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Demilitarizirano! pula+ 2020

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Demilitarizirano! pula+ 2020

◀ The cover image shows a volleyball match played over the fence of Musil, the biggest military area in the city



Demilitarise! From Fortress to Forum

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GRAD PULA
CITTÀ DI POLA



Grad Pula
Città di Pola

ISTARSKA
ŽUPANIJA



REGIONE
ISTRIANA



▲ From Fort Bourguignon to Forum Bourguignon

Introduction — General Considerations

Q1

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

Cultural Demilitarisation

The year 2015 will forever be marked by two dramatic events: the refugee crisis and the Paris terrorist attacks on Charlie Hebdo and the Bataclan among others. Since then, there is not a single city in Europe that could strategically plan its future without those events in mind, and Pula is no exception.

Now even more than in the first round we can say: the streets of Europe are faced with growing xenophobia and mounting intercultural and interreligious violence. The spectacle of fear is posted, tweeted, broadcast and emailed; it travels addictively in loops throughout the network of our shared memories until it finally reaches the point of collective ignorance. Our new social habits often provide a safe haven to hide from responsibilities. The passivity of clicks has turned us into silent supporters of a growing militarisation of our everyday lives.

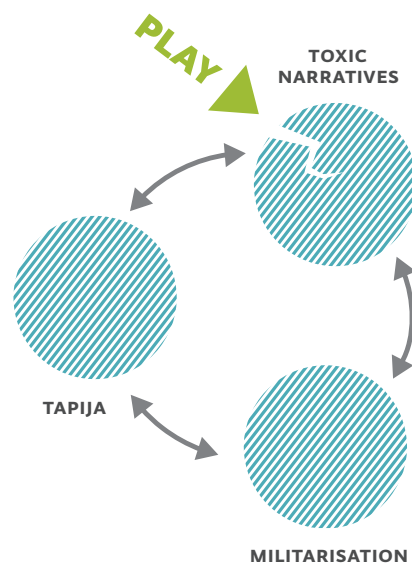
By militarised we not only mean its military history – inhabitants sharing the city with 16,000 stationed soldiers and with one third of the town still covered in military no-access areas and buildings. We also mean the mentality of fear and hostility that comes from resignation and people feeling socially, culturally and politically excluded.

We need the European Capital of Culture because we refuse to let fear and passivity take over. Neither in Pula and Istria nor in Europe. We want the title because we have something to say to other Europeans – and that is: don't be blinded by toxic narratives of hatred and fear – demilitarise!

We need the title to send a strong signal against passivity which in our city is called *tapija*. We want to send this signal with an artistic and cultural programme that tackles toxic narratives with playfulness and fun and includes as many citizens as possible in Pula, Istria, the Balkans and Europe both physically and digitally.

Tapija, the social passivity that develops on feelings of having little hope and even less power to change things, expresses itself in a refusal to take decisions into our own hands. But this all triggers a vicious circle of more resignation and less hope and more fear and frustration – fertile ground on which all kinds of narratives and rhetoric of fear, intolerance and hatred flourish and thrive.

We have seen it all before; we have experienced the rhetoric of intolerance and hatred building up in the years before the war in former Yugoslavia. The next step was violence. People were so intoxicated by the rhetorics of their neighbours threatening their 'culture' and autonomy that after a while it did not even seem a crime any more to attack your next door neighbour – after all, you were only defending your 'culture'.



Only if we can reveal the toxic narratives of fear and hatred for what they are, we will prevent us from falling into the same trap in Pula, in Croatia and in Europe. Only if we can engage the citizens through playful and artistic practices that affect the everyday life of people we will be empowered enough to decide our own future.

Without engagement someone else will decide for us and continue the vicious circle of *tapija* and disconnected citizens.

In all of this, we see three main challenges in our city which we tackle by setting three main objectives and three methods to achieve the impact we aim for.

THE PULA+2020 CHALLENGE MATRIX

OUR CHALLENGE	Pula is militarised and full of borders – physically because 30% of city surface is inaccessible to citizens; psychologically because <i>tapija</i> excludes people from feeling empowered; emotionally because as a part of Europe we are suffering from the same rhetoric of fear and hatred as the rest of Europeans	Economically, Pula today almost entirely depends on tourism and a single industrial shipyard	The majority of citizens of Pula do not participate in political decision-making and the city's political and social life – this is also a threat in the larger European society
OUR OBJECTIVE	Reclaiming the military areas as urban and cultural spaces for citizens; reclaiming commons: access to resources like spaces, knowledge, education; breaking down borders; setting playful impulses to make people in Pula and Europe overcome feelings of fear and hatred and the mentality of <i>tapija</i>	Creating new production spaces that connect the existing sectors (cross-sectoral approach); opening economy to common citizens by activating the existing resources within people – skills and knowledge, the human capital that is already there	Help citizens to feel connected and empowered in order to create and drive change, participate and take responsibility
OUR METHOD	By creating physical and psychological access points to culture, identity and spaces through play; allowing real encounters with the diversity of European culture by inviting citizens to play together with other European participants; creating low threshold of participation in large and small-scale projects; opening up the full potential of the city by using closed off military spaces; by exposing fear and hatred towards 'the other' and debunking it with play and humour – thus opening citizens to their full potential	By fostering cooperation between the municipality, Istrian Development Agency, universities and NGOs in establishing production centres for film, multimedia and hybrid engineering; by installing mobility programmes and residencies opening European markets; by developing economy of smaller scale and small local businesses as part of the capacity building programme	By using games to offer citizens an exercise in democratic participation in an easy and fun way; starting engagement through play makes it easily accessible for everyone, and young and old can realise that it is in their own hands to make things happen



Statue of Karlo Rojc, World War II hero in front of the Social Centre Rojc ▲

Pula and Istria

The natural framework of Pula's everyday life and an integral part of Pula+2020 is Istria, international region stretching over three countries: Croatia, Slovenia and Italy. The Croatian part of Istria is truly intercultural and home to a large Italian minority, with Italian as the second spoken language in this single officially bilingual Croatian region. Istrian culture originates in Italian and Croatian language, Austrian tradition and Slavic spirit. With 210,000 inhabitants and over 3,5 million visitors each year, this largest Croatian peninsula is geographically a fusion of Central Europe and the Mediterranean combining at least five different types of cultural and natural landscapes – from the rocky coast in the West to the hilly countryside of the hinterland. According to the pronouncedly different colours of the soil there is White, Black and Red Istria.

Any of the thirty-one towns and nine Istrian cities on Croatian territory can be reached within a one hour drive or less: Vodnjan, Labin, Rovinj, Poreč, Novigrad, Buje, Buzet, Umag and Pazin. These cities strongly support Pula+2020: their cultural agents develop and implement the programme, they mobilise their institutions, finances and NGO sectors, scout for resources and talent and activate their international connections. Pula+2020 relies on a strong regional identification specific for Istria, where statistics show that people declare themselves to be Istrians rather than Croats, Italians and Slovenians.

Strategic documents define culture as crucial factor of regional cohesion: the Istrian Cultural Strategy, the Master Plan of Tourism in Istria and the Istrian Regional Development Strategy 2015–2020. Moreover, the region is contributing 16% of the overall ECoC budget. Our approach advances regional cooperation and fosters inclusion by bridging gaps between the tourism-oriented coast and the green countryside, between the institutional and the NGO sector, between winter and summer activities. With ECoC we push these strategic goals to the next level, with a concrete outreach across the region over the next seven to ten years.

Interregional Connections

In building our network of partners we give special attention to our close vicinity: Friuli–Venezia Giulia, Alpe–Adria, Adriatic Ionian region, Danube area, the Balkans, the Mediterranean and Central Europe. These areas are well connected to Istria and increasingly engaged in the topic of demilitarisation.

Istria was the first Croatian member of the Assembly of European Regions (1994) through which it exchanges ideas and resources with Friuli–Venezia Giulia and Alpe–Adria as well as Veneto, Slovenia, Austria, and Pula's twin cities like Graz and Trier. Istrian connections to Alpe–Adria and Adriatic–Ionian regions set our framework for European cooperation through Interreg B and Interreg V programmes. The Adriatic–Ionian region is the European borderline, now under a huge pressure through migration and the unstable future of the Schengen Agreement. In order to create peace, stability and cooperation in solving the area's common issues, Istria helped to connect regional governments and institutions and initiated the Adriatic Ionian Euroregion in 2006, before the escalation of the migration crisis. For Istria, reaching sustainable tourism through culture is the focus of interregional collaborations, and this shows in European projects like *ADRIFORT – Adriatic fortresses and military areas* and *HERA Adriatic (Sustainable tourism management of Adriatic Heritage)*. Pula+2020 has signed an agreement with NECSTouR (Network of European Regions for Sustainable and Competitive Tourism) to develop and implement joint initiatives in the years to come. Istria was also a part of the former Yugoslavia and its connections to the Balkans remain vital due to these networks. Istria has the highly significant experience of protecting vulnerable social groups: during the last war it offered safety to Yugoslavian refugees from all sides of the divide. Currently Istria builds new relations with neighbouring multicultural areas such as with the Vojvodina region and the cities of Sarajevo and Tuzla.

Europe at Large

Demilitarisation links the European past to its future. Europe as a whole is connected through problems of militarisation and currently many countries are building new walls and borders, from Georgia to Greece, from the centre of Europe to its farthest corners. Today this entire Europe is our immediate surrounding area, brought closer also through the digital world, and the imperative of demilitarisation dismantles the borders that have been weakening us. We are ready to include Europe in its entirety as our playground, both physically and virtually.



Explain briefly the overall cultural profile of your city.

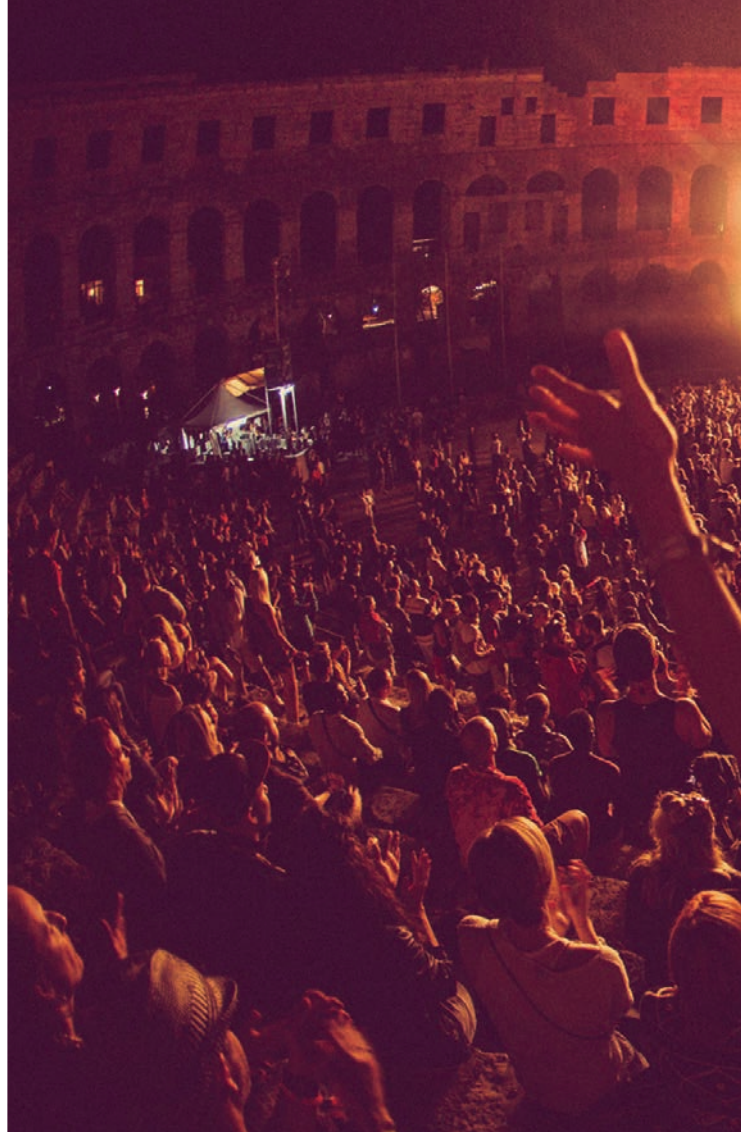
Igniting the Right Spark

Pula has three key cultural features. The first is interculturality, since our city is officially bilingual and shared by Croats and ten minorities. The second is heritage: the symbol of the city is the iconic Roman amphitheatre, the Arena, a symbol of over two thousand years of history and cultural tradition. What puts these two in motion is the greatest asset of the city and its third cultural feature – the youth.

Pula is a city where young energy bursts behind every corner. It is well known for its punk and underground culture, alternative music, long tradition of activism and resistance, and a small but vibrant and cohesive artistic scene. It is typical for Pula's culture to fuse art, heritage and interculturality into new forms of expression that make the city unconventional and exciting. ECoC for us is the upgrade platform that ignites the right spark and catalyses all this energy Pula already has.

Pula is unique in the country for having a creative youth culture of such intensity, and Rojc is the city's boiling point where all this intensity becomes visible. Rojc is a community of communities, an alliance of over 100 civil organisations (NGOs) that originally squatted a huge former military school in the city centre and turned it into an infrastructure for cultural events and civic initiatives. There is nothing like it in the surrounding area and it is the place with the highest concentration of NGO in Southeastern Europe. It is Rojc that opened the civil sector of Istria to social, educational and environmental inputs through its constant experiments with innovations in governance, pioneering institutional models, social management, gaming, art, activism, hacking, ecology, technology, new economies. Its long tradition has accustomed the city to the creative vortex which comes with youth culture. But although it became a cultural playground in the 1990s, Rojc functions as a city within a city that can only be opened up through the ECoC initiative. Rojc needs an opportunity to explode and make a splash through the whole of Europe, and Pula+2020 for us represents this opportunity.

Istria is a region of festivals with many of them happening in Pula: electronic and punk music festivals, film and book festivals, traditional heritage festivals. The annual peak is *Pula Film Festival*, one of the oldest in Europe, taking place under the stars, in the Roman Arena, with satellite screenings in Dubrovnik, Rijeka,



Split, and Zagreb. One of the most exciting literary events in the region is *The Book Fair(y)* which brings the best of European literature to Pula every year. Flickering events like the *Visualia Festival* of light and new media bring over 10,000 people to the streets of Pula. In this dynamic context, many institutions follow the out-of-the-box approach so characteristic for Pula. Traditional cultural institutions of Istria challenge the way we think about our past, memory and heritage. The Archaeological Museum has turned a chapel *Sveta Srca* into a contemporary multimedia space. The Historical and Maritime Museum of Istria has *Zerostrasse*, an underground tunnel that occasionally becomes a city street gallery and party spot. With Pula+2020, institutions such as the Istrian Museum of Contemporary Art and Istrian National Theatre follow these impulses further. In the entirety of its cultural life, Pula resonates the dynamics of Istrian heritage: hybrid and minority languages, vital and intercultural traditional arts, music fusing jazz and rock with ethnic sounds, rich and indulging gastronomy.

Between these flashes of excellence there is a void, and Pula today faces many serious cultural issues. Similar to numerous European coastal cities, tourism and culture attract massive audiences only seasonally. Its rich



◀ Roman Amphitheatre in Pula called Arena

Monteparadiso Festival
▼

Umberto Eco at the Book Fair(y) ▶

history brought on heritage of exceptional value but the same heritage complicates urban development and requires huge maintenance resources. Long-lasting connections with international cultural events are lacking and transnational cooperation is poor. The civil and NGO scene is still marginalised, institutional transformation is slow and cross-sectoral collaboration is weak. Many cultural workers relocate to centres such as Ljubljana and Zagreb, and adequate spaces for cultural events are urgently needed. Despite these problems, Pula is not an empty page waiting to be filled. Relying on an energy that is already in place, European Capital of Culture is what Pula needs to put in motion its immense cultural potential.





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

Our concept is:

Demilitarise! – From Fortress to Forum

When we started thinking about our concept we looked at the challenges our city faces: *tapija*, the social passivity that comes with feeling disconnected and powerless and the reluctant to take action. We looked at the space of our city, where 30% of the city's surface is closed off with razor-wire as former military areas and fortresses which are not accessible to citizens. We looked at our largest industrial sight, the shipyard Uljanik, surrounded by walls that keep the citizens of Pula from seeing the sea from most vantage points in the city centre – let alone drink a cup of coffee on the promenade like in other smaller cities by the sea.

So in Pula we can say that people are excluded from their own city, at least from large parts of it. And why? Because it is still militarised – and for us this means not only closed up military structures with walls and fences, but it is also the mind-set of institutionalised thinking, of borders that are built up by bureaucracy and politics to keep out citizens, of discouraged participation, of blocked potential to live and think, take action and become engaged in the social and democratic shaping of Pula, Istria, Croatia, and Europe as a whole.

And we see that Europe is also militarised – in the way citizens often feel disconnected in their everyday reality from the level of EU policy-making and bureaucracy, in the way the minds of people are intoxicated with narratives of enemies and fear lurking in form of refugees and foreign migrants, of news that our culture and freedom are under threat by those who come from somewhere outside of our 'Fortress Europe'.

Incidents like those in Paris and Cologne have even led to militarisation in the literal sense of the word: in the days after the Cologne attacks on women, shops in Germany were unable to satisfy the demand for pepper spray and other legal weapons. Heavily armed police and military appear in airports and train stations, and the call for more controls are affecting the freedom of every European citizen and jeopardising our barely acquired sense of community.

Opposing some parts of European society where passivity and ignorance play side by side with violence, we – as critically thinking Europeans – have to take responsibility and be the first to initiate demilitarisation of our cities, our minds and memories. And especially here in Croatia, we feel an even greater urge to do something about the feelings of hatred and fear that are rising everywhere in Europe: we have seen this once before in the run-up to the Yugoslavian war. It started with words of how 'the others' were a threat and an enemy, and it ended with an extreme militarisation and neighbours killing neighbours. We have this experience that *tapija* and social passivity are an ideal feeding ground for fear and hatred and that out of passivity aggression easily arises.

jestolnica kulture
kandidature

Demilitarise!

This is why in Pula we have started an irreversible process of cultural re-occupation! New forms of public decision-making move Pula from military minded rule to the new civic tactics that address fear, intolerance and *tapija*. 'Demilitarise' starts with opening up of military spaces that are closed off to the citizens and filling them with cultural activities, artistic interventions, celebrating people and life. It is like breathing oxygen into a long unused lung, like a numb limb where the blood finally starts circulating again.

'Demilitarise' continues with exchanging the fortress for the forum: going from a closed up city and defensive mentality to an open approach towards fears and fences. Our demilitarisation will undermine fear and fences with play – like we played volleyball over the razor-wire fence that was erected between the Slovenian and Croatian border to keep out refugees?! The toxic narratives of fear, intolerance and hatred cannot be destroyed by counter-arguments, they can only be undermined by derision exposing them as what they are: a poison that is neutralised only with laughter and playfulness.

'Demilitarise' also means: including what is excluded. Including who is excluded. Including people into spaces from which they are excluded, including citizens in economic processes, opening new opportunities to make a living, and finally including people in decision-making and social processes. With an artistic programme that takes 'play' as a central, low threshold approach to create access points to knowledge, space, education, economy and decision-making for citizens from all social areas we propose three programme lines:

BORDER GAMES

1

Breaking physical and psychological barriers of spaces in Pula and Europe, overcoming *tapija* and social passivity

PLAYING IT FAIR

2

Opening economy and opportunities beyond tourism and the shipyard

YOUR TURN!

3

Helping citizens, young and old, educated or not, access low threshold points that empower them to make decisions for themselves and feel connected with their city, their region and their Europe

arizirano! pula+

With the full consciousness of where we come from, we invite Europeans to join us on a journey towards where we want to go – from the European Capital of War to the European Capital of Culture.

1 Contribution to the Long-Term Strategy

Q1

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

Culture-Driven Development

Pula has a tradition of thinking in strategic terms and a history of 25 years of successful long-term planning. Pula was one of the first Croatian cities to adopt a Cultural Strategy in 2013. The process of making the Strategy was highly participatory and involved citizens through nine focus groups and intensive research on the vision of the city's cultural development. The result emphasises culture at the core of future economy, culture as a horizontal line interconnecting different sectors, as Pula+2020 does in its second programme line *Playing it Fair*.

It is through culture that the citizens of Pula become inventive, competitive and productive, and we already have experience in how culture can contribute to existing industries, such as the shipyard industry and tourism, or effectively interconnect the existing wine, IT and automotive clusters, as the Istrian Development Agency does with its creative cluster initiative.

Pula+2020 follows this lead by supporting economies which integrate culture as a crucial horizontal link between sectors. With this method Pula follows

European best practices in smart specialisation strategies, and the same approach is evident in all other strategic documents of the city and the region: the Istrian Cultural Strategy, the Economic Development Strategy, the Istrian Development Strategy, the Master Plan of Tourism, the Development Strategy of the City of Pula.

Since the first round of ECoC competition, many of the Cultural Strategy's agendas are already being put into action. This process of strategy implementation for us means continuous learning and improving in our activities, and the ECoC year stands for boosting the already existing capacities. By strengthening the long-term implementation of actions, ECoC is the next step towards making culture a crucial factor of entrepreneurship and internationalisation.

Pula's Cultural Strategy 2014 — 2020

The Strategy defines culture as a part of a European framework and a public value essential for the elementary functioning of society. However, a number of specific shortcomings were identified: the exclusive nature of the cultural sector, lack of intrasectoral and cross-sectoral collaborations, status inequality between institutional and independent culture (finances, employees, visibility) and general inflexibility of the system as a whole. Pula's Cultural Strategy 2014-2020 was created in order to improve the cultural system by addressing these shortcomings.

In the Strategy, culture is the main driver for moving collectively towards social and economic development and as such builds on the Development Strategy of Pula. The Cultural Strategy prioritises the realisation of six common goals:

- Facilitation of cohesion between diverse cultural actors in order to develop and implement large, financially and infrastructurally beneficial projects and create new synergies.
- Redefinition of the role of public institutions in culture by increasing their wider social involvement which is at the core of their public function.
- Establishment of protocols for continuous communication between the multiplicity of actors in culture: introducing new and regular formats of conversation such as annual meetings and quarterly debates on important decisions between the city councils and users of public funds, artists, institutions and NGO.
- Development of cross-sectoral cooperations with specific focus on urban planning and tourism sectors insufficiently involved in cultural activities, yet crucial for cultural prosperity of the city.
- Encouragement of audience development management through marketing, public relations, and mediation programmes based on criteria-assessed incentives and additional public funding.
- Stabilisation of the independent cultural sector by implementing long-term financial support.

Phases of Implementation





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

The European Capital of Culture is a crucial milestone for Pula's Cultural Strategy. Pula+2020 cannot and will not be able to tackle all challenges laid out in the strategies but the activities around our Pula+2020 programme will certainly make some significant steps in

the set direction. Our ECoC programme grows from the strategic approach of the city. The programme supports the Strategy's focus and the three main goals of Pula+2020 correspond to the six main goals of the Strategy. As in the Cultural Strategy, activities of Pula+2020 are dedicated to long-term capacity building and extend beyond the year of the title.

	CULTURAL STRATEGY OF THE CITY OF PULA	PULA+2020
MAIN GOALS	1. To transform the institutions;	1. <i>Dissolving physical and psychological borders</i> – lowering thresholds in access to culture through innovative actions. Cooperating with all cultural agents and institutions in Pula+2020 programme and creating networks with European partners. This is also emphasised in capacity building and education activities before the year 2020.
	2. To establish protocols for communication between cultural agents;	
	3. To foster cross-sectoral collaborations;	2. <i>Boosting economy through culture</i> – through cross-sectoral collaborations between business and culture and small-scale start-ups. This is done through cultural production centres in the <i>Playing it Fair</i> programme line.
ACTIVITIES	4. To plan and implement large and financially beneficial city projects;	
	5. To develop and educate;	3. <i>Opening new democratic perspectives</i> – through audience development and involvement of independent sector in European co-productions fostering participation in decision-making and co-creation processes. This is specially emphasised in the programme line <i>Your Turn!</i>
	6. To develop the independent sector: to strengthen and stabilize the three year financial supports.	
	Redesigning the public funding mechanisms	<i>Your Turn!</i> programme line: projects <i>Click Impact</i> and <i>Bureaucracy Games</i> , participative budgeting practices in Pula and Istria (initiated in 2014 and further developed through Pula+2020).
	Coordinating adjustment of public spaces	<i>Border Games</i> programme line – each project is connected to a very specific public space that it transforms.
	Organising public debates on the state of culture in the city	Specific projects: <i>Tapija festival</i> within <i>Pulsar Rojc</i> and discourse programmes in projects: <i>Open Fortress</i> , <i>Everyday Warfare</i> , <i>COMMA (Centre Of MultiMedia Art)</i> .
	Initiating and implementing collaboration projects and platforms	<i>Playing it Fair</i> programme line and especially the flagship project <i>Generation WE</i> are dedicated to sharing and collaboration practices.
	Consolidating annual investment in cultural infrastructure: equipment and spaces	Programme lines <i>Playing it Fair</i> and <i>Border Games</i> : development of projects from 2020 on shows practices of infrastructural sustainability.
	Formulating and materialising the narrative of Pula	Entire Pula+2020 project creates new narrative of the city.
	Establishing communication protocols between institutions and independent scene	Production network of <i>Playing it Fair</i> programme line – <i>Film House</i> , <i>Makers Space</i> , <i>COMMA</i> . These centres have strong programmes that link institutions and independent scene, and network them cross-sectorally with other business agents.
	Establishing an agora for project proposals and assessment	2015 Festival of Ideas and Pula's Marketplace actions, workshops, public debates, focus groups during Pula+2020 preparation and implementation. This actions are continued through <i>Generation WE</i> project.
	Strengthening community relevant programmes	Specific pop-culture projects from <i>Border Games</i> programme line: <i>Pula in Space</i> , <i>LaCom</i> and <i>Let the Music Play</i> projects.
	Regionalisation of culture (Istria)	Specific projects: <i>LaCom</i> , <i>Pilgrimage of Sound</i> , <i>Terra Magica</i> , <i>Ouija</i> , <i>Made in Pula</i> .
	Investing in production of artworks (establish a production fund)	Pula+2020 Production Network: <i>Film House</i> , <i>COMMA</i> and <i>Makers Space</i>
	Developing tourism based on cultural content	Specific projects: <i>Terra Magica</i> , <i>Invisible Players</i> , <i>Monte Zaro</i> , <i>Freetaja</i> , <i>Pilgrimage of Sound</i> , <i>Generation WE</i>



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)?

