



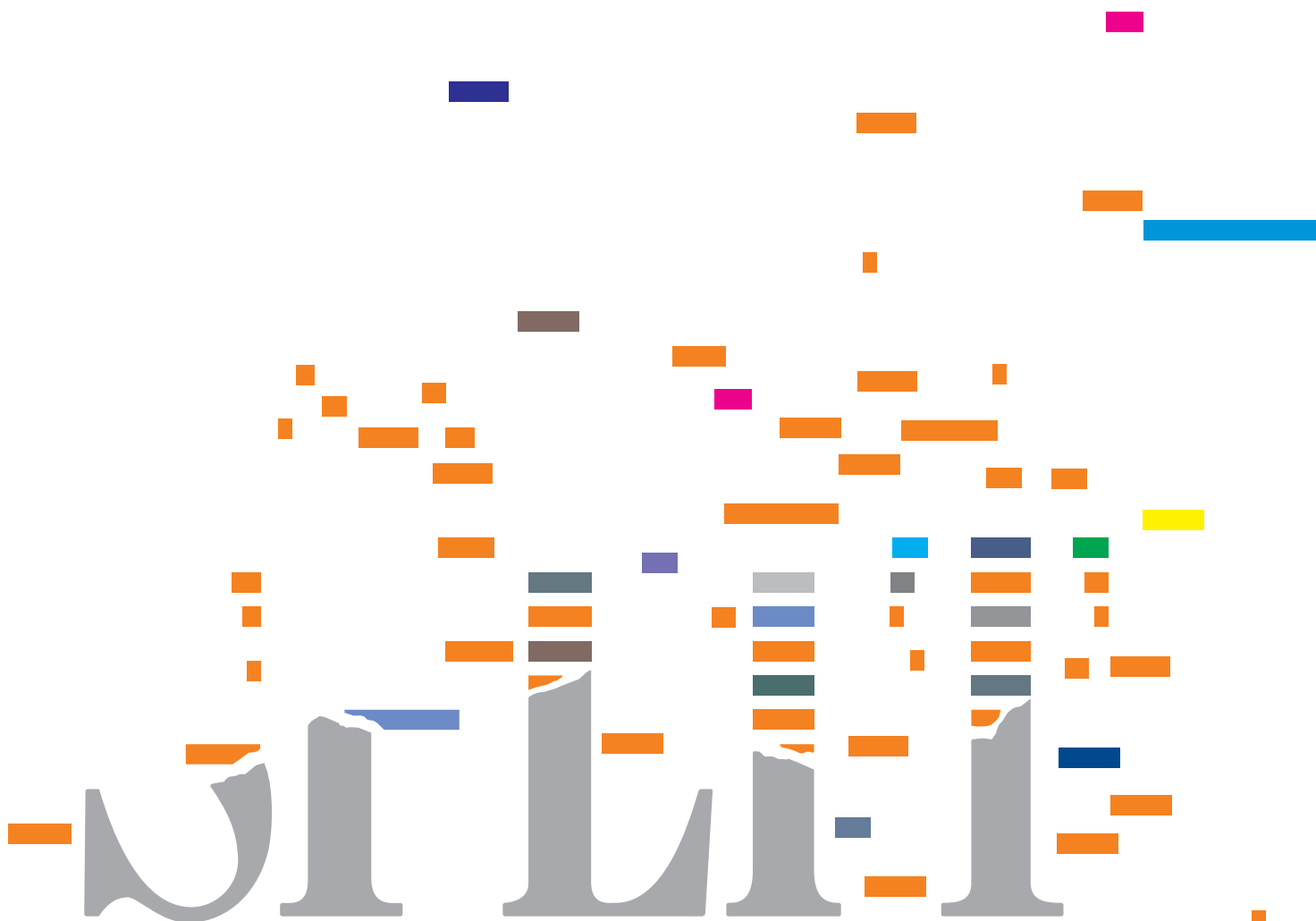
Splitting the Cultural Atom

Application for the title
European Capital of Culture 2020
Pre-selection phase

Split 2020
European Capital of Culture
Candidate City







Credits

Published by: Grad Split, Obala kneza Branimira 17, 21 000 Split
Mayor of Split: Ivo Baldasar

Deputy Mayor for Culture: Goran Kovačević
Adviser of the Mayor for Science and Culture: Igor Baković

Contributors to the application: The City of Split would like to thank the authors and contributors of this application – Maja Vrančić, Dan Oki, Boris Škvorc, Branko Franceschi, Aleksandar Antić, Robert Raponja, Joško Belamarić, Antonia Kuzmanić, Alen Munitić
We have had advice by: Neil Peterson, Nadja Grizzo, Hanns-Dietrich Schmidt

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Introduction - General considerations

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

Our City is blocked! That is our problem and opportunity. We have realised that this “blockage” stops both our City and its people from realising our true potential. It was only when we started the process of preparing for our European Capital of Culture application that we fully recognised our problem. That is why we really need the focus which is presented by our drive to be Croatia's European Capital of Culture 2020: To realise our ambitions, to retain our talent to attract new business, to connect the City with the thousands of students who study here, to reconnect with our disaffected war veterans. To do all of these things and more, we need to unblock our City...

We realised too that this problem of the “blocked City” is a problem shared by many cities. So our solutions, our “innovative unblocking” can help other cities who share our problem. Indeed it forms an important part of our European dimension.

But what do we mean by the “blocked City”? Like many cities we find ourselves locked into old systems, old values, old ways of doing things, and too little looking at what could be unblocked and filled with new ideas. For example: There are 20,000 students in the City but no real connection between the City and the University, or a venue where their creativity can enrich the City's life. There are many large publicly funded institutions but no real communication on what kind of programming could relate to the citizens' lives. There are many young people who try to move things but they are not acknowledged enough and leave for the Capital, often frustrated by constantly being blocked. There is a lively summer season with lots of activities but when the winter comes the city seems underused and under-appreciated by local people. There are a lot of artists from Split who are “forced” by some strange unwritten law to work in the Capital because Split is only the “second city” and everybody accepts it, because it always has been this way. Perhaps there is even a fear of the future and the opportunities it could hold for us. It is as if fear of change has clogged up the City's arteries whilst we struggle along without knowing quite what our problem is.

Over the past decades we have become rather inward looking and defensive, sticking to the things we know rather than going out and seizing the opportunities which could turn Split into the City it truly could be. A City which realises its potential to become one of the most important and influential cities of the Mediterranean. We need to clear the blockage to help us to make it happen.

We examined ourselves closely while we developed our Cultural Strategy. We realised that the things we thought of as our key strengths – the distinctiveness of the “Split personality”, our spontaneity and our ability to react quickly to circumstances, our natural opportunism – can also be the things that hold us back. They also mean that we can lack a strategic vision and a shared sense of our future. Many cities which – like us – are very distinctive, have a real passion for their city and a sense of place – share those strengths and weaknesses. The best ones find ways to harness those strengths to create a forward looking city which energises its past, its features, its pain and its joy.

And there is much joy here. We are not a problem City – far from it. We have some truly amazing cultural and natural assets to share with our fellow Europeans: a spectacularly beautiful city, warm and friendly people. Yet we are not making the most of what we have. We are an ancient City in a new country which is still finding its way in the world. A Split which realises its huge potential – the fusion of a world class heritage with innovative and vibrant projects (set out in this application) – will be a huge asset to Croatia, to the Adriatic Region and to Europe as a whole.

So we really need the European Capital of Culture nomination to be the “game changer” for us. With it we can “Split the Cultural Atom” creating an incredible chain reaction which will unleash a huge rush of energy to unblock our sclerotic systems, to engage our citizens and to create a jewel of a City which is a true bridge between East and West.

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

Whilst the core of the application is built on the City of Split, we are delighted that a number of geographically close partner cities will provide some very special additional elements to our programme.

Split is the geographical and economic center of a Dalmatian hinterland. This includes a number of smaller but culturally rich cities and islands which will add significant value to our programme. These include Solin, Kaštela, Trogir, Klis, Sinj, Omiš, Šibenik and Vrlika together with the Islands of Hvar, Brač and Vis. These cities form part of Split's natural hinterland and are an intrinsic part of the wider regional cultural scene. They also bring in a special dimension of the islands to which Split has traditionally formed the bridging point.

3) Explain briefly the cultural profile of your city.

Split is a city which, on the face of it, has major cultural resources. These range from the established official, budget-funded cultural infrastructure (a network of museums and galleries, a national theatre), to a lively programme-funded independent cultural scene, an active civil society and the culture of the University, the second largest in Croatia.

The City's historical core sits inside the walls of Emperor Diocletian's Palace – one of the earliest and most special places to receive UNESCO's World Heritage designation (listed in 1979). Split gave birth to the work of Marko Marulić in 1450, known as the father of Croatian Literature who also defined the notion of psychology, and to Ivan Meštrović the iconic 20th century sculptor whose work is displayed in the Gallery he donated to the City, beautifully located between the sea and the Marjan forest park. Split also houses a National Theatre, together with a high quality Fine Arts gallery and archaeological, ethnographical and maritime museums.

The Split Summer Festival is a highlight amongst a range of other festivals and events, and local people can often be found singing traditional songs together on the parks of the Riva, the glittering waterfront area which is ablaze with life, especially during the summer season. Split also has a huge sporting tradition. Our football club, Hajduk Split somehow manages – despite poor current on pitch fortunes – to capture the hearts and the enduring loyalty of people from all over Dalmatia and its popularity is visible through the many murals which decorate the City's walls. We produced a Wimbledon Tennis Champion (Goran Ivanišević) and a host of Olympic medalists who are celebrated in the City's harbourside walk of fame.

Our partner Cities also bring us a number of venues and festivals which add significantly to the overall cultural scene, especially during the summer months. These include the International Festival of Children in Šibenik, Europe's oldest communal theatre on the island of Hvar and the Klappa Folk Festival in Omiš. All of these provide the cultural depth, tradition and infrastructure to be a worthy European Capital of Culture host city. Yet in many ways our ability to make the most of these assets is a key example of our “blocked City”. Some 90% of current city cultural funding is “blocked” in the budgets of traditional publicly funded organisations. The result is a programme which – though clearly strong in certain areas – does not allow the flexibility to support and grow new and independent cultural forms and organisations, and reaches a more traditional audience. It is “producer driven” rather than audience driven. We need to unblock that so new ideas can be implemented with the support of the wider community and with the participation of various stakeholders of cultural content: not just the so-called cultural elite.

So the aim of our Cultural strategy, and the early thinking about becoming European Capital of Culture, is to help us to unblock these resources and encourage new audiences, new partnerships to develop, with the inclusion of as many citizens in both attending and shaping cultural policies and events.

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

The development of our concept has been a fundamental part of the journey which we know that we need to make as a City. The best concepts can provide **a connecting link between the ambitions and objectives for the ECOC and the assets and values of the City**. So for us, having an innovative and appealing concept can provide a way of linking the citizens and stakeholders to the vision of our candidacy. Ideally, it should reflect something which is important and distinctive about the city, and provides a coherent yet flexible framework to link the cultural programme and all of the other complex components which go together to form the overall programme.

So we have thought long and hard about our concept and the range of other ways to connect and communicate our story. Those deliberations have been fascinating, especially to arrive at a concept which works in both Croatian and English, given the evocative phrases which use the word Split in English.

We also wanted to frame our bid around an idea or a phrase which will really appeal to and engage local people. The Split character – “Split Personality” – reflects the story of the City, its collective memory and the uniqueness. Our people have a sense that nowhere “does the City” in the way that Split does. This form of locally produced nostalgia for the lost collective self is reflected both in literature and in popular sayings and choruses of popular songs: "Nima Splita do Splita" (There is no City like Split), or “Ća je pusta Londra kontra Splitu gradu" (What is London compared to Split).

This pride about the City and its sense of place can be a very positive thing, standing up for the City's identity in the face of globalisation and the domination of foreign centres of power, and a "defiance" – articulated through the fanatical following of the local football club. But it also brings a sense of defensiveness – directing energy **against** something, rarely **for** something and, at its worst becomes self-ironic posturing or positioning. Indeed, **this nostalgia is part of the blockage we want to clear**. It stems from neurosis and anxiety and a refusal to grasp the opportunities we need to grasp. Too many of us are blocked in a mindset which sees little positivity in the progress we have made since independence, or blames all of our ills on the ambitious growth of our Capital City. We are too fragmented, nostalgic, defensive and blocked. Together we can change this... but only together. So our concept uses a world changing event – which itself uses the word “split” – as a concept which encapsulates the joined-up effort which we need to make to unblock our City.

“Split the Atom” is a phrase which speaks of a huge release of energy – in scientific terms millions of times more powerful than the effect of gasoline. This gasoline connection is interesting because major events have previously been called the “Rocket Fuel” of regeneration. For us we intend that our impact – brought about by **a hugely positive chain reaction** – will be even more powerful than the rocket fuel. Our concept therefore, reflecting this burst of cultural energy and enthusiastic chain reaction is: **“Splitting the Cultural Atom”**.

Our strategy, our programme, our outreach activity and our way of joining people and organisations together in this explosive chain reaction are set out in this application. We also wanted to connect this concept to a **slogan** which really works in our own language for local people and to turn into a positive virtue the sense of identity which leads us to think that even London is a pale imitation of our Adriatic jewel of a city. In Croatian the phrase “Split veći od Splita” which literally means “Split larger than Split itself” has captured the imagination of local people. Its closest English approximation would be “Split – Larger than Life” – which in many ways sums us up too.

So we have a concept which describes perfectly the burst of energy and the chain reaction which will drive our programme and unblock our City. And our slogan (about which we say more in the question about Marketing) reflects the way the City feels about itself. We believe that combination can be a winning one.



1. Contribution to the long-term strategy

5) 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?

During 2014, Split produced its first ever Cultural Strategy. It is a comprehensive document which is the result of work of the Department for Culture, Cultural Councils, institutions and independent associations and organisations. This draft framework is also the basis for a public debate that is starting to enable all institutional and non-institutional stakeholders in the cultural life of the City of Split to contribute opinions, observations and suggestions, express their views, needs and perspectives.

We see further public hearings, particularly about this application, providing future opportunities for a much wider group – including Split's citizens – to contribute their thoughts and ideas... to become part of this chain reaction.

It is impossible to overestimate the impact this process could have on the Cultural and Civic sectors in Split. The combination of the opportunity to have a really open and meaningful debate about Split's future, and the excitement which is now starting to build around our ECOC candidacy really embodies this spirit of "Splitting the Cultural Atom" which is why our concept works so well. Of course, we need to extend and deepen the breadth of our consultation, especially with certain communities and areas of the City, but we are delighted with the (chain) reaction so far.

The main themes and the practical proposals emerging from the strategy are set out below.

1. Development of a shared City narrative

- Developing a new and shared "narrative about the city of Split", with a clear vision of Split's place not only here and now, but also in the past and in the future

2. Development of a stronger cultural heritage model

- The protection and valorisation of the historical complex of Split within the Palace of Diocletian
- Using the architectural and natural heritage of Split to form the basis for the production of new cultural values
- Connecting more effectively with the wider territory which surrounds the City of Split; this would involve closer cultural programming with other cities in the surrounding Pentapolis (Trogir, Kaštela, Solin, Omiš) and municipalities in the wider metropolitan area (Klis, Podstrana etc.)
- The use of computerisation, digitisation and technical innovation to assist in the interpretation and presentation of cultural institutions and the City's cultural heritage in order to make them much more accessible to a wider (and younger) audience

3. Urban and cultural development of the City

- Using culture as the catalyst for a sustainable urban development model: driving new models of cultural and civic governance which impact in a positive way on the economy, employment, the University, new media and creative industries; and driving a connection between creative industries and cultural tourism
- Strengthening of networks of institutional and non-institutional organisations; creating cultural development models that entail expanding into new cultural spaces, new ways of financing and encouraging excellence and innovation through joint project cooperation (supported by the European Union),

strengthening relationships and promoting mutual cultural dialogue to the end user – the audience

- Ensuring that the City punches its weight as a major University City, maximising the value and potential of the culturally strong University of medium size; for example (as with Cities like Cambridge, Utrecht and Heidelberg) using the talent and innovation which flows through the University to be a basis for employment and prosperity.

4. Promoting Split as a major centre of creativity and cultural tourism

- Repositioning Split as recognised fixture in the field of European cultural tourism, enabling the City to be seen in the same bracket as artistic cities of similar resources (such as Seville, Perugia, Kraków, Nantes etc.)
- Reshaping Split as a stronger cultural "brand", as a city of constructive and creative cultural dialogue – building on 2000 years of history, but looking clearly to the future
- Networking Split much more strongly in the artistic and cultural context of the EU, strengthening interregional cooperation
- Better coordinating marketing of cultural production and supply so that cultural facilities of the City are presented and promoted as a unified specific brand in all media (traditional and new digital)

5. And finally...

- Insisting on the creativity **of** people rather than creativity **for** people so that access to culture is enabled for all citizens as subjects and not passive consumers

This last element is arguably the most important. It sees a major shift in emphasis which is fundamentally about **the democratisation of culture** both in its own right and as an element in the democratisation of society. We want to create a city where creativity is seen as a skill which applies to all aspects of the City's life and active participation in and connection with the cultural life of the City becomes our way of being. In that way, people take a creative approach to everything they do – and they feel empowered and enthused, rather than discouraged and blocked.

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

Already, we have come to see the European Capital of Culture programme as an integral part of our Cultural Strategy. Essentially it will be the very thing that creates our chain reaction. Without it and the momentum and the clarity of purpose which we will gain in our journey to 2020, it is difficult to see how we can achieve the ambitious plans we have set out for ourselves. Especially so in our desire to take our people with us in the way we would like.

The outcomes of our Cultural Strategy, whilst based on a highly professional and thorough analysis of where we are and where we need to be, are quite similar to those of many other cities who go through the same process. But by connecting the practical delivery of Split's European Capital of Culture programme to the actualisation of the strategy, we really believe that we can make it happen.

In other words the European Capital of Culture project will be the **driver** to raise the City's self awareness and create a modern narrative of a city larger than itself. It will be our roadmap to major long-term development. This will lead to increased cultural tourism, stronger and more flexible and responsive cultural management, improved



economic performance and employment prospects, driven through links with the University, new media and creative industries. Our evaluation model, described later in this section, sets out how we will capture the impact of these actions.

The European Capital of Culture journey, which we are still only just starting to navigate will help us to change both the physical – but more importantly our social infrastructure. The implementation of the project should bring to life the story of a City that is larger than itself and create a place which is truly more than just a city at the world's crossroads.

7) 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)?

Our “larger than life” City, and the area surrounding it, will finally achieve the status and potential that our location, history and region crave. Through the process which we have only just begun, and in a spirit of positive togetherness and improved self-awareness, we will punch our true weight as “the largest Slavic city in a warm sea”, as the door to the east, as southern part of Central Europe, as space open to the Mediterranean sea, as the parent of the islands, as a place completely open to the rest of the world.

