peaceful everyday life.*

## Everyday Warfare

Sharing without adding a reaction makes us all part of the modern warfare. The *Everyday Warfare* ship showcases the immense usage of military technology in many different spheres of our lives, questions its consequences and offers new possibilities for its creative use. While critically exploring the state of post-Hebdo Europe, the project deals with the normalisation of warfare, taking into account its role and significance in the lives of the common people. A large *Everyday Warfare* exhibition, conference *Post-terrorist Imagination* and intergenerational workshops *From DIY Terrorism to Open Source Communities* investigate new ways of inverting the technologies of destruction into communication, learning and exploration tools.

of the digital Memory Archive, to form its structure and define search categories. The Memory Archive collects photos, videos, texts and connected to our memories of buried traumas, but also personal, everyday conflicts. The on-line Memory Archive is an ongoing project which continues to update after the year 2020 in order to offer a constantly renewed database for artists dealing with the topic of memory and conflict. In the city of Pula for the year 2020, this giant digital collection gets its captivating interface. The *60,000 Luft Balloons* multimedia screen constructed by citizens and artists from over 60,000 airy structures marks the culmination of the process and forms a new sky spreading above the city of Pula, projecting and intertwining the collected memories of Europeans.

### Nanotourism

**PARTNERS:** Nanotourism initiativa (AA – Architectural Association London), BIO Biennial of design Ljubljana, Istrian Tourist Development Agency (IRTA), HDLU – The Croatian Designers Association  
**VENUES:** tourist facilities of Istria, public libraries in Istria, public spaces in Istria, Ljubljana and London  
**TIMELINE:** 2017–2021  
**BUDGET:** € 305,000

### Everyday Warfare

**PARTNERS:** University of Pula, Museum of Contemporary Art in Istria, Ars Electronica, University of London (Goldsmiths), LIT – Limerick School of Art & Design  
**VENUES:** Ars Electronica Center, Museum of Contemporary Art of Istria, University of Pula, public spaces in Istria and Linz, LIT Limerick  
**TIMELINE:** spring 2020  
**BUDGET:** € 170,000

*—City psychoanalysis, liberated perception that enables tastes, smells and sounds from remote cities, literature as a media of social inclusion, dissatisfaction as a trigger to action, mythological map of European unconsciousness, personal archaeology experiment, asylum seekers present games from their countries of origin...*

### 60,000 Luft Balloons\*

**PARTNERS:** DAPA – National Archive in Pazin, Ars Electronica Futurelab, Visualia Festival, Europeana Foundation, ZKM Karlsruhe, Sigmund Freud Museum  
**VENUES:** public spaces in Pula, partner European cities, online  
**TIMELINE:** 2015–2020  
**PEAK:** spring 2020  
**BUDGET:** € 800,000



### Blind Vision Gallery

**PARTNERS:** Historica and Maritime Museum of Istria, Visualia festival, Typological Museum Zagreb, Association of the Blind of Istrian County, European Blind Union, FACT Liverpool, Connecting Cities Network

**VENUES:** underground tunnels in Pula, Education and Rehabilitation Camp for blind Premantura, partner European cities

**TIMELINE:** 2016–2021

**PEAK:** Beginning of 2020

**BUDGET:** € 515,000



### Poetry Asylum

**PARTNERS:** Istria Sana, General Hospital Pula – Department of Psychiatry, Mental Health Europe; European association for creative writing programmes; P.E.N. International, NGO Metanoia, institution Vila Maria in Pula

**VENUES:** mental institutions of Istria and Europe, public spaces in Istria and Europe

**TIMELINE:** 2018–2021

**PEAK:** summer 2020

**BUDGET:** € 390,000

*In this expedition, we dare to guide our compasses towards exciting new coordinates.*

## Blind Vision Gallery

Dark and winding tunnels always tickled the imagination of the locals. Now they become sensory immersive ambiances where we can taste, smell and hear art and even experience holograms generating touch sensation between passersby of remote European cities. The *Blind Vision Gallery* ship makes Pula's underground a place of liberated perception. Obstructing the visually oriented canons of European culture, it turns deficiencies into advantages and diverts the sensory paths conditioned by our physicality. The Istrian Visualia festival, with the Association of the Blind of Istrian County visually impaired, use the local and European population as gallery curators. Together they create a multimedia programme offering a new, clearer vision of reality – one that does not rely on vision at all!

## Poetry Asylum

Impairment turned into advantage also navigates the *Poetry Asylum* ship which fosters social inclusion of people with mental disorders by using literature to conquer the public realm – the spaces of the cities and minds of its citizens. The therapeutic poetry writing sessions, already happening in Vila Maria in Pula, spread to European partner mental health institutions. Patients exchange poems during reading sessions while, simultaneously, a curatorial team collects the best writings of mad European poets and organises readings with famous European actors. Radio shows and broadcast spots bring the recordings to the public via bone conduction headsets which enable sound to be reproduced directly in our heads – meaning that in order to listen to the poetry of the madmen, we must first start hearing voices!

*We transform the seemingly wrong turns into the right paths leading to real community power.*

## Tapija Festival

The local word *tapija* stands for ignorance and passivity, a lack of desire to take any action. The Rojc based *Tapija Festival* ship inverts it into a loud and clear critical attitude expression with real effects in civic engagement, pro-active thinking and communication. Tapija co-working debates and *Street Art Tapija* tagging actions mobilise large groups of people, while in *Tapija Retreat* rich Europeans and nobleman (most effective in doing nothing) are confronted with marginalised social groups. A cross-platform plug-in Tapija Button translates the word in European dialects and enables us to express dissatisfaction at any moment – not only on interactive websites.

### Tapija Festival

**PARTNERS:** Rojc, FOAM Lab, Time's Up – Laboratory for the construction of experimental situations, v2\_Institute for the Unstable Media, Coworking Croatia, MUU – Museum of Street Art

**VENUES:** public spaces in Pula

**TIMELINE:** 2016–2020; **PEAK:** autumn 2020

**BUDGET:** € 270,000

*In our journey we boldly cross borders and change the expected directions of the expedition.*

## Journey to the Centre of the Earth

Mythologies are mirrors of collective unconscious. These enticing narratives store our fears and hopes, all the memories and desires of a community. With the *Journey to the Centre of the Earth* ship we create a new cartography of Europe: vampires and aliens, fairies and sea monsters portray the unconscious Europe and create a map of our longings and horrors. This borderless imaginary grows organically from the existing map of Istrian mythologies

made by Davor Šišović of the Istrakon convention and Jules Verne Club in Pazin. It is developed by researchers and enthusiasts from all over the world, who gather once a year in Pazin in the largest global Sci-Fi/Fantasy convention, while audiences experience the eerie worlds through the augmented reality wonderland park in Pazin.

#### Journey to the Centre of the Earth

**PARTNERS:** Jules Verne Club in Pazin, Istrakon, European Science Fiction Society, REFESTICON – Festival of Fantastic Literature Montenegro, Festival International de Science Fiction in Nantes, Societatea Română de Science Fiction și Fantasy, Romania

**VENUES:** European s/f conventions, Ethnographic Museum of Istria, Writer's house in Pazin, online

**TIMELINE:** 2018–2021; **PEAK:** autumn 2020

**BUDGET:** € 330,000

## Digging in the Dirt

Istria's vivid performance art scene is led by Pula International Theatre Festival and Dance and Non-Verbal Theatre Festival San Vincenti. In the *Digging in the Dirt* ship, they connect with a range of European agents and perform heritage: combining archaeology with theatre, performance and contemporary dance, they play with traditional and digital tracking methods. By making us aware of the traces we leave behind, workshops enact tracking and investigate those traces. A series of plays and community interventions on archaeological sites engage with heritage as well as our personal lives. The project activates communities by inviting audiences to watch the theatrical actions from rooms and balconies of private apartments surrounding the sites.

#### Digging in the Dirt

**PARTNERS:** Pula International Theatre Festival, Dance and Non-Verbal Theatre Festival San Vincenti, Archaeological Museum of Istria, IETM – international network for contemporary performing arts, Circostrada network, Shadow Casters Croatia,

**VENUES:** Archaeological Museum of Istria in Pula, archaeological sites around Istria, city of Sanvincenti, online

**TIMELINE:** spring 2020; **BUDGET:** € 120,000

*We invite everyone to come on board, adjust our compasses and lead us to the unexpected.*

## Invisible Players

The intergenerational ship *Invisible Players* engages all Pula+2020 volunteers. Under the coordination of Istria Volunteer Centre and Youth Centre Pula, European volunteers form teams and go on an extensive cross-border treasure hunt. Winners are awarded with fully paid international internships during which they work side by side with renowned artists, curators, cultural managers and PR experts. Youth gains the opportunity to start their careers and earn first salaries, while seniors enrich the projects with precious wisdom and experience. Mobilising the very spine of Pula+2020, we give volunteers a chance to affect the projects on the highest possible levels and transform them with their own ideas and competences.

## Playing with Others?

*Playing with Others?* deals with another invisible social group of today's Europe – asylum seekers. They are invited to organise games typical for their homeland, plan the sessions with school and kindergarten teachers and realise it across Europe, as part of the official educational curricula initiated by the Department for education, sport and technical culture, City of Pula. By playing together with people from the distant countries of Africa and Middle East, the children learn about the importance of diversity, discover the beauty in variety that surrounds us and make their first steps to understanding multicultural dialogue.

#### Invisible Players

**PARTNERS:** Istria Volunteer Centre, Youth Centre Pula, Alliance of European Voluntary Service

Organisations, SALTO-YOUTH, SEVEN – Senior European Volunteers Exchange Network

**VENUES:** all venues of Pula+2020 programme

**TIMELINE:** 2016–2021

**BUDGET:** € 160,000



#### Playing with Others?

**PARTNERS:** Europalia, Intercultural Cities Network at the Council of Europe, AEDH – European Association for the Defense of Human Rights, Reception centre for asylum seekers Croatia, CMS – Centre for peace studies Croatia

**VENUES:** elementary schools in Pula and Istria

**TIMELINE:** 2019–2021

**PEAK:** summer /autumn 2020

**BUDGET:** € 90,000

**3. UNI-FORM** puts our identities on the move by tearing down, exchanging and modifying our uniforms.

*We challenge cultural labels and awake the creative power on the very margins of our societies.*

## Fortress Europe\*

For years and years, Pula's fortification network intrigues the local community and makes them work on new ways in which culture can transform these abandoned identity shelters. National Fortification Association was born in Pula as a result of enthusiastic work of Zlatko Devedžić, also known as Bunkerman. In the *Fortress Europe* flagship, minorities and historical enemies of Istria occupy thirty of Pula's fortresses with the best of their cultural programme. At the same time, in this giant Expo of diverse European cultural identities, the massive audiences on the move conquer the fortresses in a competitive game of visiting all the pavilions. This colourful flagship strengthens the bonds between political structures, such as embassies of European countries and Pula's nine minority councils, with the NGO cultural sector and heritage institutions. Transformed from within by Penique Production's inflatable uniforms of equality, the fortresses reposition the military infrastructure of Pula as a truly multicultural, open infrastructure of Europe.

### Fortress Europe\*

**PARTNERS:** National Fortification Association, minority NGOs in Istria, embassies in Croatia, and councils in Istria, Inter Cities Europe, Penique Productions

**VENUES:** fortresses in Pula

**TIMELINE:** 2016–2021; **PEAK:** autumn 2020

**BUDGET:** 1,400,000

## Jail Jamming

Talking with our partners from Ireland, an idea came up to exchange the unexchangeable. The *Jail Jamming* ship is a series of art residencies for writers, directors and actors in the jails and detention centres of Istria and Ireland. Artists work with groups on writing novels and theatre plays, directing the plays and acting. A curious exchange takes place: residents of one institution have to finish, direct or play the piece started in another one! The written books are commercially published and plays are set up in European theatres ensuring far-reaching results and access to an international audience.

*We transcend the standardisation of spirituality and promote appreciation of religious diversity.*

## Pilgrimage of Sound

Throughout the centuries, religion was the main bridge between art and the people, as was organ music between the clergy and the folk. A fascinating total of 46 organ instruments is currently located on only 2.820 km<sup>2</sup> of Istria. This heritage has been kept alive for the past 18 years by the Organum Histriae International festival, the initiator of the Pilgrimage of Sound ship developing the festival with the best of European and global sound art. The sacred locations of the instruments form routes of connected events which involve the clergy and religious communities. The inherently hermetic ceremonial environments become hybrid sites of trans-religious communication injecting pride and self-esteem to the local communities.

*On our expedition, we creatively disturb the uniformed views of nature and our environment.*

*Conquest of 30 of Pula's fortresses for a cultural conquest, art residences, trans-religious communication, the future of food culture, different animal species, landscape design and biospecific interventions, build unique cultural ecosystem, archive of languages, huge shipyard Uljanik as a 'town within a town' ...*

### Jail Jamming

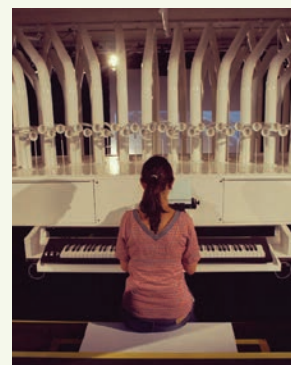
**PARTNERS:** Youth Detention Centre in Pula, County jail in Pula, institutions and theatres in Dublin, Kilkenny, Galway

**VENUES:** jails and detention centres of Istria and Irish partner cities, European partner theatres

**TIMELINE:** 2019–2021

**PEAK:** late winter 2020

**BUDGET:** € 230,000



### Pilgrimage of Sound

**PARTNERS:** Organum Histriae International, RESONANCE European sound art network, European Cities of Historical Organs (ECHO), Foundation Simon Bolivar in Venezuela, Concilium musicum Wien, Callido Venezia festival, Sonata e organi festival

**VENUES:** churches across the Istrian territory

**TIMELINE:** 2016–2021

**BUDGET:** € 215,000

## Bio-art Fair

Most Europeans know Istria for its sumptuous gastronomy. The *Bio-art Fair* ship opens up a new perspective on the future of food cult(ure). In pre-2020 residency programmes, European artists work with local food suppliers to create the main fair event on the Sea Forum. Large floating restaurant labs bring bio-art that audiences can taste, buy and produce, renowned European bands play concerts for plants in the *F.m.ood* programme, *Open Sauces* employs open source principles to food sharing and a massive futuristic dinner party transforms the local 'Largest Frittata' banquet traditions by serving extravagant meals that can even move on the plate!

### Bio-art Fair

**PARTNERS:** LAG – Local Action Groups in Istria, IEP – Istrian Eco Product Association, Cornel University (APP), Symbiotica – University of Perth, cities Imola, Dublin, Kilkenny, Galway, FOAM

**VENUES:** Sea Forum, public spaces of Istria, University of Perth and venues of partner cities

**TIMELINE:** spring/summer 2020

**BUDGET:** € 250,000

## Geopolitical Zoo

The *Geopolitical Zoo* ship explores the curious microclimate of Brijuni, notable for the German Nobel prize winner Robert Koch who 'cured' the islands from malaria, and the islands' safari consisting of animals given to Tito by globally important politicians. This odd ecology of the unofficial capital of the Non-Aligned is re-written through in-situ performances with animals, landscape design and bio-specific interventions. Along with European artists, others from the former states of the Non-Aligned Movement are invited to re-think the geopolitical future of world. Organised by Brijuni National Park, a summit on geopolitics accompanies dispersed exhibitions and guiding tours telling an entirely new story of the islands.

*Our expedition questions our automated bodies assimilating military technologies.*

## Prosthetic Zones

Imagine a play happening simultaneously in the Istrian National Theatre and the Plomin power plant. A yearly theatre programme *Prosthetic Zones* explores extensions of our bodies and minds in relation to our surroundings in the era of Anthropocene. The basic concept relates the body prosthetics to the mega-machines dramatically altering our environment. During a thematic programme exchange and large co-productions, European theatres collaborate with industrial companies and work together on expanding theatre to the landscape. A series of contemporary hybrid and classical theatre pieces culminates in these co-produced environmental plays, using heavy machinery of military origin as theatrical expression.

*Our expedition grows mutual understanding from the most basic levels of communication.*

### Prosthetic Zones

**PARTNERS:** Istrian National Theatre, Union des théâtres de l'Europe, theatres in Kilkenny, Dublin and Galway, Eurokaz festival Croatia

**VENUES:** European partner theatres, Istrian National Theatre; public spaces, industrial facilities and landscape across Europe

**TIMELINE:** 2018–2020

**BUDGET:** € 450,000



## Languagescapes

The *Languagescapes* ship and *Language DNA Archive*, the largest European archive of languages set up in Pula, make Istria an inescapable stop for every language researcher. Designed by Mario Bolković of the Sounds Archive project during the Pula+2020 prep workshops, it focuses on archiving and studying voice recordings in order to disseminate the knowledge on languages. Citizens contribute to the archive through the community radio lab, the institution develops sound recognition and translation software and organises exchange residencies for archivist and researchers. The archive's alluring interface is a cafe where strange languages are spoken and learned. From Latin to Klingon, it emits and teaches us the archived languages,

### Languagescapes

**PARTNERS:** DAPA – National Archive in Pazin, Max Planck Institute for Psycholinguistics, Mercator European Research Centre on Multilingualism and Language Learning, archives and institutes of Kilkenny and Galway

**VENUES:** University of Pula, Kunstcafe Cvajner, online

**TIMELINE:** 2016–2021

**BUDGET:** € 330,000

collecting simultaneously talks of visitors in real time.