Pula+2020 as part of the bigger picture of the overall cultural strategy extends far beyond the year of the title and ensures concrete long-term cultural, economic and social impacts on the city and region. The year 2020 is an important milestone and enhancer for the efforts already taking place.

‘(Croatia has) ... low share of businesses with new products and steady high level of fear of failure. The main challenges lie in simplifying the regulatory framework, providing educational support to build entrepreneurial competences.’

The previous quote from the Global Entrepreneurship Monitor report is directly related to the activities in our programme line *Playing it Fair*. And while economic impacts are highly valued in our programme, we think that it is among our essential tasks to link business and culture in order to sustain the cultural and social impacts that Pula+2020 will have.

CULTURAL AND URBAN IMPACTS

At least 50% of the cultural programme will be co-produced through European partnerships

5 fortresses stay permanently demilitarised, adjusted for cultural purposes and integrated into city's cultural life. More than 200,000 people visit fortresses by 2021

25 ha of ex military land in Istria are transforming and included in urban planning

Refugee and war zones across the world connected to Istria through telematic playing

Every year Pula and Istria welcome 250 international artists/creative operators through residency programmes and sends 250 of local ones abroad

200 international students in internships and study programmes in Istria and 200 Istrian students go abroad

5 kilometres of ex military underground structures is active as cultural infrastructure

Up to 2021, 25 cities are active in the international network demilitarise.eu

Pula becomes an important European academic and research centre for interculturalism with new jobs opening in the humanities sector

ECONOMIC IMPACTS

Film House employs over 50 people and annually participates in 5 domestic and international coproductions and provides services to 50% of film locations in Croatia

Established system of small scale productions: until 2021, 250 micro-projects realised in Istria.

In 2020, 20% of the Croatian production of contemporary art is produced in Istria

50 cooperations connecting art, design and technology established

20% of citizens use some type of DIY and makers practices in their everyday lives

Until 2020, 1,000 new jobs based on CCI open in Pula and Istria

50 international patent applications by 2021

At least 25 new tourist routes based on culture established and sustained

SOCIAL IMPACTS

30% of visually impaired, deaf and disabled people from Istria become included in the cultural life of the city and the region by attending events and co-creating programmes

25% of members of national minorities are included in programme (ca. 3,500 people)

30% more citizens in Istria don't see foreigners and refugees as a threat

Channel on existing social media on the debunking of toxic narratives is attracting more than 5 m people

Online voting games involve 1,5 million people across Europe. Voting app downloaded over 1,5 million times.

500,000 young people from all around Europe and beyond arrive in Pula and Istria due to annual cultural programme

25% of citizens continue to play the games developed as tools for political decision making and participation

25% visitors of LaCom exhibition become familiar with at least one new language and are motivated to learn it

Annually 20,000 citizens visit an event in the building of Rojc, with at least 10,000 of them being children and youth under 25 years of age	200 start-up business initiatives and small scale entrepreneurship launched until 2020	5,000 administrators in Europe involved in art programme <i>Bureaucracy Games</i>
1,000 citizens learn to sing or to play an instrument and 3,000 people in Istria attended the educational programmes connected with music	Opening international interdisciplinary studies at University of Pula focused on design, engineering and economy	Educational programmes on topic of participation in politics engage over 10,000 people in Istria.
Adjusted and re-purposed, the former coal mining complex in Labin is transformed into a multipurpose artistic centre	1,000 more people in Istria are capable of doing different jobs connected to musical and film industry	20% of Istrian religious citizens of all denominations are involved in the preparation and implementation of joint cultural programme
Transformed model for theatre production in Istria, internationalised and thematically coherent, Istrian National Theatre annually produces 2 international shows and hosts at least 2 guest projects	25% of disadvantaged citizens are involved in new economies and consider them important for the communities	20% of citizens in Istria with mental issues participate in the poetry workshops, and 1,500 people across Europe participate in creating radio shows. Radio shows on European level reach 2 m listeners.
50% more theatregoers through education and participatory programmes	Fully functional co-working hostel with 65 beds in Rojc	1,000 different exchanges, residencies and co-working session participants went through Rojc until 2020.
Database and online interface of endangered world languages is sustained and promoted. Over 100,000 sound recordings are archived through the digital platform	Organic and ecological food suppliers and producers double	50 significant social innovation activities of different scale emerge from Rojc by 2022 and 50 more from all other institutions and NGOs in Istria
Citizens perceive culture as important and participation in cultural activities doubles	Existing gastronomy sector is fused with new tendencies in bio-art resulting in 50 new products and/or business initiatives and 30 international artists participate in residences hosted by at least 20 local food suppliers and businesses	25% more citizens than in baseline study condemn discrimination of any kind
Over 50 new educational programmes for children realised in partnership with cultural agents are sustained across Istria	Creation of virtual world of Istrian and European mythologies encompassing over 10,000 tales and myths and developed 9 centres on historic locations for augmented and virtual reality experiences	20% of citizens actively volunteer and 95% of them think that volunteering is important for the community
Oral and archaeological heritage of Pula and Istria is digitised through two interactive databases and disseminated by at least 10 mobile apps	Largest fantasy and sci-fi convention in this part of Europe, gathers over 600 international authors and is visited by 30,000 people of all ages	In more than 50 schools in Istria programmes on exercising voting and adopting laws are conducted – a School parliament
Cultural institutions prioritise cross-sectoral collaborations and work intensively with the NGO and civil sector, establishing at least 50 collaborations.	Pula and Istria tourism and cultural websites count over 40 m digital visitors per year	Political prank scene on regional level with at least 50 performers established
Digital platform that allows online access to the entire programme and subsequent major cultural events in Pula and Istria	Tourist visits are increased to 4,4 million per year	2,000 people participated in workshop programmes of preparing food on alternative way



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

4.A. Who will carry out the evaluation?

4.B. Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan? 4.C. What baseline studies or surveys – if any – will you intend to use? 4.D. What sort of information will you track and monitor? 4.E. How will you define 'success'?

4.F. Over what time frame and how regularly will the evaluation be carried out?

→ An innovative model which builds on and develops both the Commission's guidance and the experience and best practice of previous successful models – Impacts o8, European Policy Group, Guidelines for cities' own evaluation etc.

→ An approach whose success depends on the active involvement of Pula's citizens and stakeholder groups, based on a series of indicators which can clearly demonstrate how effective Pula+2020 is in delivering a number of Priority Objectives – things that will demonstrably make the city a better place to live in. And in a way which is clearly visible and understood by local people.

Demilitarising Evaluation

Our development of an evaluation and monitoring framework to underpin and measure the impact of Pula+2020 has emerged from the wish to connect it with our concept and artistic vision. How can we apply our methodology of using playful and gaming techniques in the development of our ECoC project to the rigorous methodology of a serious evaluation?

We believe that it is possible to be both rigorous and innovative in developing our evaluation model. Indeed by incorporating some elements of fun and playfulness, and connecting them to some more traditional aspects of evaluation and impact modelling, we believe we can achieve two things:

We will focus our measurement on three areas:

- Objectives which are very specific to the circumstances of Pula,
- Strategic ECoC objectives about driving positive city change and internationalisation,
- More specific ECoC objectives, especially focussing on broadening the quality of the cultural system and widening participation from all areas of society.

Our plan is to group those measurement areas and populate them with indicators taken from the expected long-term impacts which will demonstrate successful progress over time in cultural, social, economic and image and governance areas.

SPECIFIC PULA OBJECTIVES	IMPACTS (EXAMPLES)	DATA SOURCES (EXAMPLES)
Reclaiming the military areas as urban and cultural spaces for citizens and setting positive and playful impulses to make people in Pula and Europe overcome feelings of fear and hatred and the mentality of <i>tapija</i>	25 ha of ex military land in Istria is transforming and included in urban planning. 5 kilometres of ex military underground structures are active as cultural infrastructure. 30% more citizens in Istria don't see foreigners and refugees as a threat. 5 fortresses stay permanently demilitarised, adjusted for cultural purposes and integrated into the cultural life of the city. More than 200,000 people visit the fortresses in 2021.	Analysis of venues used for cultural activities Surveys among citizens Analysis of venues used for cultural activities
Creating new production spaces for creative entrepreneurs and fostering creative industries	<i>Film House</i> employs over 50 people and annually participates in at least 5 domestic and international coproductions and provides services to at least 50% of film locations in Croatia. Until 2021, 250 micro-projects realised in Istria. Establishing a sustainable system of small-scale productions. Until 2020 200 start-up business initiatives and small scale entrepreneurship are launched.	Cultural Operator survey Figures from Istrian Development Agency Figures from Istrian Development Agency
Help citizens to feel connected and empowered to create and drive change, participate and take responsibility.	In more than 50 schools in Istria a programme on exercising voting and adopting laws is conducted – a School parliament. 20% of citizens actively volunteer and 95% of them think that volunteering is important for the community. Educational programs on topic of participation in politics engage over 10,000 people in Istria.	Figures from School Department of Municipality Figures from Pula+2020 and surveys among volunteers Surveys Pula+2020

STRATEGIC ECOC OBJECTIVES	IMPACTS (EXAMPLES)	DATA SOURCES (EXAMPLES)
To safeguard and promote the diversity of cultures in Europe, to highlight the common features they share and to increase citizens' sense of belonging to a common cultural space	Channel on existing social media on the debunking of toxic narratives is attracting more than 5 million people	Click statistics through online tools
	25% of members of national minorities are included in programme (ca. 3,500 people)	Surveys and participation numbers
	Every year Pula and Istria welcomes at least 250 international artists /creative operators through residency programmes and sends 250 of local ones abroad	Figures from Istrian Development Agency, cultural operators and municipality
	200 international students in internships and study programmes in Istria and 200 Istrian students go abroad	Figures from University
To foster the contribution of culture to the long-term development of cities	Transformed model for theatre production in Istria – internationalised and thematically coherent – Istrian National Theatre annually produces 2 international shows and hosts at least 2 guest projects	Figures from Istrian National Theatre and own research
	1,000 of citizens learn to sing or to play an instrument and 3,000 people in Istria attended the educational programmes connected with music	Pula+2020 participation numbers and from cultural /educational operators
	Over 50 new educational programmes for children implemented in partnership with cultural agents are sustained across Istria.	Numbers from cultural agents and schools
SPECIFIC ECOC OBJECTIVES	IMPACTS (EXAMPLES)	DATA SOURCES (EXAMPLES)
To enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational co-operation	Up to 2021, 25 cities are active in the international network demilitarise.eu	Pula+2020 research
	Largest fantasy and sci-fi convention in this part of Europe, gathered over 600 international authors and was visited by 30,000 people of all ages.	Participation numbers and surveys
	Co-operations and partnerships established with over 1000 European and international cultural partners who like to come back to Pula	Participation numbers and surveys
To widen access and participation in culture	Citizens perceive culture as important and participation in cultural activities doubles in Pula	Participation numbers and surveys
	25 new cultural programmes designed in collaboration with schools and kindergartens and particularly for kids is successfully sustained	Figures from School Department of Municipality
	30% of visually impaired and deaf people from Istria become included in the cultural life of the city and the region by attending events and co-creating programmes	Participation numbers and surveys
	20% of citizens in Istria with mental issues participate in the poetry workshops, and 1,500 people across Europe participate in creating radio shows. Radio shows on EU level reached 2 m listeners	Statistics from radio stations and participation numbers
To strengthen the capacity of the cultural sector and its links with other sectors	1,000 people in Istria are capable of doing different jobs connected to musical and film industry	Figures from Istrian Development Agency, cultural operators and municipality, surveys
	Existing gastronomy sector is fused with new tendencies in bio-art resulting in 50 new products and/or business initiatives and 30 international artists participated in residences hosted by at least 20 local food suppliers and businesses	Figures from Istrian Development Agency and project partners
	Cultural institutions prioritise cross-sectoral collaborations and work intensely with the NGO and civil sector, establishing at least 50 collaborations.	Figures from cultural operators
	In 2020, 20% of the Croatian production of contemporary art is produced in Istria	Figures from Istria compared to figures from Croatia (own research and survey with national cultural operators)

To raise the international profile of cities through culture	Refugee and war zones across the world connected to Istria through telematic playing	Online statistics
	Pula becomes an important European academic and research centre for interculturalism with new jobs opening in the humanities sector	Figures from Istrian Development Agency
	Tourist visits are increased to 4,4 million per year	Figures from Istrian Tourism Development Agency
	Pula and Istria tourism and cultural websites count over 40 m digital visitors per year	Online statistics
	500,000 young people from all around Europe and beyond arrive to Pula and Istria due to annual cultural programme	Figures from Istrian Tourism Development Agency and surveys

Defining Success

Success will be defined by achieving the indicators set out in the table above. There is also a clear correlation between the delivery of these objectives and the long-term impacts described in question 3 of the Long-Term Strategy section. But we also intend that the citizens of Pula have an important voice in determining the 10 things that we will set out as the priorities for the future of the City. We describe below the process for doing so.

Evaluation milestones:

AUTUMN 2016 – LATE 2017 – Benchmark phase

- Establish Jury of Board of Directors, 3 independent European experts and 2 Istrian civil society representatives to select an agency for evaluation
- Hold competition for external support from a number of different types of organisation (management consultancies, research agencies, Universities) with solid experience in evaluating cultural projects and governance. These organisations will submit proposals – focussing on innovative and play-based methodologies.
- Establish relations between evaluation agency and the working group from the Juraj Dobrilla University of Pula
- Organise City Conference involving wide participation from Pula and Istria along with team members from previous ECoC to develop our model, and focus on what success for Pula+2020 would mean for the City and its citizens.
- Out of this conference we also envisage developing a panel of ‘Citizen researchers’
- Launch online platform to receive ideas from citizens unable to attend conference
- Post conference – establish Impact Forum comprising delegates from each sector of Pula’s and Istria’s civic society to finalise definition of realistic and deliverable success factors. This group will then meet at least

annually to review progress and to adapt the methodology as 2020 approaches.

- Final agreement of indicators. Collection and dissemination of baseline data. Establish cooperation with Irish ECoC evaluation team.

EARLY 2018 – LATE 2019 – Set-up phase

- Equip and train Citizen Researchers
- Deliver 2 data collection rounds yearly in Pula
- Deliver 1 data collection round yearly in Istria
- Publicise outcomes and progress at end of each year.
- Adapt model where needed
- Have pre-2020 review with Irish ECoC

2020 – Event year phase

- Main indicators measured 2 x during year
- 30% of data will be collected using gaming techniques
- Qualitative analysis will be delivered via polls and focus groups with citizen and visitor groups at key points in the year.

2021 – 2024 – Post event and legacy phase

- Deliver first Pula Evaluation Report in summer 2021 at public conference involving panel of European experts, Croatian cultural stakeholders, and Pula Evaluation group. Also invite Irish ECoC holder for comparison and discussion of alternative methodologies.
- Further data will be collected between 2021 – 2024 to measure continued progress and legacy.
- A conference *Four Years On* will be held in Pula in 2024. This will assess the long term impact on Pula and ensure the widest possible dissemination of our results and learning.



▲ Portarata, a Roman city gate in Pula open for connection

2 European Dimension

ELABORATE ON THE SCOPE AND QUALITY OF THESE ACTIVITIES:

Q1.1

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

Q1.2

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

In Istria, people often mix Italian and Croatian in a single sentence, like in 'Damme la olovka'.

(Give me a pen – first word Italian as used in Pula, second word in Croatian)

— Davor, 45, curator

Our Everyday European Diversity

There must be some magic formula for European-ness in Pula and Istria and we have tried to find it in this equation:

$$\frac{427 \text{ artists}}{32 \text{ countries}} \times 10 \text{ minorities} \div \pi + (200,000 \text{ citizens} \times 2 \text{ languages}) + 217 \text{ European partners} \times 27 \text{ projects} + \infty \text{ demilitarisation} = \text{European-mindedness in Pula and Istria}$$

This might look like a joke and we know it is hard to find the trick that makes us all feel more European – but we believe we can bring more Pula to the European people and more Europe to the people in Pula. Why? Because our theme of demilitarisation and *tapija* as a phenomenon of frustration and passivity is a common European one, not exclusive to Pula.

We have good experiences in opening up potential by demilitarising minds and memories. Only 20 years after WWII the City of Pula introduced the Italian minority language as the official second tongue of the city – only 20 years after brutal war crimes had been committed by both sides, we started speaking 'the language of our enemy'. In fact almost everybody does and sentences often begin in Croatian and end in Italian or vice versa.

Not only are we part of a very diverse community of the former Yugoslav states and the Balkans, Pula is also officially bilingual and multicultural through an interesting mix of Italian and Mediterranean as well as Slavic heritage and language, Austro-Hungarian architecture and urbanism, Catholic and Orthodox denomination,

Central and Southern European influences, but also minority languages on the brink of extinction like Istriot and Istro-Romanian.

Ever since the 6th century, Pula was the main port for many European armies, from the Byzantine to the Yugoslavian, resulting in a flourishing multiculturalism, making the region unique in this part of Europe. And while the madness of neighbours fighting against each

other broke out in the 1990s, Istria offered protection to large numbers of refugees from all conflicting sides. So we know a thing or two about intercultural dialogue, its benefits and its difficulties.

Yet, the people of this area perceive this diversity more as 'Istrian' not so much 'European'. And in a way this is good: it is important to have a local or regional identity to begin with, a sense of belonging to a certain landscape and diverse community in order to then become able to expand this identity to include the larger European frame of identity as a reference and 'feel European' – which also comes with increased mobility (e.g. *Generation WE*, residencies) and expanded networks like: www.demilitarise.eu.

We seek to achieve a wider network through the set-up of a demilitarisation web of cities in Europe with either a military tangible heritage or similar issues in a vaster sense of demilitarisation:

- The network starts with the existing ADRIFORT, an EU funded programme about Adriatic fortresses and military areas that included six fortresses in Pula and just ended in 2015. This tested and tried network gives us easy access to cities and regions like Veneto Region, Venice, Ravenna, Puglia Region, Piran (Slovenia), Corfu (Greece), Kotor (Montenegro), and Tirana (Albania).
- With the team of the fortress city Kaunas (Lithuania) ECoC candidate for 2022 we agreed to include those churches in Kaunas that were used as military hospitals and military warehouses, first by Napoleon, later by the Soviets.
- With Magdeburg (Germany), candidate for ECoC 2025 we have agreed to work on our similar structures of fortifications – in the case of Magdeburg still influencing the citizens' mentality as well as creating barriers for urban development and a vibrant subculture scene trying to re-conquer the partly disused spaces for artistic activities.
- Herceg Novi, candidate for ECoC 2021 has a significant military history with their location guarding the entrance into the Boka Kotorska (Bay of Kotor), which housed military ports at Tivat during the time between World Wars and the Cold War period (Yugoslavian Navy) as well as in Kotor earlier during the Austro-Hungarian occupation. Two disused submarine hides are cut into the rock of the steep rock on Herceg Novi bay.
- In Berlin there is a best practice project of a World War II bunker transformed into a contemporary art museum (Boros Collection). Our new demilitarise.eu online platform and direct cooperation includes partners who are at a similar stage of development like Pula, but also some who have shown that demilitarisation of spaces can be done with great benefit.
- This includes a partner we found across Aarhus 2017 – a creative hub in nearby Viborg (Denmark). Arsenalet is a cluster of independent creative companies connected to animation and film production inhabiting the old military base in Viborg. This gives us an outlook on the demilitarise network plus some expertise on film production and the Makers Space of the *Playing it Fair* programme line.
- Plovdiv 2019 has a War Monument Bratska Mogila (Brotherly Tomb) as well as several bunkers in the city drilled into the hills which are also to be re-conquered by artistic interventions in 2019.
- Novi Sad (Serbia), ECoC candidate 2021 has Petrovaradin Fortress that became the site of a major European music festival (*EXIT Festival*). This gives an interesting link to questions of sustainability and management.

→ Finally Valletta 2018 offers expertise through *The Fortress Builders* – a Fortifications Interpretation Centre on fortress preservation, interpretation and revitalisation practices.

- We will expand this network further in the preparation years until 2020 including structures, practices and activities connected to militarised areas, from disused flack towers in Vienna, Hamburg and Berlin, to Fort Middelgrund located on an artificial island in the Øresund between Copenhagen and Malmö, as far as Jerusalem / Ramallah with borders, razor-wire and as a permanent war zone.
- We are also proud to be hosting *Havel's Place*, an European project which promotes democratic dialogue, free speech and mutual understanding.

Europe is Our Playground

Our programme spreads across the whole of Europe, and beyond. In Pula+2020, playing is our way to bridge all the physical, geographical, psychological and political borders that constrain us.

- *Pilgrimage of Sound* is a project happening in over 32 churches across 7 European countries with musical and sound art events that celebrate interreligious dialogue and diversity in our spiritual lives.
- Exhibitions in 15 photo galleries across Europe: instead of feeding our fears and showcasing violence, in *Fearless Eye* photography demonstrates the universal power of laughter, joy and positive image.
- *Click Impact* and *Invisible Players* use gaming platforms and mobile applications as new means of cross-border integration. Hundreds of thousands of citizens from all around Europe experiment with new solutions for political participation and collective decision-making.
- In *Monument Moments*, over 20 war monuments and memorial sites across Europe become media for communicating messages of reconciliation and dialogue through contemporary artistic interventions.
- Mobility platforms of *Generation WE* and residency programmes of the Production Network enable over 400 artists, cultural workers, students and volunteers from Istria to share their know-how and exchange skills with professionals from 15 different European Countries among others Ireland, Denmark, Spain and Lithuania.
- With projects such as *Trust Me, I'm Lying*, *Let the Music Play*, *LaCom*, *Poetry Asylum* and *Surviving Arena*, around 50% of our programme uses digital space to transcend the physical distances between us, enabling us to jointly produce music and radio shows, play games, design robots and talk to each other in new, hybrid languages.



◀ In Orbit.
Installation
by Tomás
Saraceno,
designer of
Pula+2020
antigravity
pavilion

Europe Comes to Play in Pula

Pula+2020 creates a gravity field of a great force that draws us all in. Cultural agents, common citizens, volunteers, engineers, artists, IT professionals, writers and architects from all over Europe come to Istria and help us to put our vast playground in motion.

→ Over 40% of Pula+2020 projects include different residency programmes for international artists and cultural workers in numerous fields, from bio-art and cultural management to DIY engineering and audio-visual production. Projects such as *Freetaja* and residency facilities in two production centres enable the residents to work cross-sectorally, with new audiences and in experimental environments, fostering mobility and building capacities of the European cultural sector.

→ Fourteen teams consisting of over 35 curators from different European countries bring the very best of European arts to Pula through exhibitions like those in *Blind Vision*, *COMMA (Centre of MultiMedia Arts)* and *Open Fortress* projects.

→ New, high quality education programmes at Pula's University and many internship initiatives of *Generation WE* and *Freetaja* attract larger numbers of European students to Pula, where they gain professional experiences, grow their network and train their skills in hybrid environments.

→ Pula becomes a European centre for scholars, scientists and researchers in linguistics, literature, musicology, heritage studies and publishing through projects such as *LaCom* or *Book House*.

→ In celebrating the common aspects of our European heritage, we emphasise culture that entertains us and which we enjoy in our leisure time, with our friends, our children and our families. *Terra Magica* gathers key

figures of the European sci-fi and fantasy genre in Pula, at the biggest European convention of this type.

→ *Open Fortress* demonstrates the richness and strength of European interculturalism by opening up 26 fortresses in Pula to presentation of cultural programmes of over thirty minorities groups coming from all over Europe, including those currently living in Istria.

Common European Themes We Bring to Play

→ The project *Everyday Warfare* deals with current issues of safety, surveillance, privacy and use of military technology in our everyday lives through artistic concepts, public events and social innovation.

→ Refugees, migration and life in an increasingly intercultural European society are one of the most burning European themes. They play a significant role in many Pula+2020 projects such as *Open Fortress*, *Freetaja* and *Pilgrimage of Sound*.

→ In our entire second programme line *Playing it Fair* we tackle the issues of rising economic inequalities and try to find new ways in which economy can become a vehicle for social inclusion, trust-building and dialogue.

→ The future of democracy and Europe without borders make the thematic framework for our third programme line, *Your Turn!* Besides the strong focus on political participation and decision-making, here we open up new perspectives on problems of European integration and our roles in the political systems that define our everyday life.

→ Projects like *Freetaja*, *Terra Magica* and *Ouija* emphasise important themes of cultural dissemination and highlight the cross-over character of European cultures through food, industrial heritage and European mythologies.