Elements of the City's infrastructure, including cultural and civic venues, will get the chance to be renewed. However our strategy relates not only to the expansion of existing facilities and construction of new ones, but **to systematically challenge the culture of closed institutions** by connecting them with the entire community. We will create a seismic shift from our currently accepted framework dictated by seasonal tourism through the revitalisation of the historic town in the winter months; the extension of cultural consumers in the City's suburbs, the organisation of exhibitions at local venues which will revitalise community areas, parks, the squalid streets in the newer parts of the City.

The smashed and destroyed body of the former failed industrial city in deep crisis will be replaced through the application of a cultural policy that will open up new forms of industry, a series of cultural spaces and opportunities for young people who will find that there is a long term future for them in a City whose economic and cultural resources have created dynamic new companies and a flexible relationship between business and a major culturally rich University.

All this will also open the doors to Split for people from all over Europe who desire creative work and to live well, in a connected and creative City whose population will be known for its spirit of togetherness and tolerance.



8) Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation

Split 2020 is, at its heart, a project which makes a difference to the people who live in the City, to the way the City works and to the way others see us. In the longer term, it is ultimately about economic prosperity and active and engaged local people. That is what we want to achieve, and we committed to developing a model through which to measure this.

“Split the Difference” is the name for our Model. Our aim is literally to engage our citizens and key stakeholders in measuring how they feel now about various aspects of cultural life in the City and how much things change for the better. In this way, we will be clear about the things that need to change, and our journey to 2020 will be shared by local people who will be able to see clearly that things are happening – because they are part of it. Evaluation is not simply an add-on feature which we need to do in order to comply with the requirements of the bidding process. Split the Difference is not just a crucial element of our programme and the legacy we leave in 2021, but it is a way of reducing the risk of inertia and drift in the early years after nomination, because that is where we will directly involve local people.

Split the Difference does what it says on the tin: reflecting our approach to programme building. It has both a strategic purpose and a practical application.

Methodology and Model Development

We started the process in the first phase by learning from others about how to measure the effects of major cultural and event programmes. This includes the work which was developed by the IMPACTS 08 team in Liverpool and further developed in conjunction with a number of other European Capital of Culture (The EU Policy Model).

Split the Difference will focus on four key areas, allowing us to measure in a clear and joined up way the things that our analysis and consultations have suggested matter most:

- Culture – the success of the cultural programme and its impact on the cultural system in Split (linked to our Cultural Strategy)
- Social Impact and Active Citizenship – addressing the key concerns of citizens and seeing stronger levels of participation and engagement, greater levels of civic pride
- Economic performance – developing a stronger, more successful and diverse economy; more jobs of higher quality; maintaining low unemployment and a radically stronger tourism model; **crucially we want to measure Split's ability to retain more of the City's talented young people and to attract more people here**
- Governance, management and image – feelings of trust in local political and cultural governance; also linked to the Cultural Strategy will be a stronger role for culture and creativity in the way the City operates

Of course, these four areas in many ways overlap in key areas and our focus will shift as we gain more experience of where the problems and issues are. By measuring our baseline or starting point, we can identify what our problems or issues are, and then set targets for the outcomes we are trying to achieve.

The attached table sets out our initial thinking on the outcomes we are intending to achieve across the four impact areas. We are particularly excited about the development of a project which is set out in our Outreach section. It invites local people to self select for **a major study in how more active involvement in City life impacts on their sense of health and well being and their views about living in Split.**

In order to ensure the independence for the development of the evaluation model, we propose to give leadership for this work to the University of Split. We also intend to invite Neil Peterson from the UK to work with Split University to establish an **Evaluation Group** in order both to connect our framework with other related work, and also to feed some of our most useful findings into the wider development of models for cultural and social evaluation. We are keen that other international experts will also contribute to this process which will be expanded into a formal research proposal should we be invited to complete a final evaluation. Our first draft Evaluation Model is shown in the chart below. It shows how we will show the improvements in the four key areas from our current baseline and set out clear ways in which we can measure and share success.

Key Impact Area	What Success Will Look Like	Indicators	Current Baseline / Action needed
Cultural System <ul style="list-style-type: none"> • Programme • Participate • Visibility • Quality 	<p>A coherent cultural network and infrastructure</p> <p>Local people are not only consumers of culture but also producers and distributors</p> <p>Knowing which genres appeal to which audiences and where growth and quality potential exists</p> <p>Increasing cultural participation levels across Split and surrounding Region; targeting under-represented groups</p> <p>New venues and spaces brought into use; produce better City/Regional cultural mapping</p>	<p>Range and number of cultural activities available to view and participate in</p> <p>Audience levels; new artists and arts organisations</p> <p>Comparisons in audience levels and appreciation between different genres</p> <p>Quality and range of cultural events has improved in the view of key audiences</p> <p>Increased participation by targeted groups</p> <p>More events spread across City</p>	<p>Analysis of current cultural audiences</p> <p>Levels of people participating in cultural activity. Identify key gaps and target increase across all genres to by 2020.</p> <p>From 2015 start to measure levels of satisfaction both at global and individual event level</p> <p>As above – develop from 2015 new system to measure audience views</p>
Social capacity and active citizenship	<p>Increased levels of people participating as Volunteers and in Associations</p> <p>New organisations set up for target groups such as War Veterans</p> <p>101 Dalmatians by mid 2016. Build on this to 2020</p> <p>More involvement by Young people in city life</p>	<p>Local and national perceptions of Split as a place to live, work, explore and visit – target 80%+ positive</p> <p>Perception surveys, particularly aimed at target groups</p> <p>Studentification project</p>	<p>Develop baseline survey of residents before second phase bid submission</p> <p>Capture baseline data from mid 2015 onwards</p>



<p>Strong, modern, mixed economy</p>	<p>Delivery of the key strategic aims set out in the introduction – to give Split a more balanced economy; to make it a major centre of film production; to retain more young people; to grow cultural and creative jobs</p> <p>Increased numbers (+5%) of overnight stays both national and international by 2020; further 5% by 2025. Extension of season.</p> <p>90% positivity target for Split Welcome</p>	<p>Number of new business starts; reduced number of business failures; improved GVA levels for region</p> <p>Increased levels of employment in culture and creative industries with specific attention given to employing young people in local work</p> <p>Overall value of tourism sector to be increased by 5% by end of 2020 and by 10% by end of 2025</p> <p>Visitor feedback</p>	<p>Key economic data to be included in final application</p> <p>Need to capture information more systematically than at present. Will begin in 2015</p> <p>currently 1.1 m overnight stays largely concentrated in the summer months</p>
<p>Governance, image and value for money</p>	<p>Culture has become central to policy and decision making</p> <p>People consider that Split 2020 was well managed and that it “unblocked” city governance</p> <p>Population considers the investment in Split 2020 has demonstrated good value for money</p> <p>Positive image of Split as cultural city/cultural region</p>	<p>Position of culture in city plans and strategies;</p> <p>Too early to do much on this at present. But see next column.</p> <p>Plan to measure baseline views of current cultural spend/value for money</p> <p>Analysis of media and social media coverage</p>	<p>Much of this area cannot be developed just yet. However link to Cultural Strategy information. Could also be an opportunity to start some innovative research into local views on City structures and networks</p> <p>Plan to develop a fuller financial and funding model. Need also to link views on quality and costs of programme to recognise best value</p> <p>Will start to analyse media and social media stats to provide good basis for development</p>

2. European Dimension

9) Elaborate on the scope and quality of the activities:

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

If Europe should find the most appropriate stage to awaken the feeling of history in a friend, I would without hesitation take him to Split.

E. Maury

We believe that Split can offer a European Dimension which is interesting, challenging and also highly relevant in terms of the social, cultural and political themes which Europe faces today. Themes which include the more active engagement of disaffected citizens, using past heritage to underpin modern economic and creative growth, and – in particular for us – how to recover from recent and traumatic conflict.

Split's geographical position makes us a fascinating example. It has always been a place of diverse cultures, a city on the borderlines between East and West, between the space of Christian domination and of Muslim expansion into Europe, on the crossroads between the Mediterranean, the Balkans and Central Europe. However, as we described in our introductory questions, we still have this ingrained collective mentality.

This sense that we are unique, that we are different and that this difference is a value in itself, the idea that there is no other city like Split anywhere else. This form of locally produced nostalgia for the lost collective self can be found in many other cities who are searching for some new way of connecting. Some way of developing what sociologists have called “New Tribalism”.

So exploring the cultural identity of our City and its connections with Europe, an intercultural dialogue with the “other”, which we have always been so good at excluding, will be a challenging task for Split 2020 – and definitely one of our goals. We believe that we can turn some of this mentality of local pride and defiance into a **more inclusive sense of being an open and connected European city**. This will be one of our key success factors.

We have developed a practical framework for connecting our European dimension – a triumvirate of features which for us characterise the essence of what the European dimension should be about:

- giving
- learning
- sharing.

We think the most successful European Capitals of Culture have given something new and different to Europe through a new and innovative feature which emerged from the wonderful experiment which the ECOC project provides. We will “**give**” our innovation about unblocking the City which we believe is a fundamental problem for many cities.

In terms of **learning**, we realise that we have much to learn, especially about building pan European projects. As such, many of the partnerships which we are planning to build will increase the capacity and ambition of our artists and our cultural operators. This will leave a stronger cultural legacy beyond 2020.

We describe our approach to **sharing** in the following sections.

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

Although founded as a Greek colony around the 4th century BCE we mainly **share a rich Roman heritage** with many other cities in Europe. In our city this Roman heritage becomes markedly obvious by the vast Diocletian Palace built in 305 CE which dominates the historic old city, a UNESCO World Heritage Site since 1979.

Throughout the centuries, Split has been occupied or annexed by so many different European and Non-European rulers that we can say we share heritage or history with almost all countries in a wide circumference around us – from the Greek and Roman heritage of antiquity, suffering raids from Avars and Slavs, becoming a Byzantine city, then becoming a part of the Venetian Republic, being autonomous for a while in the Medieval, constantly in danger of getting caught up between Venice and Hungary. Around the 14th and 15th century, threatened by the Ottoman Empire, Split became a heavily fortified outpost of Venice against the Ottomans – possibly a reason for our defiance – eventually becoming part of the Habsburg Empire in the late 18th century, then being attributed to the Napoleonic Kingdom of Italy, later becoming a part of the French Empire. After Napoleon's defeat Split was part of the Austrian Empire as part of the Austrian Kingdom of Dalmatia until the formation of Yugoslavia in 1918. During World War II Split was first annexed by Italy, later occupied by Germany. After the war it was integrated into Federal Yugoslavia once more until the War of Croatian Independence made it an independent Republic of Croatia in the early 1990ies. Although these connections were mainly drawn with blood they could become the basis for a vast European network sharing activities about our common history and heritage.

Two main themes come to mind in the context of highlighting European heritage and current European themes:

“A palace for one became a City for everyone.”

The Diocletian Palace which is still inhabited (!) – not by one, but by many – and has integrated bricks and buildings from different eras and styles over 1,700 years will become the starting point from which to develop projects with European partners on the integration of heritage into contemporary life.

“We have **old history but no tradition**. Everything has always been cut up and interrupted.”

This is a very perceptive and challenging statement which emerged from one of our deep debates about Split's Cultural Strategy. The balance between history and tradition. There is a fundamental challenge in this. If we have no tradition, can we start new traditions with the help of the activities for 2020? How can we build an identity in Split that is not based on defiance and exclusion of the “other” but rather on the strength of young people today and the promise of a future together in Europe? Split is blocked – choked even – by its history and this is also the case for many other cities in European transition countries like Bulgaria or Romania or in countries with strong historical ties like Greece or Italy. Our aim is to share our exploration of these highly relevant current themes whilst also learning from other European partners in order to create a new model of openness and inclusion driven by high-quality cultural partnerships with European artists and institutions.

c) 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.

The Artistic Team that has led this bid includes a number of internationally active cultural operators and artists from the fields of literature, film and media art, visual arts, music and circus. So there are already many personal connections with the international arts and cultural scene.

Already this is reflected in the preliminary artistic programme as it incorporates several major transnational partnerships. For example, In cooperation with the Museum of Fine Arts in Split we plan to initiate the **Split International Biennial** (working title). Its framework and partners are twelve cities in Europe and the Mediterranean in which Roman Emperor Diocletian, founder of the city of Split, lived during his lifetime. In addition to Split those cities are: York (UK), Trier (Germany), Lyon (France), Rome, Milan (Italy), Vienna (Austria), Budapest (Hungary), Sremska Mitrovica (Serbia), Sofia (Bulgaria), Istanbul (Turkey), Antiochia (Syria), Alexandria (Egypt). The exhibitions will invite contemporary artists from these cities to work on interactions of the ancient and the contemporary and on how modern cities cope with their cultural heritage.

An example from the world of media art is the project SOUND IMAGE CULTURE SPLIT 2016-2020 where the group of artist, anthropologist, and film-authors called SIC (SoundImageCulture), so far based in Brussels, would be relocated to Split for the years 2018 and 2019. After those two years SIC Split would start working by itself as a branch of the SIC Brussels group. Tutors and lecturers at the SIC are: Eric Pauwels, An van Dienderen, Laurent Van Lancker, Patrick Codenys, Jeff Silva, ElsOpsomer, Federico Rossin, Didier Volckaert and others.

Another concrete example is an up and running European residency programme for literature which will be expanded for 2020 and beyond to offer longer stays and give the authors the chance to work with students and amateur writers from Split. We also plan a literary collaboration with Stavanger's Kulturhus who will use their experience of developing literary projects which engage people across the City – our project "Split reads" will build on their expertise. We also see potential collaborations with Dublin City Library Service and the developing International Centre of Reading in Liverpool, both former European Capitals of Culture.

International conferences are also a good way to present Split as an interesting place for cultural creation and artists' residencies. Professionals working in Split's cultural institutions are members of national and international professional organisations, such as ICOM, CIMAM, AICA, IKT etc. Inviting conferences of these organisations to Split for the years in the run up to 2020 can generate interest in a larger European and international specialist audience and offer the Croatian cultural operators opportunities to expand their European networks.

In this context we will invite one of the most important media conferences worldwide, the Video Vortex Conference to take place in Split in 2020. Video Vortex is a network, conference, and exhibition including a series of presentations, and is scheduled to be held in London (2015), Naples (2016) and Copenhagen (2017) next.

These are just a few examples which give a flavour of the European partnerships we are exploring. More will follow as our range of projects develops and deepens, should we be invited to the second bidding phase.

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

Split is already a popular tourist destination in Europe and for 2014 we recorded 1.1 m overnight stays in the City. By far most of our guests (90%) are from other European countries, mainly Germany, UK, France and Poland. They stay in the city on average for more than three nights. Our experience shows that – apart from the mainly overseas guests who come as day-tourists from the cruise-ships – most guests participate in our rich summer programme “Split Summer” featuring mainly open air cultural events.

So we have an enviable starting point, but we have a clear strategy to do more. That strategy has three key aims:

1. To engage more of our tourists more deeply in cultural activities.
2. To “grow the season” so that we widen Split's appeal and stop us from being a “dead winter City”.
3. To appeal to the European cultural tourists (the “cultural cognoscenti”) who will come to Split for meetings and conferences and to learn from our experiences and share knowledge.

We describe some of our specific ideas elsewhere in this application, including the scheduling of more programming in Spring, Autumn and Winter when the city is less crowded and the weather is mild. So far the few tourists who come during the wintertime are mainly from close-by Bosnia and Herzegovina, Slovenia and Italy, but we can do more to encourage better transport links – such as flights to some of our major tourist markets outside the current season.

Further we are planning to attract the younger arts audience of Europe – the hipster and students communities, who look for up and coming cities which are still an insider's tip in the arts and culture, combined with leisure possibilities and affordable accommodation and food. These audiences tend to be well connected by social media and often prefer alternative ways of travelling – e.g. choosing accommodation and contact with locals people – and might be interested in participating in citizen and volunteers urban and environmental projects.

Our strategy already starts with a big advantage: our well-developed Tourism Board with its wide range of operation in Europe. On the other hand, since we have a reputation as a beach holiday and summer destination, we have to focus more on our cultural strengths and develop our cultural tourism strategy which we might not only benefit from in 2020 – but rather for the years beyond. Our aim is to create a sustainable tourist offer which reduces seasonality and focuses more on the local population, local produce, contemporary art and heritage.

11) 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?

We recognise that perhaps in the past, this possibility has not been grasped to the extent that it could have been. We also recognise the reasons for this. There are many candidate cities, but only one per country can succeed. And there is an understandable reluctance on the part of nominated cities to enter too deeply into partnerships which will wither away if the candidacy fails.

Nevertheless, we have already had some really encouraging connections with former and future European Capitals of Culture. Some examples are set out below. More will follow if our candidacy succeeds in going forward to the next phase.

The theme of **heritage and contemporaneity** is one which is shared with the European Capitals of Culture for 2019, Plovdiv and Matera, and also with Pafos and Valetta. We already have some contacts with those Cities.

The theme of **film and media and the connections with a creative University** in Split can be

connected to the digital projects that Mons 2015 is setting up, and expertise can also be shared with Aarhus University's Media Studies department.

The **film writing workshops** planned for Split find a clear connection with the Aarhus 2017 project of Art Writing, and there are further possibilities for connecting with Stavanger's Kulturhus on literary projects as described earlier. Projects with Norwegian cities also offer funding possibilities.

With Pafos 2017 we definitely share similar climatic and tourist destination issues. Their concept of the Open Air Factory is interesting in terms **of our desire to develop our outdoor summer festivals** under our programme line "Split goes Public".

We also see strong possibilities to develop ECOC projects which explore and challenge notions of **conflict**. This could connect us to San Sebastian 2017 (Culture against violence) and to Derry, the formerly divided City which became UK City of Culture for 2013. We are also exploring a partnership with Tim Steiner, who worked with Guimaraes 2012, to develop a musical project in which we would like to engage our **war veterans**. We are also in touch with a senior Museum Director from the UK who worked in both Liverpool 2008 and for the Imperial War Museum.

Other **music collaborations** which we are looking to develop include connections with Riga (2014) and Tallinn (2011) both of whose Song and Dance festivals could be connected with Split's (and Dalmatia's) **choral song and folk dance traditions**.

For more **contemporary music**, and in line with our ambitions to develop more modern, creative opportunities we would like to work with Sound City (Liverpool 2008) and Tallinn Music Week to explore the possibility of developing **a music and creative industries conference/festival in Split**.

We also see the possibility of a **film connection** between the Image de Ville Festival (Marseille 2013) and Split to develop a festival which (using their model) sets up a festival in Split in 2020 to explore notions of urbanism and architecture.