*We transform the most common types of our uniforms – those defining our places of work.*

## Loading Uljanik

Uljanik is the heart of Pula, the last resort of the engineer knowledge owned in significant part by the workers and a closed area for all who do not work there. Each year it generates an income to the city equal to its annual budget. With Lightning Giants, it made Pula internationally famous for something other than the beautiful Arena. Now it initiated the ship *Loading Uljanik* – a pivoting hub of the most progressive shipbuilding which connects engineering, science and cultural practices. Green fabrication focuses on construction and composite material innovations. One gigantic warehouse hosts education and testing facilities, knowledge exchange zones, laboratories, a shipyard museum and a conference hall. Uljanik invites everyone to participate and affects all layers of society: it re-validates European industrial heritage, brings together the working class of the past and the future and fosters economic growth with far-reaching social benefits.

### Loading Uljanik

**PARTNERS:** Uljanik Shipyard, Labin Art Express, Istria Lab, Polytechnic Pula – College of applied sciences, Rojc, RUHR, Creative Industries Styria, Samoa Nantes, Trans Europe Halles, Kilkenny, Limerick  
**VENUES:** Uljanik Shipyard, Rojc Social Centre  
**TIMELINE:** 2016–2021; **PEAK:** beginning of 2020  
**BUDGET:** € 430,000

**4. HORIZONE** moves by the forces of active co-navigation towards democracy.

*We empower the citizens by opening up the unseen viewpoints on reality.*

## Space in Pula\*

The *Space in Pula* flagship oversees the entire Pula+2020 programme and celebrates a new beginning for the city and the region. Creating different, inter-scalable viewpoints, Pula invites Europe to look at the world from new, changed perspectives. The cosmic perspective brings outer space to Pula through the *Overwhelming Effect* festival where citizens experience the extraterrestrial in immersive artworks offering magical views on our biosphere. The European continent perspective is depicted by enormous traveller caravans, *Flotilla* and *Bikers Fleet*, which start at the most distant corners of Europe, growing by each travel stop and uniting the continent in an emotional peak event in Pula – their final destination. The urban perspective is brought through *Belvederes*, playground gardens constructed on top of the seven hills of Pula currently rarely used for socialising and interaction. *Belvederes* also activate the inert Pula's

*Navigation through the tiny details that change perspectives of urban living, constructive citizen misbehaviour against growing administrative systems, hacktivism and open access to knowledge, new connections among disconnected industrial sectors, new data-mining tools that empower the capacities of the cultural sector, retail as a promoting tool for local values, access to all events granted by exposing identity, disturbing the social hierarchy...*

### Space in Pula\*

**PARTNERS:** Museum of Contemporary Art in Istria, Pula's City Districts Neighbourhood Councils, European Space Agency, Stichting Synergetica Lab, FOAM, OK Kulturhaus Linz  
**VENUES:** European sea and land traffic infrastructure, seven hills of Pula, Sea Forum, public spaces in Pula  
**TIMELINE:** 2019–2021  
**PEAK:** end 2020  
**BUDGET:** € 1,500,000



City Districts Neighbourhood Councils as these entirely sustainable structures change over time, offering mesmerising vistas on the city and grasping the magnetism of the entire region as well as the charm of its most tiny urban details.

*Our expedition uses the energy of disobedience for constructing better lives for our communities.*

## Bureaucracy Games

Some statistics claim that there are approximately 60,000 bureaucrats in Brussels. There are also 60,000 bureaucrats in Croatia and 60,000 citizens in Pula. From 2014, those citizens are developing participative city budgeting, planning and governing. With Emil Jurcan and Praksa Cooperative, the *Bureaucracy Games* ship develops further this subversion of growing administrative machinery with empowering tools for constructive citizen misbehaviour. In workshop programmes, artists and designers work with local, national and European bureaucrats in order to rethink the political hierarchy systems. Along with *The Future of Disobedience* exhibition and conference, the project engages a huge number of people in massive public games events that make us all bureaucrats for a day!

### Bureaucracy Games

**PARTNERS:** Praksa Cooperative, NGO Green Istria, Massachusetts Institute of Technology (ACT), Politecnico di Milano, STEALTH.unlimited  
**VENUES:** Istrian Museum of Contemporary Art, University of Pula, public spaces in Istria and Brussels, Online  
**TIMELINE:** 2017–2020; **PEAK:** autumn 2020  
**BUDGET:** € 300,000

## Hack Everything

Relying on the pioneering global hack meeting organised in Rojc, the *Hack Everything* ship catalyses civil actions and promotes open access in publishing, knowledge dissemination and new public services. In Pula and Istria, as in Europe, war periods come with

deliberate wipe outs of many archives. Open digital archives and libraries, hacktivism and experimental publishing give citizens the power to rewrite their own histories. This project brings coding and hacking workshops for children and youth; global hacking marathons (hackatons); an international fair of independent publishers; publishing; digitalisation; open libraries /open archive platforms; experimental publishing – and actions adjusting them to the concrete needs of children, disabled, elderly and teenagers.

*Our expedition sails to capacity building as an on-going process – not a temporary thing.*

## Digital Grape

Istria has three strong industry clusters: information technology, the car industry and wine production. The new *Digital Grape* creative cluster is braided into all three and intersects them by injecting a new boost of artistic energy into formerly disconnected sectors. This ship is focused on branding, product design, new forms of data visualisation and communication. It acts as a bridge between the industries and the users which heavily affects innovation and production, and conjoins the services of design companies, the audio and visual sector – including film, music, sound and light design and photography – as well as advertising, publishing and interaction design.

## Collider

Based on the social networking concepts of Toni Milovan from Pula University, the *Collider* ship builds capacities within the cultural sector. A bot operated database connects cultural agents and generates unpredictable project collaborations. Either to enhance fundraising, stimulate employment or build infrastructure, the connections are generated

### Hack Everything

**PARTNERS:** Hacklab Rojc, MaMa – Multimedia Institute Zagreb, Transmediale Berlin; Baltan Laboratories Eindhoven; Disruption Network Lab  
**VENUES:** Rojc, Transmediale Berlin, Natlab Eindhoven, public spaces of Istria and partner cities, Online  
**TIMELINE:** summer 2020  
**BUDGET:** € 140,000

### Digital Grape

**PARTNERS:** Istrian Development Agency, Mediterranean Laboratory for architecture and urban strategies (MLAUS), Creative Industries Styria, Mediterranean Ruhr, Kilkenny  
**VENUES:** Istrian Development Agency, online  
**TIMELINE:** 2016–2021  
**BUDGET:** € 240,000

### Collider

**PARTNERS:** IKA – Istrian Cultural Agency, Kulturing Pula, Polytechnic Pula – College of applied sciences, University of Pula, Culture Action Europe, European Cultural Foundation  
**VENUES:** online  
**TIMELINE:** 2017–2021  
**BUDGET:** € 210,000

from calculations of similarities in agents' practices and agendas, but do not exclude voluntary and spontaneous networking. Besides profiles of international cultural agents, this digital interface offers an unprecedented insight into the international cultural sector through a real time monitoring, mapping, data visualisation and analysis of media texts, advertising, social networks, open calls and grant results.

*We make a strong impact on the economy and change the ways it affects the community.*

## Trust Me, I'm Lying

The *Trust Me, I'm Lying* ship strengthens the local economies through trust building, community coherence, socialisation and creative motivation. Artistic practices of international authors in residencies across European cities trigger an avalanche of sustainable trust based trade networks. Tellervo Kalleinen and Oliver Kochta-Kalleinen stimulate people to solve local issues by giving them real money to build something or make a community relevant action. In collaboration with the economic sector and local firms such as Pula's City Market, other artists intervene in local retail rewarding people who buy authentic products and adding extra value to the genuine, honest local trade. The project gradually creates alternative economy through positive attitudes and locally relevant values.

### Trust Me, I'm Lying

**PARTNERS:** Pula City Market, Istrian Agency for Rural Development, Women of Europe Association, YKON, unMonastery, COAL – Coalition for art and sustainable development  
**VENUES:** trade spots and public spaces of Istria and partner cities, online  
**TIMELINE:** 2020–2021; **BUDGET:** € 120,000

*Our expedition makes laughter and enjoyment important tools for critical thinking in Europe.*

## Show Me Identity

If you mostly use Times New Roman, you have a standard sex life and if you often drink beer you have lots of friends and easily make new ones. In *Show Me Identity* we play with popular pseudo-psychology quizzes by making quick and entertaining personality sketches from everyday situations. For example, when entering a museum, you show three objects from your bag which are then used to create an ID card describing comically your personality. The card grants access to all Pula+2020 events for the day. Similarly, by tagging a photo with specific food, you get a virtual ID card – a ticket for all the night clubs and bars. The project connects Pula+2020 partner institutions, plays with the perception of identity rooted in everyday objects, humorously breaks down a variety of stereotypes and motivates audiences to repeatedly visit the venues.

*We confront the face of politics and volume up the most silent voices.*

## Click Impact

What if 210,000 people wrote the strategy of EU? *Click Impact* is a set of games which disturb the social hierarchies. They begin in neighbourhoods and villages and culminate on the European and global level. After composing and rehearsals with musicians and conductors, hundreds of senior citizens' Complaints choirs sing their frustrations directly to decision makers, and gather to form the largest choir in the world. In virtual life, we play an addictive strategy mega-game which results in alternative political documents ranging from municipalities to the European Union. While politics is challenged through millions of clicks, kids from a camper caravan travelling through Europe give free advice to those who, burdened by their worries, too often forget how to play.

### Show Me Identity

**PARTNERS:** Kulturing Pula, NEMO – Network of European Museum Organisations, Cumulus – International Association of Universities and Colleges of Art, Design and Media; Kunstuniversitat Linz  
**VENUES:** All European cultural institutions participating in Pula+2020, Online  
**TIMELINE:** 2020–2021  
**PEAK:** beginning of 2020  
**BUDGET:** € 130,000



### Click Impact

**PARTNERS:** Academy of Music in Pula, University of Pula, Metamedij Pula, Eastwood Real Time Strategy Group, European Masters in Ludic interfaces, Gamification Lab at The Centre for Digital Cultures (CDC), Leuphana University Lüneburg  
**VENUES:** public spaces and cultural institutions of Istria and partner cities, online  
**TIMELINE:** 2020–2021  
**PEAK:** autumn/winter 2020  
**BUDGET:** € 325,000

Photos in this chapter are illustrative and we would like to thank Numen, Rojc Social Centre, Vizualia festival, Tania Candiani, Safet Omerović Basso

Q3

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

## Criteria to Follow

The Pula+2020 programme was created in several ways, and partly in collaboration with other cities holding the title. During the preparation phase, the local scene, ignited by working meetings in the Pula+2020 hub, on the streets, cafes, clubs, at home and at work, created the framework of the programme. This is what we like to call the *10 000 cups of coffee* preparatory work. Public workshops and focus groups developed the programme in more detail, involving important local cultural agents such as the Istrian development agency, Rojc, education institutions and the Circolo minority centre. Open calls activated the *rowing boats* – smaller scale initiatives – as well as international engagement in the larger projects.

Selection of the projects is based on the following criteria:

- ① **European character**  
We look for projects which challenge existing perspectives of things that matter to Europeans, that tackle the burning European topics, involve an array of European citizens, re-think European tradition and heritage and build on the democratic European values.
- ② **Demilitarisation**  
The proposed project should be coherent with the theme of demilitarisation: it should bring people closer together by breaking down walls and barriers. Demilitarisation is a process of mental and physical liberation, of making technology more human by helping us overcome our limits, of building tools for a new type of civil empowerment and mutual tolerance.
- ③ **Playfulness**  
We are looking for projects that are full of fun, high spirits and positive energy, but also brave and bold in approaching new discoveries through play – projects which have strong adventure spirit that motivate benevolent encounters between different social groups and thus result in new and unexpected outcomes.
- ④ **Community mobilisation**  
Strong projects result in meaningful benefits for the communities, develop capacities and resources of active citizens and involve them in the decision making. They foster inclusion of disadvantaged social groups and offer a new perspective for the future of communities.
- ⑤ **Sustainability**  
Projects with an international scope but still firmly anchored in the cultural strategies of the city of Pula and the region, and thus sustainable in the future, are one of our top priorities. Projects must have measurable outcomes on local and European levels, a strategic consideration of the lasting effects and subsequent development potential of the project impact.
- ⑥ **Knowledge sharing**  
Educational institutions such as schools, universities and kindergartens are important aspect of project planning and implementation. Projects should deal with the issues of unemployment, re-qualification and job training, foster cross-sectoral educational networking, facilitate acquisition of skills and knowledge through formal and informal education and improve the learning capacity of communities.
- ⑦ **Co-creation**  
At the very heart of our bid are people: therefore projects which enable as many people as possible, in terms of numbers and also in terms of social diversity, to participate but also to actively and jointly co-create the terms of their participation are of the highest priority.
- ⑧ **Excellence and experimentation**  
We search for forward-looking projects which experiment and critically reflect on existing trends and break out of the cultural moulds. Cultural agents doing just 5% more of what they already do is not in the spirit of Pula+2020. Projects by renowned cultural agents as well as alternative start-up initiatives are equally encouraged if compatible with the artistic excellence criteria: innovative, experimental and risky approach, critical potential, up-to-date topic, fresh insight, clear goals and significant social impact.



— Facing the old and the new in the Archaeological museum's gallery — Sveta Srca

#### ⑨ **Cross-sectoral approach**

We look for projects stimulating cross-sectoral partnership and combining experts from different fields: those which bring together a broad range of competences and make concrete, beneficial use of the transforming and integrating powers of the trans-disciplinary approach.

#### ⑩ **Public realm**

We search for purposefully provocative projects which stimulate new ways of interaction with familiar surroundings, environment, heritage and tradition. Public realm is shaped by the way public spaces are used; the projects should strive to transform the meaning and function of public spaces by enabling people to use them and see them in new and exciting ways.

The first five of these selection criteria make up 60% of the final selection score. Other indicators make up the other 40%. An eligible project strongly engages in a minimum of 7 of the above.

**Q4**

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

## Ordinary and Extraordinary

Protection through continuous use and reinvention – archaeology fused with data-mining, religious architecture transformed through sound art, endangered European languages revived through digital artistic experiments

*I could play punk on sople!*  
— Boris, 23, musician

In Istria, most of the traditional art forms are not placed in a historical vacuum which forbids us to be playful with them, touch them or alter their features. Rather, they are perceived as something to be used

daily and therefore changed: authentic is always merged with contemporary which is evident in all realms of culture, from music to local gastronomy. This means that protection of heritage and traditional art is a matter of keeping it alive through usage and evolution, not strict conservation.

Mixing traditional and new therefore comes naturally to Istria, and our programme, which combines traditional arts with contemporary impulses, follows this strategy. Our approach is to move the mixture of traditional and contemporary away from the elitist artistic realm and steer it more freely in new directions without losing focus of the importance of respect for heritage and high artistic excellence.

This strategy has several different lines, each with a specific point of attention:

- The rich and highly valued Istrian **archaeological heritage** and art of the Roman Empire is placed in a contemporary context by merging the traditional amphitheatre art forms with **DIY** open source robotics in *Surviving Arena*, while **data-mining** and digital tracking meet archaeology and traditional performance arts in *Digging in the Dirt*.
- By creating new routes that transform forces behind religious as well as cultural tourism, sacred **traditional architecture** as the main project venue meets the contemporary international **sound art** in the project *Pilgrimage of Sound*.
- **Traditional literature forms** are revived through new, groundbreaking technologies: oral literature, myths and storytelling are intertwined in **digital media** of *Journey to the Centre of Earth* and *Languagescapes* projects, while classical poetry is brought to the masses by the easily accessible high-tech *Poetry Asylum* pavilions and headsets.
- **Traditional visual arts** are intertwined with contemporary process based and **hybrid art forms** in the *Monument Moments* workshops engaging young artists from post-socialist and post-communist countries in the transformation of sculpture, particularly traditional small busts and statues.
- Besides the traditional arts, we demilitarise the totality of **traditional Istrian cultural life** and confront it with contemporary tendencies.

Engineering, industry and crafts are an important part of local heritage, which is why we fuse them with **innovation and an experimental approach** in *Loading Uljanik* and *Digital Grape*. In this context we also playfully engage with folk tradition and deconstruct the vivid local 'Largest frittata' banquets through visionary, futuristic bio-art impulses.

## Q5

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

## Local Drives

Pula's critical, but open cultural scene progressed to be a true captain of the Pula+2020 journey

The local cultural scene was a critical but warm heart and mind of the project from the beginning, gradually transforming the Pula+2020 initiative into a platform for rethinking the existing participatory and collaborative practices. It has started new cultural flows and exchanges through mapping and networking experiments with clear goals of understanding and improving cultural conditions in Istria and beyond. We worked in a coordinated set of phases:

**Phase 1 – Initiation:** the ECOC planning was initiated during the second Assembly of the Istrian Region in 2009 by a group of artist, cultural agents and politically engaged people.