Q1.3

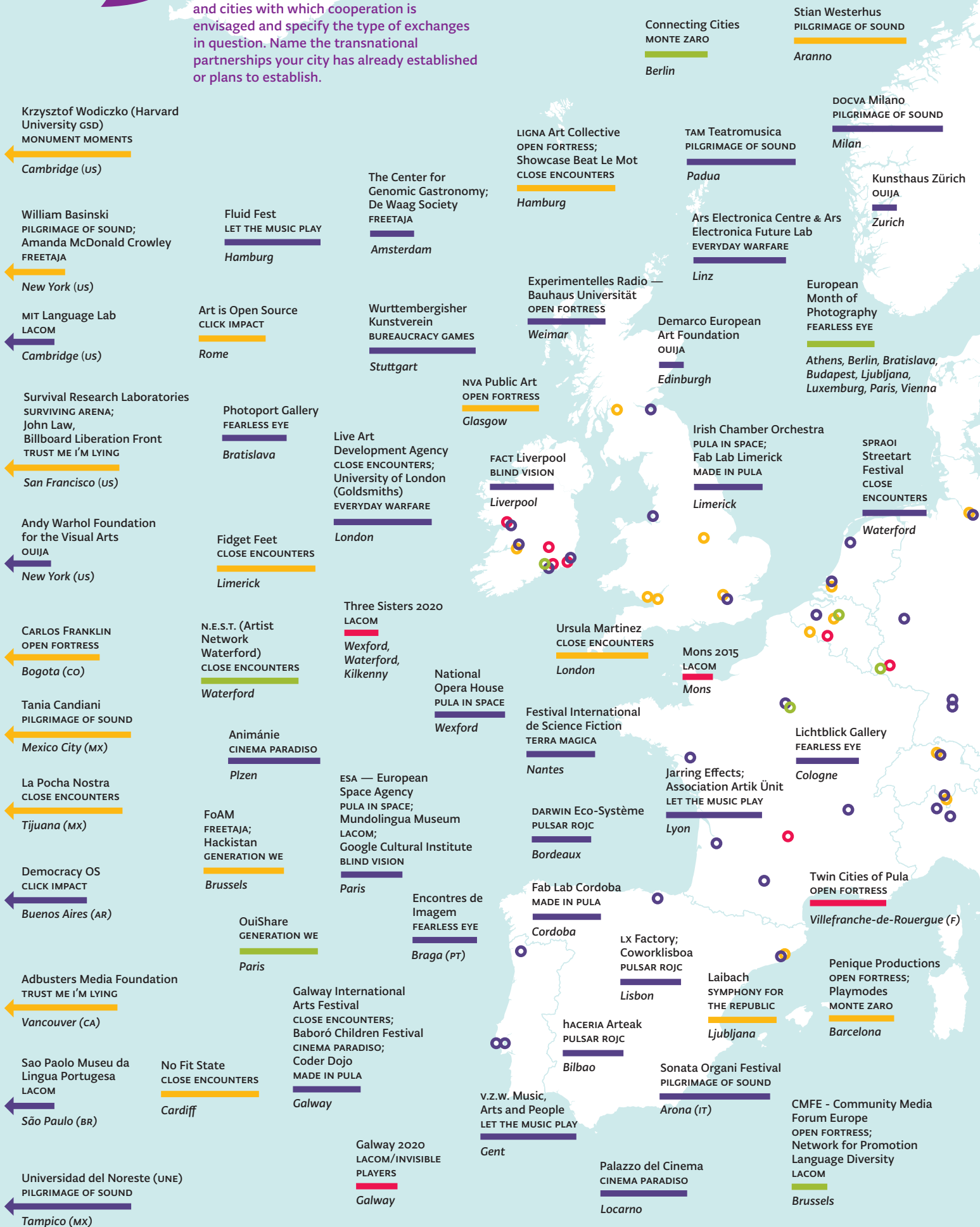
Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships. Name some European and international artists, operators and cities with which cooperation is envisaged and specify the type of exchanges in question. Name the transnational partnerships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

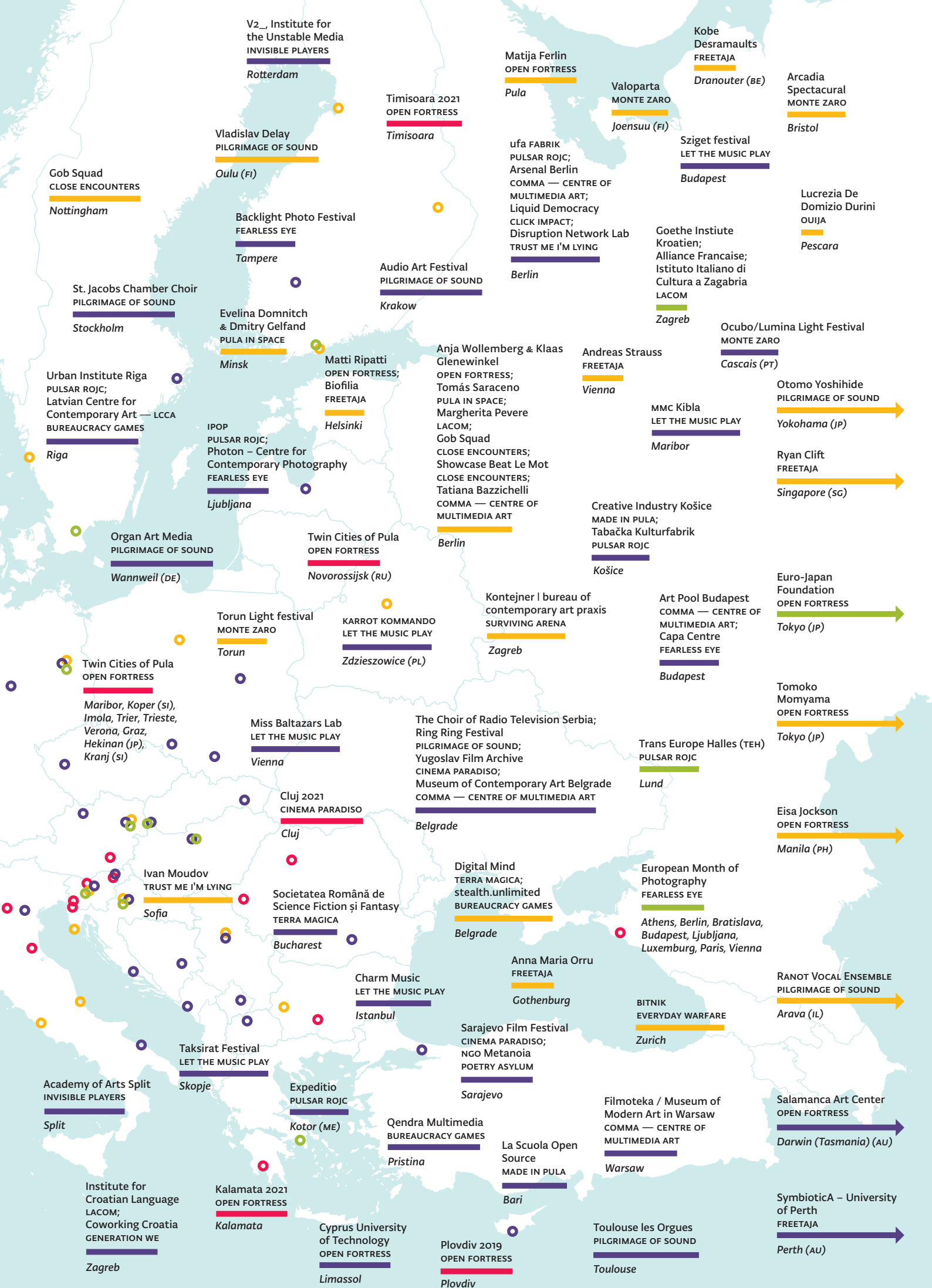
Cities

Artists & Curators

Institutions
& Operators

Networks







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

Where on Earth?!

Let's face it: Pula's fame as a city in Europe is somewhat limited. Istria – sure, almost everybody knows more or less where that is. But it pretty much ends there. Pula? Most people in Europe have never even heard of it. Most maps of Europe don't bother with showing Pula and most of the tourists who come here are more interested in beaches and wine than in exploring the cool locations in our city. No use in hiding our weaknesses in this field.

The Master Plan on Tourism in Istria indicates that this is a moment of change in the strategy to attract visitors to Pula and Istria. 'Sun & Sea' tourism is not going to do the trick forever and Istria has to diversify its offer. Pula's moment, it seems, has come. The timing is right. Everybody, in business as well as in politics, understands that something is changing. And that is where Pula+2020 comes in. Through our programme we can attract people in Europe who want to experience something new, go somewhere 'unfinished', end up in a destination with a twist... and still enjoy good food and wine.

Going digital

These days, it is all about networks – friends of friends and followers of followers, the like and dislike buttons of our digital world reach many more people in much less time than anything we have known before in terms of communication. And the people who will be attracted by our programme are most likely the ones who go digital. Moreover, around 50% of our programme is digital and includes digital networking (*Fearless Eye*, Pula+2020 Production Network), digital platforms (*Trust Me, I'm Lying*, *Click Impact*), digital tools (*Everyday Warfare*, *Terra Magica*) and digital communities (*Generation WE*).

Our communication strategy is counting on the power of enthusiastic Pula and Istria citizens to post, tweet, instagram and share information about Pula+2020 with their friends and networks in Europe and beyond, as students are already doing through the action *Pula for the World*, the *World for Pula* and photos with hashtag #pula2020. Allocating 26% of our operating budget for marketing and PR is a clear commitment to reaching a wide European audience.

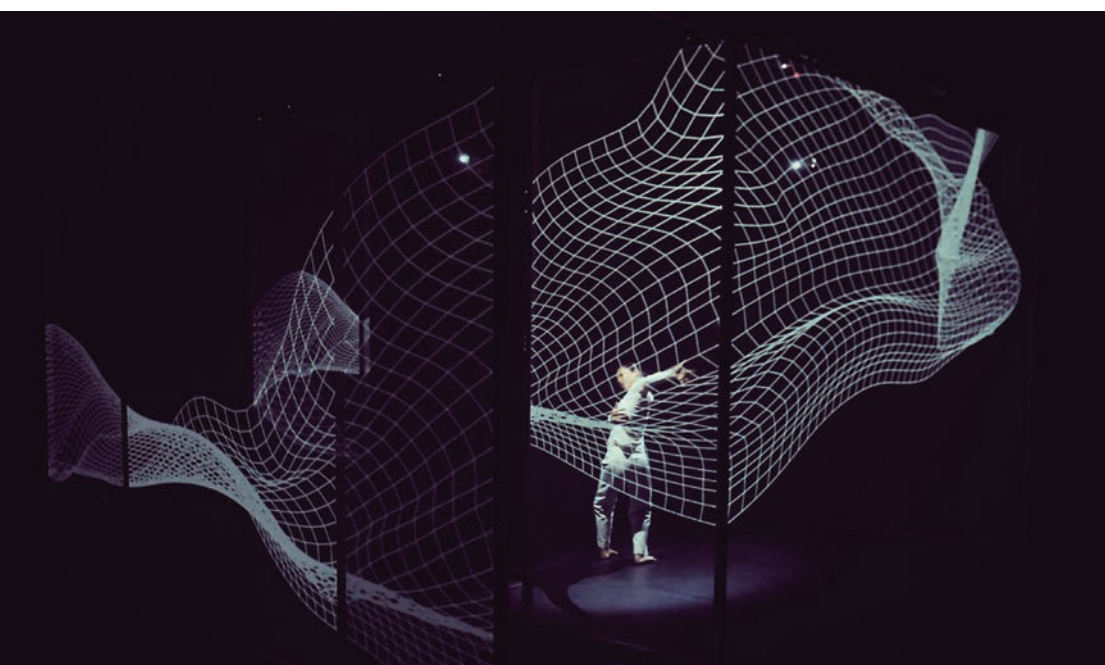
Extraordinary events

Pula+2020 is full of extraordinary events happening in most unusual places such as underground tunnels (*Below the Surface* projects) and rooftops of fortresses (*Let the Music Play*), events unprecedented in scale – as is the *Space Opera* sung together by thousands of Europeans during Pula+2020 opening, and events involving some of the most popular international musicians, artists and thinkers such as Nigel Osborne and Slavoj Žižek. While events like *Surviving Arena* robotic combats and *Ouija* blockbuster exhibition are certain to attract a large number of international visitors, some of these events are already attended by thousands of people from Europe and around the world, and will be up-scaled through Pula+2020, like musical festivals and concerts that are through Pula+2020 programme united in the *Let the Music Play* project.

Word of mouth: network is also work

We have also started making friends on the European and international level, and feeding them contents they might like to share and distribute, blog about and talk about with their friends, and friends of friends. We have approached Istrians and Croats who have gone out into the world and are well connected in their fields to be our ambassadors in Europe and beyond. We cannot get everybody to talk about Pula, but we are reaching many and have developed strategies to reach even more, as we describe in our communication strategy. Having heard of the programme, being connected to our newsletter, social networks and

websites, perhaps visiting some of our projects taking place in different European cities, participating online, experiencing our 'Demilitarised Guerrilla Marketing Actions' taking place in some of the ECoC candidate cities: all this can actually help to reach a wide audience and install a long-term legacy more valuable than a short-term tourist effect.



Europe wide

Through Pula+2020 we reach out to a European audience, not only to bring people to Pula, but also to give something significant back to Europe. Many projects are based on direct interaction between Pula and other European citizens and include activities happening all over Europe, such as projects *Monte Zaro* starting with events in 28 European cities, *Bureaucracy Games* happening in Brussels,

Poetry Asylum broadcasting from 39 Mediterranean radio stations or Telematic gaming in *Everyday Warfare*. Those who take part in our programme online and offline from their countries and cities will be spreading word further through their own networks and will hopefully also be intrigued to visit Pula after 2020, and after. What we have to say to our fellow European citizens – including all who choose to live in Europe – is very simple: If you want things to change, you have to come out and play!



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?

Pula's Meeting Room in Europe

Pula+2020 set up a desk in Ireland and visited each of the Irish candidates for two days discussing cooperation options with artists, NGO and cultural institutions in eye-to-eye-meetings. Hundreds of telephone calls, Skype conferences and e-mails were exchanged with all cities mentioned below to establish cooperations and exchanges in best practice, experience and resources. It has been an exciting journey towards partners we would have never thought of approaching without the ECoC process. We are looking forward to working with so many different and interesting people from all fields of social and cultural life in Europe.

The agreed fields of cooperation with other candidate cities and actual European Capitals of Culture are:

IRELAND 2020 CANDIDATES

Galway 2020 candidate

/// With Galway we link on bilingualism and connect them to *LaCom* in the form of residencies and research.

/// We connect with Margaret Flannery and Galway University Hospitals Arts Trust and its programme in hospitals as capacity building in the form of impacting institutions that are not 'cultural' and linking their activities with culture – e.g. using play therapy, clowning and playing as an instrument for healing in hospitals, connecting it also with our project *Poetry Asylum*.

/// *Galway International Arts Festival* – capacity building and possible coproduction in the area of theatre (*Close Encounters*).

/// Collaboration with Galway (running for European Region of

Gastronomy and hopefully winning the title) on Pula's *Freetaja* project.

/// Exchanges of volunteers with Galway is happening in our *Invisible Players*.

/// Collaboration and coproduction in our theatre programme (*Close Encounters*) with Macnas Theatre – performance and street spectacle, storytelling, big bold visual shows; capacity building workshops in Pula with local performers.

/// Collaboration with *Baboró Children Festival* – exchange of knowledge, internships and possibility of coproduction in our artistic children's programme (e.g. *Pop-up Cinemas* in *Cinema Paradiso*).

/// Incorporating *Coder Dojo Galway* (volunteer IT people who teach children how to code) in *Makers Space* – project *Made in Pula*, capacity building, collaboration with one of the most successful *Coder Dojos*.

Limerick 2020 candidate

/// Collaboration in Pula's *Makers Space* in the project *Made in Pula* with

Fab Lab Limerick (a space for makers in Limerick city) and through them with *Fab Lab Córdoba*; and with University of Limerick – Information Technology Division.

/// *The Grand Central 2020 Residencies* – international artists exchange by Limerick 2020, moving across borders, socially engaged artist initiative (20 artists from Pula participate in Limerick and vice versa) – we connect this with *Pulsar Rojc*.

/// Artist Company Fidget Feet partner with us on *Close Encounters*, vertical dance theatre. Fidget Feet organise the *Aerial Dance Festival* in Limerick – our cooperation is about capacity building, involving dance artists from all over Croatia.

/// Collaboration on Limerick's project *Lifting the Siege* which tackles fortress mentality in Limerick's neighbourhood Moyross; genuine connection between 'fortress mentality' and 'siege mentality' that both our cities share: it is about performance, community engagement, activating invisible city space, involving socially deprived people. Shared learning

with practitioners and communities about the power of culture to transform people and places. We connect this one with our project *Monte Zaro*.

/// Collaboration with Limerick School of Art; printmaking department is involved in capacity building in Pula's *Makers Space* in the project *Made in Pula*.

/// Collaboration with Limerick's *ILEN Boat factory* in *Makers Space* on making wooden model boats in the project *Made in Pula*.

/// Collaboration with the Irish Chamber Orchestra – *Sing Out With Strings* – as part of El Sistema on *Pula in Space* – *Space Opera*.

/// *Culture & Chips Festival* collaborate with us on the *Freetaja* project because of Limerick's local food production culture.

/// *Limerick City Build* – exchange of knowledge and methods on involving socially deprived people and getting them re-connected and connect it with our project *Generation WE*.

Three Sisters 2020 candidate

/// Coproduction of *Pula in Space*, in particular *Space Opera* with the National Opera House in Wexford

/// Exchange of writers, language researchers and archivists in the Gaelic speaking area of Waterford, An Rinn, for *LaCom* project.

/// Pula 2020 and Three Sisters 2020 agree to an exchange of artists with Waterford Spraoi, Ireland's leading street arts and spectacle company, collaborating to examine how communities have made the transition from war to peace in both countries and exploring possibilities to jointly apply for Creative Europe funding.

/// Exchange of volunteers (Waterford has a programme of *Welcome Ambassadors* which will be connected to *Invisible Players*) between Waterford and Pula; the goal is that volunteers from the Three Sisters region present Pula and Pula's programme to visitors in Pula from the perspective of a foreigner with inside knowledge and vice versa.

/// Capacity building in Pula's

Makers Space with Viking Triangle Trust (Waterford) and relevant organisations in Wexford and Kilkenny; Development of an exchange programme where skills of designers and crafts people across sectors and design disciplines are shared to develop new commercial products. Designers and crafts people will utilise both old and new technologies in the development of products that incorporate a reference to the unique heritage and cultural influences with participants who live in or close to Capitals of Culture.

/// Partnering in EU funded projects: Involvement with *Wexford Arts Centre* on *Coracle Europe* project which is tackling artists residency exchange.

/// Collaboration on *Freetaja* project with food festivals – Three Sisters has a strong food tradition and an emerging artisan brewing culture supported by festivals such as *West Waterford Festival of Food*, *Savour Kilkenny*, *Wexford Food and Wine Festival*. Collaboration around this area is envisaged on our line of *Playing it Fair* in the projects fostering small scale economies.

ROMANIA 2021 CANDIDATES

Baia Mare 2021 candidate

/// Connection of their project *Central European DJ, Light Design and Sound Engineering Academy* with COMMA (*Centre Of MultiMedia Art*).

/// Connecting their *Aristoteles Workshop* with our Film production space.

/// Connecting their *European Digital Publishing Convention* with our *Book House*.

Cluj-Napoca 2021 candidate

/// We plan to develop projects in areas such as IT, creative industries (film productions) and gastronomy.

/// IT collaboration is envisaged in this project: *Makers Space* for hybrid engineering in *Made in Pula*.

/// Creative industries (film

productions) in *Cinema Paradiso*.

/// Gastronomy collaboration in *Freetaja*: the future of food culture).

Timisoara 2021 candidate

/// Collaboration on their project /network *Twinkling Little Global Cities* – mobility scheme and exchange opportunities for researchers. Exchange of artists. Pula to become part of Twinkling network. Defining future vision for the city in global context. Here we work on artistic mobility together and share the mechanisms that contribute to successfully building a vision for the future of their cities and for Europe.

/// ECoC boulevard – Pula+2020 to be promoted in open space in Timisoara – permanent exhibition.

/// Their project *Freedom of Thinking* connects with our *Monument Moments*.

/// Collaboration on *LaCom* – exchange of knowledge, artists, strengthening the mobility aspect.

/// Artistic mobility.

/// New program to develop together: collaboration based on the common theme of overcoming the totalitarian past the communist legacy of Timisoara and the 'militarisation' of Pula. How do we build a vision of the future that guarantees the coming generations will be better Europeans?

GREECE 2021 CANDIDATES

With each of these nine Greek cities we have signed a memorandum of understanding: Delphi, Eleusis, Ioannina, Kalamata, Larissa, Piraeus, Samos, Tripolis-Arcadia, Volos and that envisages establishing collaboration in the form of mutual projects, workshop, education, research and discussion, also capacity building and exchange of staff experience, exchange of artists and volunteers, exchange of knowledge on capacity building programmes.

NON-EU 2021 CANDIDATES

[Herceg Novi 2021 candidate](#)

/// Connection with demilitarisation concept: 'From Fortress to Forum with Frenemies'.

/// Cooperations on the demilitarise.eu project – with their fortresses, sustainable use of former military space and also two submarine spaces cut into the coast – how to open those for citizens and create capacity of cultural infrastructure.

/// Cooperation on *Fearless Eye*.

[Novi Sad 2021 candidate](#)

/// Connection with *Let the Music Play* which we connect with their project *EXIT Adventure* and demilitarise.eu network on their use of Petrovaradin Fortress as space for European music festival *EXIT*.

/// Cooperations on sustainable management of former military spaces.

/// Connection of our project *Open Fortress* with the project of Novi Sad *Out of the Centre* working with artists from national minorities from both projects.

/// Connection of production network centres with the project of Novi Sad *Youth Creative Polis*.

FORMER AND FUTURE ECOCS

[Kosice 2013](#)

/// With Creative Industry Kosice we agreed on internships for cultural operators and exchanges of good and bad practices.

/// With Creative Industry Kosice we agreed on collaboration in EU funded projects – Interreg, Erasmus, Creative Europe.

/// With Creative Industry Kosice we agreed on culture and creative residencies, mobility and international networking.

/// With Kosice 2013 we agreed on connection of Kosice's Kasarne project with *Pulsar Rojc* and *Makers Space* in *Made in Pula*.

/// Tabačka Kulturfabrik – Kosice: We envisage to collaborate on two projects: *Pulsar Rojc* and *Open Fortress*.

[Marseille 2013 and Plzen 2015](#)

/// We made connection with both of them in the form of incorporation of Marseille's *Photo Album* project which was adopted by Plzen. We connected with Jean-Pierre Moulères and Kristýna Jiráťová which will be involved also in our version of the project.

[Umeå 2014](#)

/// Collaboration and further development of the *Open Source* programme of Umeå. Participation of citizens in the programme and creation of an arena for co-creation and discussion. Together we plan to build on their *Open Source* experience and legacy in the areas of stakeholder involvement, stability in governance and management structure, citizens active participation in creative process as well as sustainability. Organising a joint *Open Source* seminar in Brussels.

[Mons 2015](#)

/// We have agreed to incorporate the Mons project *Café Europa* as a part of *LaCom*.

/// Exchange of knowledge and cultural operators as well as residency programmes and workshops are also envisaged.

[Plzen 2015](#)

/// We are connected with their *Pěstuj prostor, z. s.* (Foster the City) on two of our projects: *Click Impact* and *Generation WE*.

/// With *Animánie Plzen* (audiovisual education for children and youth) we collaborate on *Cinema Paradiso*.

[Aarhus 2017](#)

/// Cooperation and exchange with the creative hub *Arsenalet* on using military spaces in a sustainable way and how to set up a production hub on animation and film production.

/// Part of our demilitarise.eu network

[Leeuwarden 2018](#)

/// Signed memorandum of cooperation on capacity building and exchange of staff experience, exchange of artists and volunteers alongside with the residency programmes, exchange of knowledge and good practices on capacity building programmes, internships, EU funding, knowledge and skills exchange (e.g. on sponsoring).

[Valletta 2018](#)

/// Signed memorandum about cooperation in the following areas: culture heritage and visual art, culture education and youth, design, technology and visual culture in relation with creative economy, special innovation and culture in a social context (community arts), youth programming, theatre and other performing arts, literature and narration projects, research a multi annual programme, innovative governance model, sharing knowledge (good and bad practices).

/// Including the Fortress Research Centre *The Fortress Builders* in our demilitarisation network.

[Matera 2019](#)

/// Matera 2019 Foundation is interested in possible cooperation in the field of culture and the various areas of creativity, with particular attention to the theme of enogastronomy and outer space.

[Plovdiv 2019](#)

/// Signed a memorandum of cooperation; capacity building and exchange of staff experience, exchange of artists and volunteers and leaving one of the military infrastructures to Plovdiv for the cultural occupation in the year of our title in the project *Open Fortress*. We plan to focus this exchange on the Roma community and the fortress mentality.

/// Part of our demilitarise.eu network.

/// Cooperation on our *Monument Moments* project with the Bratska Mogila Monument.



▲ Musil peninsula, former military zone

Cultural & Artistic Content

Q1

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

Fearless Playground

You can radically alter the nature of the game by changing the number of people playing it.

— The New Games Book

Our artistic vision is citizens creating and using Pula+2020. Citizens as users of the programme who bring new rules to the game, as participants who know and understand: the programme of Pula+2020 is for us and with us and it develops through our input.

Our vision is that in the years towards 2020 and in the year itself, all citizens – children in kindergartens, children in elementary schools, young people in secondary schools, universities and vocational trainings, school drop-outs, young professionals, people in prison, exchange students, unemployed, families with and without children, migrants, single parents, marginalised people, tourists, refugees, the 30+, 40+, 50+ and 60+ age groups, disabled people, senior citizens, citizens from all social groups and ethnicities – all of them become connected to at least one of the projects of Pula+2020 not only as audience but as creators.

Our vision is that after 2020 all citizens in Pula and Istria and those from other parts of Europe who participated and used Pula+2020 have the feeling that they have experienced something important, something they can relate directly to their lives.

Our strategy to achieve our vision is play. Play is an innate drive of human beings which helps children develop into responsible adults. Play is an emotionally, psychologically and socially engaging activity. The *Homo Ludens* as discussed by the Dutch cultural theorist Johan Huizinga uses the playing human as a model to show how humans develop through play: discovering their individual qualities through play and developing their personalities from the experiences and feedback gained in play. Play is shown as a synonym for ‘freedom of action’, it implies openness and constant dialogue with others, but is also a way to make your own decisions and choices. Huizinga suggests that play is a basis for any truly creative cultural act.

Pula+2020’s artistic strategy is hence: playing music and theatre, playing games, playing together, playing it fair. This is our mantra – instead of responding with new violence or refusal to take any action, playing becomes our strategy to confront our militarised reality. As we said before: toxic rhetoric of hatred and fear is resistant to counter-arguments – but it does not stand a chance against derision, pranks, ridicule, laughter, fun. In Pula+2020 play works both online and offline, it is the energy behind our cultural experimentation, it opens up inclusive sharing and learning scenarios and transforms democracy into an art of collective decision-making. The strategy revealed itself slowly, during hundreds of meetings, workshops, focus groups, citizen consultations. It came somewhat naturally, from the clear awareness of what Europe is facing today and from the playful way Istrian people already deal with problems on the spot, in their everyday life. Through play we create new access points for people to open up to their full potential and discover their own skills and qualities.

Finally, playing is a serious thing, a powerful tool that can create alternative realities, lower the entry points for people to step into the political decision-making, enable citizens to envisage outcomes within reach, reclaim the public space, and reconnect the personal with the interests of the community. We envisage Pula+2020 as a playground of responsible and fearless cultural citizenship, resonating with the power that can creatively answer to challenges that many Europeans face today.