Two final ideas we have are novel and – we think – very exciting. Firstly we have been struck by the sad fact that many candidate cities develop truly amazing project ideas, but those projects are never realised if their candidacy fails. So we have come up with the concept **Too Good To Be Forgotten**. This will identify one or two projects – highly relevant to Split – from unsuccessful candidates which we think should go ahead. We have identified one of these already – **Ravenna 2019's European Propaganda**. We plan to explore whether Ravenna would be prepared to work with us to shape and develop their original idea to embrace some fascinating elements from the history of former Yugoslavia, but also bringing in partners from the Baltic states whose own experience in this area has been reflected in Riga 2014 and Tallinn 2011.

Finally, **football** is absolutely part of Split's culture. We set out some ideas in our Outreach section about how we can use the fan base of Hajduk Split as part of our audience development strategy. We are also aware that many ECOCs (Liverpool, Marseille, Lille, Dortmund and Gelsenkirchen-Schalke (Ruhr 2010), Guimaraes, Pilsen, Maribor...) have highly successful football teams which are hugely important to the people of the City. We know too that Liverpool 2008's Cities on the Edge project included a very interesting programme exploring the cultural identity of football fans. We plan to develop a programme which looks at ECOC and football. It is also possible that should we secure the nomination – and working with Hajduk – we initiate the first ever **European Capital of Culture Cup** – a pre-season football tournament in 2020 to which only clubs playing in an ECOC City would be invited.

We believe that the list above provides us with an outstanding series of projects which would connect us with other ECOC partners, and we think even more could follow as we develop our programme.



3. Cultural and artistic content

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

In the words of Goethe (Faust Part 1)

“That which you inherit from your fathers you must earn in order to possess.”

Here in Split we have inherited great treasures from our forefathers. But have we yet earned them? Have we truly and properly used the World Heritage Site which frames the historic heart of our city? Do we simply accept that the National Theatre will be here and will continue with the same level of programming and budget, playing largely to a relatively small cultural elite? And that our museums and galleries only tell a small part of the story of our City, and that major international artists and exhibitions will continue to gravitate towards the Capital City? Will our young people continue to leave to progress their careers forgoing their City and leading us into a genteel decline into a cultural backwater? And will the tourists continue to come in the season...and leave in the off-season, bequeathing us a city which at best hibernates and at worst is dead for several months of the year?

Now is the time to earn our inheritance. This programme gives us the chance do so. Through it our people connect with the chain reaction and become part of it – whether they simply attend an event or show, take part in a performance, curate an exhibition, develop a project, become a volunteer or simply have a conversation about culture with a visitor to Split.

Our programme truly will Split the Cultural Atom. It will speak of and to Split, reaching deeply into the hearts and minds of local people yet opening our galleries, our theatres, our spaces and places to new ideas and influences which challenge and unsettle us at times, yet ultimately connect us to the City we love and to what it truly can be.

Our vision is rightly ambitious. We are determined that a Split 2020 European Capital of Culture will genuinely be an anticipated, talked about and inspirational events of that year. Not all European Capitals of Culture are. Yet in 2020 we compete with a summer Olympic Games and a very special European Football Championships which takes place right across our continent.

Far from being intimidated by these and other major events, we welcome them and the chance to create connections through which we can enhance the visibility and impact of our European Capital of Culture year. So we will hold special events and activities which use the attraction of major sporting events to people in the community – for example developing cultural “fan fests” to create situations where the world's best culture and sport come together, and using iconic marketing material originally developed when Split hosted the Mediterranean games to reinforce the connection between Split's cultural and sporting traditions.

Our programme will be shaped around a series of themes which reflect the soul and spirit of Split, and provide a connecting framework between the heritage which we inherited and the new connections between our ancient heritage and our modern aspirations which we will come truly to own.

As with our concept, we wanted to arrive at a solution which worked in both Croatian and English. Split in English has an amazing number of possibilities – Split personality; Split the difference; let's Split and so on... Sadly, however, they work less well in Croatian! Nevertheless, the fact that those phrases can be so evocative appeals to our innate sense of fun. So we intend to use them to articulate our programme and – we believe – to reach our key audiences. The phrases support our ability to reach out to local people because the themes build on the features and

strengths of the City in ways which we think will connect with their issues and concerns, and their hopes and fears. At the same time, the names of the programme lines will enable our programme to be understood and owned by the international community who will find themselves drawn into various aspects of cultural life in Split. They will be embraced by our very unique „Split Personality“.

The programme lines are:

Cultural Heritage – New Wine in Old Barrels

This reflects the World Heritage buildings which form the heart of Split and also the heart of much of our Dalmatian Region... yet also reflecting the need to connect this more effectively with the modern City and to reshape our physical infrastructure to meet the needs of our City today. This includes important work to digitise more of our outstanding heritage and history and to make it more accessible and relevant to younger audiences.

Visual Arts – Split Infinity

Split infinity is our 2020 visual arts programme. Visual arts is one of our strongest genres currently – reflected in our Fine Arts Museum and in the Museum which reflects the work of Ivan Meštrović to name but two of our current high points.

Literature – Split Reads

Reflecting our relationship with the Adriatic, with the Islands; from the sea will also come many of the stories and projects which will connect our programme to the people of our city. We believe the City known as the birthplace of Croatian Literature should have a really strong programme in this genre.

Film and Digital – Split Screen

This reflects our ambition to be a major centre of film production, but also our current tradition of taking European films to audiences and venues across our metropolitan area. This has been led by Kino Mediteran, a cinema revitalisation project in southern Croatia, with a special focus on islands and involving 23 cities. Indeed, Split's longer-term strategy to become a new European centre for film production is reflected in **the prominence we give in our programme to film and digital media**. In terms of film production, Split Cultural Fund will finance for the first time in its history five feature film projects and a TV serial. Film projects will be carefully developed as co-productions with film production houses from Croatia and EU. All of the films and the TV serial have to be shot in Split and have a narrative related to the City and its surrounding areas. Our 2020 film festivals and also those of our build up years will also reflect the issues which we need to address and challenge – urbanism, conflict, social change.

Music and Dance – Step up the Split

Reflecting our tradition of choral song and folk dance, and also our under-recognised modern musical strength and our ability to create festivals and events which attract a young audience.

Theatre – Split Mind

(the title connects to a well known literary magazine in Split with which this name is shared)

Split is home to the National Theatre which provides a year long programme of theatre, dance and opera. The National Theatre also leads the programming of Split Summer (see below). In 2020 we will develop major new work – particularly during Split Summer – to build on the strength of the existing theatre programme.



Streets, Sports, Space – Split goes Public

Split goes public reflects our desire to enhance and broaden our current range of outdoor festivals and events. In the build up to 2020 we will re-present, improve and make more international our current festival and events programme. We have some good festivals and some very good ones. But they can be better, and they can reach a wider audience both here in the City of Split and with our current and potential international audience.

Split goes Public includes our 2020 Opening, whose concept is built on the creation of a huge chain reaction which is unleashed at the start of our ECOC year, but also involves making much more of the existing cultural events and festivals, as well as creating new ones.

It also includes those connections with the major sporting events we identified, creating cultural programmes which use Split's love of sport and its tradition of outdoor living to create special events for summer 2020 using the power of sport and culture to inspire, move and attract. We also envisage major conferences and debates from the most challenging European speakers as we look to develop new models for the cultural life of the City.

Finally we will use new places, spaces and locations all around the City and its partner locations to build a more even spread of activity across our districts, taking culture to the heart of our communities, changing the way our neighbourhoods look and work. Unblocking the barriers between our different districts and enabling people to see, feel and hear the City through fresh eyes and ears.

Split Studentification

Included in this area is our strategic plan to reconnect Split's students with the City they study in, to make Split a recognised modern University City and, more generally, to provide a wider ranging cultural offer for young people in Split.

Split Studentification also includes a radical plan to develop specific programmes and activities for students in the historic centre outside of the main tourist season. This will create new events in the central spaces during a traditionally lean time for the city, turning it into a vibrant winter city which will be economically stronger and more attractive to live in and visit.

Audience Development and Outreach

Our programme creates a crucial chain reaction which will also connect with related project themes – in Outreach and Tourism in particular, but also Education, Health and Wellbeing – to create a joined up programme that really connects and engages with everyone in Split and with the issues that matter to and concern local people.

Our programme places particular emphasis on developing these programmes and themes between 2015 and 2020. Our strategy for doing so is designed to be both, part of our audience development model and also to provide the opportunity for us to build our capacity and our partnerships. Our artistic chain reaction will develop throughout the build up period, creating a sense of momentum, of movement, of meaning for us. A way to become part of the force that unblocks the City and allows us to truly own the wonderful heritage that our forefathers left us.

13) 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. (Date and place / project partners / financing are optional at pre-selection stage.)

The structure of the cultural programme is built around the themes described in the previous section to develop some projects over a longer timeframe, and to develop the City as a suitable stage on which to deliver the final programme.

The team of artists, academics and cultural operators from Split involved in the development of this application have developed the following set of key project ideas. In some cases partners and partner cities are already identified. If we are shortlisted we will produce much more in depth projects in some areas, firm up our initial contacts with European partners and invite them to work with us on specific themes and projects.

New Wine in Old Barrels

Cultural Heritage made contemporary. New Wine in Old Barrels includes the following projects.

The Emperor Strikes Back

The exhibition is conceived as the multimedia attraction located in the southeast bastion of the Diocletian palace. It will present the times and life of the Emperor Diocletian from whose palace evolved the city of Split and retell in situ the early history of the city. Given its significance to the city it is destined to become a success, an attraction for both citizens and numerous tourists.

Past Perfect

Here we really bring out the concept of New Wine in Old Barrels through a major project to capture our history and in more dynamic and modern format. Split's digitisation of museum material, photographs, films, video art, books, sound recordings, anthropological documentation, archives and private collections are the centre of a major project to bring the City's heritage alive. It forms the basis for media visibility and interpretation, research and availability for the establishment of new and old pictures and narratives of the city. Heritage is brought alive as much as feasible, attractive, understandable and interesting in a time in which we live.

In cooperation with the City's museums would be produced various commissions and activities related to the collection of museums themselves. In the context of visual communication and audiovisual design there are a lot of different tourist enterprises in the City that need improvement in this area.

Digital Diocletian

With the whole range of smaller organisations Split 2020 will finance together with the Tourist Board and the Ministry of Tourism a major new interactive game located in Diocletian's Palace. Digital Diocletian will be placed in the reign of Emperor Diocletian and go on through the history of the city and its layers as the levels of the game to this day. In the development of this game there are possibilities for combination of education, entertainment and tourist facilities. It is possible to expand educational interactive scientific protocols with texts, photographs, films, media concepts, classified by the content of what is presented. This psychological time and space genealogy is an excellent base for inter-media content and multidisciplinary research in media platform games or scientific anthropological and archaeological films. It will be interesting to present all the outcomes of the process as a premiere on the International Festival of Archaeological Film in Split 2020, and afterwards proceed with distribution to other festivals and televisions (see below).

The Museums Of Everyone

Museums in Split hold the collections of the entire county and beyond, but unfortunately usually exhibit only up to 10 % of their collections.

This project involves the establishment of **a museum in every local centre of the county** with displayed items on long-term loan from the museums of Split. This will signify the radical implementation of the idea of cultural decentralisation and cultural connection between today's separated entities of the county: islands (the sea), the county capital and inland (the mountains). This aspect of the project will be known as The Museums of Everyone, reflecting the plan to ensure that local people have the chance to comment on where their local museum will be located and to ensure its content is interesting and relevant to them.

Nuevo Plastika – Plastic Exhibition

This iconic exhibition is planned as a collaboration between a private collector and the City of Split. Its basis is the collection of Toni Politeo that holds more than 20,000 plastic items, most of them produced in socialist Yugoslavia, but also a substantial quantity of international production and a large number of art objects by famous artists and designers. Split was a capital of the plastic industry with factories such as Jugoplastika and Jugovinil. One of the former plastic factory headquarters located in the adjacent town of Solin will become the location for the exhibition which is planned to evolve into a permanent museum. A series of exhibitions focused on the art objects of the collection entitled Towards the Museum of Plastic is already planned for the Museum of Fine Arts future exhibition programme.

200 Years of Archaeology

In the year 2020 the Split Archaeological Museum celebrates 200 years since its foundation. It is the oldest museum in South Eastern Europe. To mark a significant anniversary we plan to set up an exhibition to present the finds of the 1986/87 excavations in the ancient Roman Salona. Salona was the capital of the ancient Roman Province of Dalmatia and the largest Roman city on the eastern Adriatic coast. The excavations encompassed segments of the central and western parts of the town, and a part of the western necropolis. Thanks to both, the extensive excavations and the significant finds it will be possible to present a cross-section of everyday life in the ancient Roman town, including the changes in urbanism and the funerary ceremonies as well. The finds from the necropolis are particularly interesting, e.g. the sarcophagus with Eros gathering grapes, which is the best preserved sarcophagus of Attic type in the world. This is going to be the first ever exhibition presenting to the public all the aspects of life in Salona known so far.

Around World Heritage in 8-80 Days

In Dalmatia there are eight World Heritage Sites. Some are located in the areas of other candidate Cities, so we feel that it would not be right at the moment to “claim” this project. However if Split is successful in securing the 2020 nomination, we would like to work with the other Cities to create a modern World Heritage trail which enables people to design a spectacular tour of our Region's outstanding cultural heritage.

People, Propaganda and Peace

Not all of our heritage is ancient. Some of the most fascinating, and yet lesser known stories come from the relatively recent past. Some – the stories of the war and also of the totalitarian regime – are still difficult and painful. In this project we would like to work with a number of European partners – in Italy, Romania, Latvia, Estonia for example – to explore how the presentation of war, peace and totalitarianism has been portrayed – “spun” if you like – at various times. This project draws on the idea from the Ravenna 2019 candidacy (European Propaganda) which is being planned as a cooperation project in Plovdiv 2019 and we hope Ravenna and Plovdiv will be our partners. We also see a major role in this for Split's 25,000 war veterans. In our Outreach section, we describe how war veterans form a key target group to better embrace and connect them to the City. The working title Men of Military Age will be used to develop our programme around emerging from conflict. This will also involve their involvement in the likely re-siting of the naval museum and possible development of a Museum of Conflict currently being discussed at national level.

Split Infinity – Visual Arts

The Emperors' New Biennial (2015-2020 and beyond)

A new Visual Arts Biennial – The Emperor's New Biennial (working title) initiated and developed by the Museum of Fine Arts is intended as an independent manifestation financed by the proposed Department of Festivals and Manifestations.

Its framework and partners are twelve cities in Europe and Mediterranean in which Roman Emperor Diocletian, founder of the city of Split, lived during his lifetime.

In addition to Split those cities are: York (UK), Trier (Germany), Lyon (France), Rome, Milan (Italy), Vienna (Austria), Budapest (Hungary), Sremska Mitrovica (Serbia), Sofia (Bulgaria), Istanbul (Turkey), Antiochia (Syria), Alexandria (Egypt). Considering this common bond, the general concept of the manifestation explores parallelisms and interactions of the ancient and the contemporary; or how the modern cities cope with their cultural heritage and how historical layers and narratives affect, condition, and form ways and standards of city life within contemporary context. The manifestation will present contemporary visual arts focused on referential aesthetics, context and site specific art projects, multidisciplinary and interdisciplinary art practice. A pilot would commence in 2016, including a number of other institutions and places in Split in 2018 and 2020 would see the full realisation of the programme.

The Science of Culture – International Curatorial Residencies

The Residencies will be organised by the Museum of Fine Arts for the foreign curators of diverse scientific background after a public call that will stipulate the residency's conditions and goals. The aim is to explore the relationship between science and culture. Each artist/scientist will spend time in Split researching various aspects of cultural life in Split. This project would commence with a pilot in 2016 and will develop in visibility and impact between now and 2020. The major exhibition will be a centrepiece of the first quarter of Split 2020.

The Annual International Public Sculpture Award

The project combines the long tradition of shipyards and industrial proficiency in Split with the creation and production of major new works of public art. A similar project was organised during the Split Summer Festival in 1987, when the then state-owned shipyard produced sculptures for 17 artists, one of which is the Rose of Winds by Jagoda Buić installed in front of the City Hall of Split, still adorning the far end of the West Riva, the city's maritime promenade.

The Award is established as partnership of the corporate sector – a shipyard in the city, the Museum of Fine Arts, a public culture institution, the City of Split and European partners. Its aim is the production of large size metal sculptures intended for iconic public locations. One sculpture per year will be selected by an expert jury. The contest is by invitation only. It will be organised by the Museum of Fine Arts, while the shipyard will be responsible for its financing and production, and the City of Split for the location management. Possible locations are five new roundabouts that are being planned linking the old town and the new.

Split Reads – Literature

In its rich historical heritage, Split is a town which produced many famous writers and poets like Marko Marulić, father of Croatian literature, Luka Botić, writer and botanist, Tonći Petrasov Marović, writer, Bogdan Radica, journalist, essayist, critic, historian, diplomat, Enzo Bettiza, writer and many other.

It is the words of our poets who express best the feelings of eternity, beauty and love that we have when we think of our City. How important literature is for Split is reflected in the fact that since 1979 there is a publishing Literary Circle which aims to publish and encourage the preservation of the Croatian written heritage and organise literary events. But looking at the city today it quickly becomes obvious. People do not read and very few people go to literary events.

In times of fast technological development we need to turn to new ways of reading and using texts and to developing an audience for literature – whether in digital or in paper or in audio format. The point is to create a love for and fun around reading and

literature – starting with the small children in kindergarten, across schools, university and especially taking to the streets. Literature in the public space, whether by reading flash mobs or planned activities, has the chance to create new audiences and motivate reading (see also Outreach).

Split Reads will include prominent athletes, entertainers, public figures, famous photographers, but also hairdressers, tradesmen, grannies at the market who will use the city as a stage in various locations, as well as hospitals, nursery homes, bus stops, churchyards, possibly involving private and public companies to allow activities during their lunch breaks in courtyards and staff canteens. People will read to children and adults texts by new and old Croatian and European authors finding ways of interaction with the audience and turning empty streets into stages of culture. We plan to involve the audience in the creation of text since looking at the Internet it becomes very obvious, that reception of texts nowadays creates literary response e.g. in phenomena like blogging and fanfiction. We want to integrate these forms of literary reception and production through a variety of workshops, a house of creative writing, interactive meetings with national and international authors.

Literaturhaus – House of Literature (2015-2020)

An open public space for literature, a Literaturhaus – this project addresses the important issue of Split, where there is no – and not only inadequate – space for literary promotions, literary evenings, forums and a reason why the few active associations are consistently inhibited in their activity.

The Literaturhaus is one of the activities connected to our cultural strategy since the idea was perceived within that framework as an investment into long-term cooperation with authors and cultural operators from Europe, and especially the region of South Eastern Europe.