**Phase 2 – Mapping:** From the most prominent to the less visible members of the cultural scene, mapping spread through structured surveys, focus groups and ongoing discussions aiming to draw a bigger picture of social and cultural needs and potentials of Pula and the Region of Istria.



— Creative revival of Fort Punta Christo

**Phase 3 – Conceptualisation:** A big ongoing project *Puna je Pula / Pola Gremita (2014–2018)* initiated by the city and the region gathered about 30 cultural institutions, NGOs and individuals to tackle the issue of transformation of a militarised city and sharpen further the Pula+2020 narrative.

**Phase 4 – Programming:** Participation of the cultural scene intensified in early 2014 through workshops and roundtables inside and outside of cultural institutions, which rendered a number of project ideas that grew and fused to become the cultural programme of Pula+2020.

**Phase 5 – Networking:** Through the Pula+2020 bid we built a database of artists and institutions, emphasising those with strong local and international contacts. In the next round this database will feed the *Collider*, a social network that generates unexpected encounters and project collaborations.

**Phase 6 – Institutions:** In order to connect ideas and strategic plans, we organised a series of meetings with the Istrian Cultural Agency,

Istrian Development Tourism Agency, Istrian Development Agency and their partners. Linking the independent cultural scene with institutions and policies was crucial for moving towards a cross-sectoral platform through which we can carry out Pula+2020.

**Phase 7 – Production:** Over the coming five years around 85% of the projects of the Pula+2020 programme will be managed by local and regional cultural institutions, organisations and NGOs helping to strengthen regional collaborative networks and local capacities and to create a sustainable cultural legacy that can gain new audiences long after 2020.

**Local cultural operators involved:** Examples →

INSTITUTION / ARTIST	TYPE OF EXCHANGE	STATUS OF COOPERATION	MEDIA SPECTRUM
Archaeological Museum of Istria	Managing Arena, archaeological sites and several galleries, the museum is the main partner in <i>Digging in the Dirt</i> , <i>Surviving Arena</i> and will take part in <i>Re-routers</i> .	confirmed	Archaeology & Cultural history
City Library Pula	The library holds a central position in the city and serves as a literary hub for the <i>Nanotourism</i> project and a supporting archive for <i>Language DNA Archive</i> .	confirmed	Literature
Architects Association of Istria	AAoI design brains are behind Sea Forum, and will take part in the speculative <i>Everyday Warfare</i> exhibition and workshops with their AAoI children's section.	confirmed	Design, Architecture & Urbanism
Istrian National Theatre (INK)	With the biggest stage in the country but a lack of creative staff, the theatre expressed interest in <i>Prosthetic Zones</i> as a way of building international networks and gaining new cultural relevancy in the broader region.	confirmed	Theatre & Performance
Historical Museum of Istria	The museum is a crucial resource for the Noordung narrative, the core of <i>Pula in Space</i> and the main supporter of <i>Blind Vision Gallery</i> .	confirmed	Cultural history
Social Centre Rojc	Rojc has the central role in the HORIZONE expedition, serving as the main social and cultural infrastructure for <i>Hack Everything</i> and <i>Bureaucracy Games</i> , as well as artist in residence programmes.	confirmed	Culture & Active citizenship
Book Fair (Y) in Istria	One of the main hubs for international cultural networking, Book Fair (Y) gave important contribution in development of the UNIFORMS expedition and will be the main support for <i>Languagescapes</i> and <i>Poetry Asylum</i> .	confirmed	Literature & Publishing
National Park Brijuni	With its unique ecology and a museum, the park is an intellectual resource, production support and inspiring context from which <i>Geopolitical Zoo</i> emerged.	in process	Cultural history & Nature
Pula Film Festival	Traditionally the most important cultural event in Pula, is currently working on its reorganisation to develop one of the Pula+2020 flagship projects – 3F: <i>Floating Film Festival</i> .	confirmed	Film & Popular culture
Seasplash Festival	Through ongoing workshops for young audiovisual producers and the ever growing international audience, the festival provides the main infrastructure for 3F: Film music festival and Youth Camp.	confirmed	Music & Popular culture
Visualia Festival	As one of the most dynamic and internationally growing new media events in Pula, the festival shared crucial inputs regarding audience development and art-tech concepts for <i>60,000 Luft Balloons</i> .	confirmed	Light & New Media
Marino Jurcan (Metamedij)	Through its broad international network and current collaborations on city, memory and psychogeography, Marino had an inspiring role in developing <i>Re-routers</i> and <i>Click Impact</i> .	confirmed	New media art & Curating
Branka Bencic (Apoteka)	Being the main regional curator expert for contemporary art, especially video art, Branka significantly contributed with narrative insights crucial for <i>Monument Moments</i> and the <i>Trust me, I'm Lying</i> art residency programme.	confirmed	Contemporary art & Curating
Maja Kuzmanovic (FoamLab)	Combining art, science and technology, Maja has been creative initiator and European networking hub for <i>Tapija Festival</i> , <i>Bio-art Fair</i> , and the closing event <i>Space in Pula</i> .	confirmed	Art & Technology & Science
Tanja Miličić (Valli Cinema)	As a director of Pula's old cinema, Tanja set her goals on film education, contributing immensely with contacts, inspiring ideas and energy for Pula+2020 children's programmes such as 3F: Pop-up Cinema.	confirmed	Education & Children & Film
Hassan Abdelghani (Makina Gallery)	Hassan's gallery in the city centre served as a focal point where the local and international cultural scene gathered for testing, developing and building the narrative of Pula+2020.	confirmed	Contemporary art & Photography
Aleksej Orel, independent photographer	Through a massive public photo event Pula is my City, Aleksej connected minority groups with citizens and institutions creating the first city-wide project of the Pula+2020 pre-programme.	confirmed	Photography & Minorities
Davor Sisovic (s/F Literature Festival)	As the most knowledgeable and passionate promoter of Istrian mythology and s/F literature, Davor has been involved in the construction layout for <i>Journey to the Centre of the Earth</i> .	confirmed	Literature & Intangible heritage

## 4

*Capacity  
to Deliver*

## Q1—2

*Legal, Logic,  
Logistic*

We have broad and strong support from all structures to make Pula the meeting point of contemporary European culture

Q1

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

## Support

The whole process of the ECoC candidacy has strong and broad political support. The importance of the overall project for the development of Pula and the entire region has been recognised early on.

In 2009, after the second meeting of the Assembly of the Istrian Region, the City initiated the process of discussions with key stakeholders about the vision of development of the City by 2020. Also, after Istria Assembly for Culture, Pula's Mayor and Prefect of Istria County sent the letter of intention about Pula's candidature to the ministry of culture.

- In 2012 the City started Pula's other cultural strategy and during 2012 and 2013 examined the cultural potential of Pula and the Region of Istria and **set the main strategic goals of their candidacy**. This strategy pinpoints the importance of ECoC as a driver for development.
- In 2013 and 2014 a long series of **informal meetings took place** where the concept, the potential and the key risks of ECoC were explained and discussed.

Dear and respected panel members,

Six years ago we have officially expressed our interest for Pula, along with the Region of Istria, to become European Capital of Culture. We were always culture driven, and see culture as key generator for growth and prosperity of the city. This is supported by the fact that we are the first Croatian city which has developed a cultural strategy.

For us this European initiative is a key strategic tool for the implementation of new and creative solutions that are occurring not just in the cultural sector but in society as a whole. Even though we live in a time of large economic, identity and moral crises we are always finding ways to move towards a better future. Because Pula is part of the cradle of European civilisation we are convinced that the City of Pula and the Region of Istria (with all nine cities) can become a centre of excellence and a hub that can move the whole Croatian society and become a meeting point for contemporary European culture.

There is full political backing for the candidacy that is evidenced by a hundred percent support from both municipal and regional councils, no matter what their political option. We are managing the guarantees, among which is the contract between the City of Pula and the Region of Istria that falls into place when Pula becomes ECoC.

I strongly believe that a long-time dream will become a reality, and therefore I am exceptionally proud that the citizens gave me the honour to hand over this application in the name of the City of Pula.

Sincerely,  
*Boris Miletić, Mayor of Pula*

- In spring 2014 the municipality and region agreed to jointly participate in the bid. A formal meeting with cultural operators was held on June 21st 2014 in MMC in Pula about the need for ECoC.
- In 2014 both **the Pula City council and the Region of Istria unanimously voted to participate in the bidding process and to provide financial support**. Pula and Istria's support has been visible not only financially but also in administrative and personnel assistance. In 2014 Pula opened an Pula+2020 Creative Hub for all the citizens and visitors, and provided space for public presentations of the project and for the planned workshops with stakeholders.
- The Mayor of Pula and the Regional President both promote the project and emphasise its importance through the media. They signed a **mutual letter of support in which they committed themselves to provide all resources necessary for the project**, regardless of the outcome of this candidature. They also agreed to guarantee a strong independent financial basis for the next round, the years before the ECoC year, the year itself, and the years ahead. Six months after designation a non-profit independent foundation would be formed.
- Other institutions also recognised the importance of the project and gave their support. In 2014, the University **Juraj Dobrila in Pula expressed their wish to participate and signed an agreement** in December. Uljanik, Pula's biggest shipbuilding company, will convert one of its factory halls into a cultural and scientific centre. Istrian Development Agency (IDA), Istrian Tourism Development Agency (IRTA) and Istrian Cultural Agency (IKA) contributed with space for meetings. Other members of the supporting committee include the Tourist Board of Pula, Tourist Board of Istria and Arenaturist. It is important to note that Pula is one of the initiators of the national meeting of all the Croatian ECoC 2020 candidate cities held in Dubrovnik. Realising the overall importance of the project for Croatia as a whole, it was decided that an Agreement on Cooperation would be signed by all candidates, to communicate, to exchange ideas, to discuss possible collaborations and to propose a budget for support to other candidate cities on the national level.

## Q2

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

### 2.1

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

# Citizens are the Cultural Infrastructure

The physical infrastructure means nothing without people. We see it as an extension of the sensitive social and emotional infrastructure of the city. This is why the new sense of space and active place-making has such an important role within the overall Pula+2020 programme

The cultural infrastructure of Pula within this bid is understood in the broadest sense: from the more traditional infrastructures like the theatre, the art museum, and the Arena to the streets, squares, public toilets, schools, houses and terraces, pubs or waiting rooms at the social or health care services. Almost 80% of the Pula+2020 programme takes place in public spaces, the main development goals focus on activating public environments including walk- and bike-lanes, and cultural promenades like the planned *Kandler Art District*.

The traditional construction/renovation investment includes the Theatre building, the Museum of Contemporary Art, Uljanik Centre, the Small Roman Theatre, Fortresses, and most importantly the Sea Forum and Rojc. For Pula+2020, apart from the last two, these investment are 'nice to have' but not crucial for the programme to take place.

## Rojc

Rojc is home to about 120 more or less connected organisations in 17,000 square metres. Through Pula+2020, Rojc opens up as the central cultural hub of Pula that filters, generates and distributes social and cultural innovations at the community and international level. Reconstruction and renovation of the building, including an internally-managed design-hostel, catering facility, community garden and art café, enables Rojc to become an international playground for creative nomads. Strategic coordination of existing cultural, social and educational capacities and the Pula+2020 programme lines, transform Rojc from a military school into another type of school – open to everyone at any moment, where knowledge is created, shared, and used for public good. With hacking and an open-source publishing centre, audiovisual labs, and big scale street art interventions developed around the theme of demilitarisation, Rojc functions as a ECoC in Pula like the church where the bell hangs.

*If the topic of Pula+2020 is demilitarisation, it needs to be progressive and to open the city gradually but completely.*  
— Boris Miletić, 39, mayor of Pula

## Tunnels

The central part of the tunnel complex is situated in the centre of Pula, under the Historic and Maritime Museum and the Archaeological Museum of Istria (old Venetian fortress). With Pula+2020, tunnels are spaces of *Blind Vision Gallery* where darkness is a context for contemporary art installations. At the same time art gallery and public passage, the underground of Pula becomes a new urban and cultural attraction. This project is already tested and waits for further development and full implementation before 2020.

## Roman Heritage

Being one of the most impressive buildings in the Mediterranean, Arena is an urban icon and a main cultural hotspot. However, it can be utilised far more extensively. The Pula+2020 programme will provide the Arena with a novel dimension where new technologies and contemporary art forms broaden the understanding and use of heritage, still keeping it the focus of international audiences and the media. On

the other hand, the Small Roman Theatre located within the Archaeological Museum complex, remains a 'hidden' place for live performances, contemplation and enjoyment of the profound aesthetic experiences.

## Theatre

The Istrian National Theatre (INK), established in the 19<sup>th</sup> century theatre building with one of the largest stages in the Balkans, does not have its own ensemble at the moment. This is in many ways an advantage as Pula+2020 will provide INK with comparative advantages in the production of programmes, with finding partners among European artists, and in becoming part of the co-production network at the European level, while restoration remains a priority.

## Kulturing

As one of the city's major development projects, *Kulturing* builds a new urban network of regenerated cultural and tourist facilities connected through cultural routes into the new pedestrian-friendly system. The Pula+2020 programme will further activate and rearticulate the entire urban space of Pula gaining new links with currently semi-accessible public urban spaces of great potential, like the underground tunnels.

## Fortresses

Certainly the most intriguing infrastructural topography of the city is the Austro-Hungarian fortification system with 30 massive fortresses. Some of them like Punta Christo, are used occasionally for big international music festivals, but have no continuous cultural programme. Many fortresses are part of the landscapes that can easily turn into parks and recreation zones. Through a series of major events within the Pula+2020 programme (*Fortress Europe, Belvederes*) the unique fortification system of Pula becomes, for the first time, fully activated, creating an integrated and sustainable cultural legacy for years to come.

## Sea Forum

Due to military and industry use, the huge bay of Pula remained mainly closed for citizens. One of the goals of Pula+2020 is to open up the bay and seafront to new cultural, tourist and urban use. Following on



— Uljanik Shipyard – combines new and old crafts – old infrastructure for a new industry

from countless discussions with citizens, politicians, urban development strategy and the recent architectural competition that dealt with this space, Pula+2020 proposes a public floating structure (10,000 square metres) that can move, change and host large conferences, concerts, and the major cultural events (*3F: Floating Film Festival, Bio-art Fair*), delivering entirely new perspectives on the city and its natural surrounding.

## Museum of Contemporary Art

Located in a former printing house in the very centre of Pula, the Museum of Contemporary Art has an important position within the Pula+2020 programme. Hosting several medium and large scale exhibitions and side events (*Everyday Warfare, Bureaucracy Games*),

the museum fully develops its spatial capacities, develops more coherent internal organisation and the international flow of curatorial staff that plugs it into European networks and funding opportunities.

## Uljanik

Uljanik is one of the serious industrial companies with a serious cultural vision. This shipyard recently initiated a project to open a design hub and museum-conference facility inside one of its hangars. Their initiative grew into *Loading Uljanik*, a Pula+2020 project that offers significant support to creative industries in the Region but also to serve as an engineering support to other important Pula+2020 infrastructures (*Sea Forum, Tunnels, Rojc*).

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

## Access to Pula: Fly, Drive, Sail

Each year, 3 million tourists find their way to Istria via its traffic infrastructure

### Conventional means of transport

Considering its geographical position of the city, the traffic infrastructure has a significant influence on its present and future development. With the airport and the road network, Pula is well connected to other European countries. The construction of the *Istrian* 'Y' motorway has contributed to the comfort and the efficiency of the road traffic. The eastern arm of the **motorway** is connected to the Croatian highways network and the western arm to the Slovenian network, resulting in strong connections to the entire system of EU highways. One can reach Milan in 5 hours, Munich, Budapest and Belgrade in 6 hours, Rome in 8 hours and Athens in 17 hours.

However, although Pula can be reached fast and easily, no one really wants to rush through Istrian landscapes. There are many alternative routes to Pula, slightly longer but offering very special cultural and natural experience. Like all major Istrian towns, Pula is connected to other towns and cities (in Croatia and other countries) by a number of direct bus routes. The city is reachable on a daily basis from neighbouring urban centres such as Padova, Venice, Trieste, Koper, Piran and Portorož.

Pula has an international **airport** that has direct flights to Zagreb throughout the year. During the season Pula Airport is directly connected to London, Belgrade, Frankfurt, Birmingham, Manchester, Gothenburg, Oslo, Moscow, Copenhagen, Bristol, Kiev, Edinburgh and Leeds. The airport is only 5 kilometres from the centre of Pula and is easily accessible by bus or taxi. Other nearby airports with easy access to Pula are Rijeka (106 km, 1 hour),

Trieste (120 km, 1.5 hours), Ljubljana (208 km, 3 hours), Zagreb (270 km, 4 hours) and Venice (300 km, 4 hours).

Another fast and even more interesting form of transport is the **hydroplane**. At the end of 2014 a seaplane port was opened, with connections to the islands, to the whole of northern Croatia and to the Italian coast. The creation of a travel hub using hydroplanes is the first such project realised in Europe.

For those who wish to spend more time by the sea, take a drive along the coast of Istria, past the Brijuni National Park, or follow the route of sunken ships and dive into its undersea world teeming with life. Another ideal choice during the summer season are the fast ferries connecting Pula to Venice, Trieste, the rest of the Istrian coast and to some of the Croatian islands.