BORDER GAMES

The first programme line is about reaching the many inaccessible resources within the city: the material ones enclosed behind walls of military buildings, as well as the potential that yet has to be awakened within people and communities. *Border Games* enables the citizens to break down the barriers preventing them to use these resources; it creates playful points of access to the hidden capacities of the city, from former military buildings transformed for new cultural purposes to opening up new sources of knowledge and exciting, liberating sensory experiences.

intangible heritage,
contemporary art,
traditional art-forms,
radio network, digital
community

OPEN FORTRESS (flagship)

For decades, Pula's fortifications have intrigued the locals and have inspired them to work on new purposes for these abandoned structures. It is no coincidence that the National Fortification Association was born in Pula, as a result of the enthusiastic work of Zlatko Devedžić, also known as Bunkerman. At the same time, the city is in desperate need of new, larger and more adequate spaces for cultural programmes. In the *Open Fortress* flagship, the sensational complex of fortresses becomes an infrastructure for international events: a surreal scenery for showcasing the richness of European multicultural life.

Open Fortress is a year long programme in 2020 that presents different art forms, intangible heritage and cultural traditions of European nations, ethnicities, minorities, cultural communities and social groups: from the Italians and the Scandinavians, to Irish travelers and minorities of Pula's twin cities. These communities are invited to 'occupy' the fortresses with the best of their contemporary art and cultural heritage, and they create these programmes freely as representations of their cultures, connecting the fortresses in a unique colourful Expo of diverse European cultural identities. This is accompanied by an annual conference programme in Brijuni fortress starting in the fall 2016 under the name *Army as Utopia*, with key speakers such as Slavoj Žižek, Frederic Jameson and Kojin Karatani. The programme *Open Fortress* will continue showcasing cultural activities in the fortresses also after 2020.

The process of programme creation links political structures, such as embassies of European countries, with the NGO cultural sector and heritage institutions. For example ten minority councils connect to institutions abroad and curate together a musical, film and visual arts programme for the fortresses. The project also includes special initiatives such as *Jail Jamming* – an exchange programme between prisoners of Ireland and Croatia focused on literature and writing. *Fortless digital platform* connects organisations, institutions and relevant players, and facilitates participation of communities in the project through its social network character and direct connection to the management of the fortress infrastructure.

Open Fortress events are mediated and broadcast live by the initiative (currently in the process of being established) *Open Fort network of digital radio stations* from Greece, Tunisia, Morocco, Spain, Turkey and other Mediterranean countries. The stations dedicate their shows to cultures participating in the project, archive and broadcast the material, and produce new programmes such as radio dramas and sound walks on the topic of multiculturality, minorities and migration.

The 2020 *Open Fortress* programme begins with *Pula in Space* opening ceremony during which all fortresses open to the public as *Sounds of Silence* pavilions where visitors can listen to sounds from distant Universe. This is done in collaboration with Pula+2020 project *LaCom*, and marks symbolically the opening of the city. In the ECoC year, *Open Fortress* is dedicated to Istria, its minorities and other communities that make the multicultural fabric of the region. All Croatian shortlisted cities are officially invited to create programmes for the fortresses in the year 2020. From 2020, activities of local cultural agents co-exist in the fortresses and complement the annual international programme.

Starting from the assumption that to change the society we need to change our dreams of the emancipated society, a conference on the the future of the military could spark a debate on possible and imaginable alternatives to global capitalism.

— Slavoj Žižek on the *Open Fortress* conference *Army as Utopia*, taking place this year at Brioni Islands.

PARTNERS: Goethe Institut Kroatien; The British Council; Istituto Italiano di Cultura; Institut Francais; Austrian Cultural Forum; Euro-Japan Foundation (**Tokyo**); Twin Cities of Pula, Domino (**Zagreb**); **Kalamata 2021**; **Plovdiv 2019**; **Timisoara 2021**; Salamanca Art Center (**Darwin, Tasmania**); Australia Council for the Arts (**Strawberry Hills**); Experimentelles Radio – Bauhaus Universität (**Weimar**); Anja Wollemberg & Klaas Glenewinkel (**Berlin**); Angeliki Gazi – Cyprus

University of Technology (**Limassol**); LIGNA Art Collective (**Hamburg**); Marc Mercier – Instants Vidéo Numériques et Poétiques (**Marseille**); Kaye Mortley (**London**); Matti Ripatti (**Helsinki**); ART LAB (**Sarajevo**); PI RADIO (**Berlin**); CMFE – Community Media Forum Europe (**Brussels**); Tomoko Momiyama (**Tokyo**); COPEAM – 39 radio broadcasters of the Mediterranean region; Eisa Jackson (**Manila**); Community Radio Rojc (**Pula**); Carlos Franklin (**Bogota**); Matija Ferlin (**Pula**); Penique Productions (**Barcelona**)

WHERE: Pula's fortresses and adjoining military buildings and structures: Fort Punta Christo, Fort Bourguignon, Fort Maria Luisa, Fort Turtian, Fort Casoni Vecchi and the Defensive ring forts; Brijuni Islands; radio; Internet

BUDGET: 1,534,500 euros

▼ Punta Christo, light projections during the SeaSplash Festival



opera, exhibition, new
artistic productions,
gastro event, sound
pavilions

PULA IN SPACE (The Opening Event)

At the very beginning of the year 2020 Pula flows over with sound, lights and vibrations dedicated to demilitarisation of Space: a metaphor for reaching new spheres of our existence and transcending the barriers and negativities that constrain us. An irreversible change of perception is created in this collective break through the walls of a closed, militarised city. The opening takes place in Pula and in Ireland, with parts of the programme being realized in cities of our Irish partners. This thrill-seeking odyssey is inspired by Herman Potočnik Noordung (1892 – 1929), a European hero, visionary rocket scientist and space engineer born in Pula. Exploring the frontiers of the Universe brought new sense of humanity to Noordung, who said: 'Once we reach outer space, we should never let any military occupy it.'

Space Opera: For three years, nurses and taxi drivers, nuns and engineers of Pula perform a magnificent composition together and eagerly rehearse their melodies. First notes of this surreal theatre play are sung by astronauts in International Space Station and followed by a performance of over 5,000 citizens of Pula, singing together

PARTNERS: NASA (Huston); European Space Agency (Paris); National Opera House (Wexford); NVA Public Art (Glasgow); Irish Chamber Orchestra (Limerick); Nigel Osborne (Edinburgh); El Sistema Croatia (Zagreb); Croatian Ministry of Defence (Zagreb); Musical Academy Pula (Pula); Praksa Cooperative (Pula); Elementary and High Schools of Pula (23 in Pula); Numen for Use (Zagreb, Berlin, Vienna); Evelina Domnitch & Dmitry Gelfand (Amsterdam), Tomás Saraceno (Berlin)

WHERE: Public spaces in Pula; Musil peninsula; International Space Station; Rojc; Internet

BUDGET: 1,287,000 euros



with thousands of visitors. This huge play illuminates the city with thousands of lights carried by people entering the militarised areas for the very first time. Pula+2020 Production Network builds up capacity through this project offering logistical support for this event. *Space Opera* follows the methods of SO DO El Sistema – System of Orchestras for Children and Youth, and is under direction of the Irish Opera House and the NVA collective from Scotland.

Citizens occupy the extra-terrestrial by sending *One Gram of Europe in Space*: in 2019, an open call is launched to all citizens of Europe to think of what they would like to send to outer space representing our European culture. It could be a video message, a tiny piece of land, a song, a micro data drive. After the call is closed, an artwork weighing only one gram is produced. It will be physically launched into outer space with a rocket from Pula's Musil – the biggest former military area in Pula, making one fifth of the entire city territory.

We cook and eat like astronauts in the large *Gastronauts* space station kitchen, a food event that accompanies the opening ceremony and includes serving and preparing food that we could eat in outer space: levitating food, food in tubes, and cocktails in perfectly rounded droplets. This programme is produced through the *Freetaja* residencies of Pula+2020.



◀ This photo is taken by a Pula+2020 friend, the astronaut Tim Peake. He is currently on the International Space Station, living the Noordung dream.



◀ Inflation pavilion workshop by Tomás Saraceno

The *Blind Vision* project turns Pula's underground to a place of liberated perception. A large underground gallery programme on the topic of human senses is created together by an international team of curators and by the communities of the visually impaired and deaf of Pula and Istria. The project is focused on non-visual media such as sound and haptics, and presents contemporary international artists and works of some of the most renowned European icons such as Picasso and Michelangelo translated into interactive sound and haptic media. It consists of new artistic productions realised in collaboration with Pula+2020 Production Network, permanent and temporary presentation programmes (exhibitions, installations, ambiences, performances) and workshops interconnecting artists and curators with deaf and visually impaired children and grownups, and moderated by NGO working in the field.

PARTNERS: Electra Productions (London); FACT Liverpool (Liverpool); Typhological Museum (Zagreb); Association of the Blind of Istria Region (Pula); Historical and Maritime Museum of Istria (Pula); Lifting the Siege (Limerick); Google Cultural Institute (Paris)

WHERE: Zerostrasse and former military tunnels in Pula

BUDGET: 335,500 euros

Antigravity is an exhibition programme presenting architecture, design and futuristic art projects that make visitors rise into air, drive on hovering vehicles, climb stairs upside down and experience weightless sensations across the entire city of Pula. The peak of the programme is the opening of Tomás Saraceno's antigravity pavilion on the roof of the Social Centre Rojc.

All of the 26 Pula's fortresses are opened with *Sounds of Silence*, a series of immersive, cosy listening pavilions transforming the inside of the fortresses with sounds and radiating lights, and offering the visitors a unique experience of the beautiful music from the Universe.

BELOW THE SURFACE: Blind Vision and Ouija

exhibitions, sound, haptics, contemporary art, workshops, new artistic productions, performances, digital platform

1. Blind Vision

Pula has an entire city hidden under its surface. The network of Pula's underground tunnels has the capacity to fit 50,000 people – almost equal to the population of the city! – with 5,000 people only for the most known Zerostrasse tunnel, currently opened as an event space. Efforts have been made to revitalise the underground space e.g. by Pula's architect Breda Bizjak who designed a renovation project for the tunnels that has not been realised yet.

2. Ouija

It is believed that the dead are able to contact the living through a letter board called *Ouija*. This project calls on the spirits of hundreds of miners who worked in the Labin mines, and clashes them with spirits of great artists like Joseph Beuys and Andy Warhol in the exhibitions hidden within deep underground ambiences of Labin mine tunnels. Activation of this complex is the main interest of a locally based art group Labin Art Express, the coordinator of this project.

PARTNERS: Kunsthau Zürich (Zurich); Lucrezia De Domizio Durini (Pescara); Museum of Contemporary Art Zagreb (Zagreb); Andy Warhol Foundation for the Visual Arts (New York); Labin Art Express (Labin); Demarco European Art Foundation (Edinburgh)

WHERE: Underground city – the former colliery in Labin

BUDGET: 1,094,500 euros

Warhol 160 metres underground is a central temporary exhibition programme of *Ouija* project – a large overview on the best of international contemporary art presented in an unusual scenery of underground mining structures. The temporary physical exhibition of artworks of famous artists on the surface is accompanied by a permanent set-up consisting of digital interfaces, installations and multimedia ambiences made of holograms, 3D mapping and sensors that mediate some of the most iconic contemporary artworks and enable the visitors to experience them even after the temporary exhibition is finished. Another aspect of the project is a digital platform for communicating the content and events to larger audiences.

sound art, music,
workshops, new
artistic productions,
concerts,
performances

PILGRIMAGE OF SOUND

A fascinating total of 46 organ instruments can be found on only 2,820 square kilometres of Istria. This heritage has been kept alive for the past 18 years by the *Organum Histriae* International Festival, the initiator of the *Pilgrimage of Sound* project. The sacred locations of the instruments form routes of connected events transforming the churches into hybrid sites of trans-religious communication injecting pride and self esteem to the local communities.

Pilgrimage of Sound is a series of sound art events, concerts, performances, workshops and exhibitions realised in 33 churches, cathedrals and chapels across Istria and Europe. In collaboration with Pula+2020 Production Network, international sound artists and musicians produce new, site specific artworks for these spaces, and work on their ideas with entirely new audiences, such as elderly people from rural areas, nuns and priests. The artworks are also presented in the churches of seven different European countries. The churches once a year interconnect in a large sound art festival, forming a new *Organum Histriae* tourist route that merges religious and cultural tourism, upgrades the existing festival and uniquely fuses heritage with contemporary impulses.

Throughout the centuries, religion was the main bridge between art and the people. From dancing dervishes to Muslim praying chants, this project celebrates religious diversity and beauty within our spiritual lives. The events bring people closer to a variety of religions, and to each other. Contemporary art is brought to people in rural and traditional areas, in the context of their everyday lives, while artists are given an opportunity to develop their creative processes in new surroundings.

PARTNERS: Universidad del Noreste (**Tampico, Mexico**); Toulouse les Orgues (**Toulouse**); Organ Art Media (**Wannweil, DE**); Municipality of Mafra (**Lisbon**); St. Jacobs Chamber Choir (**Stockholm**); Sonata Organi Festival (**Arona, IT**); Ranot Vocal Ensemble (**Arava, IL**); Choir of Radio Television of Serbia (**Belgrade**); Music Salon / Contemporary Sound Shopwindow (**Zagreb**); Kulturban Association / Audioart festival (**Pula**); Ring Ring Festival (**Belgrade**); TAM teatromusica (**Padua**); Audio Art Festival (**Krakow**); Pulse & Summer student festival (**Padua**); *Organum Histriae* International (**Pula**); Tania Candiani (**Mexico City**); William Basinski (**New York**); Josef Klammer (**Graz**); Otomo Yoshihide (**Yokohama**); Lightune.G (**Zagreb**); Vladislav Delay (**Oulu**); Stian Westerhus (**Aranno, CH**)
WHERE: 18 churches and chapels in Istria, 8 in Croatia, 7 in Europe
BUDGET: 473,000 euros

LACOM: Language and Communication Open Museum

archive, research, digital interfaces,
exhibition, education,
digitisation

From Babylon to Instagram language remains one of the key holders of human identity, and its significance for the culture of Istria is immense: Istria is the only officially bilingual Croatian region with Italian and Croatian language spoken as equals – and very often in the same sentence. It is also the home for two out of 24 still spoken European languages on the verge of extinction, Istriot and Istro-Romanian language. The richness of languages in Istria is what inspired the creation of this project.

LaCom is a platform for researching, archiving, interpreting and presenting the many ways in which humans communicate, now as well as throughout human history.

The goal is to offer a more comprehensive and innovative approach to language and communication studies and create interactive and entertaining programmes for interpreting and presenting scientific research in the field. The infrastructural base of the platform is Fort Turtian, a fortress in Pula owned by the national government: via an open call three years ago this project was proposed as a new purpose for this fortress.

The core of the project is *LaCom open digital archive* consisting of:

- /// Archive of European languages and dialects (database and interactive online interface);
- /// *Sounds of Silence* – the largest audio



archive of silences from places across the world such as deserts and mountain tops, including recordings of sounds from outer space; this music of the universe is used to mark the opening of all Pula's fortresses in the year 2020;

/// *Stage Europa* – audio archive of speeches, interviews and rare recorded readings by famous European authors such as Marcel Proust and James Joyce.

Other activities of *LaCom* include:

Language escapes connecting the archive with European master studies in language and communication through a digitisation project of endangered European dialects.

LaCode lab – a series of educational programmes for children and youth dealing with languages and communication through games, quizzes, workshops, playing sessions and experiments.

Found in Translation – a travelling exhibition programme on the topic of language and communication history. It uses new technologies of interactive interfaces to show the archived material: development of European languages from pre-Indo European to contemporary ones; most used types of words in European languages – such as names or swear words; it also showcases *Stage Europa* and *Sounds of Silence* archived in *LaCom*.

PARTNERS: NASA (USA), ESA (PARIS), CCE – Creativity, Culture and Education (UK), Network for Promotion of Language Diversity (Brussels); Mundolingua Museum (Paris); MIT Language Lab (Cambridge, MA); La Mandarina de Newton (Barcelona) Institute for Croatian Language (Zagreb); Galway 2020; Mons 2015; Timisoara 2021; Three Sisters 2020; Goethe Institut Kroatien; Alliance Francaise; Istituto Italiano di Cultura Zagabria; Library Network of Istria region (9 regional libraries); University Juraj Dobrila (Pula); Margherita Peveri (Berlin); Marco Donnarumma (London)

WHERE: Fort Turtian; University of Pula; House of Veterans; Internet

BUDGET: 412,500 euros



◀ With the sound device by Mexican artist Tania Candiani anyone can become a composer

LET THE MUSIC PLAY

The main Pula+2020 musical project takes place in impressive former military spaces across the city and the region and activates them, simultaneously building capacities of the musical sector. It turns Istria into a central spot for musical production in Southeastern Europe, annually attracting over 200,000 visitors of musical events. Pula+2020 production centres offer logistical support in organising all the platforms activities.

Musical Events

Four new large scale musical events per year for 50,000 visitors and more bring live concerts of internationally renowned musicians from different popular music genres such as rock and electronic music. Existing festivals from Istria, Europe and the world interconnect under one programme umbrella, adding a variety of non-musical formats to the programme: artist presentations, promotions of musical albums, audio-visual performances and other. These include international and local festivals like *Circular Jazz Festival* mixing the jazz ensembles of cities of Graz, Pula, Verona and Kranj; multicultural world music festival *Sete Sois Sete Luas* connecting artistic expressions from 30 cities in 10 countries of the world (Brasil, Cape Verde, France, Croatia, Israel, Italy, Portugal, Romania, Spain and Slovenia) and *Outlook, Dimensions, Red Sky, Viva la Pola, Media Mediterranea, Audio Art Festival, Biker Festival* and *Seasplash Festival*.

Musical Corners

Live Corner takes around 50 concert events and performances per year of middle (8,000 visitors) and smaller scale (500 visitors) to public spaces, along with clubbing and sound-system events.

Gaming Musical Corner produces musical matinee shows and dance classes for children, educational programmes on making and playing musical instruments, musical software workshops and sport events closely related to music (skating events, breakdance). *Sound Art Corner* presents artists dealing with sound as an artistic medium through three conceptual topics: amplitudes of sound (sound as the only media of expression), organic sounds (sounds in relation to nature) and sound + image (sound in relation

concerts, residencies, education, parties, sound art, publishing, sport, conferences

PARTNERS: Visibaba ASBL (Brussels); Jarring Effects (Lyon), Associazione Culturale I-FVG (Trieste); V.Z.W. Music, Arts and People (Gent); Association Artik Ünit (Lyon); Ljudmila (Ljubljana); Kibla (Maribor); Miss Baltazars Lab (Vienna); Fluid Fest (Hamburg); Clash Kreuzberg (Berlin); Agencja Koncertowo-Wydawnicza DELTA (Zdzieszowice, PL); Taksirat (Skopje); Kersnikova Institute (Ljubljana); Boombarstick Association (Vodnjan, HR); NVS Promotions Ltd. (London); Sziget festival (Budapest); Novi Sad 2021; Positive Rhythm (Pula); Premium event (Zagreb); Charmenko – Müzik Organizasyon A.Ş. (Istanbul); Sonitus (Pula); IMG Twin Horn (Pula); Synthesis (Pula); Metamedia (Pula); Seasplash (Pula); Kulturbahn (Pula); Department of non-institutional culture Masovna (Nova Gorica); Magic Flute (Novi Sad); Birikina (Pula); Tondak (Pula); Lightning – Pero Lovšin (Ljubljana); Social Centre Jedinstvo (Novi Sad); United (Pula); Radiona (Zagreb); Močvara (Zagreb); KLFM (Split); Amazonex Association (Pula); Dubquake Records / Association (Reignier-Ésery)



▲ Fort Monvidal in Pula, one of the venues for the Let the Music Play project

WHERE: Arena; Rojč; Castle Pula; Small Roman Theatre; House of Veterans; Fort Bourguignon; Fort Maria Luisa; Fort Casoni Vecchi; Lapidarium (**Novigrad**); Cinema and theatre Ganduzio (**Rovinj**); Underground city (**Labin**); Castle Pazin; Uljanik floating pavilion; Castle Savičenta; International Cultural Centre of Istria County and the Croatian Musical Youth, Grožnjan and public spaces in Pula and Istria.

BUDGET: 1,595,000 euros

to visual arts). It includes educational programmes of smaller scale: Ableton Lab workshops for programming and sound design, Field Recording workshops, Arduino and Raspberry Pi workshops on open-source electronics, expanded cinema and radio workshops.

Fusion Corner is dedicated to jazz music and gathers young international musicians in a professional orchestra. It is realised in collaboration with the cities of Trieste/Italy and Kopar/Slovenia and offers management support for rehearsals and touring of the orchestra.

Education And Residencies

Educational platform *VisuaLab/EduSplash* established in 2014 includes young people in organisation and production of musical events. The platform annually educates over 100 individuals, creates new generations of artists and cultural workers and offers training in sound and audio design, video, photography, light design and event management.

Residency programmes in collaboration with Pula's Rojč focus on cross-sectoral work of musicians with artists from different fields such as literature or visual arts (programme *Pioneers*) and on collective composing in different musical genres (*PC Lab – polycentric composition laboratory*). In addition, this large platform organises conferences and discursive programme on current issues within

musical industry such as copyrights, and is active in the area of musical publishing.

MONUMENT MOMENTS

new artistic productions, workshops, public interventions, sculpture

In the *Monument Moments* projects, contemporary artistic interventions on public monuments and war memorials change the perspective we have on our European past. The project consists of large scale interventions on monuments in Istria and Europe, and production workshops enabling young artists from post-communist and post-socialist European countries to work with public space sculptures and memorials. In total it includes at least 25 artists working on 25 different locations in Istria and partner cities. Special focus is placed on the common European history of anti-fascism and its relevance for today's Europe. A team of international curators coordinates the project's open call and selection of invited European artists. The goal is to establish monuments as demilitarised spaces of dialogue between different viewpoints: artists therefore play with our collective memory and use monuments to foster a critic approach to history, broaden the historical perspective of European citizens, and make the audiences look into European future beyond fixed historical narratives.

PARTNERS: IN SITU Platform (**Marseille**); University of Pula – Centre for cultural and historical research of socialism (**Pula**); Institute of Art History (**Zagreb**); Institute for duration location and variables (**Zagreb**); Metamedij (**Pula**); **Plovdiv 2019**; **Timisoara 2021**; Digital Mind (**Belgrade**); Krzysztof Wodiczko – Harvard University (**Cambridge, MA**)

WHERE: 25 monument locations around Europe and in Istria

BUDGET: 215,600 euros

CLOSE ENCOUNTERS

theatre, performing arts,
new productions,
educational programmes

The main Pula+2020 performing arts project is under coordination of Istrian National Theatre. Progressive theatre plays, experimental theatre and spectacular large scale performances include both professionals and amateurs, and are accompanied by educational programmes.

The project has four main areas of activities:

/// International production and coproduction of theatre plays coordinated by Istrian National Theatre, and in different genres – from burlesque shows to contemporary interpretations of classical plays.

/// International Shakespeare Production with young actor trainees from Croatia and four other European countries playing Shakespeare's war and love drama *Troilus and Cressida* in five different languages in the same performance.

/// Live performances and theatre plays: hosting international programmes and presenting the productions and co-productions; organising international touring of new productions.

/// Educational programmes for local and regional theatre operators moderated by international and local performers and theatre professionals.



The main focus is on the freedom of expression in the performing arts through the themes of queer and gender identity, racism, isolation, xenophobia, sexism, homophobia and fear. Main goal of the project is to promote tolerance through theatre and performing arts, by offering unconventional perspectives on social codes of beauty and diversity. The project creates a progressive model of theatre production in Istria, includes Istrian National Theatre in the cutting edge international scene and establishes strong connections with European institutions, operators, actors, performers and distribution companies.

MONTE ZARO

light installations, residencies, new
artistic productions, public interventions,
exhibitions

Monte Zaro is a multicultural art platform that includes artistic residencies of 28 artists and artist groups from each country of the European Union in Pula with a goal of producing permanent interactive audio-visual artworks in Pula's park Monte Zaro. The project transforms highly negative connotations of the park, perceived currently as a dangerous place, into an attractive area for socialising that uses innovative digital arts and design technologies, and unites the EU countries in a unique place in the very centre of the city. The main project activities are:

The Newest Wave – 28 installations in dangerous parks of 28 European cities are live streamed in Pula's Monte Zaro park. This event is followed by an open call for installations that are to be made for Pula's park.

Monte Zaro Lightning – residencies of 28 European visual artist in Pula; production of art installations that will be installed in park Monte Zaro. First installation will be set up in 2018 and the project will end in 2020. This is the basis for the future development of the park with restaurants and cafes and new events including sports and concerts. Each year the park hosts new European artists and artworks through temporary exhibitions.

PARTNERS: La Pocha Nostra (**Tijuana, Mexico**); Folkwang University of the Arts (**Essen**); Galway International Arts Festival (**Galway**); Fidget Feet (**Limerick**); SPRAOI streetart festival (**Waterford**); N.E.S.T. Artist network (**Waterford**); Macnas Theatre (**Galway**); Ursula Martinez (**London**); Carnesky Production (**London**); Live Art Development Agency (**London**); Gob Squad (**Nottingham**); No Fit State (**Cardiff**); Istrian National Theatre (**Pula**); Showcase Beat Le Mot (**Hamburg/Berlin**)

WHERE: Istrian National Theatre; Arena; Small Roman Theatre; Museum of Contemporary art of Istria; Rojc; House of the veterans; Fort Punta Christo; Fort Bourguignon; Fort Maria Luisa; Fort Casoni Vecchi; Fort Brioni Minor; Brioni islands; Lapidarium (Novigrad); Cinema and theatre Ganduzio (Rovinj); Underground city (Labin); Castle Pazin, Castle Savičenta, International Cultural Centre of Istria County and the Croatian Musical Youth, Grožnjan.