The project is planned to be developed over the period of the next four years, so that in 2020 it is possible to host European and international projects and events for Split 2020. In 2015/6 – 2019 the focus will be on developing the local and national Croatian framework. In 2020 Literaturhaus will form the centrepiece of Split's 2020 international literature programme.

As a sustainable project, the Literaturhaus is an excellent platform for gaining new audiences and interest towards culture. It will reserve a large part of its activities for children and young people and will foster intergenerational communication by bringing the elderly and children together through reading and writing. This project is part of the vision of sustainable urban progress that we need to pursue in this city to create and maintain the spirit of the place.

Another aspect is that Split has in recent years lost many bookstores as a result of the crisis in publishing and bookselling, but primarily because of the explosion of tourism in Split and the increased space rents. These bookstores were part of the backbone of Split's contemporary cultural offer. A bookstore within the Literaturhaus would be somewhat protected from the commercial pressures of the market, because in the beginning it can rely on the sustainability of the project which is co-financed by the operating café and the cooperation with publishers. The bookstore will specialise in translations of scientific and popular literature from countries of South Eastern Europe, but would offer a good range of European literature as well. It will physically and programmatically be connected to the Literaturhaus as an integral part of the project.

Writers in residence and conference

Split already has a successful writer's residence programme. Authors generally get actively involved in the cultural life, either through presentations, workshops in collaboration with local authors, or as observers who will take advantage of recorded experiences in their future work. The residency consists in a four week stay.

For Split 2020 we are planning to expand this for at least four authors to a six month to one year residency attached to the commissioned production of a play, poetry or prose connected to Split or a Split related theme.

Potential partners that we would contact if shortlisted are e.g. the Literaturhus Stavanger, the European Platform for Literary Exchange, Translation and Policy Debate Literature Across Frontiers (LAF) from Wales, the Federation of European

Publishers, and many medium-sized European cities like Split with literary residency programmes and particularly Ireland where cities like Dublin have a really successful traditional of public literary programmes.

Especially for 2020 we are planning a European Writers in Residence Conference inviting writers, residency programme managers and literature policy makers from all over Europe to share experiences and discuss issues around:

- Innovative approaches in residential programs and results of reciprocal cooperation
- How to best house a writer
- Creation of a network of regular conferences
- Encouraging dialogue among relevant parties about best practices / funding etc.
- Evaluation of literary programmes and their long-term effects
- Publishing, media awareness and visible, exciting programming
- State support in European countries and regions on these programmes
- Responsibilities of authors / translators

Our key theme for 2020 will be Stories of the Sea – reflecting our relationship with the Adriatic, with the Islands and our aspiration to become a City of major strategic importance; from the sea will also come many of the stories, projects and partners which will connect our programme.

Cook the Books (Oct-Nov 2020)

A dialogue between Mediterranean and European cuisine told through cook books.

One of the most popular modern literary phenomena is that of “Cook Books”. The link between literature, gastronomy and culture is – we believe – under-explored. So we plan a literary festival during the latter part of 2020 which will be based on a combination of literature and food. Cook the Books will be held in restaurants, taverns and cafes that will be the stage for a special reading festival celebrating food and drink. The meals will be organised by themes selected from novels and stories by contemporary authors who will read to the audience while the food is being cooked, and then the audience will be able to have a meal and dialogue with the author and the chef accompanied by Croatian wine. We will develop further ideas for unusual venues for example night readings on trawlers with fish delicacies.

As a legacy programme, this Festival would be held every two years, and invite authors from Croatia and other European countries in whose texts food plays a certain role. Split has a lot of major writers who are dealing with these issues e.g. Barbieri, Gall, Ivana Prijatelj-Pavičić, Živko Skračić and many others. This festival will enrich the cultural offer in the winter days when the city of Split is quieter. For many in Dalmatia, food is somehow at the centre of all life events in a short time the festival would become a brand.

Split Screen

Our 2020 film festivals and also those of our build up years will also reflect the issues which we need to address and challenge – urbanism, conflict, social change... Our innovative approaches to digital media (also reflected in New Wines in Old Barrels) also find ways to explore and understand their issues.

Film Authors and Producers in Residence (2016-2020 and continuing)

Film and New Media offer a way to refresh the old image and a new interpretation of the old stories, new contextualisation of the city in the media environment whose tissue is infused with the whole world. Whether it is a telepresence of internet available in all locations of the world or the interpretation of heritage in the form of media installations at the site artefacts and buildings in Split, the effects can be substantial and have an influence on the various developments. Film as a dominant old-new medium will have a prominent role in the new city narratives.

From 2016-2020 Split will reserve an apartment in the city centre. Here we will host individuals or a group of guests from the audiovisual context. It is crucial to bring partners to Split in order to start unblocking the audiovisual sector. The residential programme will be related to the production of 5+ feature films and TV serial partially supported financially by the City of Split. So, before each of year from 2016 onwards there will an open call for production companies, associations, educational institutions and others to accommodate guests in a specific project linked to an important theme in our programming. We will consider the following people for residence: various AV partners, filmmakers, festival guests, consultants, producers, film directors, writers, artists, researchers, activists, teachers etc. The length of stay of guests would be determined in three categories: one week, one month or several months.


In 2016-2018 the programme will host guests related to the preproduction of the 5+ films and TV serial. In the same time other individual guests will make their own contribution to the process like personal documentaries about the City of Split, screenplay developments, editing of the City AV archive, workshops, establishment of new lines of film production etc. Most of these programmes will have public presentations. Other guests will be connected to already existing manifestations, associations and institutions and their programme. The third section of the residential programme will be independent cultural initiatives derived from open calls. From 2019-2020 and onwards the residential programme will be dedicated to concrete 5+ Film and TV serial production and postproduction along with preparation and execution of all other ECOC AV events.

Competition for AV art and Independent Culture

This contest lies at the intersection between AV art and independent culture. We are witnessing the transition of society in networked sensory context in which the video, film and the Internet are key to the expression of individual identity, cultural and anthropological experience. Countless contemporary artists and filmmakers are currently working ethnographically and share content with areas of broad social contexts: like nationalisms, migration, minorities, questions of identity, unemployment etc. Independent Culture does not believe in the representational media which mirror and reflect our reality, but in a system through which different identities can be realised. The City of Split will over the period of 2016-2020, once a year announce a contest in order to strengthen stakeholders of the independent culture in the direction of an independent production, distribution, networking, education and administrative competence. The competition will have the aim of preparing local presentations in 2020, but also to create sustainability for the independent scene after the year 2020. As it is hard to anticipate developments on the independent cultural scene of Split we want to open the design and development of this contest to people from Split's independent scene to build it themselves should we be successful in reaching the next phase.

Sound Image Culture Split 2016-2020

SoundImageCulture / SIC is a group of artist-anthropologist-film-authors dedicated to storytelling in film through human encounters that challenge documentary film conventions. In addition to film projects, the organisation also develops media and sound installations. SIC is based in Brussels, but its members, guest mentors and participants come from different parts of the world. Tutors and lecturers at the SIC are: Eric Pauwels, An van Dienderen, Laurent Van Lancker, Patrick Codenys, Jeff Silva, Els Opsomer, Federico Rossin, Didier Volckaert and others. SIC calls into question the relationship between artist, subject and viewer, and proposes an ethical reflection on how "second" is shown in the contemporary media. SIC includes nine months of artistic training through collective seminars, individual counselling, group critiques and inter-artistic dialogue. The interaction, negotiation, and conflict in the documentary encounter are the forces that drive the artistic process. For this reason SIC believes that participating artists should use any media suitable for the project in question: film, video, photography, sound, and others.



The idea for the process of Split 2020 is to relocate SIC for two years from Brussels to Split in the years 2018 and 2019. After those two years SIC Split will start to work independently in an international context in the years 2020 and 2021 and further. Works created during the year 2019 will be presented in the year 2020, while the new development cycle starting in year 2020 will be presented in the year 2021 etc. After the ECOC SIC Split will continue to work in a standalone context. SIC Split is an important way of knowledge transfer and networking in the context of independent culture.

Production of 5+ Feature Length Films – working title: Split EYEBEAM

The City of Split has recently established the Fund for Cinematography. One of the purposes of this Fund will be in the context of the ECOC process in Split to help with the production of five or more feature films.

The milestones for this process are:

- 2016 announcement of the EU competition for the development of scenarios with the plots located in the city of Split and its surroundings.
- **late 2016** announcement of the ten chosen scenarios for co-financing the development of film projects.
- 2017 announcement of the EU competition for co-financing the preparation of film projects that will be produced in the city of Split and its surroundings.
- 2018 announcement of the EU competition for productions and co-productions with the plot located in the city of Split and its surroundings.
- 2019 recording and production of film projects in the city of Split.
- 2020 Premieres in the programme of Split 2020.
- 2021 continued operation of the city Fund for Cinematography and supporting production companies and associations in new film productions.

Split EYEBEAM – TV Series

The Fund for Cinematography will also help fund the production of a television series with 10-15 episodes by a production company from Split. The significance of this will not be lost on Croatian audiences. Relatively recently three long TV Soap Operas were shot in Split and watched throughout the countries of former Yugoslavia. However they will never reach the cult status of the 1970s programme Malo Misto (Little Place) and one from the 1980s Velo Misto (Big Place) which are broadcasted even today! Our vision is to develop something equally popular and relevant.

The milestones for this process are:

- 2016 tendering for development of a TV series screenplay with the plot located in the city of Split and its surroundings.
- 2017 tendering for co-financing of project preparation for TV series taking place in the city of Split and its surroundings.
- 2018 tendering for co-productions selected for the TV series (episodes 10-15) with a workshop in the city of Split and its surroundings.
- 2019 recording and production of a TV series in the city of Split.
- 2020 premiere airing of TV series in the ECOC year on national television and other EU broadcasters.
- 2021 continued operation of the city Fund for Cinematography and supporting production companies and associations.

Special Editions of Split's Film Festivals 2020

The four existing city film festivals will develop a special edition and programs for Split 2020. Festivals will also follow the AV production that will emerge in the context of other film projects. The Festivals are:

- International Festival of Mediterranean Film (June)
- Split Film Festival (September)
- International Festival of Archaeological Film (October)
- Tourism Film Festival (November)

In the period from 2016 to 2021 collaborations with other film festivals in Europe will take place – for example Image de Ville, Impact Film Festival Utrecht, Göteborg International Film Festival, Interfilm Festival Berlin, Warsaw International Film Festival, Annecy Film Festival, Sarajevo Film Festival, Mediterranean Film Festival Rome, Festival Cinéma Méditerranéen Montpellier, IN THE PALACE International Short Film Festival Varna and others.

House of Photography and Film

Connected to the Film Festivals is our plan to develop The House of Photography and Film. The House is planned in the former seat of the Museum of Fine Arts in Lovretska Street. It is based on the holdings of the famous Fotoklub Split, one of the oldest photo clubs in the world, but also on the body of photography archives scattered today at various existing museums. The Film Department will be based on the rich history of cinematography in Split: opening of the first cinematograph auditorium in 1907 by Josip Karaman and his early documentary films as well as Cinema Club Split established in 1952 and especially its experimental film production of the 1960s, considered to be one of the most important in the region.

Video Vortex Conference Split 2020

Video Vortex is one of the most important conferences in the AV field in the world. It is a network/conference/exhibition/series of presentations held so far in Brussels (2007), Amsterdam (2008), Ankara (2008), Split (2009), Brussels (2010), Jakarta (2011), Amsterdam (2011), Zagreb (2012), Lüneburg (2013), and Istanbul (2014). Conferences and related events are being scheduled for London (2015), Napoli (2016) and Copenhagen (2017). The gatherings have a great professional and public response, participation of prominent theorists, filmmakers, artists, researchers, activists and leaders of the most relevant institutions in this area. Video Vortex has specific themes from copyright issues, distribution, technological questions, political and social contexts related to moving image and internet, interdisciplinary fields of media, art, activism and new media technologies. The conference in Split will discuss relevant topics among which we can foresee online cinemateques, curatorial aspects of the Internet, video art archives, technological and political aspects of the development of film and video on the Internet, art and social activism, regional situation in this area, network education and others.

Music and Dance – Step Up The Split

Split and its metropolitan area hosts a wide range of annual music festivals, often featuring a range of high quality artists and performers – both local and international. This is another key strength. But we aim to build on that strength and make the music programme better, more ambitious and more international.

High quality current Festivals which will feature in the 2020 programme include:

- Days of New Music – an international classical festival with an avant-garde and experimental content.
- Split International Guitar and Blues Festivals
- Ethnoambient – international festival of world music which is held in Solin, near Split
- Cro Patria – International Choir Festival
- Omiš Dalmatian Harmony Singing Festival – a festival of Klapa, groups of 5-10 acappella singers perform traditional and original compositions
- Evenings of Runjić – a programme in which a number of local renowned artists performed songs of the late Zdenko Runjić, author of many popular songs that marked Split Festival
- San Sustipan Night – an extremely popular musical evening that hosts local musicians who do not belong to specific genres
- STart – a bi-monthly club programme of competitive nature in which 4-5 demo bands perform, one of which goes to the next stage of the competition chosen by a jury and the audience.

- February Jazz – a programme lasting three weeks in February which offers concerts by renowned local and regional authors and performers of acoustic expression
- World Music Day – celebration of the World Day of Music (21 June) with an all-day programme of concerts featuring mainly young and unknown local bands of different genres at various city locations.

2020 New Music

In addition to the Festivals above, which we will develop and articulate more fully in phase 2, the following festivals will emerge to form a strong international music programme.

Festival of Dalmatian songs in Omiš – for 2020 we will have a special programme which would be dedicated to Ljubo Stipišić as one of the founders of the festival and author who has left a distinctive and authentic stamp on folk and klapa culture.

Split Goes Subterranean – at the end of the summer season when music goes back indoors, we launch Club Scene 2020 which will join together the smaller clubs for touring musicians from all over Europe. In a further development, and given the need to extend the tourist season, this opens the possibility of organising the so-called **Show Case Festival** where the festival with multi-day programme showcases non-established artists from around the world, primarily from Europe's independent music scene, together with the organisers of various festivals and promoters.

A key part of such festivals will be the organisation of music workshops, lectures and discussions. Potential partners in this venture include Tallinn Music Week, Liverpool Sound City, c/o pop Cologne which can give us a festival platform to promote young Croatian talent.

We also need a music studio that would be a platform for the promotion of young musicians with a view to their involvement in similar festivals in Europe and a training ground for practical training of technicians and engineers study sound design. In this context, our current STart festival could be organised to bring together former winners along with the winners of similar programmes in countries of the European Union, together with the partners identified above. We also see the possibility of developing a new music and creative industries network supported by Creative Europe. A possible bid, under the title **Band on The Runway** will be explored if we are invited to the selection phase of the application process.

Split has for several years organised HGU (Croatian Music Union) to mark World Day of Music. It is a genre diverse concert programme mainly for Split musicians which are held at various locations in the City throughout the day with free admission. This programme points out the importance of music in everyday life and is suitable for further enrichment and a very special edition for 2020.

Also, thanks to the mild Mediterranean climate and numerous city squares and open spaces Split is ideal for organising a major jazz festival in the postseason (the month of September and October), and its organisation is very likely due to a number of Split musicians with international experience and numerous acquaintances with foreign colleagues. Organisers of similar festivals in Zagreb have already showed interest in helping to organise a similar festival in Split.

Split Studentification

– reflects our plan to reconnect Split's students and young people with the City they study in, to make Split a recognised modern University City and, more generally, to provide a wider ranging cultural offer for young people in Split.

Student Cultural Centre

An important form of cooperation with the university is the establishment of a Student Cultural Centre. Split has 20,000 students who do not have a socio-cultural context within the city. There are two possible locations that do not exclude each other and both are equally important for the development of the city.

In the winter months the city centre is empty due to the seasonality of tourism and a Student Cultural Centre will contribute to the revival of the old town in the winter season and at the same time make the students an integral part of the city. The University Campus in the new part of town called Split 3 has plenty of faculties with buildings that do not have sufficient content outside the classroom lessons. The Student Cultural Centre will be a great factor in culturally reviving of the campus. The University of Split and the city itself are the second largest in the Republic of Croatia and the establishment of this centre is really necessary to include and integrate student population still fragmented in a social, cultural and urban sense. The intention is that the Student Cultural Centre will be set up in 2020 and continue to operate in the long-term. There are already a majority of conditions for the foundation of such a centre, meaning the Student Theatre, Television, Cinema, Gallery, Radio, Concert space and other facilities.

House of Youth – Dom Mladih

Over the next six years, using different funds including National and EU and in cooperation with the City of Split, the Multimedijski kulturni centar Split and the NGOs gathered in Platforma Doma Mladih, construction works at Dom Mladih (Youth Centre) should be completed. This will enable the production and presentation of the work of the independent cultural youth scenes in Split in technically well-equipped and safe premises a short walk from the City Centre.

In that way Dom Mladih becomes an advanced cultural and socio-cultural centre that brings together organisations and individuals and offers a place for training, residency, production and presentation of contemporary art and culture with a focus on the independent scene. Due to the advanced mode of using a modern space with well-defined models and criteria of usage, artist residencies, networking and exchange, Dom Mladih becomes relevant and essential subject for the development of contemporary art and culture locally, regionally, nationally and globally. Civil society, independent NGOs working and the City's Youth scene are directly involved in the entire process of Dom Mladih with a model of shared governance where rights and responsibilities are divided between civil society and local government.

These two facilities are key projects to transform the way young people connect – but more importantly drive Split's cultural life. The ownership models also enable the development and training of new cultural leaders. If invited to develop a selection phase application we will say more about programme development and content.

New Programmes of Cultural Studies

We are planning several new Master-two-year graduate study programs in the AV field in collaboration with the University of Split. The primary function of these studies is to educate people who will then be multipliers in the development of the AV sector. After the ECOC year and after the re-evaluation which will follow, some study courses may continue to exist, while others might be closed. The purpose of the entire process is to obtain new knowledge and skills needed for development. Survival of certain study programmes will depend on their compatibility with the labour market and the needs of the cultural sector. Of course those are Master studies which at the University of Split do not exist:

- Master study course for Cultural Management
- Master study course for Film Production
- Master study course for Creative Writing for Film and Television
- Master study course for Sound Design

This also complements our proposals for the development of young cultural leaders set out in the section on Organisation.

Split Goes Public – Streets, Sports, Space

Split is rightly proud of its programme of festivals. But we recognise that to be a European Capital of Culture we need to make a step change in the quality and range of our festivals. We believe that if we do so, Split will be widely recognised to be one of the leading cultural festival locations in Europe. Our initial proposals include the following.

Our **2020 Opening event** – concept **Chain Reaction in Action** – will begin with the annual January Picigin event on the Bačvice (City) beach. This extreme beach ball game event will kick off a series of events and activities designed to engage organisations and people in the chain reaction which will burst into action with our official opening in mid/late January.