Finally, it should be mentioned that Pula has three **marinas** with a total of 1,100 berths. Also during the summer tourist season the security of Pula bay welcomes cruise ships coming to the port. Since it has become such a notable stop-off on a growing number of cruising itineraries, there is a plan to build a terminal for cruise liners which will open possibilities for attracting more visitors, offering more business opportunities, opening new jobs and stimulating the overall tourist development.

However, although Pula is looking forward to hosting the many tourists and visitors, like many other European cities, it has to deal with the problems of an infrastructure that struggles to cope with the increased demands of successful tourist seasons. During the most intense times Pula is busy with tourists and people visiting the city and its cultural events. The lack of parking spaces and a fully functional public transport system are some of the issues Pula needs to tackle. Before each major event, there are special traffic regulations in the city in order to avoid overcrowding and serious traffic jams.

### By bicycle

When it comes to **cycling**, Istria proves to be a true heaven for all sorts of two-wheel adventures. The magnificent network of more than 2,500 kilometres of bike trails offers something for every kind of cyclist, each trail being a unique experience, revealing the natural and the cultural, but also the gastronomic richness of the peninsula. There are over 60 bike trails leading from the coast to the colourful villages

in the hinterland with their medieval walls and dry-stone houses, and back to the sea, passing by the remains of ancient harbours and old rustic villas. One of the best known bike trails in Istria is the Parenzana trail. The trail got its name from the legendary railroad that once connected three countries: Slovenia, Italy and Croatia. This sleeping beauty was awakened through the revitalising project 'Parenzana – the Route of Health and Friendship', initiated by the municipality of Koper in Slovenia and the region of Istria, using EU funds within the framework of the Cross-border Cooperation Programme.

As for Pula, it has been following the trend of other European and Croatian cities in the increasing use of bicycles, not only for recreation, but also as a means of transport and commuting. The marking and the construction of new cycle lanes and routes through and around the wider city centre initiated in 2014, with the aim of making the city's neighbourhoods truly bike friendly, is seen as an enormous step in the right direction. The investment in the cycling infrastructure is not only an investment in a city which is 'greener' but also in a city which opens up its public space allowing for closer social interaction, a city whose inhabitants can breathe and live safely and more healthily.



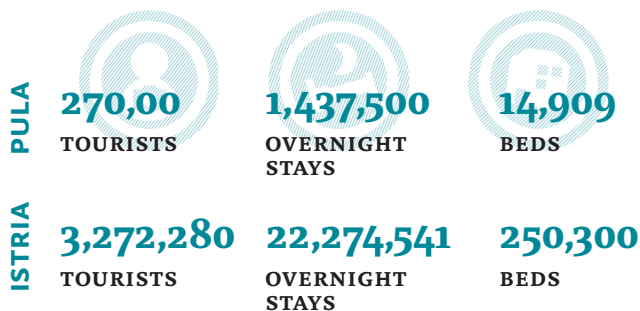
- Amsterdam: 1434 km
- Athens: 1758 km
- Beograd: 656 km
- Berlin: 1190 km
- Brussels: 1390 km
- Bucharest: 1245 km
- Budapest: 607 km
- Copenhagen: 1589 km
- Dublin: 2356 km
- Helsinki: 2328 km
- Lisbon: 2656 km
- Ljubljana: 208 km
- London: 1742 km
- Luxembourg: 1192 km
- Madrid: 2102 km
- Paris: 1380 km
- Podgorica: 823 km
- Prague: 907 km
- Pristina: 1007 km
- Riga: 1932 km
- Sarajevo: 665 km
- Skopje: 1088 km
- Sofia: 1047 km
- Stockholm: 2233 km
- Talin: 2240 km
- Valletta: 1801 km
- Vilnius: 1730 km
- Warsaw: 1256 km
- Vienna: 585 km
- Zagreb: 270 km

  
1 hour

**2.3** What is the city's absorption capacity in terms of tourists' accommodation?

## Accommodation in Pula

The city of Pula and the Region of Istria have a long tradition in tourism with strong positive growth year after year. Around **270,000** tourists visit Pula during the year generating around **1,437,500** overnight stays. Pula offers a large and varied range of accommodation in all price ranges, with locations both in the city centre and along the coast. Guests can choose between 22 hotels, three hostels, three campsites, four apartment complexes and 1914 private accommodations in every part of the city. Altogether **14,909** beds are available to visitors.



Other types of property rentals include offers from local hosts that can be found on web-based platforms such as Wimdu or Airbnb (with over 700 private rooms on offer) or to a lesser extent home exchange (some 60 offers in the Region of Istria and about 20 in Pula). It is also important to mention Couchsurfing, which has been present in Pula for more than a decade, counting over a hundred devotees of this travelling phenomenon. It fits well to Istrian hospitality.

While Pula is just one of the pearls of the Istrian peninsula it accounts for 8.27% of the total number of visits and 6.5% of the total number of overnight stays with a continuous growth on the yearly basis. The Region of Istria is a favourable destination for holidaymakers and each year attracts more than 3 million tourists and reaches about 22 million overnight stays. Every year the number of tourists and the number of daily visitors in the region is growing. In line with the number of tourists, the accommodation capacities are also expanding,

with distinctive, unusual and environmentally friendly facilities such as eco hotels, boutique hotels, or bike and even pet-friendly hotels becoming ever more present.

Many abandoned and old edifices, such as lighthouses and traditional Istrian *stanzias*, have been revived and transformed into hotels and apartments. At the moment the lodging facilities in the Region of Istria are:

Campsites	111,100	44%
Private accommodation	56,800	23%
Apartments & villages	32,000	13%
Hotels	28,000	11%
Marinas	16,700	7%
Other	5,700	2%
<b>Total</b>	<b>250,300</b>	<b>100%</b>

The large number of real estate owned by foreign citizens speaks in favour of Istria's reputation as the most attractive Croatian region for EU citizens. The opening of the real estate market within the EU further stimulated the trend of real estate acquisition, whether in the form of flats and houses on the coast or the traditional Istrian *stanzias* in the peaceful and charming hinterland. Today there are 2,236 foreigners with permanent residency in Istria and 928 in Pula.

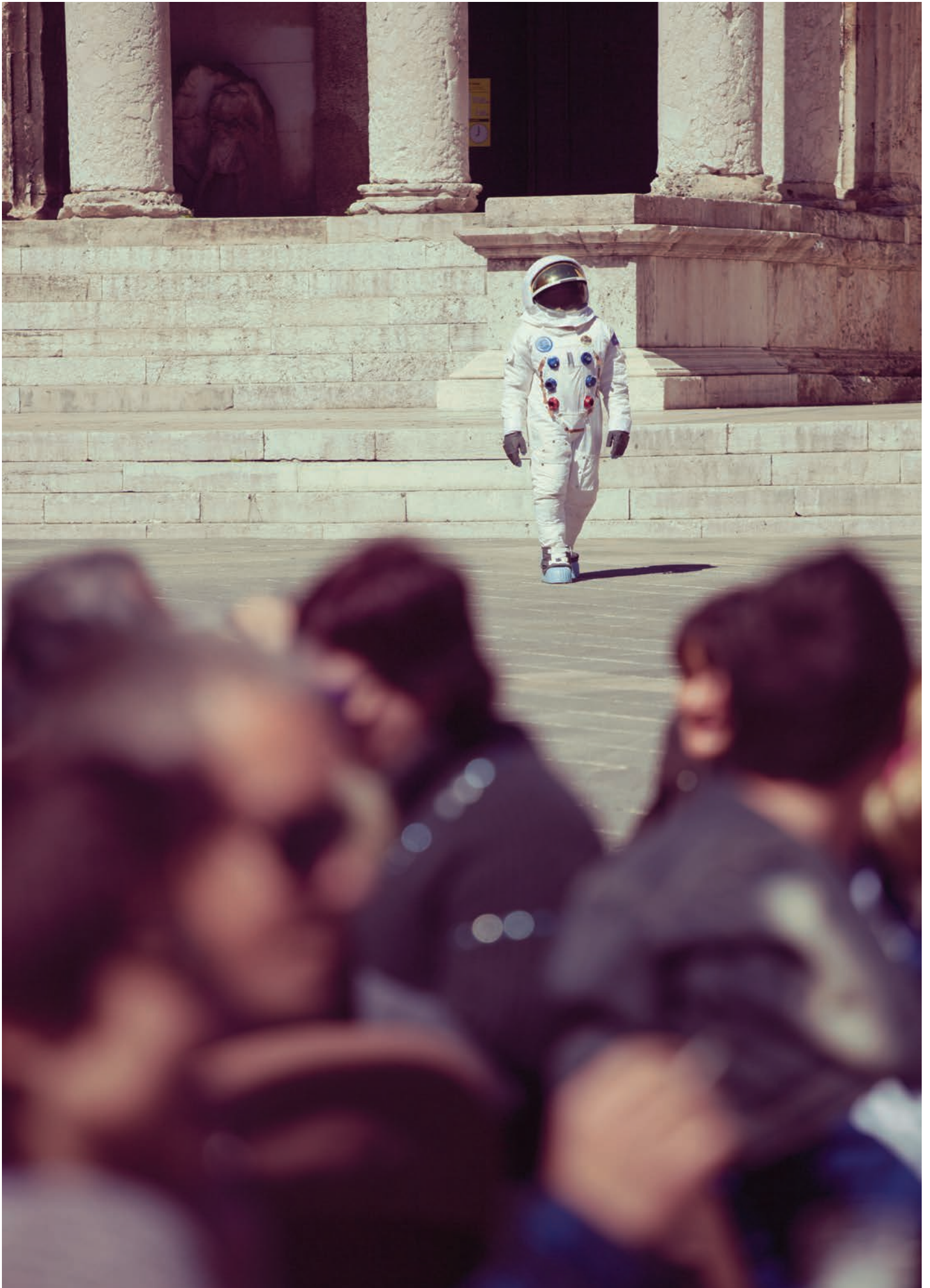
**2.4** In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work?

## Between Now and the Year of the Title

In the case where Pula will be European Capital of Culture the city carries the title and the Pula+2020 organisation provides the programme.

The following infrastructures (2015–2020) have a relation to the programme but apart from Rojc and Sea Forum none are essential for the programme →

INFRASTRUCTURE	PULA+2020 PROGRAMME	TYPE	ACTION	TIMELINE
Small Roman Theatre	<i>Digging in the Dirt, Prosthetic Zones</i>	cultural	revival	2019–2020
Museum of Contemporary Art of Istria	<i>Everyday Warfare, Bureaucracy Games</i>	cultural	revival	2018–2020
Istrian National Theatre	<i>Prosthetic Zones</i>	cultural	revival	2018–2020
Uljanik Centre	<i>Loading Uljanik</i>	cultural	revival	2017–2020
Labin Underground City	<i>Loading Uljanik (Biennale of Industrial Art)</i>	cultural / tourist	revival	2017–2020
Sea Forum	<i>3F: Floating Film Festival, Bio-art Fair</i>	cultural / urban	new	2016–2020
Rojc	<i>General ECoC Infrastructure, Hack Everything, Bureaucracy Games</i>	cultural / urban / tourist	revival	2017–2019
Kandler Art District	<i>Show me Identity, Poetry Asylum, Re-routers</i>	cultural/ urban	revival	2017–2020
Kulturing	<i>Show me Identity, Space in Pula, Pula in Space</i>	cultural / urban / tourist	revival, new	2017–2019
Fortification (Fortresses)	<i>Fortress Europe, Space in Pula (Belvederes)</i>	cultural / urban / tourist	revival	2016–2020
Tunnels under Pula	<i>Blind Vision Gallery</i>	cultural / urban	revival	2017–2020
Inspirit Fantasy Park in Pazin	<i>Journey to the Centre of the Earth</i>	cultural / tourist	new	2016–2020
Marina in Pula	<i>General ECoC infrastructure, Space in Pula</i>	urban / tourist	new	2017–2020
University extension	<i>General ECoC infrastructure</i>	cultural / urban	revival, new	2017–2020
Smart City seashore tram	<i>General ECoC infrastructure, 3F: Floating Film Festival</i>	urban	revival, new	2017–2020
Regional bus network	<i>Pilgrimage of Sound, Prosthetic Zones, Invisible Players, Bio-art Fair</i>	urban	revival, new	2017–2020
Brijuni Riviera	<i>General ECoC infrastructure</i>	tourist	revival, new	2015–2020
Urban bike lane system	<i>General ECoC infrastructure</i>	urban	new	2016–2018
Istrian 'Y' highway – the final phase	<i>General ECoC infrastructure, Space in Pula</i>	urban	new	2017–2020
Hospital	<i>General ECoC infrastructure</i>	urban	new	2015–2018
Riva in Pula	<i>General ECoC infrastructure, Pula in Space, 3F: Floating Film Festival</i>	urban	new	2018–2020



— Same as we did for ages, only now in a new uniform – going for a cup of coffee at the Forum, Pula's main square

## 5

## Outreach

## Q1—3



## Taking Action!

Playful strategies create a buzz, develop new audiences and activate the local communities

## Q1

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

## Listening to Each Other

A movement towards Pula+2020 really changed us – we learned to listen and act together with clear goals on our minds

Realising that the walls of state and local institutions are often too thick to let the voices of those outside be heard, we stepped out and did the difficult thing – we listened. A word that came back often was *tapija*, and it seemed to to be connected to an overwhelming passivity mostly due to general dissatisfaction with institutions and authorities. This is why we are trying to do things differently this time. We have realised that the most brilliant ideas pop up when we drop our guard, during our coffee and cigarette breaks and our most informal exchanges. We have tried to get close, to set new challenges, to awaken interest and to show that each personal initiative counts and can be a trigger for change. We have tried to connect what local people do in their daily jobs and lives, things that motivate and move them, to wider initiatives and projects. That is the framework of this bid book.

### 2009–14: Exchange of ideas

In 2009, at the second meeting of the Assembly of the Istrian Region, Pula and the Region of Istria decided on their candidacy for the ECoC. The City initiated the process of Pula's branding and held two focus groups, and many discussions with key stakeholders about the vision of development of the City by 2020. The same year, the City started to work on the second cultural strategy and during this period (2012–2013) conducted a series of eight focus groups with various stakeholders to get a clear picture of the current cultural potential and to adopt strategic goals based on participatory models.



— Pula+2020 in between the vegetables

## Summer 2014: Consultations and Conceptualisations

In this period we sketched the project with the general public. We held a press conference along with the Mayor's public announcement of Pula's application. Through the website we opened a consultation service and ever since seven to fifteen citizens arrive daily at the Pula+2020 Creative Hub in the Italian Community Centre to discuss the city's issues and share their expectations and thoughts on ECoC.

## Winter 2014–Spring 2015: Festival of Ideas

During December and January we held a series of six workshops on defining projects that are the basis of the candidacy strategy.

At the end of February we organised a two-day workshop weekend with 100 participants, a so-called 'Festival of Ideas', which resulted in concrete and practical proposals. In March the 'Project on Sale' was organised at the vegetable market in the city centre. We traded projects like any other market product and sold the most interesting ones. The civic energy we found there motivated us to keep going, the way in which people reacted became addictive.

## Summer 2015: Collider – a social networking experiment

The Collider is a social network that aims at infecting citizens with a cooperation virus. It is meant to build participation mechanisms that are here to stay for the long run by implementing them in institutions.

After creating a profile on the site, it makes random connections based on algorithms connected to the themes and agendas people and institutions share. It gives people interested in culture an overview and practical sharing opportunities. We look forward to seeing this social network work in practice.

Q2

How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.

# Usership: Rethink Participation with Citizens

Culture – entirely shaped by its users. This idea brings new 'rules' to the game, rules that are no more fixed but constantly negotiated. This is why usership is an extremely powerful tool for moving existing participatory practices to a new level

In the journey towards demilitarisation, we implement the concept of *usership* – a realm of activating a wide range of citizens that significantly differs from mere participation.

Defining audiences as users is not new, but the rise of the user-generated content and values of today's culture has produced users who are more active than ever. These users are much more than participants, involved consumers and rebels. They represent a radical challenge to spectatorship as disinterested engagement, to expert culture as elitist and ownership obsessed with content control. Usership therefore differs from participation: in participation, those who invite us set the rules of the game and we can do nothing but the things framed by our role as participants. In usership, these rules are not fixed

but are constantly negotiated, and engagement is regulated by users. This is what makes usership an extremely powerful cultural tool.

We know very well that culture is determined by its users. But how can we make cultural content that is used by all and owned by no one? With our approach to accessibility and citizens' active involvement, through usership we dismantle the power relations that define the creators of cultural content, the audiences and the participants. By changing and reversing the common social and cultural roles and turning deficiencies into benefits, we dare to search for a new and liberating cultural and creative energy on the very margins of cultural production.