BUDGET: 1,287,000 euros

PARTNERS: Connecting Cities Network (**Berlin**), Ocubo Criativo (**Sintra, PT**), Forum Ljubljana (**Ljubljana**), Alma Artis Academy (**Pisa**), Paolo Ranieri (**Milano**), Valoparta Ltd (**Joensuu, FI**), Art2M (**Paris**), Maro Avrabou (**Aubervilliers, FR**), Dimitri Xenakis (**Aubervilliers, FR**), Playmodes Studio S.L. (**Barcelona**), Staminart (**Geneva**), Leo Bettinelli (**Vienna**), Bristol – Lords of Lightning Ltd (**Bristol**), ÅF Lighting (**Stockholm**), Ivan Marušić Kliff (**Zagreb**), Litemotif (**Zagreb**), Pixel Design (**Dubrovnik**), Visualia Group (**Pula**)

WHERE: Monte Zaro park in Pula, parks of European partner cities

BUDGET: 649,000 euros

◀ Istrian ghost villages inhabited
by street art giants

PLAYING IT FAIR

This programme line deals with the relations between culture and economy. Instead of establishing culture as a detached sector, the projects foster cross-sectoral development and make culture a horizontal force interconnecting many existing economies: food, automotive industry, engineering, tourism. Projects support innovations and human capacity development through play, by mobilising the potential within people that is already there. In *Playing it Fair*, a whole range of cultural forms is used not only to develop economies, but, more important, to open the economy to all citizens.

education
programmes, new
infrastructures,
networking,
capacity building,
collective
actions, business
initiatives, social
entrepreneurship

GENERATION WE: Learn – Connect – Create (flagship #1)

Generation WE is a series of small-scale community-led grass-root initiatives, new education programmes and infrastructure boosts meant to involve citizens in local economical processes. Based on the existing collaborative toolkit *Sharitories* the project implements a design thinking methodology to empower local communities and facilitate actions that improve their quality of life: for example, to achieve implementation of more green areas, community gardens, repair cafes, DIY fossil-free/clean energy and zero waste neighbourhood projects, small-scale waste reprocessing. All projects activities follow the same logic: learn – connect – create.

PARTNERS: OuiShare Network (Paris + 30 cities worldwide); European Creative Business Network; Pestuj Prostor (Plzen); Social centre Rojc (Pula); Civicwise, Hackistan (Brussels); University of Pula (Pula); Limerick City Build (Limerick); New Cities Foundation (Paris); Hackidemia International; Learn do share / Reboot stories (London); Sharitories (Paris); La Scuola Open Source (Bari); Neotribes (Paris); European Alternatives (Berlin, London, Paris, Rome); Shadow casters (Zagreb); Istrian Development Agency (Pula); Social Innovation Lab (Zagreb); Coworking Croatia and Crowdfunding Academy (Zagreb); The United Nations Development Programme & Brodoto Crowdfunding programme (Zagreb); CEDRA – Cluster for eco-social innovations Croatia (Split)

WHERE: Rojc, public spaces in Istria: community centres, marketplaces, parks, streets etc., University of Pula, Istrian Development Agency, SMEs in Pula and Istria

BUDGET: 1,683,000 euros

Micro Projects: community meetings and collective sessions are moderated by artists and OuiShare coordinators as facilitators (OuiShare is a non-profit and global community empowering citizens, public institutions and companies to build a society based on openness, collaboration and trust). The sessions form neighbourhood 'detective troops' which analyse specific community needs – such as more trees around the buildings, or more recycling containers in the block. On the basis of the analysis, action plans are formed aimed at solving the issue. Implementation starts with exercises in collective prototyping that connect members of the community with local economies, businesses, NGO and entrepreneurs which help them solve the issue through different methods: e.g. creating skills and knowledge markets, or initiating crowdfunding and testing alternative currencies.

Boosting micro infrastructure: in collaboration with Pula+2020 Production Network, a series of 'testing environments' are introduced in the communities: innovation labs, incubators, citizen-led platforms, shared workspaces and commercial kitchens, community-financed start-ups, community-owned commercial centres, and spaces for 'pop-up' businesses.



These environments enable systematic innovations that are now critically needed in Istria by connecting social entrepreneurs with traditional economies, creating mentoring programmes and facilitating new businesses through business coalitions and new jobs in hybrid environments. This infrastructure is also the 'hardware' for the *Micro Projects* programme. Through the system of micro grants, 250 small projects will be awarded with 1,000 euros each during the Pula+2020 year: this enables citizens and artists to work with the production centres and prototype innovations and new products such as artistic souvenirs or 3D printed jewellery that will be sold on the market, in the shops or online.

Education focused on experiential learning through collaborative play methods such as interactive toolkits and MOOCs (Massive open online courses). Collaborative training and plays are introduced to the formal education systems in Istria, and new non-formal education programmes are created for children, students and youth and in collaboration with the civil society. The Department of Economics at Pula's University gets a new focus on shared and collaborative economy, with new modules, new curricula and a new system of international internships in local businesses. The education system in Istria becomes reoriented towards developing practical learning, soft skills, critical thinking and adaptive sensibility.

Networking: a global digital platform for networked communities is created on the basis of OuisShare, a huge international network connecting experiences of small communities across Europe. The network offers cross-Europe exchange programmes and residencies for artists, cultural workers and social entrepreneurs in dealing with collaborative economies, as an extension of the *Micro Projects* and in different contexts, from the universities and fab labs to small local businesses such as bakeries and souvenir shops.



▲ Inner atrium of Rojc

new public spaces,
community
garden, social
entrepreneurship,
residencies,
co-working,
conferences,
educational
programmes

PULSAR ROJC (flagship #2)

Pula's Rojc is an alliance of over 100 NGO and civil society organisations that operates in the former military building in the very centre of Pula, and organises programmes such as DIY workshops, solidarity exchanges and various social and cultural events. It already follows the best European practices of participative management of hybrid cultural centres by exchanging and building knowledge through networks such as Trans Europe Halles or international projects like *Origin of Spaces*. Relying on its infrastructural capacity and social energy, the main goal is to establish Rojc as an important cultural and community centre not only for Pula and Istria, but also connect it to a much wider European network. This is achieved through four main clusters of activities.

Green Roof is a new public space formed on the rooftop of the Rojc building. It will consist of a large community garden and an iconic pavilion by Berlin based Argentinian artist Tomás Saraceno hosting cultural programmes of all kinds: smaller exhibitions, intimate concerts, publication promotions, round tables, workshops. By activating this magnificent space that offers inspiring views on the whole city from its shipyard to the bay, Rojc provides a new cultural infrastructure and a socialisation spot for cultural and community activities.

◀ Rojc rooftops

Nomads programme is based on sustainable social entrepreneurship and built around a hostel business and co-working space managed by the Rojc Alliance. According to the sustainability plan of Rojc for 2014 – 2017, the core of long-term functioning of the centre lies in self-financing activities. The room facilities co-designed by artists from all around the world would offer 50 beds; the alliance already made a formal documentation of an architectural project for the new hostel, and also drafted a sustainable business plan. *Nomads* programme enables upgrading and implementation of these plans and fosters the hostel business as much more than a cool new tourist asset: Rojc hostel is the core infrastructure for 75% of Pula+2020 residency and exchange programmes – *Freetaja*,

PARTNERS: Trans Europe Halles (Lund); ufa FABRIK (Berlin); Grand Central 2020 Residencies (Limerick); Kultivera (Tranås); DARWIN Eco-Système (Bordeaux); The Rojc Alliance (Pula); Kulturni centar Dubrava (Zagreb); Urban Institute Riga (Riga); LX Factory (Lisboa); hACERIA Arteak (Bilbao); Ajdovščina County; Tabačka Kulturfabrik (Kosice); Lewisham Borrow (London); Expeditio (Kotar); Coworklisboa (Lisboa); Coworking Croatia (Zagreb); ZMAG (Zagreb); Die Backerei (Innsbruck); Stichting Solar World Cinema (Tilburg, NL); Capture LTD (London); Risorsa Europa-Roma (Latina, IT); Manifatture Knos (Lecce); Creative Industry Košice (Kosice); Cab 54 (Bordeaux)

WHERE: Rojc building and the surrounding neighbourhood, up to 7 social and cultural centres in Europe that are members of Trans Europe Halles Network

BUDGET: 852,500 euros

food fair, thematic dinners, workshops, bio-art, new artistic productions, residencies



Let the Music Play, Monte Zaro, Made in Pula, Generation WE, Invisible Players, just to name a few. Along with well developed co-working facilities offering working space, computers and office supplies, kitchen and diner, Rojc organises its own residency programmes, workshops, training and production support for artists from the fields of visual arts, music, bio-hacking, publishing and literature, street art. Guests of the hostel can pay their stay through sharing their skills and knowledge, for example by organising a workshop for the citizens. Within this programme Rojc annually organises an international conference on new nomadic economies.

Interspaces: Urban Utopia Realised is a programme in the inner atrium of the Rojc building offering workshops for citizens moderated by international artists, designers, architects and philosophers focusing on developing resources within the atrium and transforming it into a creative forum. This is already happening with free community bicycle service, community café and the popular Rojc *Living Room* area where different programmes such as book promotions, artist talks and small exhibitions take place. The programme also includes the *Urban Utopia* European summit – a symposium gathering urban activists, philosophers and architects as well as representatives of European cultural ‘interspaces’ in Pula, with the goal of exchanging good practices and analysing their future.

Tapija Festival is an annual event dealing with local specificity, the *tapija* attitude meaning passivity and indifference. It approaches *tapija* in an amusing and ironic way and through various artistic forms, from musical concerts and public readings to stand up performances. The programme of this festival focuses on humour as one of the most effective ways of fighting *tapija*.

FREETAJA*: The Future of Food Cult(ure)

**Fritaja [frita:ja] is a traditional Istrian dish made with eggs and different additions such as mushrooms, prosciutto and asparagus, similar to Italian frittata.*

Contemporary art today deals greatly with food, and Istria is well known for its sumptuous gastronomy and traditional food products. In this project we merge the two in order to introduce fresh inputs from the artistic sector into traditional Istrian food economy, and to introduce contemporary art to new audiences, particularly traditional communities of Istria located in rural areas, through attractive, laid-back events with a twist.

BioArt Fair is a mixture of a large traditional food fair and bio-art exhibition where people can try and taste unusual artistic food products, learn strange bio-tech recipes, make bricks out of mushrooms, experiment and buy all sorts of ‘products’. Within the

fair, thematic dinners are organised in the floating and travelling restaurants in Pula’s bay presenting for example the gastronomy of partner cities from Ireland. The climax of the fair is the *Largest Fritaja* event – a massive banquet which is a tradition in Pula, and is now tweaked with bio-art impulses presenting extravagant food that even moves on a plate.

Freetaja Residencies programme is an annual cycle where bio-artists and designers that deal with food work with local suppliers in order to offer them fresh insights into food production, and also learn from the locals about traditional food products. This programme is the production basis for the *BioArt Fair* event and the *Gastronauts* event in the opening ceremony *Pula in Space*.

Open Sauces is a series of workshops on the topic of food sharing and interculturalism. In this programme interconnected with *Open Fortress* flagship, we learn about other cultures through meals, recipe exchanges and cooking lessons moderated by a variety of people: urban gardeners, minorities,



famous chefs, refugees and asylum seekers. *Open Sauces* also presents a citizens science programme: scenario-building experiments and pre-enactments offering a perspective on the future of our iconic foods such as pizza, truffles and croissants, and playing with stereotypes, trademark and labelling of authentic products. Food beautifully demonstrates the cross-over character of European culture; we often eat the same food but call it differently, and this programme uses food to open the questions of cultural diffusion.

PARTNERS: FoAM (Brussels); European Region of Gastronomy Candidate Galway (Galway); Cluj 2021; Kalamata 2021; Culture & Chips Festival (Limerick); Three Sisters 2020; LAG – The Local Action Group ‘Eastern Istria’ (Labin); Symbiotica – University of Perth (Perth); Istrian Ecomuseum de Dignan (Vodnjan, HR); The Center for Genomic Gastronomy (Amsterdam); Amanda McDonald Crowley (New York); Batalina (Banjole, HR); Michka Melo (Brussels); Andreas Strauss (Vienna); Anna Maria Orru (Gothenburg); Biofilia (Helsinki); De Waag (Amsterdam); Stuart Candy (San Francisco); Honor Harger (Brighton); Ryan Clift (Singapore); Kobe Desramaults (Dranouter, BE); Edgeryders international network; Witske Maas (Amsterdam); Arabeschi di Latte (London); Loop.ph (London)

WHERE: Public spaces and restaurants in Pula and Istria; Irish ECoC candidates (Galway, Limerick, Three Sisters); Uljanik floating pavilion

BUDGET: 572,000 euros

TERRA MAGICA

mythology, tourism, online gaming, augmented reality, storytelling, literature, workshops

Mythologies are mirrors of collective unconscious that store the memories and desires of communities. The project creates a new cartography where vampires, fairies and aliens portray the unconscious of Europe. This borderless imaginary grows organically from the existing map of Istrian mythologies made by Davor Šišović of the *Istrakon* convention and Jules Verne Club in Pazin.

Terra Magica brings new interpretations of mythologies using digital technologies and offers a new take on tourism through high-tech impulses and collaborations between authors and local tourism workers. The project also activates wide communities in keeping this interesting intangible heritage alive.

A large *Terra Magica* online gaming platform based on geocaching and treasure hunting offers an experience of the mapped European mythologies to everyone with an Internet connection. It serves as a virtual guide to significant mythological locations and creates new touristic experiences in Istria and abroad.

Terra Magica augmented reality centres are created in nine locations across Istria; here, the mythological heritage is interpreted with high-tech contemporary tools that enable the visitors to experience the eerie worlds in a realistic way. The centres contain interactive boards showing how Istrian mythology is organically connected to the whole of Europe. The Region of Istria is already preparing documentation for this large infrastructure, under the project name *Istria Inspirit*.

The project also brings the largest European sci-fi and fantasy convention to the Istrian city of Pazin, and offers residency programmes for European authors, mythologists and writers moderated by the Writers House in Pazin. Authors work with Istrian tourism operators: for example, with private accommodation providers they discover myths and anecdotes that make their apartment buildings, villages and streets special and interesting. Tourism operators become amateur mythologists and create new stories about their towns together with the writers. The stories then are ‘published’ through touristic advertising, for example, on sites like booking.com and Tripadvisor, establishing Istria as a land of alluring myths and fairytales offering much more than the sun and the sea to its visitors.

PARTNERS: Festival International de Science Fiction (Nantes); Jules Verne Club (Pazin); Istrakon convention (Istria); European Science Fiction Society; Refesticon – Festival of Fantastic Literature (Bijelo Polje, ME); Societatea Română de Science Fiction și Fantasy (Bucharest); Digital Mind (Belgrade); Geocaching.hr; Tourist Board of Istria, Pula Tourist Board (Pula), The network of public libraries of Istria County & Writer’s House (Pazin)

WHERE: Historic cities and abandoned villages of Istria: Castle Pazin; Houses of Stories (Pazin); Dvigrad; Centre for Intangible Culture (Pićan), Castle Kršan; Castle Savičenta; Castle Rota; Momijan; Castle Pietrapelozza (Buzet); Castle Boljun; Castle Posert; Cerovje; Castle Paz (Cerovje); Internet

BUDGET: 451,000 euros

▼ Landscape intervention by Pula+2020 partners NVA



PULA+2020 PRODUCTION NETWORK

New production facilities that provide resources for realisation of 50% of Pula+2020 programme focus on three areas: film and audio-visual production; contemporary multimedia art production and hybrid engineering (the *Makers Space*). These small-scale production facilities form an ecosystem which enables cultural agents to use all aspects of the network according to needs: for examples, multimedia artworks that have audio-visual aspect can use the film studios and contemporary artists working with digital media can get help in programming and software development from the hybrid engineering *Makers Space*. The network also provides an innovation pool for the existing Istrian industry clusters (IT, wine and automotive industry), and is based at Uljanik shipyard and House of Veterans. As an addition to the capacity building for the production network, we plan annual conferences from 2018 to 2020 on Creative and Cultural Industries with our partners from the European Creative Business Network (ECBN).

Cinema Paradiso: Film Production Centre

archive, museum,
cinema, production
studio, polyvalent
space for education
and research

This production centre gives push to a strong tradition of film and film festivals in Pula and Istria. It is an international film house that connects local and regional operators from film industry with international film and AV centres, film academies and film festivals. It provides facilities in areas such as filming, montage and sound design in film studio spaces and functions as a research centre that includes:

- /// Film House: an international film archive and film museum with cinema;
- /// Educational activities in film and audio-visual areas with special focus on those currently underdeveloped – for example set design, scenography, costume design in comparison to well covered education in directing and screenplay writing; includes also special programmes for children such as Pop-up Cinema workshops for making films on mobile phones;
- /// Film commissions, international co-productions and screening;
- /// Organisation of additional programmes within Pula Film Festival, Motovun Film Festival and other Istrian film and art festivals (screenings, lectures and workshops).

The pilot project for the year 2020 deals with heritage of Balkan art cinematography that remained under-researched due to the recent war. Activities include film production, curated exhibition, screenings and video installations on the topic.

PARTNERS: Yugoslav Film Archive (**Belgrade**); Pula Film Festival (**Pula**); Istrian Cultural Agency – Istrian Film Commission (**Pula**); Palazzo del Cinema (**Venice**); Sarajevo Film Festival (**Sarajevo**); Academy of Film and Multimedia (**Tirana**); Stavrakos – school for film and television (**Athens**); Istanbul Kültür University (**Istanbul**); National Academy for Theatre and Film Art (**Sofia**); 'I. L. Caragiale' – National University for Theatre and Film Art (**Bucharest**); European Creative Business Network; Croatian State Archive (**Zagreb**); Mediteran Film Festival (**Split**); Academy of Fine Arts Zagreb (**Zagreb**); Academy of Arts Split (**Split**); Faculty of Dramatic Arts (**Belgrade**); Academy of Arts (**Novi Sad**); The Academy of Theatre, Radio, Film and Television (**Ljubljana**); Faculty of Dramatic Arts (**Skopje**); Faculty of Theatre and Television (**Cluj**); SEECS South-Eastern Europe Cinema Schools: Academy of Arts (**Belgrade**), Academy of Dramatic Arts (**Zagreb**)

WHERE: House of Veterans; public spaces in Pula and Istria

BUDGET: 731,500 euros



Made in Pula: Makers Space for Hybrid Engineering

Pula has a long tradition of being a technological centre for this part of Europe due to the continuous presence of army in the city. Although the shipyard industry is still the main economic agent, today Pula and Istria offer little possibilities for official education in technology and engineering, lack high-tech industries and artists and cultural operators dealing with new technologies.

Made in Pula tackles these local needs. The centre consists from a series of production studios and education facilities; it fuses classical engineering in shipbuilding and metal industry typical for Uljanik shipyard with DIY/DIWO and makers culture focused on education and combining art practices such as design with cutting-edge technologies. Fields of action include rapid prototyping, electro-acoustics, 3D printing, open source hardware and software development.

The Pilot project for the year 2020 is a research and discursive programme dealing with cross-sections of art and technology in avant-garde practices. The activities include Weekend Utopia house – a residency pavilion for international artists, research in avant-gardes and formation of an avant-garde archive.

COMMA: Centre Of MultiMedia Art

The third production centre offers resources for production of contemporary artworks in visual arts and multimedia which are currently missing in Istria and Croatia in general, where the art sector is currently completely detached from economy. The centre offers logistical and material support for local and international contemporary artists working in hybrid media. It is a cluster of multifunctional production studios where artists have access to resources needed for realisation of complex artworks and art projects. The centre also operates as a connector between contemporary art and the business sector: for example, the centre provides access to machinery such as turbines and electromotors to an artist working with these as media, by connecting him/her with electromotor companies and providing space to work on the machines. The centre also organises residency, education and discursive programmes along with exhibitions and research projects.

The pilot project for the year 2020 is an international exhibition and production of commissioned works curated by Branka Benčić on the topic of institutional critique and transformation of institutions:

- /// The influence of new (digital) media on audience development and overall institutional transformation,
- /// Rethinking the institutions and their future in the networked society,
- /// Critique of the closed (fortified) institutional practices, especially in the Southeast of Europe,
- /// Hybrid institutions that produce things / knowledge, present their content interactively and have clear social impacts.

All this reflects and feeds back into the process of our own development of new 'institutions' of the Pula+2020 Production Network (*Film House, Makers Space* and *COMMA*).

(Budapest); Kulturvermittlung (Graz); Bocanera gallery (Milano); Press to Exit (Skopje); Museum of Contemporary Art (Zagreb); Tatiana Bazzichelli – Disruption Network (Berlin); European Creative Business Network; Historical and Maritime Museum of Istria (Pula); MP3 Network & Apoteka (Vodnjan, HR); Cinemaniac Think Film (Pula); Artist Cinema (Zagreb); Digitalizing ideas / MSU Zagreb (Zagreb); Marinko Sudac Collection (Zagreb); Grey Area (Korčula, HR); Creative Syndicate (Zagreb); Museum of Contemporary Art (Belgrade);

WHERE: Museum of Contemporary Art of Istria; MM Centre Luka (gallery); House of Veterans

BUDGET: 522,500 euros

residencies, workshops, industry, open source, prototyping, research, lectures, conferences

PARTNERS: Fab Lab Limerick (Limerick); Fab Lab Cordoba (Cordoba); European Creative Business Network; Creative Industry Košice (Kosice); Limerick School of Art & University of Limerick – Information Technology Division (Limerick); Coder Dojo Galway City (Galway); La Scuola Open Source (Bari); Cluj 2021; Viking Triangle Trust (Wexford); Radiona Makerspace (Zagreb); Labin Art Express (Labin); Metamedia & Sonitus (Pula); Faro (Rovinj); Shipyard Uljanik (Pula)

WHERE: Uljanik shipyard

BUDGET: 591,800 euros

new artistic productions, education programmes, residencies, exhibitions, research, discursive programmes

PARTNERS: Arsenal Berlin (Berlin); DOCVA Milano (Milano); Museum of Modern Art in Warsaw (Warsaw); Station DIVA / SCCA (Ljubljana); CZKD Belgrade (Belgrade); Art Pool Budapest (Budapest); Sixpack Vienna (Vienna); Argos Bruxelles (Brussels); Sveučilište Sacro Cuore Milano – Department of Media Studies (Milano); Trafo – House of Contemporary Arts

literature, residencies,
publishing, translation,
reading, workshops,
conferences

BOOK HOUSE

This project is initiated by Magdalena Vodopija, director of Pula's *The Book Fair(y)*, one of the central annual literature events in the broader region, hosting guests like Umberto Eco, Claudio Magris and Orhan Pamuk. *Book House* creates a multidisciplinary space with strong focus on European literature, residencies, book publishing and translating. It is realised in the building of the House of Veterans which was a place of an elite club of Austro-Hungarian military officers called Marine-Kasino in the early 20th century. Main activities include:

/// *Books on the Move* transforms busses, bikes and boats into mobile libraries (bibliobikes, biblioboats) that activate neighbourhoods of Pula, small Istrian villages and towns along the Adriatic coast. *Bibliobus* – a project initiated by the Public library of Pula – connects smallest Istrian communities into a movable library network. Also, the recently restored wooden boat *Martinščica* becomes a *Biblioboat* that hosts authors in sailing residency programmes and cultural events along the Adriatic Coast, especially in the off-season.

/// *Books in Transition* is a series of workshops, exhibitions and residencies that connects *Book House* and *Film House* bringing young European authors to work on the book adaptations for movies and screenplays. In this programme *Book House* also cooperates with *COMMA – Center of*

MultiMedia Art where artists in residence experiment with artist book production in different media.

/// Summer school of translation brings together international language students and experienced European translators to work together on shorter book translations that are later published as e-books.

/// European publishing conference connects Istrian and European small publishing companies and academics to discuss the future of publishing, new digital trends, the comeback of traditional publishing and future promotion of reading culture.

/// *Monte Librić* – festival of children's literature is a bilingual Italian-Croatian event that expands to include other Istrian minorities in its programme by 2020. It promotes intercultural dialogue among Pula+2020 youngest participants through workshops and events for children.

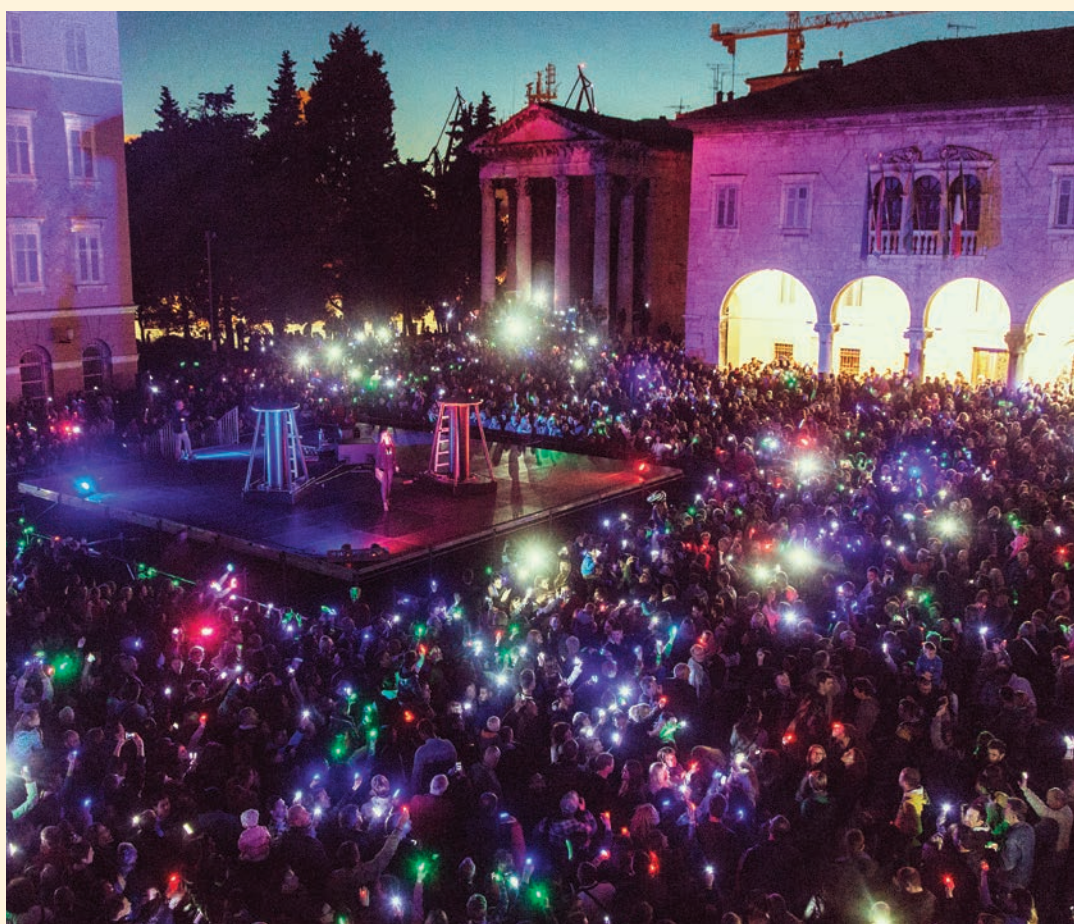
/// Networking: *Book House* grows into a European publishing and translation hub through its many international partner connections such as with *Leipzig Book Fair*. The goal is to raise publishing capacities; connect translators, publishers and authors; open up new international markets and bring in new readers through new literature translations, especially by authors from countries like Poland, Czech Republic, Slovakia or Hungary that are poorly represented in Croatian libraries and bookshops.