A visionary plan by the Artistic Director of **Split Summer** for 2020 includes a huge international production of the much acclaimed Philip Glass opera "Einstein on the Beach" with international orchestra partnerships, an international ensemble of singers and 300 on-stage amateur participants – this could be a way to include both tourists and local people – on one of the major beaches in Split. The piece is a long-duration work of art, since it lasts five hours without intermission and the audience will be invited to participate with food and drink in a relaxed atmosphere.

The Directors of Split Summer will also develop the festival significantly between now and 2020. Plans include making the festival much more contemporary, as well as using the architecture of the streets more than at present. Between 2016 and 2020 there will grow a closer collaboration with visual arts and the development of the Emperors Biennial. The quality of international collaborations will also rise with plans to commission **a major new dance piece** in collaboration with artists of the calibre of Akram Khan – ideally for a major summer outdoor event.

We also plan a very special event involving the City's war veterans who will work with UK based composer and conductor Tim Steiner between 2017 and 2020 and this work will culminate in a major musical and drama event on the City beach based on the Nick Lowe song **"What's So Funny About Peace Love and Understanding"**.

The world famous **Ultra Festival** which draws over one hundred thousand of young people to Split each July will also incorporate a fringe element which would enable emerging bands to have a platform at one of Europe's major festivals.

We will commission three projects to link Split citizens and tourists under the heading

The Culture of Tourism:

- Riva Rocks – something to connect impromptu singing by tourists and locals
- Trains and Boats and Planes – something around the iconic harbour which just hums with travelling energy
- A project linked to the Islands – ideally using the theatre at Hvar

Finally, the **Children's Festival at Šibenik** will be given additional resource in order to make it the most important children's festival in Europe 2020, and to connect it to the Olympics and Football events below.

A Cultural and Sporting Olympiad

A Museum of Sports – of a kind – exists today as the Association of Citizens functioning as the Hall of Fame in the Sports Centre Gripe.

In an Olympic year, Split 2020 needs to reflect its outstanding sporting heritage. We are famous as the Croatian sports capital, a seat of the major football, basketball, water polo, and sailing clubs, the hometown of tennis, swimming and athletic champions. Indeed, the City of Split has proven to be a "factory" of great athletes, a somehow miraculous space for achieving greatness. The City records proudly show that 96 athletes competed in the Olympic Games, and athletes from Split won over 120 medals in Olympic Games, European and World Championships.

The Association of Citizens holds an annual celebration in which prominent sports personalities are inducted into the Hall of Fame and their life achievements subsequently presented in multimedia displays. The exceptionally rich sports history in Split as well as an almost religious adoration of sports by its citizens certainly deserves an institution that provides the public with narratives unveiling the interdependence of achievements in sports with the contextual framework of the city life.

Already, the new West Riva is dedicated to the achievements in sports by Split's men and women. We would like to build on this by opening a major exhibition of Split's Olympic and Sporting heroes, at the same time celebrating our Cultural heroes. This exhibition, called The Cultural Olympiad, would open to coincide with the Opening of the 2020 Olympics (we would have our own Opening Ceremony as part of a summer festival parade) and could form the basis of a permanent museum of Cultural and Sporting heroes.

We also reflect the 70th anniversary of the **Torcida** – one of the most iconic and well supported football supporters associations in the world. We identified in our Outreach section the plan to develop a programme about football fans and especially encouraging the sharing of stories of friendship and understanding between football fans from famous clubs – especially those from former Cultural Capitals. The final exhibition of **Passion not Poison** – our football project – will open to coincide with the opening of the 2020 European Football Championships. Son of Split and former Croatia national manager **Slaven Bilić will be the patron of this project.**

And finally, we have a dream of creating in Split the first ever European Capitals of Culture Cup for teams from former or nominated ECOCs... hold the back page.

Conferences and Debates

Professionals working in Split's cultural institutions are members of national and international professional organisation, such as ICOM, CIMAM, AICA, IKT, and similar. Due to the recent global fame of Split as prominent cultural destination it will be possible to organise annual conferences that will contribute to the conceptualisation of the discourses that are essential to establish the new paradigm of Split. AICA has already expressed concrete interest in cooperating with Split 2020.

14) How will the events and activities that will constitute the cultural programme for the year be chosen? (This question is optional at pre-selection stage.)

Our outline programme has been developed by a core group of artists, senior cultural managers and academics from Split, all of whom have substantial international experience. Many have also contributed significantly to our Cultural Strategy.

The main building blocks in our programme are already in place – the themes set out in Q13, together with a number of major projects. The development of those projects working with a wider range of artists and cultural operators has focused mainly on themes that emerged in the framework of our concept development and in the Cultural Strategy.

So our projects:

- address deficits in Split's current cultural offer (e.g. fostering the audiovisual scene, Literaturhaus, Student Cultural Centre, projects to revive the city outside the tourist season),
- address strategic target groups (see Outreach) for audience development and to make the City more inclusive (e.g. war veterans, students),
- build capacity and future prospects (e.g. new study courses at the University, institution SIC in Split, literary projects, museum storage),

- promote the richness of Split's cultural heritage whilst connecting it with our current urban and artistic developments (e.g. The Emperors New Biennial, Digital Diocletian, Split Reads)
- reflect our relationship with the Adriatic, Europe and the 'outside world' globally (e.g. international conferences, residency programmes, Literature and Cuisine)
- provide a major boost to some of our best existing cultural activities and giving them more quality, reach and internationalism (e.g. Split Film Festivals, Split Summer Festival, Museum of Sports)
- form the basis of a long standing legacy by improving quality, use of space and developing new audiences.

Should we be invited to complete a second phase application, many more of the organisations in Split will be invited to develop more detailed proposals. For this we will create some guiding principles to help the cultural field in developing new proposals and also improvements to existing events that fit well in with our concept, artistic vision and the ability to create a lasting impact.

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

The dialogue between heritage and contemporaneity is a central theme in our artistic vision. Many of the project ideas, especially in New Wine in Old Barrels – stem from the need to promote, protect and yet challenge our heritage. A heritage that is both ancient but also relatively modern.

The main heritage denominator is the Diocletian palace dominating the old town – the International Emperor's New Biennial will invite artists from 12 other cities in Europe where Diocletian has lived to address how the ancient heritage of a city can be expressed in new forms of art and experimental expressions.

The planned multimedia exhibition on the Diocletian Palace is another form showing how new technology and heritage meet and address each other; and so does also the interactive computer game (Digital Diocletian) that will catapult the player back 1,700 years and will release him/her back into the contemporary world as the player advances in levels through the game.

Reading and literary reception has changed tremendously over the past ten years. So together with our local authors, writers in residence from Europe and young people we are going to play with these changes and create projects that integrate new forms of literary reception and production (which is less separated nowadays than it was in former times) like fanfiction, creative writing, self-publishing and digital reading. Additionally the projects within the programme line “Split Screen” will question traditional forms of art and search for new ways of expressing our heritage in audiovisual art forms.

Should we be selected for the second phase, we are looking forward to work on these issues with partners from other European cities and institutions, the selected European Capitals of Culture and with the young and innovative art scene of Croatia waiting to be seen and heard.

16) 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.

As indicated previously, the Team to lead this bid comprises a number of Split-based internationally active cultural operators and artists from the fields of literature, film and media art, visual arts, music and circus. So this Bid has already been driven by the City's artists and a programme for Split 2020 without the strong contribution of our local art and culture scene is inconceivable. However, as we proceed in the development of the artistic content if we get to the second round of the competition, we will include more artists and institutions from Split and our partner cities in the region.

Examples of artists we are working with include a major contribution from the Museum of Fine Arts and its Director Branko Franceschi e.g. on The Emperor's New Biennial as well as on strengthening the regional museum scene with artefacts on loan from collections of Split's museums, and other visual arts projects presented in this application.

Split Screen has been led by Split- and Zagreb-based film-maker Dan Oki and the media-artist Sandra Sterle. Both teach at the Academy of Arts in Split. Dan has led all of the audiovisual projects and the concept on how to establish an independent audiovisual industry in Split.

Maja Vrančić is a cultural manager at Kurs, an organisation that supports artists and cultural workers and the presentation of their works, as well as helping them connect with similar organisations from Europe and the region. The goal is to present Croatian artists and authors outside the Croatian borders and in turn to present foreign artists in Croatia. Maja is a specialist in literature and has developed the projects presented in Split Reads.

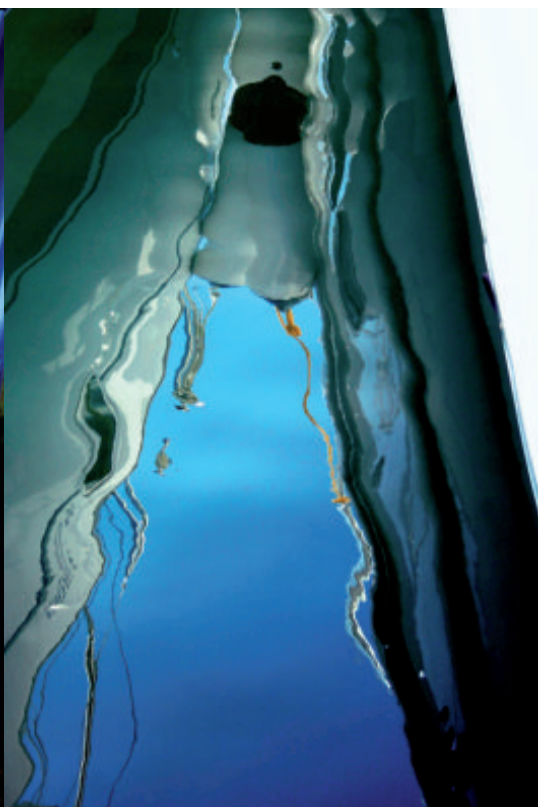
Dr Boris Škvorc is a professor of Cultural and Literary Theory at the Faculty of Philosophy of Split University and received his Ph.D. in Sydney, Australia. His input on the concept and the positioning of Split as well as his direct contacts to the University and to the international world of academia provide a rich network of potential local and international partners. He and Dan have also contributed greatly to Studentification.

Antonia Kuzmanić describes herself as a “self-taught performing artist”. The Split-born artist in her mid-twenties established her experimental performing company Room 100 in 2010 and has won several awards with her shows travelling all over Europe.

Theatre director Robert Raponja has worked in many different theatres in Croatia, Romania (especially with the Hungarian minority), Italy and others. He is cooperating with Split 2020 team to develop performance projects and to raise the scope and outreach of theatre projects within the Split Summer Festival which he has been an artistic director of several times.

Joško Belamarić, director of the Institute of Art History in Split advises the team on historical issues and will be a valuable partner in projects connecting heritage and contemporary cultural expressions.

Aleksandar Antić – a member of the Croatian band The Beat Fleet TBF which has been the most popular band in Croatia with a very distinctive sound and lyrics and a very particular music style – is cooperating with the Split 2020 team to develop music projects and qualify existing ones.



4. Capacity to deliver

17) 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.

Split City Council supports this application for Split to be European Capital of Culture 2020. The full Council meets on 15 April to record its formal adoption of the Cultural Strategy a key recommendation of which is to apply to be Croatia's European Capital of Culture. This decision also commits the City to supporting the budget set out at Q24. However, we also anticipate a further, formal decision to endorse the budget should Split be invited to complete a phase 2 application.

18) 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:

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

Split will make full use of the cultural infrastructure we have in the City for three reasons:

1. Delivery Capability

As a city we are well practiced in delivering large, safe mass participation events, with a good record of safety and quality event management. Our outdoor festival organisers have positive and productive working relationships with all the major agencies in the City and we have really strong experience of using a wide range of spaces and venues. As a major and successful tourism centre, we are also experienced in providing accessible facilities for people with disabilities and for people with families. As a City we also deal weekly with major football crowds – even some European games in the good years! In short, we can demonstrate a strong track record of experience and capacity which demonstrates our ability to manage the demands of a major programme like ECOC.

2. Venues, spaces and people

Building on the previous answer, we also want to stress that our existing cultural sector is a key strength, and its venues and spaces form an important and permanent cultural presence in the City. The National Theatre, our galleries and museums already welcome thousands of people per year, and we have festivals of national and international significance. And over 500 people currently have permanent positions in the cultural sector. We want to challenge and grow these people to ensure that there is **a strong and positive people impact** from our involvement in the European Capital of Culture.

3. Legacy

When European Capital of Culture 2020 is over, our cultural institutions will remain. But by involving them fully in 2020 planning, build up, delivery and legacy, we will challenge them, raise their aspirations and expectations. The increased visibility and profile, the investment and increased audiences which they will receive will bring about a cultural legacy which will be a stronger, more ambitious, more far reaching cultural sector in Split.

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

Split is very well connected and offers easy access to hundreds of thousands of visitors from all over the world every year who reach us with ferries and cruise ships, by airplane, train, bus or car.

Split airport is around 30 minutes drive away from the city centre and the highway is currently being expanded into a four-lane road which will cut the journey to around 20 minutes. All major target market countries like UK and Germany especially offer direct flights from several cities to Split throughout the year. It is an important hub for Croatia Airlines and other international airlines who offer direct flights to many major cities in Europe – like London, Frankfurt, Rome, Paris, Vienna, Barcelona, Milan, Helsinki, Istanbul, Berlin – and many more during the tourist season from April to October.

The airport is the second largest in the country after Zagreb in terms of passenger numbers, handling almost 1.8 m passengers in 2014 with growing tendencies.

By road Split is well connected to the cities in the region and offers excellent public transportation within the city and the region.

The Capital City is a four hour car ride away and the system of long-distance buses offers good quality and affordable transportation.

The most fun way to reach Split is over the water. Split is a hub for the ferry transportation in Croatia and has daily connections to Ancona and Pescara in Italy, as well as national connections to Rijeka, Šibenik, Dubrovnik and Korčula.

Split is also the gateway to the many Croatian islands and offers quick ferry and boat connections which will make it easy for Split's visitors and locals to do some island hopping for ECOC events even just for a day – and at the same time gives islanders the opportunity to visit Split for cultural activities.

c) What is the city's absorption capacity in terms of tourists' accommodation?

The total absorption capacity of Split in terms of tourists' accommodation amounts to 16,800 beds including hotels, rented rooms, private accommodation etc. Of these almost 2,500 beds are in 3- and 4-star hotels. An additional 1,200 accommodation places are provided on camping sites.

Split is a classic tourist destination for people who want a holiday at the beach with the extra of a beautiful cultural heritage city and a region that features eight UNESCO-World Heritage Sites. In 2014 we had 1,111,379 overnight stays from 394,054 guests, almost 90% of whom were foreigners from our main target markets Germany, UK, France and Poland. Many visitors come on cruise ships and do not spend the night in the accommodations in and around Split. The high season is clearly the months of July and August, however, the season has spread out more over recent years and between April and September there is a great influx of visitors.

d) 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? (This last question is optional at pre-selection stage.)

The following list of related projects is in the process of being assessed, funded and timetabled. They include clear plans for certain projects, with others just at the ideas stage. However, we are confident that a number of these, if not all, will be delivered by 2020.

The projects are:

- House of Youth
- Museum of Fine Arts (outdoor event and exhibition space)
- New Concert Hall
- Relocation of Naval Museum to waterfront site
- Development of storage depot for Museum
- New Museum of Conflict (on old Naval Museum site)
- Literaturhaus
- Possible new museums of Sport and Science
- House of Photography and Film (Fotoklub Split)
- New Arts and Philosophy buildings on University Campus





5. Outreach

In the words of Shakespeare „What is the City but its people?“

That is true of all Cities, but it is perhaps especially so in Split. However, at this point in our cultural and political development, far more separates the local community than encourages us to connect with each other. This aspect is so important to unblocking Split that we would like to explain in some detail our approach to the question of Outreach.

Instead of a dialogue of and about culture, the current context in Split has become the culture of opposition and of the shouting match. Our traditional culture of tolerance and unity in seeking a way out of the economic crisis has been replaced by the culture of ironic undermining. And, as in many transition countries and other European countries in crisis, differences have grown between the core, central City and its immediate surroundings, the urbanised and "wild" parts of the City, between the elite and subaltern new layers. Neither is able to understand or communicate with the other.

This has blocked our creative energy and had given rise to a culture of resignation and introspection. We must unblock this. To do so, our programme of Outreach is absolutely crucial – arguably the most important part of our entire ECOC project. So **our approach** to reconnecting our City and its citizens **is both strategic and practical.**

At the **strategic level**, if one phrase could sum this up it is **“the democratisation of culture”**, reflected in the Culture 1.0 to 3.0 model of cultural development. This model reflects the way culture has developed from Culture 1.0 – a top-down, institutionally owned approach to Culture 3.0 – one which at its best is fluid and participative. One where culture can be used to connect with and find solutions for some of the key issues which face the community. **That is the strategic model we intend to adopt.**

In Split the appropriateness of this model is clear...even our Districts are called Split 1, Split 2 and Split 3. We are blocked in a combination of Culture 1 – **a producer-driven model which blocks many cultural resources in unresponsive central projects**, and Culture 2.0 – **culture as a tourist trap** in which our inherited heritage is traduced through the need to make fast money out of the tourists. No wonder Split 1, 2 and 3 operate as disconnected entities. **This needs to change.**

19) 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?

Turning to **practical ways to deliver the strategic change** we identified in the introduction above, local people have been and increasingly will be involved through a series of joint programmes, interdisciplinary workshops, dialogues in culture and politics, meetings and conferences, initially driven by the Cultural Strategy, and increasingly by this ECOC application. This will enable local people to contribute new stories and to directly shape elements of the programme. We **need to stop them talking about each other and to get them to talk to each other.**

At the moment, nobody who lives in Split 3 (the new city area) and the Eastern suburbs ever needs to come to the historic centre, because the suburbs provide the infrastructure for independent living. Now, as we develop our programme, both newcomers and old city dwellers will share in building a new narrative of a city which is unique, different and special: there is no place as beautiful as this one, there is no space where people can live like here – a city larger than life.

Making it happen through our engagement process, the process of talking to each other – new for Splitians – is already releasing enormous positive energy and potential for a change. This is both in culture, sustainable development and economic

development heavily allied to a more sustainable cultural tourism model and clean energy, food and dining industries.

This fusion of energy being produced through this interaction between the historic city centre and new parts of Split's "concrete jungle" can also produce very positive energy and a framework for change, both in the official city administration as well as within the ever growing civil society.

The same applies to connections between various groups of people. Urban and newcomers, city Catholics and other nations and religions that live close by, very often only in parallel worlds that very rarely meet. All these artificially established stereotypes and disconnected spaces require change. Our various differences can be put into good use, and the synergies which can result from these interactions can in practice produce this "larger than life" energy.