### Users create new and sustainable opportunities for a wide range of citizens to:

#### Attend cultural activities

We bring cultural programmes to the audiences, to their comfort zones and places that are familiar to them. By using different communication channels we occupy their daily life instead of asking them to come to us. With a wide scope of free entrance activities based on the open access principle, our dissemination strategy promotes activities that are easy to reach and have a laid-back feel, projects which blend into people's natural surroundings, respect them and improve them. This also makes the programme sustainable because the users adopt the cultural content as part of their everyday lives. For example, in the *Nanotourism* and *Trust Me, I'm Lying* projects, **art happens in our homes, on the markets and at our workplaces, in private tourist accommodations, in local stores and with real, common people.**

#### Participate in cultural activities

Participation which is usership – a voluntary, engaged, critical, inclusive, assertive and unrestricted participation, empowers the citizens to personally create the terms under which they participate. This gives citizens a strong feeling of commitment and responsibility, it creates a sense of duty and caring which makes the programme highly sustainable, by stimulating emotional involvement. We use the award principle to make the participants value their contribution, and know that they are appreciated and encouraged. In the *Re-routers* **citizen workshops, people create new tourist maps of their cities together,**

*Pilgrimage of Sound* invites religious communities to reinvigorate spaces of their sacral ceremonies while participation becomes awarded with concrete prizes, giving recognition to citizens as well as to the projects in *Invisible Players* and *Fortress Europe*.

### Our users include a wide range of social groups:

#### Young people

Youngsters are the captains of the Pula+2020 expeditions. By entering the Pula+2020 planning and organisation processes in 2016 as young people, they grow with the programme right up to 2020 and beyond. Involvement in the organisation of major programmes and events gives them access not only to the final cultural product but also to knowledge, work experiences, and contacts. This at the same time builds local cultural capacities and gives stimuli to the (also young) institution, Pula University. We offer them **first opportunities for earning professional fees and enable them to have access and strong links to a wide range of cultural programmes** in future. The *3F Youth Camp* is entirely dedicated to achieving these goals within the sector of the film industry – from 2016 it will educate and train all the leading professionals who will execute the *3F* project.

#### Volunteers

Along with the youth, we are making volunteering the basis of our capacity building processes. Volunteers **increase community ownership, save money, bring new skills and enthusiasm, and offer precious contribution and know-how.** In Pula+2020, they become crucial for projects to reach their full potential, which is evident in the *Invisible Players* project which engages volunteers involved in the Pula+2020 programme, in an extensive treasure hunt game which connects and motivates them to contribute to project outcomes.

#### Marginalised and disadvantaged

We are providing new, open source tools and free, easily accessed education to the underprivileged, such as the poverty affected, unemployed, mental health patients and prisoners, in order to connect them directly with different cultural forms. The *Hack Everything* project deals with **open libraries and alternative publishing which changes and demilitarises the conditions of knowledge dissemination.**

Asylum seekers and teachers create the programme of *Playing with Others?*. While the *Jail Jamming* project makes prisoners and young delinquents the main creators of internationally distributed art pieces.



— Pula+2020 in the Italian Community Centre Pula – Circolo

### Minorities

By communicating cultural content in numerous languages and forms in multilingual Istria, we ensure access and visibility to different minorities, bringing out the value of diversity which is deeply rooted in the life of the peninsula. From visibility to hyper visibility and total exposure, we **foster social and economical inclusion of minorities and make concrete, long-term cultural changes**. In the *Fortress Europe* project and *Languagescapes* we show the richness of minority cultures precisely through the beauty of our languages with the goal of affecting the local economy and their overall well being.

### Disabled

Pula+2020 grants access to all its programmes and asks what people with accessibility needs can offer to people who have everything easily accessible. We are **fighting ghettoisation by liberating all of our senses and turning physical and mental impairments into exciting new ways of perceiving the reality which all of us can experience**. The approach ensures accessibility to everyone, regardless of their abilities and capacities on both a mental and physical level. The main goal is to fight prejudice through surprises, positive feelings and excitement: this is what stands behind the *Blind Vision Gallery* programme which is curated by blind curators who, together with a range of cultural operators dealing with disabilities through art and culture, re-think and liberate the limitations of our bodies and minds.

### Elderly

We perform culture in the areas in which the population of elderly is the densest, and we are making the voices of senior citizens heard loud and clear. In the *Complaints Choir* programme of the *Click*

*Impact* project, we **work with the elderly and expose their problems and worries in a humorous singing and composing project which makes senior citizens socially relevant** – but also makes a significant intergenerational change by making the songs and the choirs hype and viral.

### Children

We use games and digital media to create playful experiences in order to communicate cultural content to children and ensure wide accessibility.

The Pula+2020 programme motivates children to create cultural programmes for children – for example, in *Pop-up Cinema* workshops, kids film with their gadgets and put up inflatable movie screens across Istria, in *Everyday Warfare* they build cardboard fortresses across cities to understand the issues of boundaries and space, while in the *Playing with Others?* project they play native games with political asylum seekers in schools and kindergartens. **With the concept of demilitarisation through playfulness and gaming, we give children a more central role**. That is why in 2016 we form a large Children Advisory Board where kids become equal to the Pula+2020 decision makers and a direct source of inspiration instead of the audience they most often are.

### Subcultures

We celebrate and intermingle different subcultures, relocate the subcultural programme from its usual surrounding and ensure total accessibility by exposing and strengthening the alternative and underground culture. **By intermingling different cultural scenes, we achieve accessibility between distant cultural areas**. We connect designers and artists with bureaucracy in *Bureaucracy Games*, celebrate motorbike culture in *Bikers Fleet*, and we make taxi drivers, nuns, lawyers and astronauts sing and compose music in the glorious *Space Opera*.



— Pula+2020 in Rojc Social Centre

Q3

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

## Join the Game!

Imagine that the city is a boardgame. The citizens are expert players, creative decision-makers who shape alternative development strategies based on the bottom-up cooperation, competitiveness and authentic cultural expression

In our strategy for audience development, we see audiences as active users, not as passive spectators or consumers. Pula+2020 users are all those related to the ECoC process: citizens of Pula and Istria, their guests, visitors and collaborators, all are invited to take part in the creation of a programme which defies binary divisions between authors and spectators, production and reception, publishers and readers. The citizens' involvement is not reduced to someone else's (author, producer) terms of participation. It rests on a powerful idea that Pula's citizens are the experts on the issues that concern their city and experts when it comes to their own needs and desires.

Along with the classic methods of sharing information, such as media ads and campaigns, our audience development strategy relies on democratic principles, through three types of games that correspond to the way people participate in social processes: cooperative, competitive and expressive games.

**Cooperative games**, like the popular FarmVille, allow citizens to express their own ideas about the future of the city; they influence the creation of the programme, the acquisition of management and production skills and the adoption of cooperative behaviour. **Competitive games**, like game shows, enable expressions of excellence in various fields related to the thematic guidelines of Pula+2020. They encourage all those interested in gaining specific knowledge, as well as helping to recognise their talent and use it in the further development of the project itself. Finally, **expressive games**, like the famous Minecraft, trigger the element of creativity

in problem-solving. All these games enable effective implementation of audience's ideas into the programme of Pula+2020, they are tailored to different age groups and are played in both physical and digital environments. The approach results in a particularly high degree of participation by those who perceive games as an important segment of their lives, children, of all ages, and youth, but also schools and educational institutions.

By playing these games, citizens easily obtain information and understanding about the ECoC, engage in the programme and gain a sense of ownership.

*Children are experts in playing games. This is why they play a major role in teaching us how to be more open, cooperative and joyful.*

Cooperation with existing institutions and structures such as kindergartens, schools, universities, hospitals, cultural outlets, sports, and craft and hobby centres on a local and international level represents a crucial resource for implementing this strategy. Pula+2020, grows these institutions into new trans-national and hybrid infrastructures which are inviting and accessible to citizens previously excluded from them and as such, uninvolved in the local and the international cultural realm. Transforming the existing tourism infrastructure, international audiences are now invited to pay us a different visit – to switch places with local people, help us in rethinking the City and the Region and deepen our own understanding of Pula.



— Vinyl Spiral workshop with Sale Veruda



— Energizing the underground, Zerostrasse gallery

# 6A

## Management

## Finance

### QA1 – D4

# Let's Talk Business...

With a thought-out organisational scheme, proposed budget, leadership structure and clearly defined responsibilities, we have established the most secure route of our journey

### Q1

City budget for culture:

#### 1.1

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

The annual budget for culture (headings: public culture needs and institutions in culture) has grown from €2.3 million in 2011 to €3.2 million in 2014, though declining to €3.1 million in 2015. The reduction in 2015 of €128,096 (4%) is small compared to the reduction of the overall budget of the City of Pula (5%). Personal income tax is one of the main sources of revenue of cities in Croatia. Changes in national legislation on Personal Income Tax, effective January 1st of 2015, reduced the taxation of middle incomes and thereby reduced the total revenue side of the budget of the City of Pula by €2,124,709. The proportion of the budget allocated to culture was, on average around 7%, reaching 7.8% in 2012. A decline in 2013 and 2014 (in share, but not in amounts) was due to expansion of city budget on infrastructure projects. This was followed by a slight increase in 2015 despite a reduction in overall budget volume.

YEAR	ANNUAL BUDGET FOR CULTURE IN THE CITY	
	IN EUROS	IN % OF THE TOTAL ANNUAL BUDGET FOR THE CITY
2011	2,316,211.52 €	6.4%
2012	2,991,395.05 €	7.8%
2013	3,076,956.28 €	7.5%
2014	3,240,098.90 €	7.0%
2015	3,112,002.73 €	7.1%

#### 1.2

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

The City of Pula isn't planning to use funds from its annual budget for culture to finance the European Capital of Culture project, as it introduced a separate item for the ECoC project in the Budget of 2015.

We should mention that this table refers only to the budget from the City of Pula, the budget for culture of Istria County, the Government of Republic of

Croatia (e.g. Ministry of Culture) and other budgets finding their way into cultural production in Istria, like the Pula film festival – that is co-financed by City of Pula, €500,000, and the Ministry of Culture, €750,000.

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

In the run-up to the ECoC title year, by looking at the other ECoC cities in the past, we envisage the share of culture (other than ECoC) in the overall budget could rise to €3,5 million or 8%, and after the ECoC year would remain at between €3,5 and €4 million, around 8% of the total budget.

**Q2**

Operating budget for the title year:

**2.1** Income to cover operating expenditure: Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation and provisions for the legacy activities.

Proposal of the total operating budget for the ECoC is €33,250,000, this is earmarked for ECoC operational expenditures in addition to the usual and ordinary cultural expenditure. This will be disbursed for Flagship projects, Ship and Boat projects, Marketing, Personnel, Material costs, Programmes for 2021 and 2022 (legacy), equipment and other expenses. An essential number of these programmes will be produced even in the event that Pula/Istria is not chosen as European Capital of Culture.

<b>TOTAL INCOME TO COVER OPERATING EXPENDITURE (€)</b>	<b>33,250,000 €</b>
FROM THE PUBLIC SECTOR (IN €)	31,000,000 €
FROM THE PUBLIC SECTOR (IN %)	93%
FROM THE PRIVATE SECTOR (IN €)	2,250,000 €
FROM THE PRIVATE SECTOR (IN %)	7%

93% of operating costs come from public sources and 7% from private sources. We expect the part from the private sources to rise after the ECoC candidacy goes into the next round.

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

INCOME FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE	IN EUROS	%
NATIONAL GOVERNMENT	10,000,000 €	32%
CITY	10,000,000 €	32%
COUNTY OF ISTRIA	5,000,000 €	16%
EU (WITH EXCEPTION OF THE MELINA MERCOURI PRIZE)	3,000,000 €	10%
OTHER	3,000,000 €	10%
<b>TOTAL</b>	<b>31,000,000 €</b>	<b>100%</b>

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

There is a budget line already in the budget of the City of Pula and the County of Istria in their 2015 budget.

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

In order to secure funds to cover operating expenditures, the City of Pula will develop a fundraising strategy focusing primarily, but not solely on EU funds. The main strategy is to diversify funding resources as well as raise the capacity of key stakeholders involved in cultural programmes/activities, in order to fully participate in the process of accessing and implementing funds. Since culture and cultural heritage are at the forefront of the EU policies, and EU funding opportunities are available for many activities and projects focusing on this area, the City of Pula will put its primary focus the following EU funds and programmes:

- ① European Structural and Investment Funds:
  - ➔ European Regional Development Fund – Preserving and protecting the environment

- and promoting resource efficiency (e.g.)
- European Social Fund – cultural and creative skills development; lifelong learning opportunities and vocational training
- European Maritime and Fisheries Fund – community-led local development projects that protect maritime heritage;
- ② Adriatic Ionian Programme 2014–2020;
- ③ Creative Europe 2014–2020 for culture, creative industries and entrepreneurship

- ④ European Heritage Label – the aim is to give European citizens, especially young people new opportunities to learn about our common yet diverse heritage and about our common history;
- ⑤ ERASMUS+ – Key action 2 of the programme, Cooperation for Innovation and the exchange of good practice; for infrastructure improvements on a national level;
- ⑥ Digital agenda (Europeana – digitalisation of European heritage).

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

The Sponsors and Other (other cities and municipalities) will enter the operational budget in 2016, and the National government and EU funds only in 2017.

SOURCE OF INCOME FOR OPERATING EXPENDITURE	2015	2016	2017	2018	2019	ECOC YEAR 2020
EU	0	0	750,000 €	900,000 €	900,000 €	450,000 €
NATIONAL GOVERNMENT	0	0	1,500,000 €	2,500,000 €	3,000,000 €	3,000,000 €
CITY	500,000 €	1,000,000 €	1,500,000 €	2,000,000 €	2,500,000 €	2,500,000 €
COUNTY OF ISTRIA	250,000 €	500,000 €	750,000 €	1,000,000 €	1,250,000 €	1,250,000 €
SPONSORS	0	225,000 €	337,500 €	450,000 €	562,500 €	675,000 €
OTHER	0	300,000 €	450,000 €	600,000 €	750,000 €	900,000 €

**2.6** Income from the private sector: What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

The major industry in Pula and Istria is tourism and that sector is very aware of what ECoC could mean for the visibility of the destination, they could bring co-branding and resources in kind (such as rooms, accommodation and venues). Next, we think of multinationals like Cimos (part of PSA/Citroen group – automobile industry), Rockwool (rock fibre industry), Hempel (chemical industry), Holcim and Calucem (cement), who are more likely to understand the merits of visibility during ECoC, and also take the opportunity to engage in the community as they all have corporate social responsibility

guidelines. The next group are utilities, who are going to be involved in the operational part of ECoC anyhow, and thus are natural partners for cooperation. The next group are transport companies, who could find their business rise with the ECoC and would be willing to co-brand or exchange in kind resources or pure marketing. Finally, there is the shipbuilding industry, who are interested in being involved technically, as well as with co-branding. SMEs would also contribute, though mainly in kind, with local food, wine and olive-oil.

**2.7** Operating expenditure: Please provide a breakdown of the operating expenditure.

PROGRAMME EXPENDITURE (€)	23,250,000 €
PROGRAMME EXPENDITURE (IN %)	70%
PROMOTION AND MARKETING (IN €)	5,000,000 €
PROMOTION AND MARKETING (IN %)	15%
WAGES, OVERHEADS AND ADMINISTRATION (IN €)	3,000,000 €
WAGES, OVERHEADS AND ADMINISTRATION (IN %)	9%
OTHER (IN €)	2,000,000 €
OTHER (IN %)	6%
<b>TOTAL OF THE OPERATING EXPENDITURE</b>	<b>33,250,000 €</b>

**Q3**

Budget for capital expenditure:

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

A proposal of €510 million is earmarked for the ECoC capital expenditures in capital projects in addition to the usual and ordinary cultural expenditure.

FROM THE PUBLIC SECTOR (IN €)	210,000,000 €
FROM THE PUBLIC SECTOR (IN %)	41%
FROM THE PRIVATE SECTOR (IN €)	300,000,000 €
FROM THE PRIVATE SECTOR (IN %)	59%
<b>TOTAL INCOME TO COVER CAPITAL EXPENDITURE (IN €)</b>	<b>510,000,000 €</b>

41% of operating costs come from public sources and 59% from private sources. From public sources, the breakdown is as follows:

INCOME FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE	IN EUROS	%
NATIONAL GOVERNMENT	50,000,000 €	24%
CITY	50,000,000 €	24%
COUNTY OF ISTRIA	70,000,000 €	33%
EU (WITH EXCEPTION OF THE MELINA MERCOURI PRIZE)	30,000,000 €	14%
OTHER	10,000,000 €	5%
<b>TOTAL</b>	<b>210,000,000 €</b>	<b>100%</b>

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

The decision will be made in 2015.

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

The ECoC team consists of several high-level, certified professionals with experience in project management of EU funds totalling in excess of 50 years. This **human capital** has the practical skills and competences needed to successfully plan, implement and monitor European funding programmes and projects, and are the core of the fund raising strategy.

The transport projects – such as the runway & airport building, the bus connection throughout Istria, the Istrian Ypsilon highway, connection of the highway Istria-Koper, the boat connection to Venice-Rimini-Verona-Trieste and the railway extension and tunnel through Učka – are in line with the EU 2020 strategy and the TEN-T projects and hence apply for EU **co-financing**.

The Smart Cities programme in Pula consists of a package of **interventions** incorporating urban transport, the tram along the bay coast, floating pavilions and reconstruction of the quays, the Brijuni Riviera, a conference centre and the inner ring. These can be financed from the Regional Development Fund and Cohesion Funds to **extend** the tourist season, and also from EIB **public-private** partnership of co-financing.