PARTNERS: Leipzig Book Fair (**Leipzig**); Burg Theater (**Vienna**); ITEF-Istanbul Tanpinar Literature Festival (**Istanbul**); LAF – Literature Across Frontiers (**Manchester**); Austrian Cultural Forum; Warsaw Book Fair (**Warsaw**); Book World Prague (**Prague**); Public Library Pula (**Pula**); IFOA – International Festival of Authors (**Toronto**); Vilenica Poetry Festival (**Vilenica, SI**); Geopoetika Publishers (**Belgrade**); Plima Publishers (**Ulcinj, NE**); PEN Croatia (**Zagreb**); POETIKA Poetry festival (**Drač, AL**); Lexicographical Institute (**Zagreb**); EUNIC – European Union National Institutes for Culture (**Zagreb**); Goethe Institut Kroatien; The British Council; Istituto Italiano di Cultura; Institut Français; University of Zadar – Information Sciences Department (**Zadar**)

WHERE AND WHEN: House of Veterans; The network of public libraries of Istria County; public spaces in Pula and Istria; Adriatic coast

BUDGET: 572,000 euros

Forum – Pula's
main square



YOUR TURN! / TOCCA A TE! / TVOJ RED!

With this programme line every single citizen gets the opportunity to enter the arena of political decision-making. Engagement brings responsibility, but also results and rewards, and these projects encourage people to take the future into their own hands and make things happen. Playing makes political participation easy and even entertaining, and projects reach an array of different social groups, from elderly and Pula+2020 volunteers to international politicians. *Your Turn!* is a celebration of democracy in its most empowering form: one that creates change and makes us care about each other, and the world we live in.

CLICK IMPACT (flagship)

What if 210,000 people wrote the strategy of EU?

Click Impact is a set of games which disturb the social hierarchies, beginning on the level of neighbourhoods and villages and culminating on the level of Europe and beyond.

Istrian cities Pula and Pazin are the only Croatian cities where participative city budgeting has been initiated by the citizens. *Click Impact* builds on this local drive and develops a participative project based on massive gaming and intended to activate as many people as possible. It creates open tools for direct democracy and political empowerment and uses gaming to educate citizens about democracy, pulling them directly into the decision-making process through entertaining online and offline games and large collective events in public space.

A series of workshops in local communities of Pula and European partner cities moderated by Rojc and educators from *D-CENT* project applies open source principles to processes like public budgeting, urban development or voting on social issues: for example, using the concept of *Complaints Choir* by artists Tellervo Kalleinen and Olivier Kochta Kalleinen, workshops in elderly communities form choirs which sing their frustrations and worries in public events and directly to local politicians that have the authority to solve their problems. All *Click Impact* complaints choirs gather in a large event in 2020 to form the biggest complaints choir in the world. Workshops lower access points for people to enter decision-making processes, and make political participation not only fun and inclusive, but resulting in real public expression of opinion. The project will produce 25 similar workshops prior and during year 2020.

Click Impact gaming platform and mobile app systems offer digital participation tools developed in collaboration with Pula+2020 Production Network. Large scale online mega-games make millions of people play with different political areas such as European development strategies and EU funding results: for example, a second life game similar to the well known *Sims* makes players create alternative plans for urban development of real cities.

In addition, mobile app games are created on the basis of a digital democracy platform *Adhocracy*, and used for public voting on different issues – such as for what purposes the large empty buildings in our city should be used: for tourist facilities, business sector or cultural events. An art commission programme enables the citizens to see the pulse of the community in real-time, through public interventions and events that visualise the voting data.

online gaming,
workshops, mobile
apps, education
programmes, data
visualisation, big
public events, art
commissions

PARTNERS: Liquid Democracy (Berlin); OuiShare Network (Paris + 30 European cities); D-CENT (Reykjavik, Barcelona, Madrid, Helsinki); Democracy OS (Buenos Aires); Complaints Choir Worldwide (Helsinki + 27 choirs worldwide); Pestuj Prostor (Plzen); Art is Open Source (Rome); Rojc Alliance (Pula); Music Academy (Pula)
WHERE: Rojc; public spaces in Pula, Istria and up to 6 European cities that are part of OuiShare network; Internet
BUDGET: 792,000 euros



On-going educational programmes moderated by Rojc: cycle of public debates, playing sessions and workshops educate the citizens ranging from children and youth to elderly on political systems which frame their lives: what they mean in the context of their municipality, and what in the context of the EU, for example why we have Schengen borders and are allowed to cross them only with our ID, or whom we should address if we want to make an appeal for more green areas in our neighbourhood.

exhibition, conference,
workshops, gaming,
large-scale public
events

EVERYDAY WARFARE (includes Closing Event)

Through artistic concepts and large scale public events, this project questions the immense usage of military technology in many different spheres of our lives and offers new possibilities for its creative use. It deals with themes such as surveillance, security in public spaces and violence, and investigates new ways of inverting the technologies of destruction into communication, learning and exploration tools.

The core of the project is a large travelling blockbuster exhibition *Everyday Warfare* on the topic of continuous translations of weaponry, military tactics and military technologies into everyday life. Coordinator of the international curatorial team is Gerfried Stocker, artistic director of Ars Electronica Centre. The exhibition will feature renowned international artists such as Jill Magid, Matthew Gardiner and Bitnik, as well as young and emerging artists dealing

with the topic. The exhibition is accompanied by an international conference on demilitarisation of everyday life.

Telematic Games is a programme that uses haptic and telematic interfaces enabling us to play rudimentary games with people from across the world. The gaming interfaces have been developing for a long period of time at the centre Ars Electronica, our main partner for this project. Interfaces allow people who come to Pula to play games such as 'pull the rope' with people in areas affected by war and refugee camps across Europe, or enable telematic playing sessions for children building cardboard fortresses across European cities.

Large scale public event *C is for Connection* is the closing event for the ECoC year 2020. The topic is translation of radio from military technology to civil media. The event is opened for general public of all ages and involves more than 20,000 people. Workshops teach people how to make letters of the alphabet from pre-prepared kits consisting of radio transmitters, paper, wires and LED lights. All these letters are then connected to the central radio basis. In the day of the event, LED lights turn on and the massive game begins, as the letters navigate players towards each other to create words, find missing letters that other people have, create messages and interact around the city with completely new people. Social cohesion is created through play, positive emotions, sense of belonging to the community and strong emotional impact.

◀ International Theatre
Festival PUF



FEARLESS EYE

photography, exhibition,
public events, digital community

One of the things that feed hate and global fear today is the photography image spreading across global media and social networks. Instead of playing a heroic part in these difficult times, photography is giving us new reasons to fear. This project calls on our responsibility for this situation, as 'the fearless eye' does not only refer to the eye of the photographer, but also to the eye of the one looking at the photography. The initiative has been started by the Pula's Makina Gallery and its director Hassan Abdelghani, and spreads across Europe through Photon Gallery network, Ljubljana, Slovenia.

The main goal of the project is to emphasise the activist dimension of photography and turn it into a media that promotes positive values. The project consists of a series of photography exhibitions presented in 7 European countries, and large scale public interventions and public events in the medium of photography and dealing with the topic. A digital platform for promoting photography is established, spreading the project outreach with virtual representations of actual exhibitions, and connecting international gallerists and photographers into a digital community. The thematic scope of the exhibition varies, from representation of Eastern cultures in Western photography to contemporary journalist photography and censorship.

PARTNERS: Photon – Centre for Contemporary Photography (**Ljubljana, Vienna**); Makina Gallery (**Pula**); European Month of Photography (**Athens, Berlin, Bratislava, Budapest, Ljubljana, Luxemburg, Paris, Vienna**); FotoDocs festival (**Munich**); Fotogalerie Wien (**Vienna**); Remont Gallery (**Belgrade**); Capa Centre (**Budapest**); House of Photography (**Budapest**); Photoport Gallery (**Bratislava**); CRAF Trieste (**Trieste**); Warsaw Photo Days (**Warsaw**); F-Stop festival (**Leipzig**); Backlight Photo Festival (**Tampere**); Encontres de Imagem (**Braga**); Lichtblick Gallery (**Cologne**)

WHERE: Museum of Contemporary Art of Istria; Kandler street; Temple of Augustus; House of Veterans; MMC, (Rovinj), International Cultural Centre of Istria County and the Croatian Musical Youth, Grožnjan; public spaces in Pula and Istria, galleries in 9 small Istrian towns, 7 partner European galleries; Internet

BUDGET: 401,500 euros



SURVIVING ARENA

Pula is known for its rich Roman heritage and Arena – the city's beautiful amphitheatre. As the world's first 'mass-medium' for over 25,000 spectators, Roman amphitheatres witness the violence in entertainment tracing back to the very beginnings of European civilisation. The Archaeological Museum of Istria, with its director Darko Komšo, dares to tackle this tradition with the *Surviving Arena* project, bringing provocative robotic combats to massive audiences and challenging the traditional archaeological interpretation of history that opens up new perspectives on combining heritage and new technologies.

The core of *Surviving Arena* project is an international blockbuster exhibition *The History of Games and Violence* that starts from archaeological heritage and Roman gladiators, and represents interconnections between violence and playing games throughout the history of Western civilization, right up to contemporary times. This exhibition fuses archaeology with contemporary data-mining in the curatorial approach that links the past with the present. The exhibition is curated by an international team and coordinated by the Archaeological Museum of Pula, and is accompanied by a publication and a conference on the topic.

The peak of the exhibition events are large-scale spectacular robotic combats in the Arena amphitheatre by an artistic collective SRL – Survival Research Laboratory from California, USA. Playing with the discrepancy of cruelty used for fun, Survival Research Laboratory fills the Arena with monstrous robotic machines that evoke contemporary gladiators, and complement the historical exhibition with focusing on questions of what games implying violence mean today. A series of robotic workshops and mini robo combats based on LEGO bricks and gears organised also in Arena form a programme dedicated to children and their education in the field of robotics and DIY engineering.

exhibition, archaeology,
data mining,
robotics, workshops,
conference,
publication, digital
platform

PARTNERS: Survival Research Laboratory (**San Francisco**); Archaeological Museum of Istria (**Pula**); Kontejner I bureau for contemporary art praxis (**Zagreb**); Radiona Makerspace (**Zagreb**)

WHERE: Arena; Archaeological museum; schools in Istria; Internet

BUDGET: 715,000 euros

A digital online platform for the project called Surviving Arena Betting Games places outcomes in the hands of the citizens and changes unpredictably the epilogue of the battles. The service streams the SRL robotic combats and uses an algorithm to collect votes from the viewers, making the voting score directly affect the outcomes of the battles—for example, by quickening the performances of the robots with higher voting scores.

new artistic productions, workshops, residencies, exhibitions, games

PARTNERS:

Württembergischer Kunstverein (**Stuttgart**); Latvian Centre for Contemporary Art – LCCA (**Riga**), Qendra Multimedia (**Pristina**), Maska (**Ljubljana**), Domino (**Zagreb**), stealth.unlimited (**Belgrade, Rotterdam**)

WHERE: Museum of Contemporary Art of Istria; up to 12 administration offices in Pula, Zagreb and Brussels; Internet

BUDGET: 528,000 euros

BUREAUCRACY GAMES

Some statistics claim that there are approximately 60,000 administrators in Brussels. There are also 60,000 bureaucratic administrators in Croatia and 60,000 citizens in Pula. The *Bureaucracy Games* project subverts this growing administrative machinery with art as a critical tool for constructive citizen misbehaviour.

The project is based on an international open call and commission of artworks that deal with how bureaucracy shapes our lives – such as producing false documents as in the case of famous Daniel Buren, or staging a court case against the church for removing purgatory from its dogma, as an artist from Istria did. These humorous, critically potent practices are fostered through new artistic productions that use bureaucracy as a medium from the local level to the level of European Union. The projects are process-based and include workshops and art residency programmes where artists work directly with bureaucrats and general public

during the production of artworks, in offices across Istria and in Brussels. Produced artworks are first presented through public interventions, installations, artist talks and performances, and the project culminates with a large touring exhibition presenting also Croatian artists like Milijana Babić and major European contemporary artists like Hans Haacke.

A final massive public gaming event involving artists like e.g. Paolo Cirio engages a huge number of people in entertaining actions which switch the roles of bureaucrats and common people – making us all become bureaucrats for a day.



TRUST ME, I'M LYING

workshops, prank culture, performances, exhibitions, public interventions, media art, networking, digital distribution

In a world that has really been turned on its head, truth is a moment of falsehood.

— Guy Debord

Trust Me, I'm Lying creates a European platform for subverting social hypocrisy through artistic expression, such as in works of Joey Skaggs who created a fake celebrity sperm bank – and ended up robbed by the celebrity fans. The project brings a series of workshops on prank methods and prank history focusing on performances, public interventions, media art, sound and visual manipulations and using mass media and various distribution channels such as Youtube and advertising as artistic media. It is inspired by situationist art, American prank culture and false marketing used as art expression. In a sea of brands and false messages, these dissident artistic practices find resilience in humour and irony and challenge the view on reality which too often is accepted unquestioningly. In this project involving artists such as John Law and Billboard Liberation



PARTNERS: Disruption Network Lab (**Berlin**), Billboard Liberation Front (**San Francisco**), Adbusters Media Foundation (**Vancouver**), John Law (**San Francisco**), Ivan Moudov (**Sofia**), Pula film factory (**Pula**)

WHERE: Public spaces in Pula and Istria; TV programme, radio; Internet

BUDGET: 363,000 euro



Front, humour and irony become a tool for building public opinion and critical thinking, moving people away from political passivity and using lies to expose the truth about the media systems forming our perceptions.

SYMPHONY FOR THE REPUBLIC

performance, theatre, concert,
musical composition, exhibition

Laibach is a music band known for industrial sound. This avant-garde group in 2015 became the first-ever Western rock group to perform in North Korea's capital Pyongyang. The group originated in the mining city Trbovlje in Slovenia. Although primarily music oriented, Laibach is working in many other media. The Symphony is a commissioned large-scale multimedia performance with music and a strong visual and theatrical component. It is dedicated to the memory of a short-lived Albona (Labin) Republic established by miners in Albona in 1921 as the world's first anti-fascist uprising. The *Symphony* will premiere in Rasa, city nearby Labin built in 1938 by fascist authorities for the miners working in Labin-Rasa complex of mines. The programme will shed light on Labin and Rasa as former mining centres under strict state control: in case of workers uprisings, the army was invited to take over the mines, turning them from working to a military complex. Laibach will also create an exhibition on war in Pula – a simple, non-academic and brutal representation describing the horrors of ideology and war.

PARTNERS: Laibach (**Ljubljana**), Labin Art Express (**Labin**)

WHERE: Raša area and Sveta Srca chapel in Pula; Internet

BUDGET: 280,500 euros

POETRY ASYLUM

Poetry Asylum fosters social inclusion of people with mental disorders by using radio and literature to conquer the public realm. The therapeutic poetry writing sessions, already happening in Vila Maria in Pula, spread to European partner mental health institutions. Patients exchange poems during writing and reading sessions while, simultaneously, a curatorial team collects the best writings of mental European poets and organises public readings with famous actors. Radiophonic events such as sound walks, radio shows and broadcast spots in public libraries bring recordings both from the sessions and the readings to the public: by using bone conduction headsets, sound is reproduced directly in our heads – meaning that in order to listen to the poetry of the madmen, we must first start hearing voices!

radio shows,
broadcasting, public
events, poetry and
literature

PARTNERS: Galway University Hospitals Arts Trust (**Galway**); Istria Sana, General Hospital Pula – Department of Psychiatry (**Pula**); PEN Croatia (**Zagreb**); NGO Metanoia (**Sarajevo**); COPEAM – 39 radio broadcasters of the Mediterranean region

WHERE: Network of radios from Mediterranean countries (COPEAM), Public library network of Pula and Istria, public spaces for radiophonic events, Psychiatry department in Hospital in Pula and up to 3 mental health institutions in Europe

BUDGET: 308,000 euros

INVISIBLE PLAYERS

games, mobile apps, alternate
reality, parties, education, storytelling,
historiography

Invisible players project has two main goals: enhancing social encounters of local and international volunteers and guests with local inhabitants, and actively creating meaningful relations between programmes, fostering audience development and community building.

Goals will be achieved through implementation of several interactive activities: games, mobile apps, interactive installations, educational and entertainment programmes.

/// Discovery Games for children develop digital archaeology for our youngest audiences. Mobile apps and QR code stickers enable children from all around the world visiting Pula with their families to discover and share the invisible layers of Istrian heritage.

PARTNERS: Welcome Ambassadors (**Waterford**); **Galway 2020**; V2 Institute for unstable media (**Rotterdam**), Extrapole (**Bergerac, FR**), PiNA (**Koper**), Matthieu Tercieux (**Lyon**), Marko Batista (**Ljubljana**), Pamela Moscarda (**London**), Ivica Mitrović (**Split**) Anselmo Tumpić (**Rovinj**) Association Zona (**Poreč**) Zaigrana Koza (**Pula**), Volonterski centar Istra (**Pula**), Oleg Šuran (**Pula**), Roberta Paljar (**Pula**)

WHERE: Public spaces in Pula and Istria, Rojc

BUDGET: 817,100 euros

/// *Discovery Games* for volunteers and guests are based on treasure hunting played through mobile apps that leads players to meet other players in unknown places across Istria: cemeteries, abandoned military infrastructures, hospitals. In these games, awards guarantee access to special programme areas such as backstage, or hanging out with famous artists.

/// *Sharing is Caring* – alternate reality game that introduces a help centre for local disadvantaged persons and elderly. Winners become honorary citizens of Pula with free 5 day accommodation for the player and their family.

/// *Volunteer playful troops* make entertaining intersections with regular routines of residents and tourists, and involve them in the program through play and game. For example, Irish volunteers guide visitors through Pula and overlap the story of Pula with another city – instead of telling the story of the Roman forum, they talk about the main square in Dublin, and make the locals

tourists in their own towns.

/// *Spirits of Lost Miners* – specific group of volunteers interested in areas such as anthropology research personal stories and oral history of Labin's families connected with the mines in Labin. This amateur historiography results in collections of items related to mining and is accompanied with storytelling and producing valuable ethnographic material.

/// *Educational programs* for volunteers and guests related to the ECoC program, sharing knowledge and skills through workshops and playing sessions.

/// *Pula+2020 hidden parties* – small scale parties in unusual places that you need to discover through hints related to the city's urban culture, including special events for volunteers, artists, organisation crew and their guests.

▼ Sveta Srca Gallery
of the Archaeological
Museum, Pula





Demilitarisation Playground Pula+2020

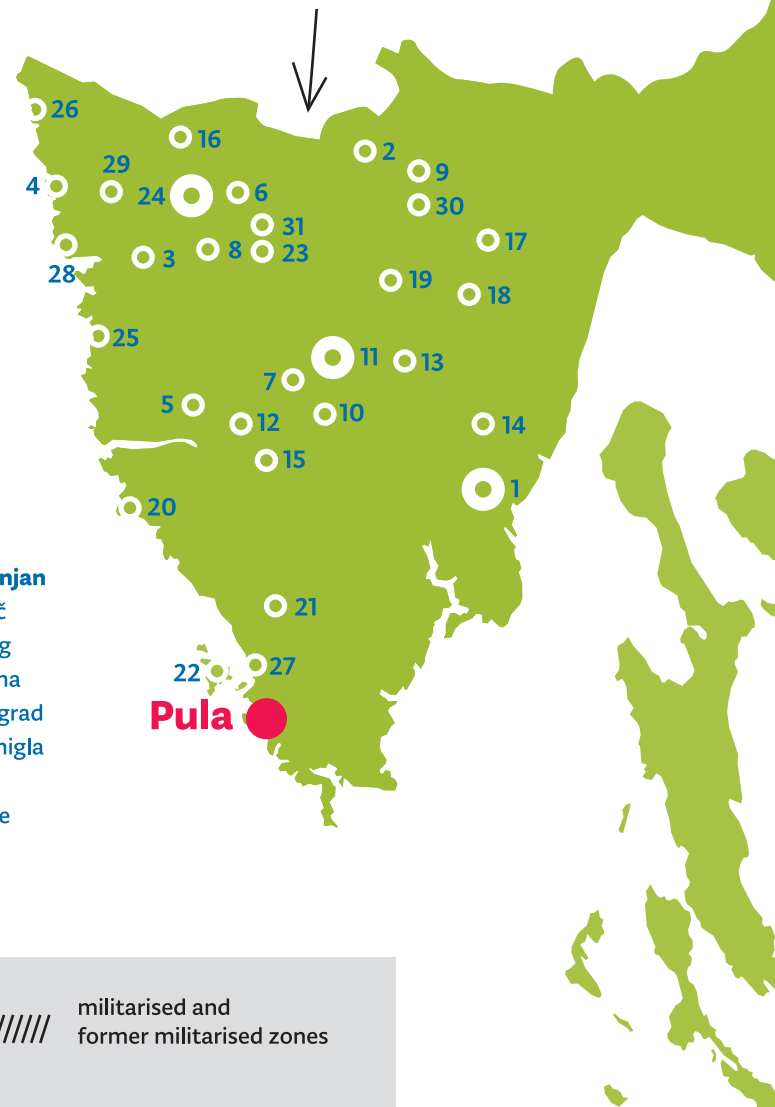


About 30% of Pula+2020 programme spreads across Istria activating small churches, villages and micro public spaces through projects like Terra Magica, Pilgrimage of Sound and Freetaja. Blockbuster exhibition project Ouija is moved from Pula to the underground mines in Labin.

- 1 The City Hall and Forum
- 2 Rojc
- 3 Arena
- 4 Castle Pula
- 5 Small Roman Theatre
- 6 House of Veterans
- 7 Uljanik floating pavilion
- 8 Zerostrasse underground tunnels
- 9 Istrian National Theatre
- 10 Museum of Contemporary Art of Istria
- 11 Monte Zaro park
- 12 University of Pula
- 13 Istrian Development Agency
- 14 Uljanik shipyard
- 15 MM Centre Luka
- 16 Kandler Street
- 17 Temple of Augustus
- 18 Gallery Sveta srca
- 19 Archaeological Museum
- 20 Public library
- 21 Fort Maria Luisa
- 22 Fort Casoni Vecchi
- 23 Fort Bourguignon
- 24 Fort Punta Christo
- 25 Fort Turtian

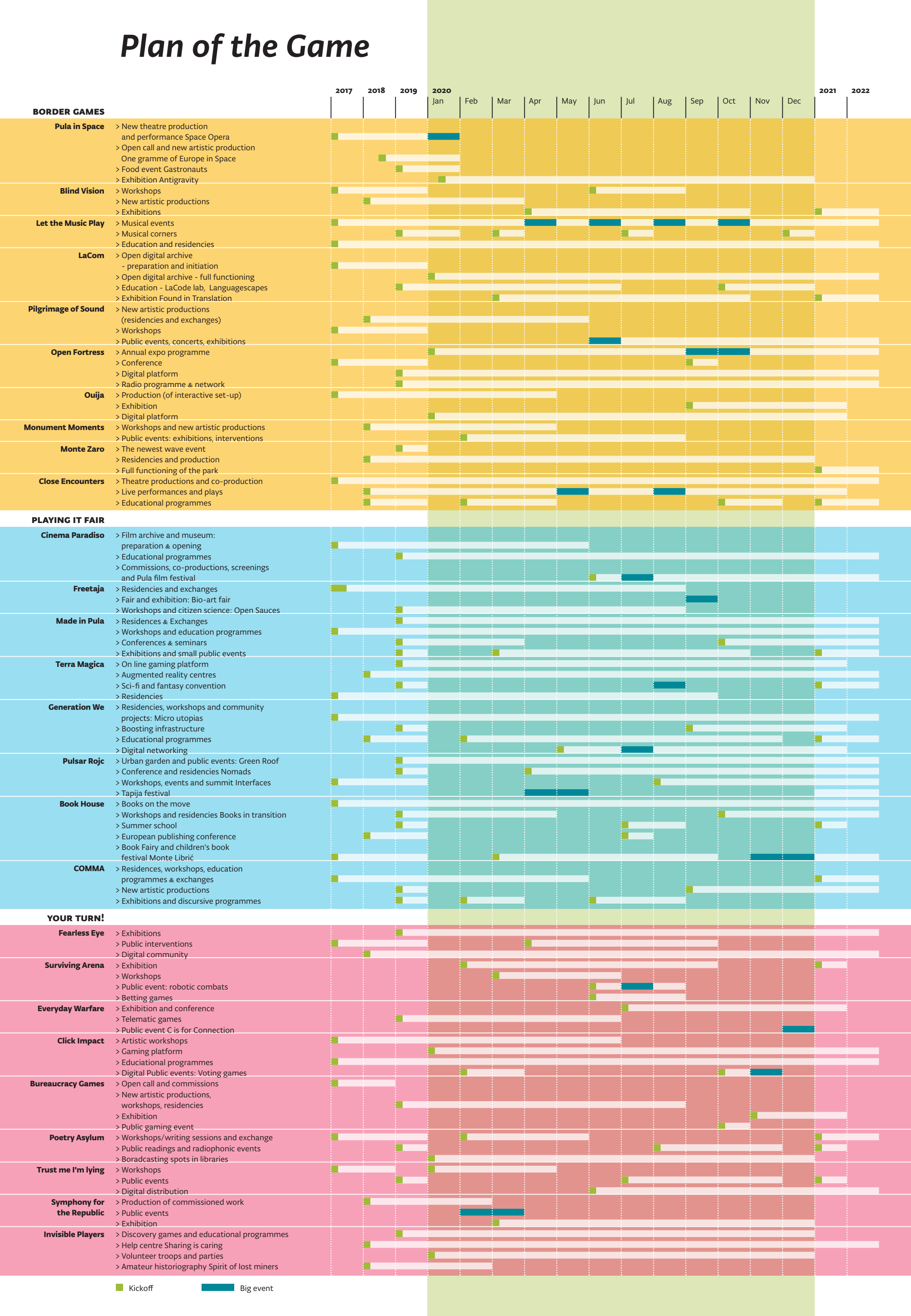
- 1 Labin
- 2 Buzet
- 3 Labinci
- 4 Lovrečica
- 5 Sveti Lovreč Pazenatički
- 6 Završje
- 7 Sveti Petar u Šumi
- 8 Vižinada
- 9 Roč
- 10 Žminj
- 11 Pazin
- 12 Dvigrad
- 13 Pićan
- 14 Kršan
- 15 Savičenta
- 16 Momijan
- 17 Boljun
- 18 Posert
- 19 Cerovje
- 20 Rovinj
- 21 Vodnjan
- 22 Brijuni
- 23 Motovun

- 24 Grožnjan
- 25 Poreč
- 26 Umag
- 27 Fažana
- 28 Novigrad
- 29 Brtonigla
- 30 Hum
- 31 Livade



////// militarised and former militarised zones

Plan of the Game





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

Transparency and Clear Criteria

So far the creation of the programme has been a broad and participatory process of idea collections with many, developing it further with focus groups and a final selection from the artistic team. This is also an applicable method for the future.