The next stage of our application, if selected, will see us build on the start we have already made by **involving people directly in developing and designing key artistic projects** which connect directly with their communities and the concerns they have. For example **The Museums of Everyone** will engage people in a process where the spaces and places which are important to them will become the locations for innovative new cultural centres. Older people will help us narrate these museums by selecting the most relevant stories and artefacts, working with professional curators to develop them and working with younger people to tell them in ways which are fresh and relevant.



Split Reads will begin well ahead of our European Capital of Culture programme with the introduction of **One City One Book** in 2016, encouraging everybody to read Split's book of the year and helping to connect people to our reading programme.

Split the Difference – our evaluation model, will involve from late 2015 local people evaluating events and directly feeding information to the Split 2020 team and to key policy makers about where events need to develop and change to meet the aspirations of our citizens.

We also intend to create a **Youth Advisory Group**, a body of young people whose role will be to inform and challenge the team developing our 2020 programme, as well as **directly developing key content** for the new House of Youth and for the new Student areas of the City which we described in chapter 3 and below.

20) 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. (This question is optional at pre-selection stage.)

Building on our previous answer, we **desperately want to avoid the creation of a series of cultural ghettos** in which specific groups are segmented into “the oldie programme” etc. Although well-meaning, the result is often to reinforce boundaries and cultural and audience segregation.

We want instead to create an environment where there is genuine and active curiosity about each other, and the use of high quality production values and innovative communications (see Marketing) to attract the interest of people – not least in rediscovering (or discovering for the first time) the cultural strength of our City.

However, having identified some very important groups where the need to address **some deep seated disconnects** has driven aspects of our programme creation as well as giving us a real strategic need to connect with those groups.

The flood of **young people** from Split, especially after graduating at University, the physical disconnect between the University and the City whilst they are studying here, and their relative lack of interest in traditional cultural forms means that this is a key priority for our City. Our longer-term success depends on us turning this around. Our plans for **Studentification and The House of Youth**, and the active involvement of young people in content development and planning how those organisations work will form a critical part of the next phase of the application.

Moreover, the projects to digitise and make our traditional heritage more accessible and relevant to the lives of young people, and our programmes for developing young musical and literary talent show our focus on engaging young people reaches right into the heart of our Artistic Programme. Our schools engagement, volunteer and rediscover the City projects, described below, will also very strongly impact on young people.

The other group which we are deeply committed to helping find a deeper and more positive engagement in City life is **war veterans**. Some 25,000 to 30,000 veterans of the recent war live in the City. Mainly men, and aged between 35 and 60, their disconnection with active and engaged citizenship is a cause of great concern to us, given the personal sacrifices that they and their colleagues made. We also believe that part of the thing that blocks our country is the sense in which the conflict still affects us – our confidence in particular.

Our programme – and also its build up – give us a great opportunity to truly understand and deal with the complexities of conflict and – through working with our veterans in particular – we can use the ECOC programme to come to terms with the relatively recent parts of our history from which we still bear the scars. It's time to heal those scars and our veterans programme – working title **Men of Military Age** – could become one of the most interesting, challenging and ultimately life affirming projects ever to form part of a European Capital of Culture programme.

101 Dalmatians

Local people can also be involved in a fun way. **101 Dalmatians** will be the working title for our growing programme of Volunteering. We do not currently have a strong tradition of Volunteering, but we are keen to learn from others. We see an opportunity to revive the original spirit of generosity and openness which gave rise to the sense that the entity of Split and its core value was “greater than itself” – i.e. for the greater human good.

So if we are able to progress to the second round of this competition, we will recruit 101 Dalmatians to form the basis of our Volunteer and Ambassadors programme. They will be the fun and welcoming face of Split, both inwardly and outwardly, but will also deliver additional practical ways for local people to directly get involve with Split 2020 – doing everything from helping visitors find their way around the City, to evaluating events, acting as Community Cultural Champions, encouraging their neighbours to take an active part in Split 2020.



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

Our audience development strategy is driven by a clear identification of the gaps we have identified in cultural and civic connections across Split. Clearly, in the previous two answers we have shown how local people will be encouraged to join us in developing Split 2020, and of our particular target groups. Building on this, our audience development activity will also be based around:

- A more effective connection between the areas of the City and an encouragement of people to play a more active part in City life – to become **participants not recipients**.
- Identification and specific programming for the priority groups identified above.
- Use of the huge role specific organisations and partnerships can have in reaching non current audiences – for example **Torcida Split**, possibly European Football's oldest football fan club will provide us to a channel of connection to literally thousands of fans, and they will directly assist in the development of **The Art of Football**.
- A programme called **Split Personality** to directly engage Tourism staff, providing a clearer connection between local people and Tourism staff, increasing job satisfaction and encouraging staff to rediscover their city – practical link between Split 3 and Split 1
- **Build up years** – many of our most visible and high quality programmes start early – deliberately so in order to start to build audience capacity and interest, in particular using major anniversaries and key local, national and international events as build up anchors – e.g. our Literature project can connect with the 400th anniversary of Shakespeare's death in 2016, 2018 marks the centenary of the end of World War 1 (ideal for conflict issues) etc.
- Delivery of high quality cultural programming – e.g. The Museums of Everyone, public art, deep in the neighbourhoods.
- The House of Youth and University area development, together with the impact of **the Youth Advisory Group**. We will also explore the possibility of creating a parallel **Student Cultural Council**.
- **The 101 Dalmatians** will be ambassadors and community cultural advocates.
- **Split Reads** will begin in schools by 2016.
- **Each school will have a Split 2020 champion** identified by the end of 2015.

Finally, in a fun but highly organised programme of active and measurable cultural engagement, we want to introduce at the start of 2016 – **101 things for a Dalmatian to do before 2020**. This will be a call for people across the City, exiled Splitians, tourists to create their own list of things to do, achieve, and take part in between then and the 2020 Opening.

In doing so, we also want people **to create their own cultural programme and diary and measure how the impact of their participation changes the way they feel about themselves and Split, and how Split feels as a whole**. It will be a key part of our Evaluation programme. Split will be a different and better place by 2020 and continue to develop a positive legacy.



6. Management

Finances

City budget for culture:

22) 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)?

Year	Annual budget for culture in the city (in euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2011	9,578,225	9.37%
2012	10,233,432	10.53%
2013	10,204,757	10.05%
2014	10,702,335	10.84%
2015	11,185,495	11.66%

23) 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.

As we indicated in Question 18, Split will make full use of our existing cultural infrastructure to support the ECOC programme, providing venues, content and also a strong legacy by improving quality and range. Indeed as our Cultural Strategy has made clear, our aim is to make culture more central, relevant and wide reaching across Split.

In practical terms, visitors to our museums and galleries and to existing festivals will still be taking part in the Split 2020 programme, but the funding of such activities will remain part of Split's core cultural funding and this will not be "raided" to divert money to the ECOC by squeezing the existing cultural spend.

However there are two special features which we would like to flag up. Firstly, special exhibitions during 2020 (and to an extent in certain build up years, too) should form part of the "official programme" and our existing cultural institutions are being asked to think really creatively about the programme of events and exhibitions.

We also point out that Split's cultural budgets are being increased in line with the recommendations in the Cultural Strategy (by around 15% in years 2016-18 and 12% in 2019 and 2020). So some programme funding from the increases to cultural budgets in 2019 and 2020 will be identified to enhance the 2020 funding (our estimate is approximately 500,000 euros). The additional funding in 2016-2018 will also help with our plans for Audience Development – projects such as Split Reads, the development of the Split Biennial, work with War Veterans, cultural volunteering. In reverse, we want to actively encourage our cultural organisations to develop some really innovative and creative projects which show they can deliver against the raised expectations we have of them. As such we are also **making part of the 2020 budget available as a "cultural enhancement" fund** where additional funding can be secured for really good quality projects which are clearly over and above "business as usual" and bring in a strong European dimension.

24) 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)?

We make a **strong commitment to maintain at least the existing level of cultural spending in Split post 2020**. As indicated in Q23 above, Split is already increasing its cultural budget quite significantly between now and 2020 and so even if we simply maintain the 2020 budget for 2021 and beyond, that still brings a 12% increase on current budget levels.

Moreover, in line with our Cultural Strategy we are committed to developing a more flexible and responsive funding model which enables us to secure greater outcomes against the investment in culture Split makes. This has important links to our Evaluation Model where we see audience development and feedback on event quality being able to drive funding, rather than it being “blocked” in maintaining existing structures as now.

It is important to state that delivering a 2020 legacy is not just about providing a “legacy funding stream”. A really positive legacy would be to deliver cultural, economic and social changes whilst at the same time recognising the need for new delivery models that reflect the pressures on the funds available for the City and its partners to invest. It would also be about using public and private funding more effectively to deliver and enable a level of cultural and community programming which is of higher quality and ambition. One which links the City's investment to those positive outcomes around participation, economic and tourism growth. Too often legacy is seen in simplistic terms around the level of post ECOC cultural budgets. For us, legacy is far too important for that.

Operating budget for the title year Income to cover operating expenditure:

25) 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. Please also fill in the table.

Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
32,100,000	27,100,000	84.43%	5,000,000	15.57%

In the budget we have estimated an amount of 5 m euros from private sponsors which is a realistic figure for large national events and for sponsoring capacities where companies have funded cultural events and institutes generously. Please also see Q23 for further details.

If we are awarded the Melina Mercouri Prize this adds additional 1.5 m euros plus possible funding from EU programmes which in this table we do not add to the overall budget.

Income from the public sector:

26) What is the breakdown of the income to be received from the public sector to cover operating expenditure? Please fill in the table.

Income from the public sector to cover operating expenditure	In euros	In %
National Government	10,000,000	36.9%
City	12,600,000	46.49%
Region	-*	
EU (with the exception of the Melina Mercouri Prize)	-* **	
Cultural Heritage Tax	2,000,000	7.38%
Tourist Tax	2,500,000	9.22%
Total	27,100,000	

*The Region has not committed to a specific amount yet, but will do so at the latest should Split advance to the second round.

**We are quite confident that we can apply for specific project funding from different EU programmes and estimate a total figure of 3,000,000 euros without calculating this into our budget for now.

27) 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?

The City Council will make a decision on the Cultural Strategy on 15 April 2015 and the strategy also includes the budget for the European Capital of Culture.

The Regional Government will make a decision in the near future, at the latest when Split gets admission to the selection phase.

The National Government has been approached by all candidate cities in Croatia with the request to set the budget for the winning city at 10 m euros. Their answer is anticipated shortly.

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

In the city of Split there are some experts for EU funding who have dealt with applications for EU funds over the past years in different fields like culture, social activities and measures, urban planning, regional development etc. Croatia is also a target country for substantial ERDF funds over the coming years, which will widen our experience with EU funding and applications. We are in contact with the department of Economy and its team for European affairs and funding to seek support and expertise in evaluating our own possibilities for the programme of Split 2020.

So far we have looked into the possibilities of Creative Europe which runs until 2020. Croatia has two Creative Europe Desks in Zagreb, one for the Culture sub-programme and one for the MEDIA sub-programme. This gives us a good support within the country that we can seek after we will have possibly been selected as European Capital of Culture 2020. Looking into the possibilities for Creative Europe we think that with the strong audiovisual programme we are building up we can apply especially for funding from the Media sub-programme run by the EACEA Education, Audiovisual and Culture Executive Agency. The MEDIA sub-programme offers support for TV programming which could be applied to the TV Series planned in our programme, support for the development of single projects which could apply to the 5+ feature films in our programme, support with distribution online as well as through

sales agents which could help getting these products distributed to other European markets, audience development especially in the field of film, as well as support for better (transnational) market access.

Through the same EACEA there is also funding for Video Games Development which producing companies can apply for. The interactive game Digital Diocletian that we are planning to turn 1,700 years of history into a digital world that will make our heritage an exciting adventure for young people could be eligible for those funds if we can find a production company to co-produce it.

If the calls for Cooperation projects within Creative Europe will be renewed in 2017 we would have several activities with which to apply, e.g. the Emperor's New Biennial connecting 12 cities in Europe, Sound Image Culture Split in cooperation with the Brussels section or Club Scene 2020, connecting and cooperating with clubs in cities all over Europe. If we are pre-selected we will also develop European co-operations in the area of theatre, dance, performance and circus which could be eligible to those funding programmes.

Erasmus+ offers funding opportunities e.g. in Capacity Building in the field of Youth which could bring Volunteers from Split to other European countries and vice versa, youth from Europe to become active in Split 2020. The possibilities in the field of sports of Erasmus+ can be explored for a city as Split that has brought about so many successful athletes and celebrates sports as a kind of "surrogate religion" with projects like a major Football Project and Exhibition linked to Hajduk Supporters/UEFA – The Art of Football, together with a long-term project about football fans called Passion not Poison or the Sporting Olympiad.

Depending on the priorities for the years after 2016 which are obviously only determined shortly before the respective year, we can try to apply for funds within the Europe for Citizens programme e.g. with projects around our war veterans and some of the post-war issues which concern us and our neighbouring countries.

For the years 2014-2020 Croatia is one of the countries included in the EU Cohesion Funds. Together with the experts from the European affairs and funding team of the municipality we will look into the eligibility rules for the Cohesion Funds that Croatia receives in different areas e.g. Education & Training, Research & Innovation, Social Inclusion etc. The Ministry of Regional Development and EU Funds who manages these funds will be our/the municipality's direct contact partner for this. However, there are direct Calls for Proposals that cities can participate in for specific projects and apply directly to the DG for Regional and Urban Policy.

For Creative Industry businesses and also for production companies in the audiovisual field, as well as for start-up companies by students we could look into funding possibilities through COSME which offers support to small and medium size enterprises. In the context of developing a new music and creative industries network we will explore a possible supported by Creative Europe.

Additionally to stop brain drain and motivate students to stay in Split and build up their careers here we can set up a programme with the university where we offer assistance by opening up funding opportunities for bright ideas on innovative technologies within the EU programmes Horizon 2020 and the funding opportunities called for under the EU-Digital Agenda.

If we are pre-selected and especially if we are awarded the title we are going to look further into the possibilities of EU funding as well as European network funding such as HERA or the EEA grants.

29) 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? Please fill in the table (this question is optional at pre-selection stage):

Source of income for operating expenditure	2015	2016	2017	2018	2019	2020
EU	-	-	-	-	*	*
National Government	-	-	1,000,000	2,000,000	3,000,000	4,000,000
City	-	300,000	1,000,000	3,000,000	4,000,000	4,300,000
Region	-	**	**	**	**	**
Sponsors	-	-	250,000	500,000	1,000,000	3,250,000
Tourist Tax	-	500,000	500,000	500,000	500,000	500,000
Cultural Heritage Tax	-	400,000	400,000	400,000	400,000	400,000

* Since we have not specified any exact sum in the overall budget we are not adding it here, however, we expect the funding to be received in 2019/2020.

** The financial commitment of the Region is expected to be announced shortly, however, funding is expected to be received between end of 2016 and 2020.

Income from the private sector:

30) What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?


Currently we cannot predict what the situation will be like in Croatia in 2017 when we start approaching sponsors. However, we can build on the tradition in Croatia for private companies to sponsor projects of national importance and that is why we are confident to receive around 5 m euros in sponsorship benefits. Our strategy takes into account the national pride that a European project in Croatia will trigger and on the other hand the pride and will of SMEs as well as individual people, clubs and associations to be part of it.

National companies like Croatia Airlines, the national railways HZ, the state-owned Jadrolinija Croatian Ferry Company that connects most of Croatian islands to the mainland and mainly operates in Split, as well as many other government-owned or private national companies will most likely contribute in cash and in kind but only if Split is selected as European Capital of Culture in Croatia.

With this in mind our strategy will be to approach potential sponsors of different sizes and categories. To become a sponsor of one of the categories the sponsor has to exceed a certain basic contribution set for each category.

The **Split Gold** category will comprise some of the large, national companies mentioned above. We are planning on approaching them (after the possible final selection) with the help of city officials and government contacts to invite all of the large companies to a sponsor conference where we will present the Split 2020 concept, the projects and the opportunities for the sponsors to become part of a great national project with European outreach.

The in kind benefits from large companies could for example comprise reciprocal marketing activities, such as media coverage and content on the inflight magazines of Croatia Airlines, but also of foreign airlines servicing Croatia, and in return host



ads from the sponsors in our publications. In kind benefits can also consist of flights and train travel for artists and participants or larger deliveries of building materials for specific projects which are budget relieving.

Incentives for the premium sponsors can consist of special events for the sponsor's special guest or employees at performances within the Split 2020 programme, encounters with artists, using the logotype of Split 2020 and being communicated in all the publications and communication products of Split 2020 or even acquire the exclusive sponsorship for an individual project.

The **Split Silver** category is aimed at international companies with a regional/local connection, and regional companies who can contribute in cash and in kind – for example the local Electricity and Gas Companies, the public transportation companies, local Radio and TV broadcasters.

They can also make budget relieving contributions in marketing & communication e.g. through mutual campaigns, co-branding and games like quizzes, puzzles etc. to involve the citizens, as well as in kind contributions like food and drink sponsoring at special events etc.

The **Split Bronze** category will be open to the many small companies, retailers, tourism agencies, restaurants and hotels in Split and the region who want to identify and connect with Split 2020. The minimum contribution will be an affordable amount or the contribution can be made in kind as accommodation from hotels, food from restaurants, printing publications by print shops, prizes for games and puzzles in marketing activities, in short, services of all kinds that will be needed for the ECOC.

The **Split Plastic** category is a crowdfunding category. This will consist of contributions in cash from an amount of 1,000 Kuna (ca. 130 EUR) which can be made by individuals, school classes, sports associations, arts clubs, Hajduk fan-groups, ex-pat groups and clubs from Split who live abroad etc. Everyone who contributes shall receive a badge or sticker only given out to contributors in this category. We will establish a website for crowdfunding activities which rebuilds the Diocletian Castle or a modern imaginary building and each of the stones has the contributors name written on it – this part of the sponsoring will aim to foster pride to be a part of it, be fun and a source of social media activity.

Additionally to the general crowdfunding specific projects (perhaps selected after an open call) will be presented on this page and opened for crowdfunding activities. Those that reach the set limit will be co-funded by Split 2020 and implemented.

Another funding possibility that could be negotiated with sponsors is branding products locally or nationwide and have a part of the revenue contributed to Split 2020. For example the national spirits Pelinkovac produced by different brands like Badel1862 or the famous Šljivovica could be labelled with an “artistic” label and the Split 2020 logo. Each bottle sold contributes a small amount to the ECOC. At the same time these could become popular souvenirs for tourists. This could also be done with local specialties or other fast-moving consumer goods.

We will invite partners like the Chamber of Commerce in Split, bilateral trade agencies like the British Croatian Business Club, the German Croatian Chamber of Industry and Commerce in Zagreb (after the final selection), The Lions Club Split, the Rotary Club of Split, the foreign embassies with contacts to their compatriot companies in Croatia in the acquisition of national and international sponsors for Split 2020.