The project to reconstruct Arena and the Social Centre Rojc, the contemporary art museum, the museums such as those in Labin or further up North,

can all be funded from the Regional Development Fund alongside funds for culture and heritage, as can the museum of industrial traditions which may also be financed through **Horizon 2020**. The European Social Fund can **finance** parts of the Technology Park and the enlargement of Pula University campus.

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

Most of the money in the capital budget from public sources comes from the City of Pula as can be seen in their 2015 Budget. The next largest part is from Istria County as can be seen in their 2015 Budget. Then €3.5 million comes from EU (various programmes) and €3.5 million from the National Government (Ministry of Culture, Ministry of Tourism and Ministry of Regional Development and EU Funds) – these are plans and projects in development. After going into the next round, all public sources will have committed resources for ECoC project.

We are looking at the following projects in Pula and Istria that will provide the essential infrastructure and equipment to projects of ECoC:

- the investment in the Brijuni island (Brijuni riviera project),
- urban transportation between the crucial tourist attraction points,
- development of the tram or similar smart city transport along the bay coast,
- development of the runway and airport building,
- development of regional bus connection throughout the Region of Istria,

- conference centre in Pula,
- reconstruction of parts of the fortresses, Arena and Rojc,
- contemporary art museum,
- floating pavilions in the bay including the reconstruction of the quays,
- repositioning of the inner ring road especially for biking and pedestrians,
- last parts of the Istrian Ypsilon highway connection,
- connection highway Istria-Koper and further to Trieste and Ljubljana,
- expansion of boat connection with Venice-Rimini-Verona-Trieste,
- new marina initiatives and improvements for nautical guests (since this is people with money and an interest in culture),
- railway extension and refurbishment, and railway tunnel through Učka,
- museum in the mine complex Labin,
- contemporary museum in the north of Istria,
- technical-industrial museum based on the industrial traditions of Pula and Istria,
- technology park,
- Inspirit Fantasy Park, Pazin,
- enlargement of Pula University campus,
- scaling up the landfill and waste management, necessary due to growing numbers of tourists.

For the EU funding in capital expenditure we are being conservative as Pula and Istria are eligible for a number of other funds, such as the EU Structural, Cohesion and Social Fund.

The Sponsors and Other (other cities and municipalities) will enter the operational budget in 2016, and the National Government and EU funds only in 2017.

Here is breakdown by years:

SOURCE OF INCOME FOR CAPITAL EXPENDITURE	2015	2016	2017	2018	2019	ECOC YEAR 2020
EU	0	0	7,500,000 €	9,000,000 €	9,000,000 €	4,500,000 €
NATIONAL GOVERNMENT	0	0	7,500,000 €	12,500,000 €	15,000,000 €	15,000,000 €
CITY	2,500,000 €	5,000,000 €	7,500,000 €	10,000,000 €	12,500,000 €	12,500,000 €
COUNTY OF ISTRIA	3,500,000 €	7,000,000 €	10,500,000 €	14,000,000 €	17,500,000 €	17,500,000 €
SPONSORS	0	30,000,000 €	45,000,000 €	60,000,000 €	75,000,000 €	90,000,000 €
OTHER	0	1,000,000 €	1,500,000 €	2,000,000 €	2,500,000 €	3,000,000 €

# 6B

## Organisational Structure

**Q1** What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

### Implementation

The governance and delivery structure has to be developed with special regards to mid- and long-term strategy, financial responsibilities, and artistic choices alongside project ethics according to Croatian law

The governance and delivery structure is a simple structural model which is comprised of two Boards and a General Director. This takes into account the size and structural complexity of the ECoC, its focus on the long-term effects and feasibility, alongside a company culture that is entrepreneurial but in a public context. The public company's goals are focused on cultural and social innovation in an international context. The base of resources, talents and networks are slowly growing in the four year period of development and cumulate in a year-long programme. The governance and delivery structure has to be developed with special regards to mid- and long-term strategy, financial responsibilities, and artistic choices alongside project ethics according

to Croatian law. This is a simple but highly efficient management model with divided roles and clearly understood rights and obligations of every member.

The management of the ECoC will be consciously made public and open to challenge and testing. The leadership will rely on the communication of values and ideas and will be truly distributed among teams. Leaders will exercise influence by identifying and communicating solutions to significant problems, meeting the practical needs of followers, working in solution generation, creating structures to support solution implementation and demonstrating the feasibility of these solutions. Connection between leadership and organisational culture is of great importance for implementation of the ECoC. It must not be forgotten that visions and culture are attempts to frame people's way of thinking. For that reason organisational culture of the ECoC team will be embedded in learning from experience and failure, and challenging the existing frames of thinking and working.

### Supervisory & Executive Board

There are two boards. The Supervisory Board consists of seven people and meets two to three times annually. The Executive Board consist of five people that meet on a monthly basis. The Supervisory Board is an independent legal body and has clear decision-making procedures. The structure is as follows: The Supervisory Board is chaired by the Mayor of Pula. Other members are the Istria County Prefect, a representative from the Ministry of Culture or the Ministry of Tourism and one international independent expert from another European Country (preferably a former ECoC director). The remaining three are either entrepreneurs with vast international experience and an accentuated interest in culture, representatives of civil society from Rojc or former military personnel. The Executive Board is comprised of two political figures and three technical members, as follows: The Mayor of Pula, the Deputy Prefect, a national level expert with long-term experience in culture and creative development, an educational expert (preferably someone from Trieste) and an entrepreneurial/innovation person that has an international tourism perspective. While the Supervisory Board sets the context to be worked within and provides resources and commitment, the Executive Board translates the work into goals, agrees on the appointment of the General Director

and provides commitment on a daily basis. The Executive Board has two committees. One is the Audit Committee and the other the Evaluation Committee.

The General Director works independently with an overview of the project, which implies strategic thinking, goal orientation and willingness to participate in cultural and creative processes that are innovative and dynamic. She/he monitors the key tasks/goals that are in the contracts of the management team: local capacity building, internationalisation and the training of staff. The General Director reports to the Chairman of the Executive Board and assists him in the work of the Board. The independence of the governance and implementation capacity will be guaranteed by building an independent, private, non-profit foundation. Although this system is not perfect, the structures and processes in this foundation do not allow any political intervention.

## Good Practices

Learning from the models of former and current ECoCs, their good and bad practices, it is necessary to build a platform that will provide a healthy environment which guarantees political independence, financial stability, fundraising policy, transparency, independence in artistic choices and stability in day-to-day management. This way we intend to overcome weaknesses and threats that come with large scale projects like an ECoC with the new opportunities and strengths that we receive from new partnerships. If Pula becomes European Capital of Culture, a private foundation Pula+2020 will be formed six months from the date of designation. This foundation will be organised and managed by the General Director with direct help and backup from The Executive Board. The foundation Pula+2020 will cease to exist on January 1st 2022. The development of the legal, financial and practical aspects of the foundation is well under way, and the detail will be further developed in the second round when we look at projects of similar size and scope, such as the World handball championship 2009 and the Venice Biennale.

If Pula is ECoC for 2020, partnerships will be defined by contracts and clear roles determined, along with rights, obligations and financial conditions, including all cash flows. Every action will be performed under the helm of Pula+2020 in order to keep clear and transparent indicators to safeguard the brand.

With this model of governance and delivery structure there is a clear path towards cultural, social, educational and economic long-term legacy and impact.



### SUPERVISORY BOARD

- Mayor of Pula (Chairman)
- President of the Region of Istria
- Ministry of culture/Ministry of tourism
- Entrepreneurial figure
- Representative of the citizens
- Former military person (and now individual citizen of Istria)
- International expert

### EXECUTIVE COMMITTEE

- Mayor of Pula
- Vice-president of the region
- National cultural expert
- Educational expert
- Entrepreneurial/innovation figure

### GENERAL DIRECTOR



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

## Responsibility Structure

Within the hierarchical structure the General Director and the Artistic Director stand side by side. In case of conflict the General Director makes the final decision. The General Director is responsible for the Foundation’s communications, fundraising and marketing, also overseeing human resource management. Her/his management team consists of the Artistic Director, Marketing & Fundraising Manager, Community Building and Legacy Manager, Finance and Administration Manager and Cultural Manager, all of whom report directly to her/him. The General Director has overall responsibility and coordinates other members of the management team. The General Director reports directly to the

Chairman of Executive Board. The Artistic Director reports to the General Director but has autonomy in making choices regarding programme and production. Her/his team will consist of four people leading each expedition.

The roles of the General Director and the Artistic Director are described in detail in question 6.B.5.

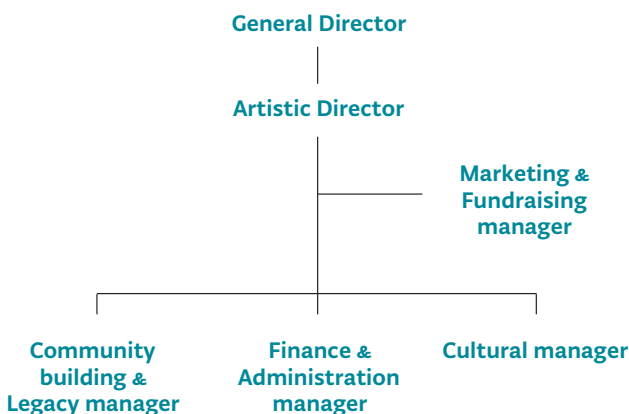
→ **Marketing & Fundraising Manager** is in charge of planning, developing and implementing the marketing and branding objectives that comply with the strategy and vision of the programme. Marketing & Fundraising Manager is responsible for developing and administering the marketing budget, and developing a fundraising policy. She/he develops and supervises the implementation of a social media plan and is responsible for monitoring, developing and delivering press releases, advertising and other marketing material and has to ensure that all the implemented and launched actions are under the helm of Pula+2020 in order to safeguard the brand.

→ **Community Building & Legacy Manager** has the task of building the community by inclusion of people from all structures of society, especially those who are on the margins. She/he works closely with all eleven national minorities with the goal of improving, preserving and protecting the position of national minorities within the community. Community Building & Legacy Manager designs and implements the volunteer programme and communicates closely with the Coordinator in order to ensure successful mediation between the local community, authorities and artistic teams/cultural operators. She/he is also in charge of developing a community building plan through mutual collaborations on ship and rowing boat projects that will ensure both sustainability and legacy. This is achieved by connecting and introducing local people

from the cultural/artistic, entrepreneurial and educational sectors to relevant international networks, whilst finding opportunities for joint participation in EU programmes.

→ **Finance & Administration Manager** has the task of coordinating and making sure that all aspects of the contract between the City of Pula and the Region of Istria have been adhered to. This includes funding, project aims, payment deadlines, guarantees and rights and obligations of both parties. Finance & Administration Manager is in charge of managing the budget, undertaking strategic analysis and planning, producing mid- and long-term business plans and delivering monitoring and evaluation reports for the General Manager and both Boards. She/he also develops and executes new concepts and business models and connects with partners in accordance with the General Manager.

→ **Cultural Manager** is responsible for capacity building with exchange and residency programmes for both artists and cultural workers. She/he works closely on the development and implementation of cultural projects with the Artistic Director and pursues the building of new audiences. Cultural Manager provides organisational, technical and artistic assistance with the programme and the coordination of artists as well as of the activities with outside organisations and institutions. Cultural Manager is in charge of artists' contracts and coordinates the achievement of goals and objectives. The final responsibility is for performing research on the current cultural interests within the community and of promoting, on the basis of these findings, community culture and art.



Q3

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

## Human Resources

The development of the project will see on-going recruitment of staff and this in turn will guarantee the appropriate skills and experience required to plan, manage and deliver the cultural programme for the year of the title

We envisage a system with four pillars which will ensure that this structure has the staff with appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title:

- ① **Internships for cultural operators** from other cultural projects with similar themes, both in the region and abroad, and by exchanges of cultural workers with partners. This has already started in negotiations with Irish candidate cities. Those involved are motivated to undertake exchanges with peer organisations with the clear aim of learning and developing warm relationships.
- ② **Exchanges of good and bad practices and insights into the methods of working** to ensure benefit from practical, hands-on experience. This also implies access to suitable events and specific work visits, attuned to their needs and the possibilities that exist for that purpose.
- ③ **Training and workshops with affirmed international experts and former ECoC directors.** This implies working on artistic choices and artistic quality, working with public authorities, private organisations and individuals, with access to networks and the stimulation of cooperation in practice. The collaboration that is envisaged here comes in the form of mutual projects, workshops, education, research and discussions.
- ④ **Partnering in EU funded projects.** In drafting the cultural programme space will be provided for the cooperation between our partners, including specific joint projects and joint participation in European calls for projects within EU programming strategies for the period 2014 to 2022. This step has already taken place with Siena and Rome (Italy), Gabrovo (Bulgaria), Tortosa (Spain), Cluj-Napoca (Romania) and their project 'Children's Rights in the Right Places', and also currently in negotiation with Irish candidate cities.

The Statutes of the Foundation ensure setting in place the multi-year cultural strategy that will result in long-term impacts as mentioned in question 1.3 of this bid book. It will realise the implementation plan of the cultural programme, and functions as a mediating body for civic-driven cultural and creative development and process, so that relevant agents of all kinds are able to build upon each other.

More specifically this means an integrated process that will contribute to the development of talents, competences and investments and make more functional use of the existing infrastructure.

This takes place by:

- using the **existing organisational and human capacities** and developing those fully
- using **capacity-building initiatives** to develop and strengthen the wide international network of personal relationships accessible to the local cultural scene, and to strengthen their overall competence
- fostering **social inclusion through art and culture** and by developing new business models in the City we create an incentive for high quality organisations and individuals to maximize the potential of the city, of its geographical position and its cultural heritage.

We call a halt to the migration of talent and competences from the city and reverse that trend to one of welcoming new organisations and individuals, thereby significantly changing the social structure of the city. And by linking artistic and academic experiences with the fields of design, architecture and urban planning, tourism and industrial production to form creative clusters and co-creation/co-production programmes, we in turn contribute to the intersectoral connections in the city and bring Pula onto the path of European development.

Staff numbers will gradually increase through the years as seen in the table below. The development of the project will see on-going recruitment of staff and this in turn will guarantee the appropriate skills and experience required to plan, manage and deliver the cultural programme for the year of the title.

YEAR	TEAM MEMBERS	INDIRECT STAFF
2016	5	2
2017	9	5
2018	19	10
2019	55	25
<b>2020</b>	<b>60</b>	<b>35</b>
2021–2022	6	15



**Q4** How will you make sure that there is an appropriate cooperation between the local authorities and this structure including the artistic team?

## Mediation between All Structures

The Coordinator is part of our team from the very beginning (a full time position) and in the first two years her/his special focus is on decision makers, to enable us to direct a flow of resources and initiatives of the ECoC towards the public institutions in Pula and the Region of Istria

Since we recognise the importance of good communication between both municipal and regional local authorities, we have designated in our team a person who deals exclusively with building and maintaining these relationships. This is crucial in terms of providing both financial and practical support for the whole project. The Coordinator communicates and mediates with the authorities at all levels. This includes local authorities, the artistic

team and experts, entrepreneurs and innovators. The Coordinator is part of our team from the very beginning (a full time position) and in the first two years her/his special focus is on decision makers, to enable us to direct a flow of resources and initiatives of the ECoC towards the public institutions in Pula and the Region of Istria. One of the Coordinator's tasks is to send reports with proposals and suggestions, which are consistent with existing **strategies**, to the Executive Committee. With legacy being one of the principal aims of this project, we strive to make changes, whether economic, educational, social or cultural, that are above all sustainable. Although the authorities, in collaboration with other participants, decide on actions and projects that will in the long-term ensure sustainable development, our responsibility is to ensure that this legacy goes both ways. The Coordinator is in charge of fulfilling tasks related to common actions of the Foundation and the authorities concerning funding, permissions, participation and communication.

From the very beginning the Pula and Istria authorities have shown strong support to the project of Pula's ECoC candidacy and a willingness to engage in the process that both presupposes and brings about constructive concrete change. The terms of cooperation between the Foundation on the one side and the City of Pula and the Region of Istria on the other are determined on the basis of a frame contract. The contract becomes effective immediately at the time of **Pula's selection** as the ECoC 2020. The contract regulates issues that concern funding, project aims, payment deadlines, guarantees and rights and obligations of both parties. Further on, it sets organisational deadlines, defines missions and goals and determines payment dates for each year from 2017 to 2021 for each partner. The contract determines the procedures for appointing and dismissing the General Manager and establishes a system adopted by the General Director that ensures and protects artistic quality and liberty of choice. Finally, the contract includes risk procedures, auditing arrangements, ticketing and copyrights. Tender rules in most cases will be the same as for the governmental organisations but with more flexibility. **The bidbook is annex to this contract and therewith has a legal status.** In the interest of ensuring the quality of collaboration, all the cities that are part of the Assembly of the Istrian Region will sign this contract. Memorandums with all cities have already been signed.

Q5

According to which criteria and under which arrangements have the general director and the artistic director been chosen—or will be chosen? What are—or will be—their respective profiles? When will they take up the appointment? What will be their respective fields of action?