Pula+2020 programme was created by inputs from multiple angles, from citizen's involvement down to the collaboration with other cities holding the title or running for the title. The idea of ECoC ignited the local scene and resulted in numerous meetings in the Pula+2020 hub, on the streets, in cafés, clubs, at home and at work. This is what we like to call the *10,000 cups of coffee* phase which defined the programme framework. Public workshops and focus groups developed it in more detail, involving important local cultural agents such as the Istrian Development Agency, education institutions, Circolo minority centre and Rojč. Open calls activated the small-scale initiatives and joint efforts of everyone involved triggered the wide international engagement in the programme.

For the post-designation phase and after an Artistic Director and artistic team have been appointed we plan to reassess the projects and look for those objectives and fields which are still underdeveloped in the artistic programme. According to these gaps we will launch a local and national open call – with the idea that local and national artists and institutions forward the call also to their partners in other countries. For the broader international level – next to the open to all access – we are also thinking of a more specific approach to increase the quality and scope: the artistic team will research artists, organisations, cultural institutions and initiatives, also with the help of the Advisory Board, who deal more or less specifically with the fields missing in the programme and ask them to participate in the call.

During the collective preparation process we have developed some criteria for the selection of projects for Pula+2020 to make the selection process and assessment transparent. The Artistic Director and the artistic team will, however, make the final decisions since the quality of the artistic programme is their responsibility and not subject to a democratic vote.

1. European character: Pula+2020 is made of projects which challenge existing perspectives on things that matter to Europeans, that tackle burning European

topics like social passivity or bring people in Pula and Istria in contact with different expressions of European culture in their everyday life, involve an array of European citizens and artists, re-think European traditions and heritage and build on democratic European values. Small-scale community-led initiatives are encouraged to consider these options but are not bound to them.

2. Demilitarisation: The Pula+2020 projects are coherent with the theme of demilitarisation, meaning that they bring people closer together by breaking down walls and barriers. As a process of mental and physical liberation, demilitarisation can be equally present in making technology more human, in helping us overcome our limits, as in building tools for mutual tolerance and civil engagement.

3. Playfulness: The strategy for demilitarisation in Pula+2020 is play. Projects are therefore brave and daring in approaching new discoveries through play, but also full of fun, high spirits and positive energy. They result in new and unexpected outcomes, have strong adventure spirit, lower the threshold that discourages some social groups to participate in culture and motivate benevolent encounters between different social groups.

4. Community mobilisation: Pula+2020 projects result in meaningful benefits for citizens and communities, develop their capacities and resources and involve them actively in the decision-making. They foster inclusion of disadvantaged social groups and enable as many people as possible from different social strata to participate, co-create and jointly negotiate the terms of their participation as users, not consumers.

5. Sustainability: Pula+2020 projects have clear goals, significant social impact and measurable outcomes, with a strategic consideration of the lasting effects and future development potentials.

6. Knowledge sharing: Projects deal with the issues of unemployment, re-qualification and job training, foster educational networking, involve schools, universities and kindergartens, facilitate acquisition of skills and knowledge through formal and informal education and improve the learning capacities of communities.

7. Experimentation: Pula+2020 consists of forward-looking, critical, reflective projects which break out of the cultural moulds and involve established and independent cultural operators who are open to developing new audiences and adjusting their cultural offer to a changing society. Renowned institutions as well as alternative start-up initiatives are equally encouraged in their innovative approaches and fresh insights on up-to-date topics.

8. Cross-sectoral approach: Collaboration beyond sectors and disciplines is essential for Pula+2020. Experts from different fields bring together a broad range of competences, but the trans-disciplinary project character has to make concrete, beneficial use of its transformative potential – and is never a purpose in itself.

9. Public realm: Pula+2020 is all about provocative projects which stimulate new ways of interaction with familiar environment, heritage and tradition. Public realm is shaped by the way public spaces are used and the projects transform their meanings and functions by enabling people to use them and see them in new and exciting ways.

An eligible project strongly engages in the first three criteria as a baseline as well as a minimum of one other.



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

Ordinary and Extraordinary

I could play punk on sopile!*

(*The sopila is a traditional instrument similar to today's oboe)

— Boris, 23, musician

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

In Istria, traditional art forms are not placed in a historical vacuum which forbids us to play with them, touch them and alter their features. Rather, they are perceived as something to be used daily and therefore changed: authentic is always merged with contemporary which is evident in all realms of Istrian culture, from music to local gastronomy. This means that protection of heritage and traditional arts is a matter of keeping it alive through use and evolution instead of guarding it enclosed within the borders of strict conservation.

Mixing traditional and new is typical for Istria, and Pula+2020 follows this strategy in combining traditional arts with contemporary impulses. In our approach, ECoC is the new engine that moves the mixture of traditional and contemporary away from the elitist artistic realm and steers it more freely in new directions, towards new audiences and without losing focus of the importance of respect for heritage and high artistic excellence.

This approach is strategic and has several different lines, each with a specific point of attention:

- The rich and highly valued Istrian archaeological heritage and art of the Roman Empire is placed in a contemporary context by merging the traditional amphitheatre art forms with DIY open source robotics in our project *Surviving Arena*, where data-mining and digital tracking meet archaeology and sci-tech performance.
- By creating new routes that transform forces behind religious and cultural tourism, sacred traditional architecture as the main project venue meets the contemporary international sound art in the project *Pilgrimage of Sound*.



Wooden hangar in Katarina Monumenti, former military zone



- Traditional literature forms are revived through new, ground-breaking technologies: oral literature, myths and storytelling are intertwined with digital media of *Terra Magica* and *LaCom* projects, while classical poetry is brought to the crowds by the easily accessible high-tech *Poetry Asylum* radio programmes and audio spots in Istrian libraries.
- Traditional visual arts interact with contemporary process-based and hybrid art forms in the *Monument Moments* workshops engaging young artists from post-socialist and post-communist countries in the transformation of sculpture, particularly traditional small busts and statues.
- Istria is the pioneer Croatian region in heritage digitisation, it has a strong tradition of fusing jazz and rock with ethno music through internationally renowned artists such as Tamara Obrovac. Istria's two-part singing and playing in the Istrian scale are listed as UNESCO World Intangible Cultural Heritage. By now over 3,000 authentic Istrian ethno compositions have been digitised and saved. This initiative is the basis for the *LaCom* digital archive project focusing on dialects and intangible audio, sound and musical heritage.
- Beside the traditional arts and heritage, we demilitarise the everyday of our traditional cultural life and open it up to contemporary trends. Engineering, industry and crafts are an important part of local heritage, which is why we fuse them with innovation and an experimental approach in our second programme line *Playing it Fair*. In this context we also playfully engage with folk tradition and deconstruct the vivid local *Largest Fritaja* banquets through visionary, futuristic bio-art impulses in our project *Freetaja*.

Q5

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

Gathering Teams with Local Focus and International Artistic Scope

The programme Pula+2020 has emerged from a real bottom-up approach. We worked in a coordinated set of phases that started as far back as 2009. The local cultural scene is not large, but it is innovative and has experience with delivering large events such as concerts of Luciano Pavarotti, Leonard Cohen and Sting in Arena amphitheatre.

In the second round of the competition, we organised a Pula+2020 group of artists, NGO and institutional cultural players who gathered all their knowledge and experience, their local collaborators and networks of international partners to develop specific projects. This intense and carefully curated year long process activated more than 100 cultural operators from Pula and Istria and resulted in around 75% of Pula+2020 programme.

The following table provides some names of the involved local cultural scene, independent and institutional →

INSTITUTION / ARTIST	TYPE OF EXCHANGE	MEDIA SPECTRUM
Marko Bolković (Visualia Festival)	Marko played a decisive role in contributing the extensive network of international partners and operative sharpening for the <i>Monument Moments</i> project.	Visual Arts / Public Art
Branka Benčić (Apoteka)	Being the main Istrian curator expert for contemporary art, Branka structured an exhibition and research programme for the production centres and significantly contributed with the broad network of international artists and curators.	Visual Arts / Curating
Davor Uljanić (Seasplash Platform)	One of the spiritus movens of Istrian festival scene, Davor, structured the massive musical programme <i>Let the Music Play</i> that takes the existing Seasplash education platform and international festival season to another level.	Music
Ivana Kostešić (Organum Histriae)	Ivana is the person who connected numerous small Istrian churches in the new organ route opened to contemporary music expressions within the <i>Pilgrimage of Sound</i> project.	Music
Alen Sinkauz (Audio Art)	Alen advanced the <i>Pilgrimage of Sound</i> project by contributing a network of sound artist and contemporary musicians from all over the world.	Sound
Istrian National Theatre (INK)	With the biggest stage in the country but a lack of creative staff, the theatre will participate in <i>Close Encounters</i> as a way of building international networks and gaining new cultural relevance in the broader region.	Theatre & Performance
Historical and Maritime Museum of Istria	The museum is a crucial resource for the Noordung narrative, the core of <i>Pula in Space</i> and the main supporter of <i>Blind Vision</i> project.	Cultural History
Zvonimir Dobrović (Domino)	Zvonimir is a performing arts curator, producer and LGBT activist who started the first queer festival in Eastern Europe, now he is the director of the <i>Queer New York</i> festival and head of the NGO Domino, based in Zagreb.	Theatre / Music
Dejan Zahtila (Labin Art Express)	Dejan is an artist and cultural operator who initiated Labin Art Express, an arts collective that evolved into an organisation. For more than 25 years he has been running cultural programmes in Lamparna, the youth and cultural centre in Labin, based in the former entrance point to the coal mines.	Visual Arts
University of Juraj Dobrila	From academic studies related to cultural image of the city done during the preparation phase, to the candidacy phase when students engaged as new force in projects such as <i>I Served in Pula Too</i> , the University of Pula was one of the most important supporters of the project.	Research / Volunteers
Pula Film Festival	As a keeper of the immense film heritage of the city, <i>Pula Film Festival</i> defined the artistic platform for the <i>Cinema Paradiso</i> project and formed a core for the new, much needed film centre of Pula.	Film
Maja Kuzmanović (FoAM)	A member of the Brussels based art-technology FoAM Lab, Maja activated her local knowledge on food culture for the bio-art gastronomy project <i>Freetaja</i> .	Contemporary Art / Technology
Public Libraries	Pazin Public Library served as a great resource for the project <i>Terra Magica</i> while Public library of Pula became a central spot for Pula+2020 workshops and lectures, and took part in many important program related discussions.	Literature
Magdalena Vodopija (The Book Fair(y))	Contributed to the development of the entire programme and to the promotion and communication of the project during <i>the Book Fair(y)</i> : organising round tables and involving citizens.	Literature / Publishing
Marino Jurcan (Metamedij)	Marino is the director of the NGO Metamedij who organises a new media festival, gaming events and he is one of the leaders of the MP3 advocacy platform for Istria's production centres. He formerly ran a Youth Centre and invested all his knowledge in the project <i>Invisible Players</i> .	Visual Arts / Public Art
Hassan Abdelghani (Makina Gallery)	Director of the small but well known independent photo gallery, Hassan initiated and contributed the extensive network of international partners to the <i>Fearless Eye</i> project.	Photography
Archaeological Museum of Istria	Rated as one of the most progressive museum directors in Croatia, Darko Komšo opened doors and pushed forward many contemporary projects in our programme. <i>Surviving Arena</i> is just one example.	Archaeology / Museology
Dušica Radojčić (Green Istria)	Along with colleagues from Green Istria, central ecological NGO, Dušica significantly contributed to the <i>Click Impact</i> project.	Social Innovation
Irena Burba (Rojc Centre)	Irena is one of the central players in the regional NGO sector and the central person who gathered team, resources, international partners and put together <i>Pulsar Rojc</i> project, the main hub for social innovation and international co-working community.	Social Innovation



◀ The role and responsibility of the ECoC in the future years – a round table organised by Pula+2020 with our friends from Osijek, Rijeka and Dubrovnik on stage

Pula+2020 Audience development workshop with Angiama Sepake, Documenta Kassel



The Big Cultural Forum

The Forum was a two day event where all project leaders, partners and NGOs, local and regional cultural players gathered and discussed about projects and the overall Pula+2020 programme. The enthusiasm and energy in the hall once again showed the firm commitment, passion and capacity to implement Pula+2020 programme. This requires a continuous growth and we are already working on it.

Capacity Building (2015–2020)

On-going Education

Being well aware of the capacity level necessary to reach the planned quality of Pula+2020, we have started to build our local capacities right away. Through intense and focused workshops, the broad group of cultural players gathered around Pula+2020 started upgrading their knowledge and experience. During the first phase we worked with experts from *Social Innovation Lab* on developing small-scale social and cultural initiatives. With experts from the Croatian Ministry of Culture we worked on European project development, while Angiama Sepake from *documenta Kassel* and Polly Brannan from *Liverpool Biennale* helped us to strategise and programme audience development for large-scale international cultural events. More than 80% of Pula+2020 projects include various student and professional internships, artistic and cultural exchanges, artist in residence programmes and a range of thematically focused workshops demonstrating our plan to internationalise, straighten and increase the capacity of the cultural sector significantly in the next two years.

Production and Creative Industries

Growing cultural production capacities is key for us in delivering the programme. During the candidacy process experts from *Visualia Festival* and *EduSplash Platform* organised a production workshop for young people interested in the production of large music and video events and the Pula+2020 team worked with Horst Hortner, director of *Ars Electronica Future Lab* (Linz) on models of blending art and technology. Eberhard Schrempp from *Creative Industries Styria* (Austria) worked with local students, designers, entrepreneurs, and social innovators on developing creative industries on regional level.

This shows a clear goal to empower local and regional makers, designers, artists, cultural institutions, organisations and NGO to manage around 75% of Pula+2020 programme over the coming four years. Also, it shows the goal to establish Production Network (*Makers Space*, *Film House* and *Centre of MultiMedia Art*) with capacity to produce more than 50% of the Pula+2020 programme in technical and logistic terms. The result of this is the activation of the local cultural and creative industry through production of contemporary art exhibitions, film production, concerts and large-scale events.



4 Capacity to Deliver

Q1

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

City to Believe in

Our politicians have proven to be very serious and reliable partners in the process of our candidacy. The Mayor and the Head of the Cultural Department of the city have charged us, the operative team of Pula+2020, with the task to bid and have given us complete freedom and independence. They only asked us for two things: 1) to really involve the artists, cultural operators, NGOs and citizens of Pula and Istria and 2) to develop a bid that will be a sustainable and realistic development plan for culture for Pula that does not become completely obsolete if we are not designated as ECoC.

The whole process of Pula's ECoC candidacy has had broad political support from the very beginning when the wish for the ECoC candidacy was announced in 2009 jointly by the City and the Region. It was formally and unanimously voted on in 2014 by the City Council and the Regional Council, followed by key stakeholder consultation and the integration of the bidding process into the Cultural Strategy.

Pula+2020 is an integral part of every single strategic document in Pula and Istria such as the Masterplan of Tourism, the Development Strategy, and the Cultural Strategy – which pinpoints the importance of ECoC as a driver for development.

After the City Council and the County Council both unanimously supported the candidacy, in February 2016 the City Council of Pula will meet and vote on three key issues. Votes that signpost the future course of Pula+2020 and will facilitate the transition from bidding to implementation in case Pula wins the title.

- An expected unanimous vote in support of the project (as was the previous in 2014).
- A vote on the bidbook as a binding document for the development of the city in the next five years.
- A joint resolution not to abuse the ECoC for political purposes, regardless of the outcome of the competition.

Dear and distinguished jury members,

When in 2009 we first expressed our intention to become the European Capital of Culture, Croatia had not even been a member state, but Istria already belonged to the Assembly of European Regions. Europe has always borne a particular importance to us in Pula and Istria, it has always been part of our identity and lifestyle. Culture has always driven our development, proven by the fact that we are the first city and region to adopt a cultural strategy and adhere to it. Pula belongs to the cradle of European civilisation, it is a space of coexistence between Slavic, Germanic and Romance identities, a place that despite the strata of military past can serve as an example of tolerance and multiculturalism in this part of the world. We are the only officially bilingual city and the only region in Croatia where one can hear Italian and Croatian spoken in the same sentence. Here, in this city, we have built a society without intolerance, nationalism and ghettos, utterly aware of the gravity of the present moment. Many changes occurred in the past years, Europe is caught in a crisis which could have a long-term impact on its development and survival.

Now that culture has become our 'to be or not to be', my responsibility is immense, but I fully accept it. Just like the first round, we are behind this project one hundred per cent, not only the City of Pula and all its parties, but also entire Istria and all of its towns. All Istrian entrepreneurs, tradesmen, private and public institutions and partners, tourist sector, all minorities are here to support culture in this project. At this historical moment, like never before in modern Europe, culture bears great responsibility: how to respond to the rise of new nationalisms and conflicts, how to cope with 'others', how to accept identity crisis, how to preserve our common space which is the very core of western civilisation. Our powerful and responsible programme offers answers and know-how. I am proud that my city and my entire region take part in this process of peacemaking, coexistence and preservation of fundamental traditions of humanism, precisely thanks to this prestigious European project.

Sincerely, *Boris Miletic, Mayor of Pula*

Additionally an agreement between the municipality and the region about financial commitments and a decision about the type of legal organisation for implementing the programme will be signed in February as well.

By the time of the presentation all these decisions will have been made and will be presented to the members of the selection panel.

Immediately after the decision of the panel to admit Pula to the the second phase of the bidding pro-

cess we began redeveloping the projects from the proposal of cultural programme and to re-organise the bid according to the panel's recommendations.

As they did in the first round the Mayor of Pula and the Regional Prefect both continued promoting the project and emphasising its importance through the media. They kept all promises and provided the funds as agreed.

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:



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

Where Culture Happens!

The use and development of infrastructure of Pula+2020 is strategically based on the idea of transformation and cultural reinvention of the militarised city. Pula+2020 acts as a trigger pioneering into new spaces (e.g. Uljanik shipyard, Labin mines), pushing developments of spaces that are difficult to sustain with small-scale approaches (House of Veterans, fortresses) and opens public space as a new playground for artistic interventions.



ROJC ex. military school becomes a central social hub

Former military school Rojc today is home to over 100 NGOs in the massive space of 17,000 square metres. They call it a city within the city! Following the planned development phases and the participatory management approach, Rojc opens up as the central urban hub of the Region that filters, generates and distributes social and cultural innovations at the community and international level. Reconstruction and renovation of the building is just a framework for planned co-working design hostel for art residencies, cafe and creative facilities in the inner courtyard that will begin to pop up in spring 2016, and a design pavilion (designed by Argentinian artist Tomás Saraceno) on the roof garden (*Pulsar Rojc* project). Rojc becomes an international playground for creative nomads, but also an inspiring spot for the citizens to get an outlook on international art and urban culture as well as community-led initiatives.

Rojc sustainability plan

<http://rojcnet.pula.org/images/plan%20odrzivosti%20dcrojc%202015/02%20ROJC-PLAN%20ODRZIVOSTI.pdf>

Rojc social entrepreneurship plan

<http://rojcnet.pula.org/images/plan%20odrzivosti%20dcrojc%202015/03%20ROJC-POSLOVNI%20PLAN.pdf>

◀ *Rojc Social Centre,
former military school*



◀ Labin coal mine

up a network of tunnels and a great underground hall where *Ouija* project sets blockbuster art exhibitions and installations that play with the current modes of perceiving art.

Underground City: Architectural and urban study (by Platforma 9.81 – Institute for research in architecture)

(by Platforma 9.81 – Institute for research in architecture): https://www.scribd.com/fullscreen/190997799?access_key=key-1j80dux646fv822glrc5&allow_share=true&escape=false&view_mode=scroll

Established Infrastructure

Pula+2020 programme seeks to qualify and enhance the meaning of existing cultural infrastructure but with a twist that changes perspective on existing art, cultural production and consumption. With a progressive Archaeological Museum, the Historic and Maritime Museum, the Istrian National Theatre with the biggest stage in Croatia, the Museum of Contemporary Art of Istria (which honestly needs further development), a well-established gallery network, the Ethnographic Museum of Istria and the Network of Istrian Libraries, Pula has the infrastructure needed for delivering the European Capital of Culture. By bringing unexpected performances and games to the conventional sites of culture on the one hand and breaking open the threshold of established cultural sites bringing their contents into unexpected places on the other, Pula+2020 will foster the usership principle laid out in the Outreach chapter to tackle social 'militarisation' of spaces supposedly closed to parts of society.

PAVILIONS

A floating pavilion built on a structure borrowed by Uljanik hosts reading sessions, experimental dinners (*Freetaja*), screenings (*Cinema Paradiso*), design interventions and jazz concerts on different sites around the ex military but still closed bay and opens it up to the citizens.

FILM HOUSE & BOOK HOUSE ex. military palace as the central cultural hub

Situated in a 19th century palace House of Veterans is the former Austro-Hungarian naval casino with over 2,500 square metres. The two important cultural events, *Pula Film Festival* and *the Book Fair(y)*, are given a larger frame by being budding points for *Film House* and *Book House*, with space for archives, new productions, experiments, performances, screenings and conferences. The new use is planned with a 500 seats concert hall, video and audio studio, exhibition space, residential area and a cafe. It will serve as an incubator for start-ups and offer office space for creative industries. The *Film House* and *Book House* have to be sustainable and will therefore undergo a feasibility study.

MAKERS SPACE IN ULJANIK ex. military shipyard hall becomes a creative production hub

Former military shipyard Uljanik today is one of the active industrial companies with a serious cultural vision. This shipyard recently initiated

a project to open a design hub, museum and conference facility in one of its hangars. With the strong institutional support links with the University and Istrian Development Agency, the initiative grew into the project *Makers Space*, a Pula+2020 source of creative industry in the Region. With the engineering and fabrication experience of Uljanik, blended with artistic and DIY practices of Pula+2020 partners, the *Makers Space* cuts through the high walls of the shipyard, opening public view on the bay for the first time in the last hundred years. An architectural and urban study has already been presented.

LABIN ex. mine becomes a hub of shifted cultural experience (both in sensory and in geographical terms)

Forty kilometres from Pula, Labin becomes one of the most exciting points of our cultural programme. As a city with a long mining past, Labin hides incredible infrastructure that has been in the focus of Labin Art Express association for years and recently got project funding. In Labin Pula+2020 moves one hundred metres underground to open

/// Telematic pavillion by Ars Electronica connecting distant militarised and refugee sites around the world in real time (*Everyday Warfare*).

/// Café Europa (Mons, Plzen, Pula) is a travelling European coffee-lab that connects different European cities with Pula and numerous small Istrian villages.

/// Green Roof includes a design pavilion on top of the green roof of Rojc that signals the new vision of the city designed by Tomás Saraceno.

/// Art residency pavillion designed by artist Marko Lulić situated in the small and beautiful Istrian village Svetvincenat. The pavilion is an inspiring site of artistic research and experimentation.

FORTRESSES

There are 26 fortresses in and around Pula that reflect the military power of the Austro-Hungarian Empire. Some of them are far away in woods, some are still in restricted areas, some are in between apartment buildings of modern neighbourhoods. Most of them are surreal and abandoned. Pula+2020 develops an important part of the cultural



▲ *Lighting Giants – light cranes of Uljanik shipyard, permanent installation*

programme in these fortresses. *Open Fortress* is the flagship project of a massive coordinated cultural opening of the fortress system, *Let the Music Play* is a year long music programme that strategically activates different forts and *LaCom* as well as *Close Encounters* theatre programme distribute temporal installations, performances and happening across Pula's fortification system building a base for a new sustainable management and coordinated cultural reuse of the fortification system. Five of these fortresses will remain in cultural use after 2020.

Unexpected Sites

In order to activate those who are at least involved in culture, Pula+2020 programme enters the most unexpected sites like dark underground tunnels beneath the city (*Blind Vision*), small village churches (*Pilgrimage of Sound*), administration offices (*Bureaucracy Games*) or a hospital (*Poetry Asylum*).

▼ *Pula in Space* (the opening event) is an example of a Pula+2020 event that activates and connects cultural and urban infrastructure of Pula.



Q2.2

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

How Pula Connects

The airport and the road network connect Pula to the European countries well, with the Istrian 'Y' motorway contributing to the comfort and the efficiency of the road traffic. The eastern arm of the 'Y' is connected to the Croatian highways and the western to the Slovenian, linking the local speedways to the EU highway network. By car Milan is a 5 hour drive away from Istria, Munich, Budapest and Belgrade are 6 hours away, Rome 8 hours. Pula can be quickly and easily accessed, but there is really no reason to rush through the beauties of the landscape. Pula and the Istrian towns are connected by direct local and international bus routes and reachable on a daily basis from neighbouring centres of Padua, Venice, Trieste, as from Koper, Piran and Portorož (Slovenia).

Pula's international airport is accessible by bus or taxi. Located only 5 kilometres from the city centre it offers direct flights to Zagreb throughout the year as well as to London, Belgrade, Frankfurt, Birmingham, Manchester, Gothenburg, Oslo, Moscow, Copenhagen, Bristol, Kiev, Edinburgh and Leeds during the peak of the tourist season – although there is room for improvement in the off-season.