31) Please provide a breakdown of the operating expenditure, by filling in the table.

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion & marketing (in euros)	Promotion & marketing (in %)	Wages, overheads & administration (in euros)	Wages, overheads & administration (in %)	Legacy & evaluation (in euros)	Legacy & evaluation (in %)	Total of the operating expenditure
20,832,000	62%	6,720,000	20%	5,040,000	15%	1,008,000	3%	33,600,000*

* this includes the 1.5 m Melina Mercouri Prize

32) Planned timetable for spending operating expenditure (this question is optional at pre-selection stage).

Time table for spending	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion & marketing (in euros)	Promotion & marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Legacy & evaluation (in euros)	Legacy & evaluation (in %)	Total of the operating expenditure
2015	0	0%	0	0%	0	0%	0	0%	0
2016	0	0%	70,000	1%	206,000	4.1%	10,000	1%	286,000
2017	100,000	0.4%	100,000	1.5%	322,000	6.4%	53,800	5.3%	575,800
2018	500,000	2.4%	500,000	7.4%	862,000	17.1%	53,800	5.3%	1,915,800
2019	4,232,000	20.3%	3,000,000	44.6%	1,000,000	19.8%	63,800	6.3%	8,295,800
2020	15,000,000	72%	2,300,000	34.2%	2,400,000	47.6%	263,800	26.1%	19,963,800
2021	500,000	2.4%	560,000	8.3%	250,000	4.9%	343,800	34.1%	1,653,800
later	500,000	2.4%	190,000	2.8%	0*	0%	219,000	21.7%	909,000
total	20,832,000	100%	6,720,000	100%	5,040,000	100%	1,008,000	100%	33,600,000

* At this point the remaining funds should have gone to the organisations that ensure the long-term cultural impact of Split 2020, therefore no staff and administration costs here.

Budget for capital expenditure

33) What is the breakdown of the income to be received from the public sector to cover capital expenditure in connection with the title year? Please fill in the table.

Income from the public sector to cover operating expenditure	In euros	In %
National Government	1,000,000	3.7%
City	1,000,000	3.7%
Region	-	
EU (with the exception of the Melina Mercouri Prize)	25,000,000	92.6%
Total	27,000,000	

NB: Table only relates to House of Youth, Gallery extension and Concert Hall (refurbishment of an existing building rather than new build).

34) 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?

Some capital projects have already been voted on (House of Youth, Gallery extension, Concert Hall). Some expenditure is committed by the City, but in other cases the majority of funding is dependent on National or EU funding which is still being negotiated – for example the Integrated Territorial Infrastructure Fund (ITI) – a combination of National and EU funding which supports the development of Split's House for Youth and other projects across Croatia.

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

Split's strategy is to use part of its allocation (75m) of Croatia's 300m ERDF funding to the four major cities to fund as much of the capital development as possible. We are planning to allocate one third of our allocation (25m euros) to support the development of those projects set out in Q18d. We will continue to explore other additional avenues of EU funding – for example the MEDIA sub-programme of Creative Europe which has provided us with facilities to show films in outlying venues and could support our plans for Fotoklub.



36) / 37) Timetable for receiving income to cover capital expenditure (optional at pre-selection phase).

Tables to be completed in phase 2 if selected.

Organisational structure

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

Our governance and delivery structure must:

- be up and running quickly
- grow in proportion to the task in hand
- build formal and informal local, national, and international partnerships
- grow and develop new cultural leaders
- manage expectations whilst allowing the space to develop the artistic programme

There is a clear understanding that a project of the scope and size of the European Capital of Culture in Split requires a special form of governance structure which will have to be built up quickly as soon as the decision for the Croatian ECOC is made – and will naturally have to be slowly reduced in size and capacity after 2020, while keeping a core team for activities and evaluation in 2021.

The tasks are manifold and the nature of the project is complex. We are aware that management and leadership skills are required as well as training and capacity building; clear messages as well as openness and receptiveness; artistic excellence as well as participation and grass-root principles; stable finances, thorough planning and clear criteria as well as flexibility and quick response to changing conditions; highlights and international outreach as well as local impact.

All of these tasks and requirements call for a stable and conflict-resilient governance structure to deliver Split 2020. Ours will be based on a bottom-up approach with a clear top-down final decision-making procedure to ensure that we don't get “blocked”.

The stability of the governance structure will be ensured by:

- setting up a Board in which all internal stakeholders will find representation,
- setting up a management structure that foresees procedures to apply in case of conflict,
- ensuring a close and cooperative relationship with the city administration
- using a small trusted group of external experts who have direct experience of managing ECOC.

However, we feel that independence of the managing organisation is paramount. Therefore we plan on rules and regulations in the statutes of the organisation and possibly a contract with the City Council. This aims to protect the ECOC management from party political processes and political interference on an operational level. In this respect Split 2020 can learn from the experience of past European Capitals of Culture which have shown that political meddling often leads to instability in the management structure which in turn results almost always in a less successful ECOC year. Additionally, the principles that we lay out in our application are honestly and authentically conceived plans we want to put into action without seeing them substantially changed through political influence.

This is also a long-term project for our city. So after the year 2020 we foresee a period of approximately one year in which a small core team of artistic operators, communication and evaluation managers and financial staff will be responsible for ensuring that the sustainable projects are transferred to their new project owners, that evaluation results are properly communicated and the financial audits and controlling wrapped up professionally.

As for the legal set-up of a governance structure, in Croatia there are different possibilities (foundation, association, municipality-owned company etc.) and in the coming months we will discuss the details with the legal advisers of the municipality which legal model would be most useful for a Split 2020 organisation.

39) 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?

Although we think that the Artistic Team and programme is at the heart of our organisation we are still aware that the complexity of the project and its many tasks require a management structure that provides much more than “just” a good programme. Also at the beginning, when we are building up the team that will prepare and implement the Split 2020 project we think it is more useful to put an emphasis on the general management rather than the artistic. This is why we envision an Executive Director at the top management level of the preparing and implementing organisation, someone who puts a lot of emphasis on co-operations with and connections to the institutions in the city, the sponsors, and especially with important stakeholders that guarantee a sustainable continuation of the drive created by ECOC like the local cultural operators, the local and national tourism boards, the partner cities in the region etc.



Additionally we have learned that the selected ECOC of more recent years seem to rest their programme increasingly on the shoulders of more than one Artistic Director. This would definitely make sense for Split 2020 since the different areas of artistic, cultural, social and urban objectives call for different skills and personalities. Having two or three Artistic Directors would also make it easier to build up a sustainable structure with a higher level of probability that some of the artistic staff continued the work after 2020.

In our organisation model the Artistic Directors will have artistic independence but will be required to cooperate among each other on the same level. The Executive Director will be at the top of decision making for the overall project and bear the ultimate responsibility – also acting as the “face” of Split 2020 towards the Board of Directors and the public. However, in artistic matters the Artistic Directors make their own decisions, unless there are conflicts among each other – in case of conflict the Executive Director has the final decision. In case there are conflicts between the Artistic Directors and the Executive Director, the Board of Directors is the decision-making entity.

The Board of Directors will be the supervisory entity for the management and will be composed of two representatives from the City Council, the Mayor of Split, one representative of the region and one chosen by the participating cities, one representative of the business sector in Split or of the Chamber of Commerce, a senior financial adviser and a representative from the Ministry of Culture, as well as a representative of the city's NGOs and one of the University.

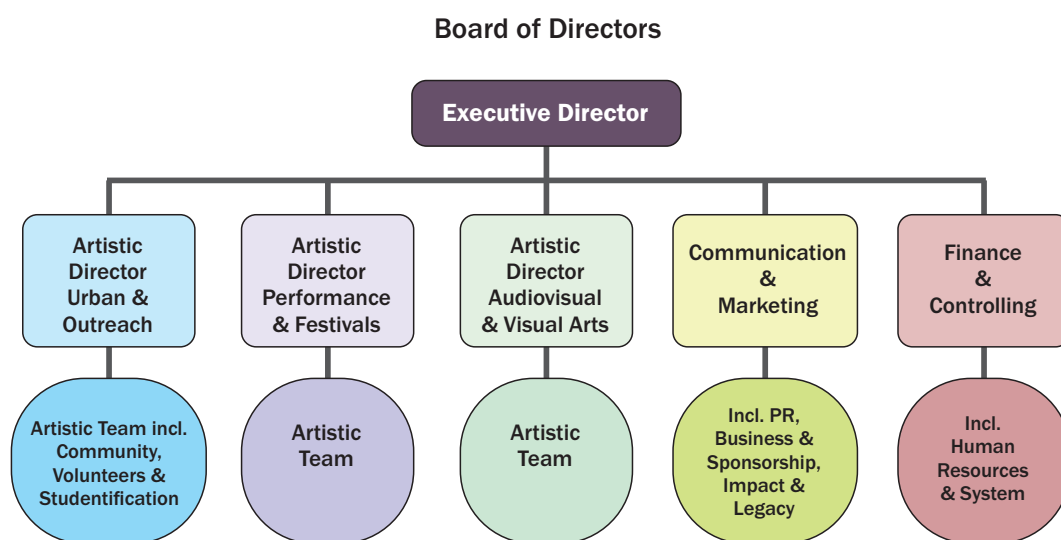
The Board is a controlling but also a facilitating entity and will need expertise in the fields of finance and operations, cultural development at European level, public administration as well as trade and industry. The Board members will have certain responsibilities within these sectors.

With the presented structure the Board can reflect the interests of the stakeholders but especially has the possibility to facilitate processes for the Split 2020 organisation with quick interventions opening doors in the respective stakeholder organisations. The Board chooses a Chairwoman/Chairman and meets four times a year. It will also call external financial audits as it deems necessary.

The Board has a strategic function, it will not act on the operative level of the Split 2020 organisation and will guarantee full artistic independence (within the given limits of the budget) to the management of the Split 2020 organisation.

During the Board meetings the Executive Director reports to the Board on overall strategy, the business plans, finance and controlling as well as HR, while the artistic directors report on the progress with the artistic programme.

The Executive Director will have the final responsibility for global leadership of the project.



40) 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?

The key position is the Executive Director. This will have to be an experienced person in management of large-scale projects with a strategic mind and a thorough understanding of budgets as well as a general cultural affinity. We are quite certain that we can find someone from Croatia offering these skills. We are not at all adverse to the idea of recruiting someone from a different European country, however, we think that speaking Croatian and knowing our culture will be a huge advantage for the networking aspect.

As for the artistic directors, Split and Croatia boast a lot of experienced, internationally well-connected artists, cultural operators, architects and urban planners with high standards of artistic excellence and leadership skills who can manage the artistic content of Split 2020, especially if not charged with the whole but rather with sections according to their expertise.

We understand the necessity of having a high level of skills also for the second and third rank of management but we really think that with the high level of education that we have in the city due to the universities and additionally the high education of young people throughout the country, it will be possible to build up a good team. Since this build up will take up gradually over the years, the learning curves of the first recruited will have a positive spill-over effect on the employees recruited at a later stage. Very important in this fast and steep process of learning, adapting and gaining experience are the soft skills of the team members – from the top to the bottom. We believe unblocking rigid hierarchical mentalities and bringing out the best in each other is a management philosophy that is more necessary to embrace in a project like this than any other we have experienced before.

There are talented people in Croatia but there are also some weaknesses in cultural management e.g. working together on a project of this scale and visibility is not a common task and there is not much innovation or experience in the approach to corporate sponsoring. Here we envision trainings for which we will invite experienced people from other European Countries – who preferably have worked with ECOC or other large-scale cultural projects before. The study courses that we want to install at Split University for cultural management will also help nurture young cultural and artistic talent.

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

The cooperation between the local authorities and the Split 2020 organisation will be ensured on different levels. On the top level the Executive Director and Artistic Directors are in contact with the Board and thus with the representatives of Split's municipality. The Mayor is the door opener and mediator for any serious blockage that might arise in the cooperation on an operational level.

On the operational level there will be monthly meetings (with increasing frequency in 2019 and 2020) of relevant members of the operational team of Split 2020 and specific departments in the city among which the TourismBoard, the department for European affairs and funding, the cultural department, the department for social inclusion also concerned with the rights of persons with disabilities, and others according to the specific phase of the preparation and implementation.

With limited budgets and human resources close cooperation with the municipality will be key, and creating synergies will help to unblock set ways of operation into more up-to-date, fresh approaches.

42) 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?

As we have seen with other selected ECOC the bidding team is often not the team which implements the ECOC programme. We can easily imagine this being true, let alone because it is difficult to hire top European level artistic and management personnel on the basis of a bidding budget and no guarantees whether we will win or not. Given these circumstances we have thought of a model which will ensure maximum stability between the bidding phase and the preparation phase.

If we are shortlisted in summer 2015 to enter the selection phase we will immediately appoint an Artistic Director to oversee the artistic and management leadership through the selection phase of the bid. However, we will communicate from the very beginning that, should we be awarded the title, the overall leadership will in early 2017 be transferred to an Executive Director who will have overall responsibility for the strategic management of the project. Additionally one or several artistic director(s) will be recruited to take over specific areas of the artistic programme. They will have artistic freedom in conceiving new projects and making open calls, however, they will have to adhere to the concept and the programme laid out in this and the selection phase application. This model ensures a certain continuity in the process between bidding for the title and delivering the actual programme.

The Executive Director should be chosen within six months of the final panel decision for the 2020 European Capital of Culture in Croatia since this position ensures a timely set up of a functioning organisation. We have noticed in other ECOC cities that this position is often neglected in comparison to the artistic director. But we believe at the beginning after the panel's decision the strongest emphasis is on the building up of an organisation that can later form the basis in human resource and stability for the preparation of the projects including the development of a clear strategic plan. This would chart the course to the ECOC year at the same time delivering against key milestones.

The additional artistic director(s) therefore might be chosen up to a year after the panel's decision – given that there is already a functioning smaller artistic team at work.

The criteria and arrangements for the selection of an Executive Director will be worked on in the selection phase since his/her appointment will not take place until after we have possibly been selected as ECOC 2020.

For the artistic director whom we will need as soon as we are shortlisted, we are already looking out for a personality ideally from Split (or with strong connections to the city), who knows the city and its people and is well connected and familiar with the local cultural scene. Experience on how to develop and implement artistic projects and being well-connected to a number of artists and cultural operators on the European level are basic requirements.

The arrangement under which she/he will be chosen will probably be on the basis of a direct approach and given the short time we will have to bring her/him up to the status quo we will not make an open call for this position.

For the artistic director(s) to be chosen after we have been selected as ECOC 2020 we will make an open call and here we will also advertise the position in other European countries so that we have a good spectrum of skills and European dimension between the two or three artistic directors.

43) Have you carried out/planned a risk assessment exercise?

44) What are the main strengths and weaknesses of your project?

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

We have undertaken an initial risk management exercise. It identifies eight major risks and the likelihood and level of impact. This is set out for clarity in the table below. The table reflects our need to address and mitigate the potential weaknesses which could undermine the very real strengths which we believe underpin Split's application.

For us, the key strengths of our application are:

- Split and its surrounding area as a location in which to stage a European Capital of Culture and our proven ability to deliver large scale events safely, managing large audiences and accommodating high numbers of visitors
- The quality, range and variety of our artistic programme
- Clear strategic targeting of specific groups and issues through our outreach programme
- The availability and commitment of a number of high profile artists and cultural professionals involved in Split 2020
- The fact that the award of the ECOC 2020 and its successful delivery could make a huge difference not just to our City but through a new model from which other "blocked cities" can learn.

Less strong is our experience of working in a joined up way in a longer term strategic way. Split's previous way of doing things has been characterised by the ability to react quickly, perhaps belatedly. So we improvise well but plan and communicate less so. As such our risk framework places huge emphasis on developing effective political and organisational coordination and good quality communication and expectation management. Similarly our experience of delivering programmes to and involving groups from more remote parts of the City is still developing. So we are using the build up years, and the advice of knowledgeable and trusted partners to help us build our capacity and experience. We will communicate openly and try to take people with us, building on what we have learned from our communication of the Cultural Strategy.

The matrix sets out some key specifics, though we envisage a further, more in depth review of key risks and weaknesses should we proceed to the next phase.



Risk	Level of Impact	Likelihood	1) Action 2) Mitigation Plan
Resources Failure to secure sufficient funding to deliver an effective programme	4	2	1) Secure strong all party support to financial guarantee from City Council. Secure written commitments of support from other public funders. Develop early relationships with potential private sponsors. 2) Prepare contingency plan to manage the impact of reductions in funding of 10 and 20 per cent in case that should happen.
Political Failure to secure political support	3	1	1) Strong political commitment secure at this early stage. 2) Ensure programme and budget information are communicated regularly to ensure confidence is maintained.
Internal coordination Poor coordination of activity between partners leads to missed opportunities or creates a poor impression of the City at national and local levels	3	2	1) Governance arrangements need to be well understood, clear and flexible. Vital that “white space” between different organisations is not allowed to create confusion and mistrust. 2) Making solid start and being clear about expectations and roles are key early tasks. Ensure that recruitment of team captures “know how” to minimise this risk.
Programme risk Poor perception of the quality of the programme or insufficient information at key stages of the build up	4	1	1) The quality of the programme is the core to securing public and stakeholder buy in. The programme planned is of sufficiently high quality to satisfy the most demanding of audiences. 2) Communicate clearly during the time in development and ensure that the build up years are used to create confidence in programme.
Lack of community and stakeholder buy in	3	1	1) We believe our outreach, programme and communication strategy will avoid this. 2) Continue to ensure good communications both through the media and via specially constructed stakeholder forums to share narrative throughout 2017 -2020.
Visitor management Insufficient resource to cope with the increasing demand to visit the City	3	1	1) Split is able to cope with large numbers of visitors. 2) Establish special programme of awareness and training for Tourism staff (Let's Split Together) to adapt to diversity of visitors and with demanding expectations.
Event Safety	4	1	1) Strong track record of success in this area, together with established mechanisms for working with emergency services. 2) We are not complacent and we will use build up years to test systems and capacity further.
Major Incident	4	1	1) Mechanisms and the relations with emergency services. 2) Develop major incident plan as part of Countdown activity.

Marketing and communication

46) Could your artistic programme be summed up by a slogan?

The slogan **Split – larger than life** expresses what in Croatian is 'Split – larger than Split' – basically they both point to the same: They reflect what we are planning in our artistic concept as they oscillate between irony and affirmation, between a certain self-ridicule and a feeling of real 'grandezza'. The slogan expresses the ironic feel of the city and the potential state it could reach: a city that is un-blocked, has split the cultural atom and is full of energy and larger than life.