## Selecting Leaders

A call is issued on an international level for the position of the General Director. A selection committee comprised of the Mayor of Pula and two international experts with ECoC experience (preferably former ECoC directors) will be formed. Up to three candidates are proposed, after which the Executive Board, in agreement with the Supervisory Board, makes the final appointment. The interim leader of the Foundation acts as Chairman of the Executive Board before the appointment of the General Director. It is then the task of the General Director to propose the Artistic Director to the Executive Board and to appoint the rest of the staff. Depending on the volume of contracts this should be done conforming to Croatian law on public procurement. The Artistic Director proposes candidates for the artistic team to the General Director. They are chosen as leaders of specific programme lines and together as a team display a wide spectrum of cultural and creative activities and expertise. Further on, the artistic team operates as a committee for the selection and evaluation of project proposals. **The General Director and Artistic Director are appointed before May 2017.**

**General Director** – must be able to present evidence of international entrepreneurial achievement and substantial experience in economics and/or law. She/he has perception as well as a strong interest in culture. In keeping with her/his main role as a mediator between politicians, administrative operators, cultural operators and artists the General Director must have a good understanding of administrative/political systems, both national and international. As the General Director takes charge of capacity building and development of local talent, the position requires networking skills that are evidenced by a vast and diverse network of international contacts and relations. She/he should have experience in leading large-scale projects, namely their design, development, organisation and

management. Personal competencies required for the position include strategic thinking, strong focus and operational decision-making, high integrity and transparency, with risk and crisis management ability. Furthermore, the position requires good knowledge and fluency in two languages, good public speaking and communication skills, ability to read the environment as well as an accurate self-insight and a focus on continuous improvement. Responsibilities of the General Director include the development, organisation and management of the Foundation, which implies, on a day-to-day basis, the administration of economic, operational and personnel activities. More precisely, these duties involve financial control of the project, developing fundraising policies and procedures, administrative tasks, strategic establishment of collaborations and partnerships, cooperation with public authorities, and cooperation with the Chairman of the Executive Board and the Board itself.

**Artistic Director** – has the overall responsibility of structuring, managing and coordinating the cultural and artistic events programme of Pula+2020 European Capital of Culture. She/he is required to have both professional experience and an educational background related to culture and the arts. Namely, the Artistic Director must provide evidence of experience in the field and more specifically, experience in projects of similar type and scale, development and management of cultural projects, festivals and/or other large-scale events. The position also implies strategic thinking, strong focus, vision implementation and overview. The Artistic Director should have an international network in culture and the arts accompanied by an ability to develop and maintain relationships in order to collaborate closely to produce a programme that meets the project goals. Good interpersonal, relationship-building, communication and public speaking skills are mandatory. The Artistic Director should have the ability to evaluate, analyse and develop the quality of creative output. The primary responsibility is the production and curation of the cultural and artistic events programme—to design and establish a network infrastructure to provide support for the implementation of the programme. She/he also acts as a coordinator for the development of key projects on a regional, national and international level. The Artistic Director advocates the value of the creative programme by promoting it and by building relationships with people on a political, artistic and civil

level. She/he is also in charge of the financial management of programme development with special regards to development of new audiences. The Artistic Director works with the goal of ensuring

that the programme of Pula+2020 engages broad and diverse audiences and that the project guarantees sustainability, legacy and relevant outcome values.

# 6c

## Contingency Planning



Have you carried out/planned a risk assessment exercise?

## Risks & Challenges

### PEST Analysis

Risk assessment has been carried out in several stages. The first phase consisted of the extended PEST analysis, which investigated the political (including legal), economic, social (including demographic), and technological environmental factors. With this analysis we identified the opportunities and threats for the Pula candidacy for the ECoC. In the environment analysis we made sure to include all aspects which may affect the implementation of the ECoC. For analytical purposes 'environment' was divided into three segments. The first consists of the internal environment, which includes the organisational structure and culture, financial and material resources, and human capacities of directly involved

stakeholders in the implementation of the ECoC. The second we called the target environment, and it includes the public and citizens who will be covered by the activities of the ECoC, the employees and contractors of some programme parts, suppliers of goods and services, media and donors. The third segment marks the external environment that includes economic activity in Croatia and Europe, legal and policy framework in Croatia, social factors, including the assessment of demographic trends in Pula and the Region of Istria, changes in technology and attitude towards urban planning, heritage conservation and environmental protection.

### SWOT Analysis

The second phase consisted of a SWOT analysis through which we have identified those factors that directly affect the implementation of the ECoC. We translated factors of the internal environment into strengths and weaknesses, and the factors from the external environment into opportunities and threats that come from the surroundings. Depending on the assessment, we have included factors of the target environment in the internal and external dimension of the SWOT. The SWOT analysis is made in relation to the specific programme activities of the ECoC and its organisational aspects. In this way we received better insight into the strengths and weaknesses of the project.

The third phase covered the risk assessment of the identified weaknesses and threats. Each item was estimated for its risk probability and the severity of the risk, using a scale of acceptable risk, potential problem, problem and unacceptable risk. All activities that fall into the category of unacceptable risk or cause such risks have been excluded or refined to minimise potential risks for the implementation of the ECoC. For activities or circumstances that continue to pose a risk to the project implementation we made plans for risk reduction which will be partly

deployed immediately after the initiation of the project, or partly when needed.

## Continuous Monitoring

Risk reduction needs to include planning and timely response. It is therefore necessary to implement a fourth phase of the risk assessment, beginning with the launch of ECoC activities. It refers to the continuous monitoring of potential risks. All activities and structures that fall under the categories of a potential problem and problem will require the team's attention and actions which will reduce the risk. In doing so, these two levels indicate the priority level, and priority will always be given to the structure or activity that is closer to the area of unacceptable risk.

Q2

What are the main strengths and weaknesses of your project?

## European Self-awareness

### Strengths:

- The widespread consciousness of the citizens and different actors for the need to change the operating method of the city. The desirable method is seen as a cross-sectoral cooperation oriented to the activation of cultural, urban and economic potentials within the existing strategic frameworks.
- Ongoing participative initiatives in the area of budgeting, institutional management and urban planning, are crucial for breaking the institutional 'fortifications', and for enabling a high level of involvement through which citizens develop a sense of ownership and care for the city and therewith the project.
- The Pula+2020 cultural programme that deals with the burning condition of a militarised city and the socially and politically passive life in

it. Each project within the programme contains a specific tactic that transforms the attitude towards life and activates the potential of citizens and the underdeveloped urban infrastructures.

- The strong independent cultural scene, especially the biggest Croatian Social Centre Rojc. With more than 120 NGOs and numerous international partnerships, it is one of the major social and cultural infrastructures of the Pula+2020 projects oriented towards active citizenship.
- Pula+2020 is perceived by citizens as an overall development project, not a spectacle of culture. This understanding gives the project enormous performance power that feeds into other sectors such as tourism, industry, education and urban development.
- The strategic geopolitical position and the ongoing partnerships within the broader region (especially Austria, Slovenia and Italy), play a decisive role in implementing projects with a real European impact and long-term cultural partnerships.
- The City (60,000 inhabitants) and the regional government (210,000 inhabitants) strongly support Pula+2020, and are stable, responsible and financially solid.

### Weaknesses:

- Cooperation and the intersectoral approach are not deeply entrenched in a local context which may lead to wastage of resources and mainly poor results.
- Although the independent cultural scene works by activating citizens, the passive mentality of *tapija* still overwhelms the social ambience in Pula. Overcoming *tapija*, especially during the preparation phase is one of the crucial challenges to the project.
- The current lack of institutional flexibility leads to an inability to fully implement project of this scale. Motivating institutions to anticipate their roles and to get engaged, flexibly in the long-term programmes is an institutional quality that still needs to be developed in Croatia.

- Activating citizens through new media technologies is closer to the international trends than to local expectations. The conservative view of culture as heritage or spectacle is a challenge to the Pula+2020 programme.
- Istria is well connected to the broader region, but it is more 'insular' than 'peninsula' in a Croatian context. Connecting Istria with the rest of the country in terms of media coverage, audience development, infrastructure and institutional and political cooperation might present a problem in the project development and implementation.
- Pula+2020 has seriously engaged demilitarisation which implies reinvention of the military infrastructure around the city. Potential problems are that the military infrastructure is often managed by the State Office for State Property Management and not the City. Legal property issues will certainly be a challenge to overcome during the Pula+2020 preparation phase.

Q3

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

## Dealing with Risks

Overcoming weaknesses in Pula+2020 starts with selecting and installing competent people in the top five positions. To put in place structures and procedures free of political interference, to build networks that last and who can manage the crises of a project the size and scope of an ECoC. Monitoring and determining the degree of risk of the organisational and financial aspects, the shortage of artistic excellence and other aspects of Pula+2020 is the next crucial step.

- Our assessment is that development of the cooperation and intersectoral approach happens only when the benefits are loud and clear. These benefits follow a strategic project phasing which is the organisation layout of the Pula+2020 preparation programme. Education,

residences and exchange programmes for cultural, tourist and business operators, planned with our Irish partners especially for the preparation phase, have distinct roles in dealing with this intersectoral development.

- Activating citizens and overcoming the state of *tapija* is another major issue that will be dealt with through the three Pula+2020 strategies: *Gaming* (artistic strategy), *Usership* (participation strategy), *True Sharing* (communication strategy).
- All three strategies are based on the active bottom-up participation models and represent the backbone of the Pula+2020 programme. Therefore we build on participatory practices that are already in place in Pula, especially through close collaboration with the independent scene in Rojc.
- The inflexible system of cultural institutions in Croatia will become more open and fluid by involving institutional operators in the Pula+2020 process from the very beginning. This also means creating new conditions where institutional stakeholders are pushed into unexpected contacts with the independent scene and with other cultural operators through our experimental social networking platform *Collider*, which we are currently developing as part of the programme.
- The public scepticism and the conservative perception of culture will be overcome through the gradual implementation of the cultural programme within everyday situations (gastronomy, tourism), public space (streets, parks) and media space (social networks and the press). This will take place during the preparation period and will be mainly developed throughout residency-based projects (*Trust me I'm Lying*, *Nanotourism*).
- In terms of planning tools we foresee that within 6 months after designation a business plan is written and a 5 year plan is made setting out the headlines. These will be produced with the help of former ECoC directors as well as with Directors of Institutions in our city and region. This plan is updated yearly and has a critical path that is shared with the press and the European Commission. Reactions from the public to this critical path are debated at board level.

# 6D

## Marketing and Communication

Q1

Could your artistic programme be summed up by a slogan?

### From Fortress to Forum

Our slogan emphasises the transformative possibilities of usership, motivating citizens to disrupt militarised minds, transforming them into a new civic energy to change Europe

The city of Pula has been throughout history occupied and reoccupied numerous times by different armies. The city is permeated by 250 military towers and fortress walls, and these have been built and upgraded throughout the centuries. Symbolically and visually they dominate the space clearly illustrating their influence on the mindset of its citizens.

Our slogan emphasises the transformative possibilities of participation and inclusion, motivating citizens to contribute with their journeys and personal missions to deconstruct the militarised memory into a new energy as a key ingredient of European identity. It calls for transformation from the military fortress into the forum of communities, not just as a place to debate, but to initiate action, to

participate and create a new demilitarised Europe of today, contrary to the forceful imposition throughout the last centuries.

Therefore our slogan emphasises transformation through the process of demilitarisation, and is:

**FROM FORTRESS TO FORUM.**

Q2

What is the city's intended marketing and communication strategy for the European Capital of Culture year? (in particular with regard to the media strategy and the mobilisation of large audiences. At the final selection stage, consideration must be given in particular to the partnerships planned or established with the written press and the audiovisual sector with a view to ensuring media coverage of the event and of the plans relating to this strategy).

### True Sharing

By *True Sharing* we mean sharing authentic experiences, memories, emotions, and creative expressions, and not one-click mechanical sharing of digital contents

The city of Pula is recognisable above all for its Roman amphitheatre and the Pula Film Festival while Istria's main attributes are the sea, landscapes, and truffles. This is what over 3 million tourists each year visit and experience. However, at the same time the sense of *tapija* is what most of Pula's citizens see, feel and experience. Through the ECoC programme we overcome *tapija* and change this picture forever by stimulating self initiatives.

Pula becomes the centre of excellence in demilitarisation. The process of demilitarisation which begins in Pula needs to continue throughout Europe to develop and build a true European identity. Pula, because of its military history is a perfect place to start the expeditions to demilitarise the minds, spaces and identities, and to advance democratic principles.



— Launching new ideas at St.Katarina Island, ex-military complex and harbour

*I think the idea sounds beautiful and inspiring, and it's probably just what Pula and that part of the world in general need.*

— Simon Kuper, columnist, *Financial Times*

## Nobody is left behind

As the Pula+2020 programme has been developed on the idea of demilitarisation through four expeditions in which people explore, experience together and share, the marketing and communication approach can be summarised as the 'True Sharing Strategy'. By 'true sharing' we envisage that, rather than the mechanical one-click sharing, each person has something that she/he contributes. Pula's history was influenced by the military, when orders were transmitted and obeyed without question, comments and evaluations thus stimulating individual and collective passivity. In the minds of citizens the frames of social conduct have been imposed, the sharing of true experiences, events, emotions, and identities has been suppressed and strictly controlled. Contrary to the past, we will encourage self-initiative and forever demilitarise the minds of our citizens. Demilitarising the sharing means motivating people to add something of theirs – a creative idea, attitude, value – and thus become a part of the transformation itself. By sharing we do not mean purely a virtual sharing of content on social networks, but also sharing emotions, experiences, space, arts, memories, sounds and its parts in a variety of ways.

## Add Before You Share

'Add before you share' is the mechanism of our 'true sharing' approach. When a person adds before she/he shares, something will become her/his part thereby leading to a certain commitment. Our aim is to show people that their attitudes, values, and expressions of creativity and thought do matter. We use the tagline 'add before you share' to bring the strategy to life.

The Pula+2020 media strategy includes, along with the internet and social networks, widening the relationship with local and national media, and cooperating with influential European media. We see the local and national media as partners in building

an atmosphere with significant potential to gain momentum, and so we will organise educational workshops with the media to find the best ways to incorporate the 'True Sharing Strategy' into media communication. This could include TV and radio shows with citizens sharing their concerns, memories, ideas, emotions, etc.

We will formalise the partnerships with the aforementioned media and also add media from neighbouring countries. We will work with international media to raise the interest of audiences through influential dailies (the Guardian, Independent, Liberation, Le Monde, Corriere della Sera...) and TV and radio stations (Arte, Channel4, BBC, ZDF ..), and we will use in-flight magazines of airlines like Qatar Airways and Lufthansa, and low cost carriers like easyJet, Germanwings and Ryanair to promote the idea of demilitarising. The German and Italian speaking media will clearly have an important place in our communication.

*There is no more appropriate place for broadcasting the message of demilitarisation than the International Space Station*

In targeting the market, we will also use European lifestyle magazines like the Monocle, Wallpaper, Wired, Marie Claire, Another Mag, Intelligent Life, Elle, Vogue and Traveller to permeate them with specific themes such as ecology, gastronomy, fashion, architecture, art, etc. which are directly related to Pula, Istria and the ECoC. We will cooperate with very targeted media like political independent magazines and web portal Novosti.

## True sharing in three steps

The marketing and communication strategy of Pula+2020 has several phases and objectives to be reached. These are linked and strategically consistent and build to a climax at the opening event *Pula in Space* in 2020. Based on our principle of 'true sharing', people worldwide will be invited by an open call to add their authentic and genuine contribution to the demilitarisation of Europe, all of them to be exhibited in Pula. Some of the contributions, selected by the citizens of Pula, will be presented by an astronaut in on-board the ISS in the opening event, and

pula+ Grad Pula  
Città di Pola → pula+2020



The visual identity of Pula+2020 is based on the existing Pula+ brand (Pula is More) which uses a plus sign in the logo. The plus symbolises multiculturalism and tolerance in Pula, yet its meaning of adding is closely related to our principle 'add before you share'.

## COMMUNICATION ACTIVITIES

## PHASE 1 PHASE 2 PHASE 3

COMMUNICATION ACTIVITIES	PHASE 1	PHASE 2	PHASE 3
PR informing citizens about the potential of ECoC in transforming and energising society	+		
PR informing citizens about partnerships with the network of local radio stations through a series of interviews with people from public institutions, culture and arts	+		
Posters/comics which illustrate the problem of a <b>tapija</b> state of mind in Pula and Istria	+		
Workshops to identify and connect our core ambassadors: enthusiasts, people involved in culture and arts, public institutions, NGOs, artists	+		
<a href="http://www.pula2020.eu">www.pula2020.eu</a> is intended to be a lively platform for two-way communication about Pula and ECoC 2020	+	+	+
Strategic partnerships with the tourism industry	+	+	+
Pula and Istria Tourist Boards and the use of their communication activities at home and abroad to disseminate the idea of Pula+2020	+	+	+
Series of public roundtables		+	
Street Painting Stunts		+	+
Frequent public space redecoration in cooperation with local artists		+	+
Pull the <b>School events</b> – events that will be going on throughout the period up to and after 2020, to educate on the possibilities of producing/making digital videos, encouraging students to take a stand on crucial issues		+	+
A series of public stunts and flashmobs		+	+
Free post cards distributed in Pula and Istria to over <b>3 million</b> tourists		+	+
Pull Pula UP – series of attractive climbing events up the walls, buildings and towers abandoned by the military, previously redecored by young local artists.		+	+
All public transport gets the Pula+2020 visual identity, including taxis and waste management etc.		+	+
Strategic partnership with museums, galleries, theatres		+	+
Production and making of the Pula+2020 Memory game to be given to the citizens – competition from all schools in Istria; establish a championship for teams from Istria		+	+
Testimonials			+
Pull the photo from memory – Final event to be held in Arena with <b>holograms</b>			+
Pull the Pula story: Arena, open speaker spectacle with <b>multimedia</b> show			+
A bi-monthly <b>newsletter</b>			+

broadcast around the world with the message to demilitarise our minds, space, identity, and to further develop democracy.

The strategy has three phases, each having its own accent:

- ① **to inform and create interest 2017–2020**
- ② **to motivate and engage 2018–2021**
- ③ **to foster citizen and international participation and ‘true sharing’ with Europe 2019–2021.**

The first phase has a primary objective to spread information about Pula+2020. During the second phase, the focus will be on motivating people through ‘low entry point’ events and stimulating sharing, while the third phase will aim to empower people by inviting them to create the message, not just transmit it.

The phases overlap, so for instance the workshops which are under way attract highly motivated individuals to participate and contribute their ideas, and later they will be the core to disseminating information about that idea. As the information becomes widespread, the campaign will focus on motivating larger amounts of people and fostering participation.

We have identified several target groups such as school youth, university students with an interest in society, arts and culture, 25–35 years old couples on their first weekend without kids, 30–40 years old couples without children who travel frequently and attend cultural and artistic events and institutions, elderly, minorities and for each we have a tailored directed communication strategy. The artistic programme also identifies several groups for more general communication, such as elderly, disabled, unemployed, minorities, etc.

**Q3** How will you mobilise your own citizens as communicators of the year to the outside world?

## Makers, Not Transmitters

The *tapija* state-of-mind is the greatest challenge that we face in implementing the strategy. In line with the mechanism of ‘add before you share’, we will include the citizens not just as communicators,

but primary as the creators of the messages that will be communicated to the outside world and then come back to us hopefully. In such a way, they are a part of the transformation itself and they add their emotions, ideas and memories to the message that will be transmitted.

We will use already existing relationships to foster and connect people to the Pula+2020 project. For instance, there are planned activities which include **children and youth** in the Pula+2020 programme and parents will proudly communicate it to the outside world. These close relationships are a part of our ‘add before you share’ principle where people will add their personal touch, emotions and stands to the activities of Pula+2020.

The important thing to add is that each year over **3 million tourists**, mainly European, visit Pula and Istria. Our strategic partnership with the tourist industry allows us to reach virtually every single guest directly, through human interaction with our own citizens.

Pula is a city which has a strong **subcultural scene**, especially in alternative music and bass culture which is internationally well positioned (Outlook festival, the largest Soundsystem Culture festival in Europe). The city also attracts **biker** communities, **windsailing** enthusiasts, etc. We will target all these groups as ambassadors for Pula+2020.

We will also target **business** people from Pula and Istria with international networking and people from Istria living abroad.

The **networks** of schools, museums, university and other institutions provide us with a continual access to highly motivated citizens likely to be ambassadors for the project.

**Q4** How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

## EU Accent

Pula+2020 programme strengthens inclusive and active European identity for each and every European citizen

In technical terms, communicating that the ECoC is an EU initiative is well under way. We use elements of the EU’s visual identity throughout all our communications in accordance with existing guidelines

both offline and online, especially in publications to the wider audiences of TV and radio. We also use the existing cultural programmes and partnerships with the public sector to promote the ECoC as an EU initiative.

As Pula already has many cultural events, such as the Pula Film Festival (the biggest national film festival) and The Book Fair(y) and many others, we plan to promote the European dimension of the ECoC project at such events. Also, the EU anthem, logo and EU heroes as a part of our European dimension are ingrained right across our artistic programme. It is important to mention that we have already

programmes celebrating Europe, such as European week and workshops on European identity in schools and public spaces. In cooperation with our European parliament representative from Istria we will organise lectures, roundtables and workshops hosting his colleagues from the ECoC regions.

An essential part of our ECoC programme is the European artists that we invite for artistic programmes. In conclusion, the more substantial issue which is consistent with our artistic programme and its underlying philosophy is: Pula+2020 is a programme about the new European paradigm of inclusive and active identity for each and every citizen.

## 7 Additional Information

Q1

In a few lines explain what makes your application so special compared to others?

### From Competition to Cooperation

A choice for Pula is a choice for many other Croatian cities. The Pula+2020 programme has the potential to build alliances with other cities and work on issues that matter to them. For example: for Dubrovnik – on making a balance between heritage and tourism, for Osijek – on how to open up fortifications and the landscape with cultural interventions, for Rijeka – on how to be more creative in an alternative way and how to experiment with creativity in industry, for Split – on how to deal with enormous growth in tourism, for Varaždin – on how to embrace contemporary impulses even more and for Zagreb – on how to learn about sharing resources with other cities and projects.

Q2

Add any further comments which you deem necessary in relation with your application.

### Permanent Multilogue – The New Interface

Pula's application proposes both to expose and to dissipate the tension between art, social networking, political activism, and business logics, through a network of multiple, distributed and playful practices. Will you join us on our trip from fortress to forum?



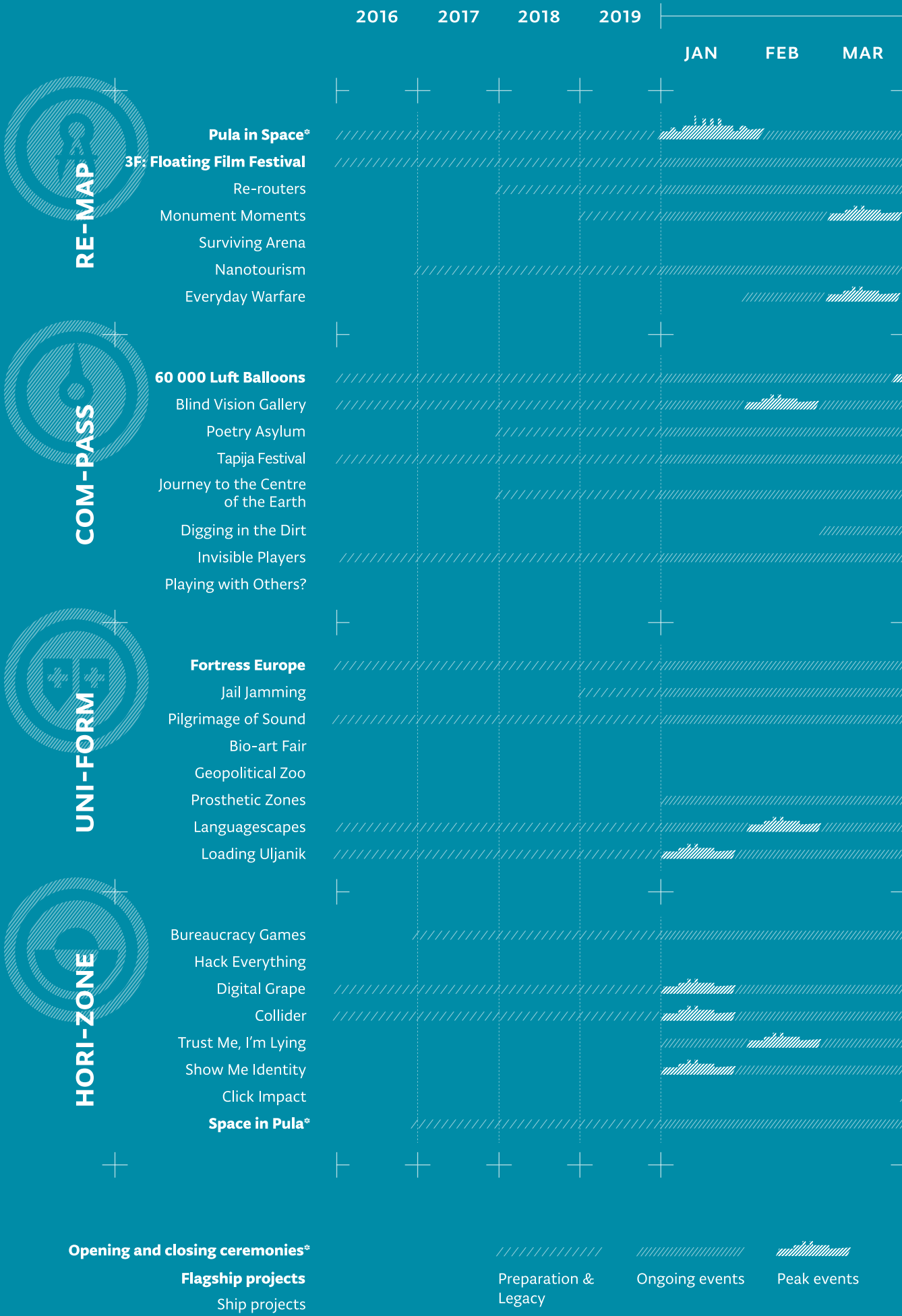
— Interface: From Fortress to Forum

## Without these people Pula+2020 would not be alive and kicking:

Afrodita Bulajić, Albert Šverko, Aleksandra Golojka, Aleksandra Rotar, Aleksandra Sekulić, Aleksandra Vinkerlić, Aleksej Orel, Alenka Kralj, Alfio Barbieri, Alfio Klarić, Alka Starac, Amel Hadžipašić, Ana Golubić, Ana Orsag, Anamaria Kvasnica, Anamarija Lisica, Andrea Gvozdanović, Andrea Joksić, Andrea Matošević, Andrija Mudnić, Andrijana Ivančić, Anđela Gojani, Anđelka Geljić, Anita Sponza, Ante Babić, Antonella Sošić, Antonio Vekić, Arenaturist, Archaeological Museum of Istria, Ars Electronica, Barbara Predin, Barbara Unković Bartol Bevandić, Bika Blasko, Biserka Vranić, Blaž Bugarin, Bojana Ćustić Juraga, Bojana Rabota, Boris Bogunović, Boris Koroman, Boris Miletić, Branimir Slijepčević Brada, Branka Baraković Ušić, Branka Benčić, Branko Bratković, Branko Kovač Vujčić, Branko Sušac, Breda Bizjak, Brigitta Persson, Britta Lukačić, Claudia Millotti, Damir Babić, Dan Medhurst (photo p.28 and back cover), Daniel Prenka, Daniela Škandul, Danijel Grgorović, Danijela Poropat, Danilo Lola Ilić, Daria Dukić, Dario Kukić, Dario Vincetić, Darko Komšo, Davor Mišković, Davor Šišović, Davor Uljanić, Dejan Gotal, Denis Ivošević, Dino Krizmanić, Dino Sponto, Dmitry Gelfand, Dragan Živadinov, Dragica Pršo, Draško Ivezić, Dunja Rabota, Dušica Radojčić, Eberhard Schrempf, Edgar Buršić, Ekonomska škola Pula, Ela Poljarević, Elena Boljun, Eleonora Magdić, Eli Grgorinić, Elis Lovrić, Elvedina Silahić, Emil Šetić, Ena Hodžić, Erol Ćurt, Evelina Domnitch, Filip Šetić, Gabrijel Čović, Gediminas Urbonas, Gerfried Stocker, Goran Ofak, Goran Šaponja, Gordana Čakić, Gordana Jeromela Kaić Gordana Restović, Gordana Trajković, Gracijano Kešac, Gwen O'Sullivan, Hassan Abdelghani, Helena Bulaja, Herculeana d.o.o., Horst Hoertner, Hrvoje Markulinčić, Igor Dražić, Igor Grbac, Igor Stanišljević, Igor Stari, Igor Zirojević, Ina Kihli, Irena Boljunčić Gracin, Irena Burba, Iseult Byrne, Iva Fonović, Iva Grubišić, Iva Hasić, Iva Hilj, Iva Youens, Ivan Čulinović, Ivan Iskra, Ivan Nino Jakovčić, Ivan Pasariček, Ivana Anić, Ivana Bolković, Ivana Čehić Rabljenović, Ivana Herner, Ivana Kalac, Ivana Lalli Pacelat, Ivana Maružin, Ivana Modrušan, Ivana Zaharija, Jasmina Nina Kamber, Jelena Đanko, Jelena Rabota, Jesenka Ricl, Jim Doyle, Jody Harley (photo p.38), Joško Tomasović, Juraj Dobrila University of Pula, Karan Thompson, Karlo Antonja, Katja Petrovski, Katrin Ostwald-Richter, Klara Udovičić, Korina Lajić, Kristian Vlašić, Kristina Afrić Rakitovac, Kristina Bagarić, Kristina Fedel Timovski, Kristina Kadum Radoš, Kristina Nefat, Lana Skuljan Bilić, Lara Bagar, Lea Quaranta, Leana Godigna, Lena Radunić, Leonid Zuban, Livio Nefat, Lorena Boljunčić, Lucijan Džodan, Luka Šimić,

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► PULA+2020 PROGRAMME TIMELINE



Opening and closing ceremonies\*

Flagship projects

Ship projects

Preparation & Legacy

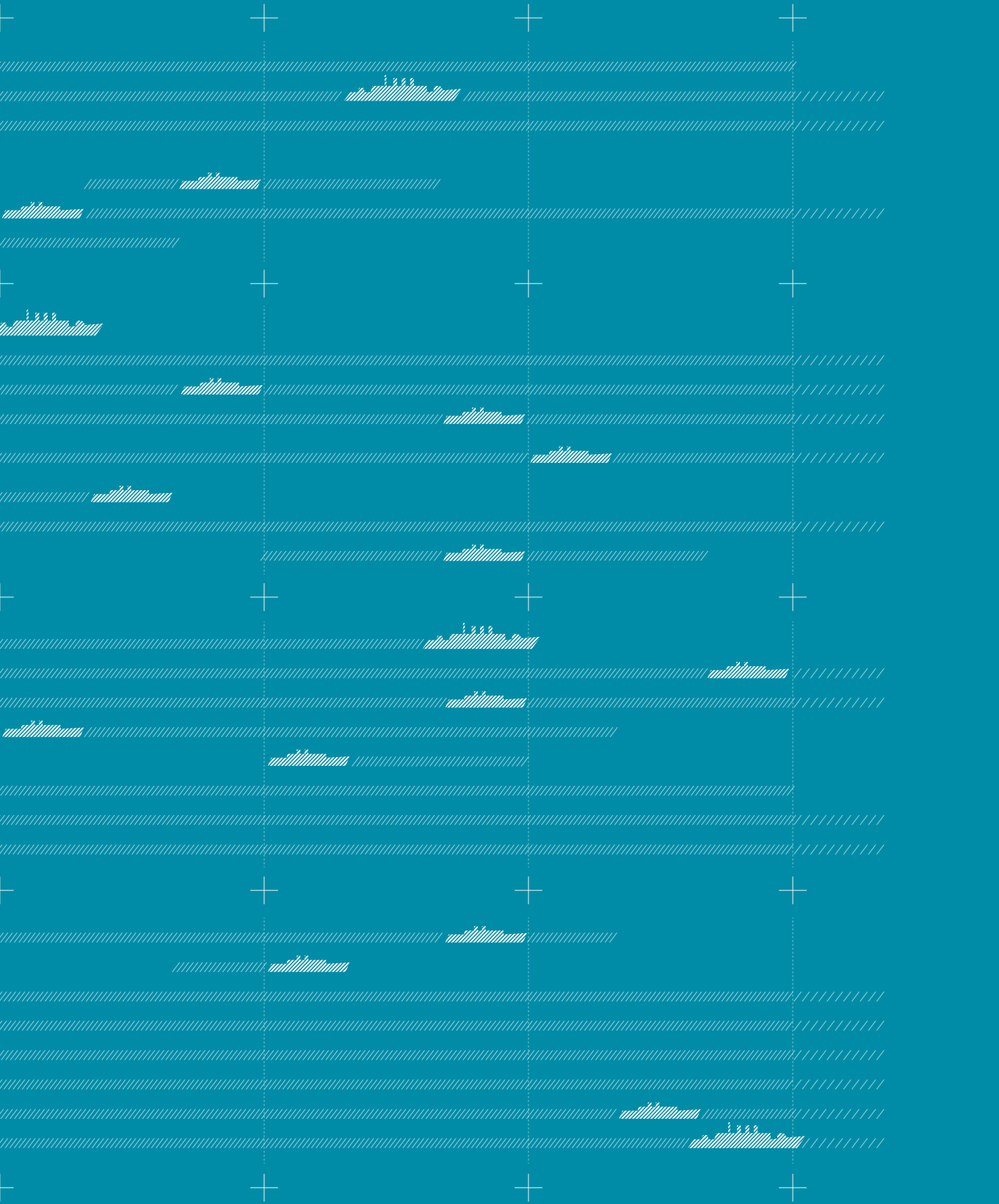
Ongoing events

Peak events

2020

2021 >

APR MAY JUN JUL AUG SEP OCT NOV DEC







GRAD PULA  
CITTÀ DI POLA

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ISTARSKA  
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