Split grew from the ancient palace and still lives as a palace. On the other hand there is a city that was developed outside the palace in the space of the 1970ies and 1980ies as a separate, nearly independent town of newcomers: people who came from various parts of the country, the hinterland and islands, from different cultural backgrounds, but who are all connected with the idea of belonging to the special city. At the same time there is the feeling of being neglected in comparison to the country's Capital and anger about the way most of the city's industry was dismantled in a period of the last twenty to thirty years.

Yet now seems to emerge the feeling among Splitians that these sentiments can eventuate enormous positive energy and potential for a change, both in culture, sustainable development and economic development connected to culture, tourism and clean energy.

The goal is to move from the slogan as an imaginary narrative to an actual narrative of an un-blocked city: "Split – larger than life".

47) 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.)

Premise

We feel that the communication strategy for the European Capital of Culture has to work on the level of the local population first and has to take the special conditions and ways of our city and its people into consideration. And what are these special ways of Split?

Status Quo – How Split communicates

Split is a city that knows how to exclude others from its stories. There is a certain 'non-dialogic block' towards people and cultures that are different, groups that do not 'fit' but still are part of the whole. Split is blocked – and that is also true for its communication.

The culture of defiance described earlier has lead us to 'defend' our contemporary cultural life and consequently this is separating the local community from a relation with 'others' rather than encouraging connections with local and global dialogue partners. In fact it seems as if the friendly culture of dialogue has been replaced by irony and ridicule as well as by a culture of resignation that stifles every attempt of creative energy in doing something new. As a city and as a cultural community we want to overcome this situation and change it towards a culture of communication between the citizens of the City, of Dalmatia and the area beyond the imaginary borders of the region. And since Split is famous for a special form of humour and irony we can use it in our communication. Instead of undermining creativity with it, we can turn it around to be ironic about our own shortcomings in communication and inclusion.

Objectives 2020 – Why we communicate

If the main objectives to pursue (if we win the ECOC title) are to unblock the cultural and artistic potential and to split the cultural atom to set free all of the blocked creative energy then our communication strategy must relate to exactly these objectives.

Furthermore, communication & marketing for a European Capital of Culture is a many-faceted task. The challenge lies in communicating and promoting a 'product' – the programme of Split 2020 – while at the same time promoting participation, volunteering and messages connected to the objectives, which in the case of Split 2020 basically means communicating about communication itself.

Messages 2020 – What we communicate

We can only achieve our objectives if we do somehow the opposite of what many other ECOC try to do: instead of creating pride and identification we have to create awareness about the exclusion of some parts of the population and the city. We have to focus on messages that make it clear, that Split is composed of many pieces in a jigsaw puzzle that can only shine if composed into a larger picture – and further that Split as a whole is a piece in a European jigsaw puzzle – beautiful in itself but only able to keep shining if connecting to a larger picture.

This would already mean unblocking a part of the blocked awareness of exclusion. But it will have to go even further than this: The results will have to be quantifiable and applicable changes that we can measure with our evaluation program.

Target groups and Stakeholders – Who we communicate with

The different target groups and stakeholders we communicate with will each need specific approaches. Our particular intent is to reach many people and motivate them to either actively participate or come as visitors to experience the programme of Split 2020. The number of people we will count at our events will be a denominator of our success.

The **local level** of citizens consists of different groups – the long-established locals, the self-proclaimed 'elite' that sees the glamorous and fancy side of the city needs a different communication than the people who came to the city as adults from other parts of the country, mainly from the immediate surrounding area and the nearby islands. The more educated people who already participate in the offers of the cultural programme in Split, will need other messages than the ones who only rarely or never set foot in a cultural venue. A special focus will be on the 20,000 students from the universities of Split who make a significant percentage of more than 10% of the local population but are usually not regarded as an important communication addressee.

Further groups on the local level:

- veterans who have a very particular experience which has not much been looked at by the society at large
- stakeholders like local artists and cultural operators who are active in the city,
- artists from Split who mainly operate in Zagreb because the centralised order of our country almost makes it impossible to create a lively internationally acclaimed scene outside the Capital
- potential and actual sponsors, politicians, city administration, Tourism Board

At regional level our target groups will comprise the citizens, artists and cultural operators of the cities included in the bid like Šibenik, Sinj, Trogir and Omiš. Their mayors, tourism boards and sponsors are close stakeholders of Split 2020.

At national level, our initial focus will be on a strong and consistent media message about the strength of Split's candidacy. In a small, largely centralised country like ours we need to get the media on side. We recognise that the traditional Capital vs. second city dynamic can be tricky and we also have to be prepared that the national press concentrated in the Capital will not focus on single candidates until the final decision has been made by the EU panel. After the decision and if we are awarded the title we can tackle the national public via the media, digital campaigning and communication co-operations with the other (then former) candidates in Croatia as

well as with the help of national sponsor companies who can include us in their national and international communication. The universities and higher education institutions in Split also have communication channels on the national as well as the international level – and so have student associations and researchers.

The **European level** of communication will have a local and an international approach: the local approach will address the European and international guests and tourists who come to visit Split on leisure or business between 2015 and 2019 as well as foreign students who study in Split.

The international approach will have to operate on a relatively low budget compared to the impact we want to create. Existing channels and a focus on a strong digital marketing and media strategy for specific target groups in Europe are key.

If we win the title we will seek to establish a special exchange on European communication with some experienced cities in the European Capitals of Culture working group that meets twice a year. In close cooperation with our Tourism Board we will address European travel agents and use the board's presence at international tourism fairs. We see a good chance of connecting to the Irish city which will be ECOC in 2020 alongside Croatia for communication on the European level and could organise a road show in some European (ECOC candidate and nominees) cities for promotion.

Our **digital communication strategy** transcends time and place. It offers us a broad possibility to approach many targets with a small budget, investing, however, a lot of work, creativity, passion, and out of the box thinking. It is a kind of universal target to address the digital community and through the possibilities of the web and web-based technology we will have the chance to reach a target group of digital natives and digital 'immigrants' who will be able to share, contribute to, experience and even 'attend' some of the activities without physically being present in Split.

Phases of activity – When we communicate

1. Bidding phase (2015-2016)

The first phase of communication – if we are shortlisted – is to mobilise the citizens and get the idea across that the title is about change and unblocking. In order to do this we are developing a narrative that our citizens can relate to but that might also shock some to some extent – because it is a narrative that puts things into question and even sheds light into dark corners.

Our approach in this phase includes addressing the citizens through the media, but also through our own digital media that we are going to build up including website, Facebook page and Twitter account. We will also make use of communication channels like sports associations, amateur arts clubs, church choirs, music bands etc. The main point in this phase is to listen to what is out there and **set the stethoscope not only on the heart of our city but also on the extremities**. Whatever we send out should be a message that can not only be listened to, but also acted upon. Additionally in this phase the cultural operators of the established cultural institutions (if they are not already working with us) will be invited to cooperate. Everyone can be a part of it.

2. If we win the European Capital of Culture title (2016-2018)

The second phase will be initiated if we win the title by celebrating the success for Split 2020 with our citizens and the tourists who are our guests. Celebrating together is a good way of communicating – if not the best. Elaborating a concrete marketing and communication strategy as a work plan with clearly defined milestones including a media plan is next. It will be closely aligned with some of the evaluation activities in order to assess target groups and consider the special gaps and deficits people in Split feel on the cultural level. This will be a key early task of our new organisation.

Expanding press contacts to the national level and as far as possible to the European will be an on-going process. In 2016 we will continue developing a brand 'Split 2020' with an image and participation campaign on the local and partly on the national level. One of the target groups we want to reach with this local campaign is the large number of tourists (around 400,000 p/a, of which 90% are foreigners).

On the European level at this early stage we will communicate by adding to the Tourism Board's activities and by communicating with our European project partners and assess their networks for future communication.

During the years 2017 and 2018 we will build up a pool of volunteer and professional tweeters, bloggers, app developers, social media activists, search engine optimisers and whatever new-technology-geeks we will need to cope with what's new by 2017/2018 to tweak our digital capacity. In 2018 we will launch a volunteers campaign (101 Dalmatians) and start trainings for volunteers, but also to offer training material for taxi-drivers, bus-drivers, hotel staff, restaurants and other tourism and service businesses.

3. The last phase of preparation and the year itself (2019-2020)

In the third phase of the communication we will go international on the European level. By late 2018/spring 2019 key parts of the programme will be launched in time for some international tourism fairs (WTM London, ITB Berlin). Important multipliers of our message and programme: cultural operators with European contacts, embassies (Croatian ones abroad and European ones in Croatia), foreign companies based in Croatia, the European EUNIC members etc. Next to a strong communication towards the local, regional and national media there will also be invitations to specific media contacts throughout Europe who will be our guests for programme previews and special tours in summer and autumn 2019.

For the year 2020 itself we know from the experience of other ECOC that a well orchestrated programme and communication right at the beginning of the year and good communication to ensure media coverage for the opening ceremony is key for success. However, since audience behaviour has changed and visitors make shorter term plans and spontaneous decisions for travel, we will continue to launch our marketing activities throughout 2020. Reporting tools for digital media, print and broadcasting media will be in place in order to deliver data for a marketing and PR evaluation.

4. The time of evaluation and sustainable results (2021-2024)

The years following 2020 will focus on evaluation and how to bring it out into the world as useful 'lessons learned' rather than for the archive. Of course 2021 will also have to celebrate the success of Split 2020 (if it will have been one) together with the local and regional population. The monitoring & evaluation of data and its communication to the public will continue throughout the years 2021-2024 in order to assess the long-term sustainability of Split 2020. An important communication task will be to show how long-term projects will be handled after 2020, what has concretely changed in the cultural practice and what the next steps are in the overall cultural strategy that ECOC is a part of.

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

We intend to mobilise them with humour. As mentioned, Split is famous for its irony and humour and we want to use this to create a humoresque mirror of our own, typical whims and at times a bit biased ways to look at our little world. If people find things true and funny they will want to share with others and this is how we can start the snowball effect. Our Split Personality programme, the Community Cultural Champions and the 101 Dalmatians described earlier are very much part of this.

The narrative of Split is not a story about one city, about one palace and about one people. In this respect Split is split. There are however three uniting forces which have the power to unify the people: the idea of unique beauty of the city, the idea of Split and its inhabitants of being different from everything and anyone else, and the unquestionable love towards sport, especially football. This is where we can tickle people into joining in.

To approach our own citizens we will communicate through various channels. There are many different clubs and associations in Split – starting from the much loved football club HNK Hajduk Split and its supporters Torcida Split, to several art clubs

and associations, youth clubs, choirs, etc. By getting in contact with these associations we can already reach and mobilise a lot of very mixed age groups, social groups and socially active people.

When we contact people we will have a clear participation approach of how they can help: by connecting to us on social media, by postings and tweets through their own social media accounts to all their relatives, friends, colleagues – in Split and abroad. Through the university students and their clubs, associations and active groups we can reach many young people who tend to be well connected in Europe and beyond. With researchers and companies we will prepare info material like slides for presentation and video footage to include in their presentations and lectures.

Young people will be motivated by guerilla activities (flash mobs etc.) to communicate and make Split 2020 go viral in social media. Special activities will be designed to involve the football fans of Hajduk Split into the communication as well as the tourists visiting Split.

The communication for the citizens of Split will require a group of volunteers who will monitor, test and help develop some of the campaigns and marketing activities, so that we get an immediate 'health check' on our ideas.

The volunteers programme as a whole will be a mobilisation programme for the citizens of Split and the area included in the bid. From 2018 on we will actively reach out for volunteers who will be the 'face of Split 2020' as communicators to the outside world as well as for visitors arriving in Split or even as far as Zagreb and Dubrovnik.

Our citizens will be ready to welcome Europe.

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

We plan on inviting representatives of Plovdiv and Matera 2019 for a “handover” at the opening ceremony and the cities selected for 2021 from Greece and Romania to our closing ceremony. It goes without saying that we will invite the President of the European Commission and of the Parliament as well as the Commissioner for Culture and other Senior EU officers.

The Europe Day on the 9th of May 2020 would be another opportunity to connect our Split 2020 event with the brand of the European Capital of Culture created by the European Union. There are some other good options e.g. the European Heritage Days which Split would like to participate in and the European Day of Languages each 26th of September organised by the European Union and the Council of Europe.

The branding of Split 2020 will follow its own rules, however, we will also brand the activities and our communication about Split 2020 with the European Capital of Culture brand and logotype that has been created by the European Commission. Our press releases will repeatedly emphasise the connection of the ECOC action and the European Union. The visit of Senior EU officers to our city for the opening ceremony as well as the potential awarding of the Melina Mercouri Prize will present occasions for PR events.

As additional activities we intend to promote the ECOC Split 2020 also with the help of the Croatian Regions Office in Brussels and the Croatian Chamber of Economy in Brussels as well as Croatian representatives at the Parliament and the Committee of the Regions in Brussels.

Around our projects and the themes we have identified as important to us we will initiate debates and roundtables e.g. on social inclusion about our war veterans and poverty in the city inviting senior officers from the Directorate General Employment, Social Affairs and Inclusion. This can also be a model for debates with leading officers from the DG Education and Culture on Creative Industries as well as Heritage & Contemporaneity or the DG Growth and DG Environment representatives and EU Tourism policy makers on sustainable tourism & environmental protection which is so important for Split.

Additional Information

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

If this question aims at comparing ourselves with our competitors in Croatia there is one lesson we have learned from previously successful ECOC cities: **be yourself.**

So, as we said earlier Split is an ancient City in a new country that is still finding its place in the World. Croatia is not a large country and we see a danger of it becoming over centralised. We firmly believe that both Croatia and our Adriatic Region can benefit hugely from the development of Split into a creative and successful second city in Croatia and a significant modern European maritime City. This special potential is unique to Split given its size and position.

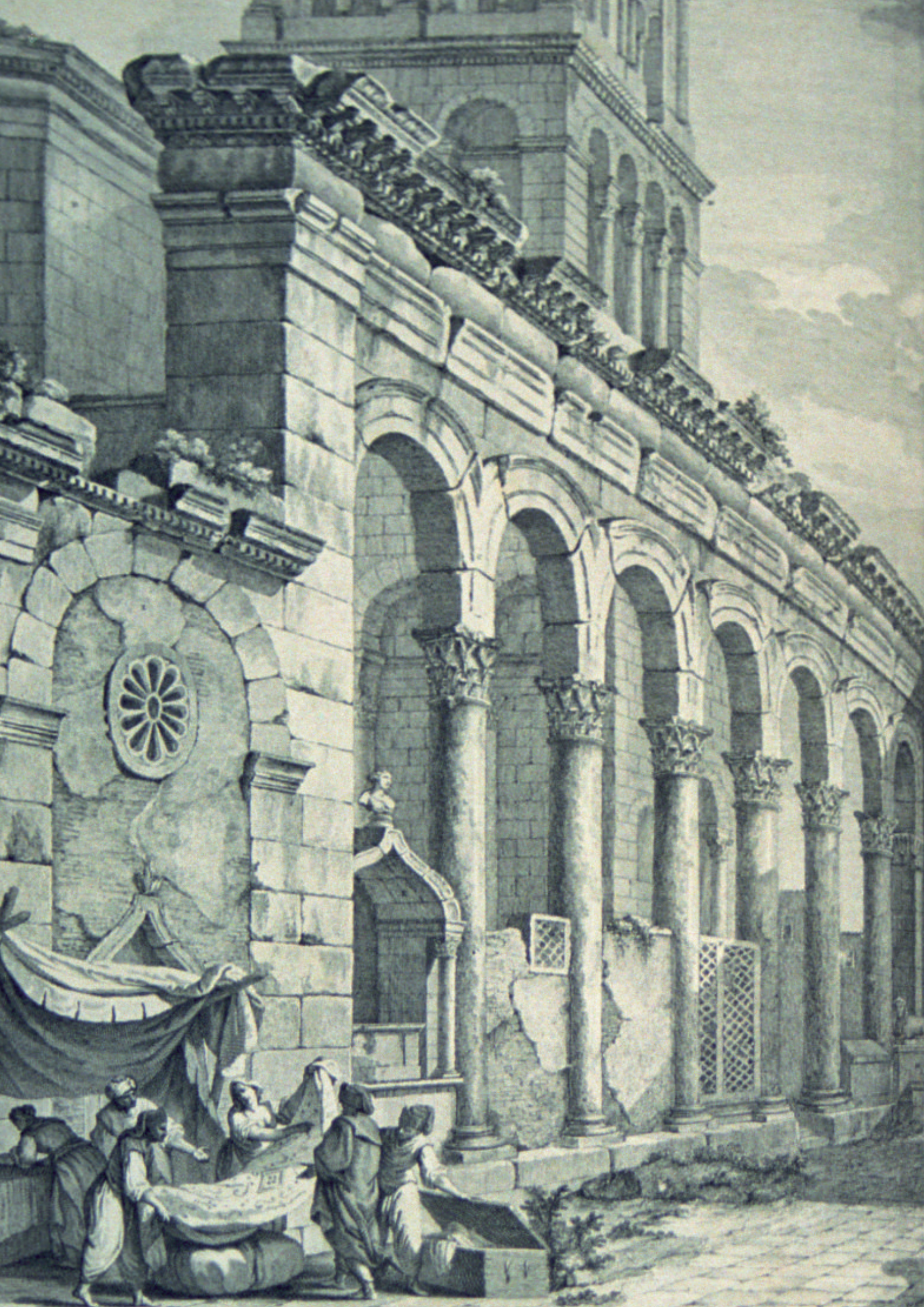
This is a crucial time for Split and Croatia. It is a moment of huge challenge. We face the danger of becoming a one-industry Country with one successful City and some attractive tourist locations in the summer. Split could be one of those locations and some people might think of that as a successful outcome. But a Country with just one really significant City and little economic activity other than Tourism would condemn us to slow decline, cultural drift and economic marginality.

Split has the size and scale to make a difference in Croatia. To reduce the “talent drain” of young people which is so damaging and seems to happen especially in two kinds of places in Europe – in rural or economically crisis-struck areas and from second tier major cities in centralised countries.

We believe that with our model of unblocking the City, and by “splitting the cultural atom” Split can reinvent itself in the way that other major maritime “second cities” like Barcelona, Liverpool and Marseille have been able to do, based on the impact of major cultural and sporting events. We think that other cities will be able to learn from us. We may not get everything right but we will share our learning and our successes and failures.

Most of all, our programme will be special for the people of Split. We owe it to our young people to deliver a really successful and impactful European Capital of Culture in 2020. To provide a fresh perspective and new opportunities. To provide an alternative avenue for young Croatians to develop their careers without having to take to the Capital

We need to set aside the years in which we have turned away from opportunities and turned in on ourselves. Only the European Capital of Culture can provide the impetus for the Split we want to be. Only by becoming European Capital of Culture can we honestly answer the question: Are we Split or are we Together?







Splitting the Cultural Atom