Easily accessible nearby airports are Rijeka (106 km, 1 hour), Trieste (120 km, 1.5 hours), Ljubljana (208 km, 3 hours), Zagreb (270 km, 3.5 hours) and Venice (300 km, 4 hours).

The first European hydroplane hub connects Istria with the islands, northern Croatia and the Italian coast.

Fast ferries connect Pula to Venice, Trieste, further destinations on the Istrian coast and the Croatian islands. Pula has three marinas with a total of 1,100 berths and also welcomes cruise ships; their growing number resulted in the planning a cruise terminal which can attract more visitors, create new jobs and businesses and stimulate the city's tourism.

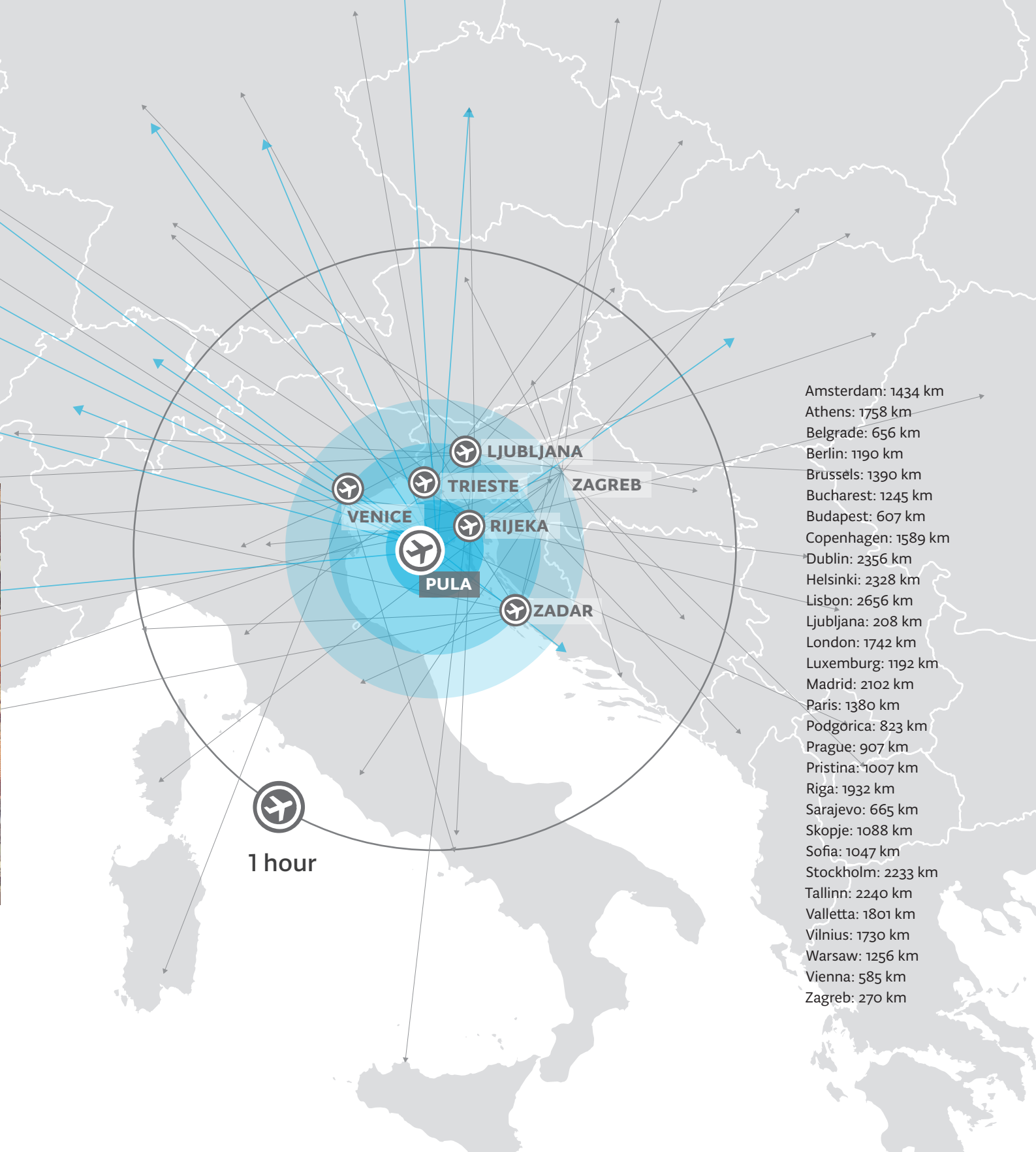
Like many other European cities, Pula looks forward to visitors but struggles with the increased infrastructural demands that come with successful seasons. Before each major event and during peak season, special traffic regulations in the city prevent overcrowding and serious traffic jams are frequent. The access to nearby airports is problematic without a car, and the lack of parking spaces and functional public transport are some of the issues Pula needs to tackle.



▲ Bikers' parade in Pula

Istria is a true heaven for cyclists, and in Pula more and more local people use bikes for recreation. The 2,500 kilometres bike-trail network offers unique cultural, natural and gastronomic experiences and there are many 'rent a bike' facilities in Pula and surrounding towns. Over 60 bike trails lead from the coast to the colourful villages with medieval walls and dry-stone houses, and back to the sea, passing by the remains of ancient harbours and rustic villas.

The EU-funded project *Parenzana – the Route of Health and Friendship* is a huge success in cross-border collaboration between the Koper, Slovenia and the Region of Istria. Pula follows the European trend of increasing the use of bicycles in transport and for recreation. The investment in the cycling infrastructure is an investment in a greener city, but also in opening up public spaces to citizens and their safer, healthier and closer social interaction.



Q2.3

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

Delighted to Host New Visitors

Istria is among the most visited Croatian regions with over 30% of overall overnights stays in the country and attracts more than 3,5 million tourists reaching about 22,6 million overnight stays each year. The 2015 season was a record year with an increase in arrivals of 8.6% and an increase by 6% of overnight stays. However, among tour operators, the prevailing opinion is that the traditional sun and sea tourism has peaked and that Istria has to diversify its offer and turn to new forms of tourism. The Master Plan of Istrian Tourism until 2025 focuses on cultural tourism. Being awarded the title of European Capital of Culture will help accelerate the transformation of Pula and Istria to a cultural destination in Europe.

Around 292,000 tourists visit Pula during the year generating around 1,544,364 overnight stays. The city offers a large and varied range of accommodation in all price ranges, in the centre and along the coast. Guests choose between 16 hotels, 5 hostels, 4 campsites, 7 apartment complexes and 2,278 private accommodations in every part of Pula. Altogether 17,841 beds are available to visitors. Other accommodation from local hosts can be found on web-based platforms such as Wimdu or Airbnb (with over 700 private rooms on offer) or to a lesser extent home exchange (some 60 offers in Istria and about 20 in Pula). Couchsurfing has been practiced in Pula for more than a decade, counting over a hundred devotees of this travelling phenomenon. It fits perfectly with Istrian hospitality.

The numbers above suggest that each available bed is occupied over 96 nights of the year – and the tourism statistics confirm the obvious: that those days are mainly concentrated in the summer season.

We therefore have a lot of accommodation to offer in the off season and intend to fill them with visitors to our ECoC activities. We will time the programmes in a way as to create a good distribution of additional visitors in the off-season months like September/October and March to May when open air cultural activities are still possible as well as in the winter months with indoor productions. The expansion of the accommodation capacities in Istria comprise distinctive, environmentally friendly eco hotels, boutique hotels, or bike and pet-friendly hotels. Many abandoned and old edifices, such as lighthouses and traditional Istrian stanzias, have been revived and transformed into hotels and apartments.

At the moment the lodging facilities in the Region of Istria comprise a total of 259,817 beds:

TYPE OF ACCOMODATION	BEDS
Campsites	102,879
Private accommodation	107,381
Apartments & villages	21,717
Hotels	27,840
Total	259,817

Q2.4

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

Given the rich cultural heritage and abandoned large military infrastructure there is little need for new buildings but a focus on conversion and renovation. Over the past five years the city invested heavily in the restoration of old buildings and making military spaces available as cultural infrastructure.

Next to the spaces we have presented earlier in this chapter the city is also contributing to the urban and tourism infrastructure by a project called Kulturing. It is an on-going restoration project in Pula's city centre of historic sites. The realisation of this project include: the revitalisation of the Historic and Maritime Museum of Istria, the Istrian National Theatre, the Archaeological Museum of Istria, Small Roman Theatre and others, as well as the revitalisation of Kandler Street, turning it into a creative industries area with many galleries and small shops. Cultural tourist routes are part of the project.

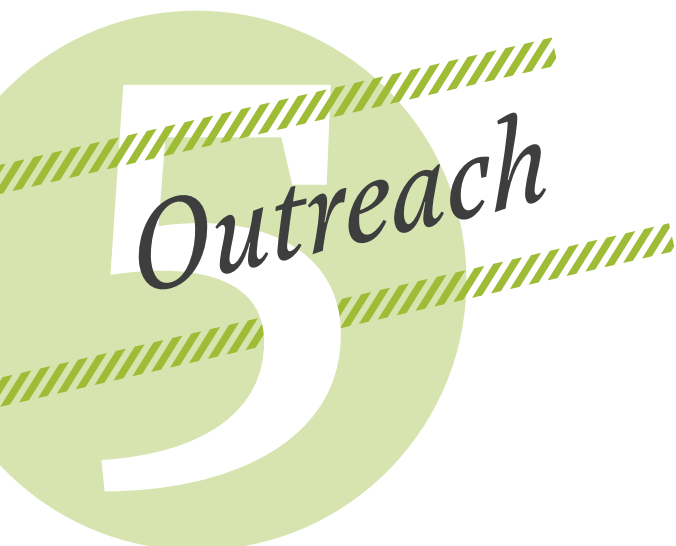
Existing and planned renovation and conversion in Pula and Istria will be/has been increasing the capacity of cultural event places by about 25,000 seats, residency housing space for about 100 guests per day, and open air spaces with infrastructure for large-scale events for about 100,000 people.

The following table lists only activities related to the ECoC programme or related tourism needs →

INFRASTRUCTURE	TYPE	ROLE IN THE PROGRAMME	ACTION	TIMELINE
Social center Karlo Rojc, Pula	NGOs, offices, multi-purpose hall, hostel, green roof / urban garden	Let the Music Play, Close, Encounters, Generation WE, Pulsar Rojc, Freetaja, Bureaucracy Games	Renovation / conversion	2017 – 2020
Castle, Pula (part of Kulturing)	Historic and Maritime Museum / multi-purpose hall Noordung	Open Fortress, Let the Music Play, Everyday Warfare, Fearless Eye	Renovation / conversion	On-going – 2018
Old Print House, Pula (part of Kulturing)	Museum of Contemporary Art	Close Encounters, Everyday Warfare, Fearless Eye, Bureaucracy Games	Renovation / conversion	2017 – 2019
Kandler Street, Pula (part of Kulturing)	Galleries and small shops	Pula in Space, Everyday Warfare, Fearless Eye	Renovation / conversion	On-going – 2018
Istrian National Theatre (part of Kulturing)	Theatre	Close Encounters	Renovation	2017 – 2018
Zerostrasse – ex. military tunnels, Pula (part of Kulturing)	Gallery, multi-purpose space	Sounds of Silence, Blind Vision, Fearless eye	Renovation / conversion	2017 – 2018
Temple of Augustus (part of Kulturing)	Gallery, multimedia hall	Everyday Warfare, Fearless Eye	Renovation	On-going – 2016
Small Roman Theatre (part of Kulturing)	Open theatre, Multimedia Screen	Pula in Space, Let the Music Play, Close Encounters	Renovation, new auditorium	2017 – 2018
Archaeological Museum (part of Kulturing)	Museum, gallery, multimedia hall, digital wall	Everyday Warfare, Fearless Eye, Surviving Arena	New annex of museum	2017 – 2019
House of Veterans, Pula	Showroom, multi-purpose hall, offices, video and audio studio	Film House, Book House, Let the Music Play, Close Encounters, Fearless Eye, LaCom	Renovation	2018 – 2019
Industrial hall in shipyard Uljanik, Pula	Workshops, multi-purpose hall, showroom	Made in Pula	Renovation / conversion	2017 – 2019
Congress Center Verudela	Multi-purpose hall	Let the Music Play, Close Encounters	Renovation / new	2017 – 2019
Monte Zaro Park	Public space / Park	Monte Zaro Park, Freetaja	Renovation	2017 – 2019
Fort Punta Christo, Pula (one of the 5 fortresses that will be part of the legacy of ECoC)	Multi-purpose hall, open air events	Open Fortress, Sounds of Silence, Let the Music Play, Close Encounters, Freetaja	Renovation / conversion	On-going – 2019
Fort Bourguignon, Pula (see above)	Multi-purpose hall, open air events	Open Fortress, Sounds of Silence, Let the Music Play, Close Encounters	Renovation / conversion	On-going – 2019
Fort Maria Luisa, Pula (see above)	Gallery	Open Fortress, Sounds of Silence, Let the Music Play, Close Encounters	Renovation / conversion	2017 – 2019
Fort Turtian, Pula (see above)	Multi-purpose hall, open air events	Open Fortress, Sounds of Silence	Renovation / conversion	2017 – 2019
Fort Casoni Vecchi, Pula (see above)	Multi-purpose hall, open air events	Open Fortress, Sounds of Silence, Let the music Play; Close Encounters	Renovation / conversion	On-going – 2019
Defensive ring fort	Open air events	Open Fortress, Sounds of Silence	Temporary use	2019 – 2020
Underground city, Labin	Cultural center and youth club, hall for concerts and performances, gallery, cyber cafe, audio studio, residency, city library	Let the Music Play, Ouija, Close Encounters, Fearless Eye	Renovation / conversion	2016 – 2019
International Cultural Centre of Istria County and the Croatian Musical Youth, Grožnjan	Cultural centre, hall for concerts and performances, residency, art colony	Let the Music Play, Close Encounters, Fearless Eye	Renovation	2017 – 2020



▲ More than 5,000 participants created an installation best viewed from a birds-eye perspective



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?

Creating a Vortex of Inclusion

Connecting citizens' daily jobs, motivations, emotions and everyday lives to wider civil initiatives is hard and takes time, but this challenge awoke wide interest in the local community and civil society, and finally formed the foundations of this bid. The activities around the bid created a vortex that none of the citizens could completely avoid and it will develop its full power in the years to come.

Between 2009 and 2015 work with eleven focus groups, stakeholders and citizens resulted in a cultural strategy, the first in Croatia based on participatory models. A Creative Hub for citizens to share expectations, concerns, thoughts, ideas and vision of Pula+2020 opened in the Italian Community Centre (and had to be moved to a bigger space after Pula was shortlisted) and six open workshops produced the themes and ideas of the cultural programme, presented at the Festival of Ideas, a workshop weekend with more than 100 participants. The public event *Projects on Sale* at the local marketplace in Pula spread inspiration and energy for the next round. NGO players like Rojc Association and *EduSplash Platform* started to engage as mediators between the city and the citizens through Pula+2020 public discussions and actions in public space.

The minority groups who took part in the initial discussions came back with very concrete contributions (e.g. for *Open Fortress*), Juraj Dobrila University became a serious player in the bid, with students who initiated a series of micro-projects with citizens in public space and social networks, but also incepted long-term projects

through international web initiatives such as *I ja sam bio u vojsci u Puli* (*I served in Pula, too* – about all the men who spent their military service in Pula).

Pula+2020 volunteers spent days in kindergartens and schools working with children to take lessons in 'playing' and fed their experiences back to the artistic vision of the project. During Pula's *The Book Fair(y)* 2015, many projects were publicly tested on a small scale and over 3,000 citizens interacted with Pula+2020 volunteers, writing, taking photos and sharing their thoughts and visions of Pula+2020 online. An important role played author Milan Rakovac who activated people of the generation 60+ on a regional scale and Anita Sponza, a coordinator of the city neighbourhood councils.

The programme *December of the City* was marked by a huge number of citizen's and civil society actions – from Pula+2020 concerts and round tables to Internet campaigns and site-specific collective actions marking military buildings and spaces with *Demilitarised!* tape. The Pula+2020 cultural programme along with small scale test actions was presented in mid January 2016, at the one day event where artists, NGO scene and citizens collectively fine tuned Pula+2020 programme.

2016–2020: Participation in flagship projects and grassroots community initiatives

In the second bidding phase, citizens and the civil society of Pula gave input on projects that will constitute their own playground in the next five years. These projects have a significant position in Pula+2020 programme, they activate thousands of citizens through long-term, citywide actions that change the vibe and vision of the city one the one hand, and small-scale grassroots initiatives that empower local communities on the other.

Space Opera is an event created during one of our early citizen's workshops. It is a large-scale light and music event which activates the militarised areas of the city and gradually engages everyone – from school children to taxi drivers, housewives, engineers and professional musicians in a spectacular celebration of the Pula+2020 opening.

Pulsar Rojc emerged from Rojc, the main NGO hub of the region independent scene in Pula and Istria. It builds on already existing strategies of participatory management

and aims to become the operative hub for green economy and social innovation that engages all citizens.

Generation WE appeared as a platform of interconnected grassroots initiatives that will foster and continuously drive community-led projects over the long-term. Based on community engagement it aims to backup smaller-scale initiatives like new benches in neighbourhoods, children's playgrounds or skills and ideas exchange that brings trust to community life.

Click Impact is a participatory gaming platform developed by the NGO scene and local programmers who worked for a long time in engaging citizens about socially important issues. Via digital application and a series of public events, citizens take a central role in decision making, slowly progressing from small, fun things to big issues important to the larger community of the city.

Q2

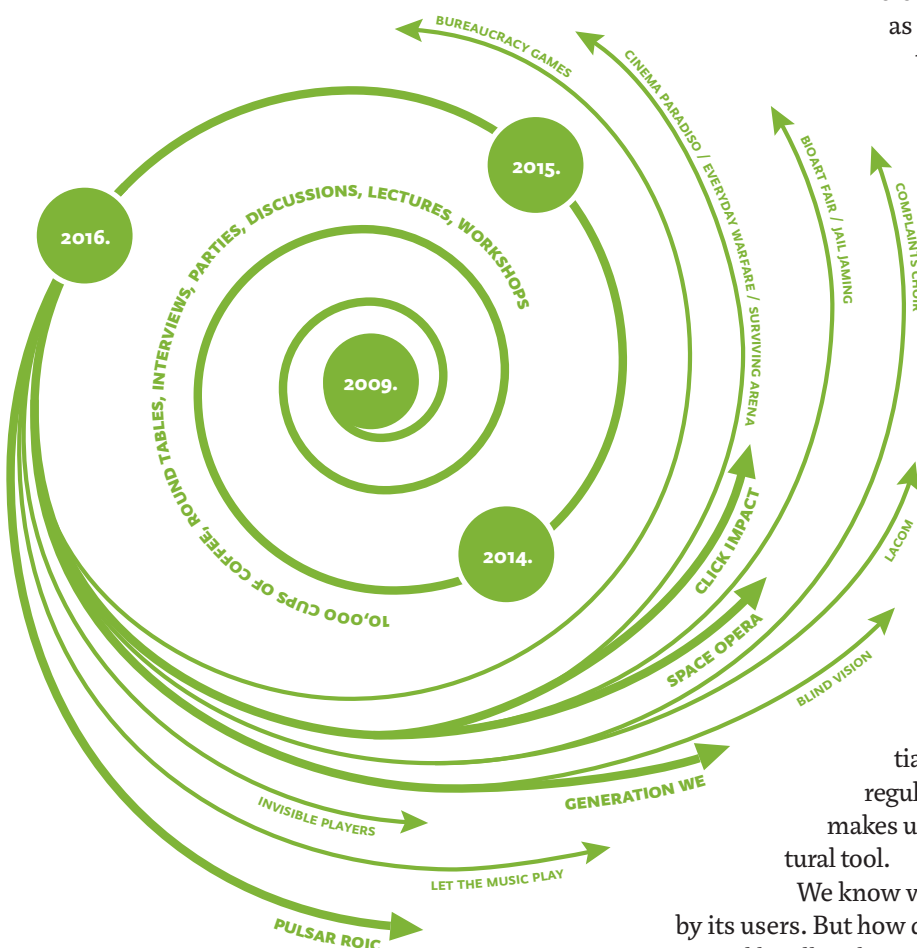
How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these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

Usership: New Rules to the Game

Culture – entirely shaped by its users. The idea brings completely new 'rules' to the game, rules that are no more fixed but constantly negotiated. This is why usership is an extremely powerful tool for moving participatory practices to a new level Pula+2020 implements the concept

of usership as a way of activating a wide range of citizens that significantly differs from mere participation. Defining audiences as users is not new, but values of contemporary culture along with the rise of the user-generated content created users who are more active than ever. More than participants, these users are involved consumers and rebels. They represent a radical challenge to spectatorship defined as 'disinterested engagement', to expert culture defined as elitist and also to ownership obsessed with content control. In participation, those who invite us set the rules of the game and we can do nothing but the things framed by our role as participants. On the other hand, in usership these rules are not fixed but are constantly negotiated, meaning that engagement is regulated by us as users. This principle makes usership an extremely powerful cultural tool.

We know very well that culture is determined by its users. But how do we produce cultural content that is used by all and owned by no-one? Through usership as our approach to accessibility and citizens' active involvement, we dismantle the power relations that define the creators of cultural content, the audiences and the participants. By changing and reversing the common cultural roles, we dare to search for new and liberating creative energy on the other side of our society's borders.





▲ *Sharing old family photos and recipes made this exhibition the most visited exhibition in Pula ever. We learned a lot from this event!*

Usership creates new and sustainable opportunities for a wide range of citizens to:

Attend cultural activities

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

Participate in cultural activities

Usership as a voluntary, critical, inclusive, assertive and unrestricted participation empowers citizens to personally create the terms under which they participate. This gives them a strong feeling of commitment and responsibility, it creates emotional involvement and caring which make the activities sustainable in the long term. With the awards principle we ensure that citizens value their contribution and know that they are appreciated and encouraged.

In the *Terra Magica* residency workshops, housewives, children and senior citizens together with artists

create new tourist maps of their cities; *Pilgrimage of Sound* invites religious communities to reinvigorate spaces of their sacral ceremonies while participation becomes awarded, giving recognition to citizens as well within the projects *Invisible Players* and *Open Fortress*.

Our users include a wide range of social groups:

Young people

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

Volunteers

Along with the youth, we are making volunteering the basis of our capacity building processes. Volunteers increase community ownership, bring new skills and enthusiasm, and offer precious contribution and



◀
Pula+2020
workshop
with
students

know-how. In Pula+2020, they become crucial for projects to reach their full potential, which is evident in the project *Invisible Players* which engages volunteers involved in the Pula+2020 programme in an extensive treasure hunt game which connects and motivates them to contribute to project outcomes.

Marginalised and disadvantaged

We are providing new, open source tools and free, easily accessible education to the underprivileged, such as the poverty affected, unemployed, mental health patients and prisoners, in order to connect them directly with different cultural forms. With asylum seekers we exchange recipes as they teach us how to cook ethnic food in Bio-Art Fair, while *Jail Jamming* in *Open Fortress* makes prisoners and young delinquents the main creators of internationally distributed art pieces.

Minorities

By communicating cultural content in numerous languages and forms in multilingual Istria, we ensure access and visibility to different minorities, bringing out the value of diversity which is deeply rooted in the life of the peninsula. From visibility to better exposure, we foster social and economical inclusion of minorities and make concrete, long-term cultural changes. In the *Open Fortress* project and *LaCom* we show the richness of minority cultures precisely through the beauty of our languages.

Disabled

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

Senior citizens

We perform culture in the areas in which the population of the elderly is the densest, and we are making the voices of senior citizens heard loud and clear. In the *Complaints Choir* programme of the *Click Impact* project, we work with the elderly and make their problems and worries heard in a humorous singing and composing project which makes senior citizens socially relevant – but also causes a significant intergenerational communication by rendering the songs and the choirs hype and viral.

Children

We use games and digital media to create playful experiences in order to communicate cultural content to children and ensure wide accessibility. The Pula+2020 motivates children to create cultural programmes for children – for example, *Cinema Paradiso* organises *Pop-up Cinema* workshops where kids film with their gadgets and put up inflatable movie screens across Istria, to showcase their creations. In *Everyday Warfare*, children build cardboard fortresses across cities to understand the issues of boundaries and space, while in *Surviving Arena* they play with their favourite LEGO and teach us, the grown up children, the basics of robotics. With the concept of demilitarisation through playfulness and gaming, children are given a more central role. That is why in 2016 we form a large Children Advisory Board where kids become equal to the Pula+2020 decision-makers and a direct source of inspiration instead of the audience they most often are.

Subcultures

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





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

Towards New Audiences

We have based our strategy for audience development on the understanding of audience as comprised of active users of Pula+2020 and not as passive consumers or spectators. Users of Pula+2020 are therefore all those related to the process: citizens of Pula and Istria, their guests and their collaborators. They are all invited to take part in the creation of a programme which is not based on binary divisions between authors and spectators, production and reception, publishers and readers, and so on. Citizens' involvement in all aspects of programme development and structure of ECoC cannot be reduced to simple participation in which someone else (author, producer) defines the terms of participation. Citizen involvement rests on the idea that Pula's citizens are the experts on the issues that concern their city and experts when it comes to their own needs and desires. We use the principle of participatory democracy to produce an urban landscape, to shape ideas, models of participations and the realisation of the programme itself. The whole process of education, tutoring and knowledge sharing takes place through various forms of games. Games become a form of communication and engagement of citizens in the development of Pula+2020.

In our programme, many projects have activities created together with educational institutions, which is especially emphasized in educational programmes of Pula+2020 Production Network. We are proud that Pula+2020 is included in the city's Youth Development Strategy. After the lectures held at Pula's University, students have been intensively involved in the work of our team as volunteers, and Pula+2020 is supported by the Scuola Media Superiore Italiana Rovigno (SMSIR) – Italian secondary school in Rovinj, Istria. Istrian office in Bruxelles is financing an open call for students to make a two minute video regarding the topic of Pula+2020, with the award being an all-inclusive trip to Brussels.

The aim of the audience development strategy for Pula+2020 is to communicate clear messages that can be understood by everyone. Those messages are related to our topic: demilitarisation, issues that we are challenging: tapija (citizens' passivity), toxic narratives and militarised or violent solutions – and to our methodology: play. The messages will be communicated through several concepts or keywords that are developed for each programme line →



▲ Installation by Ivan Marušić Klif at the Archaeological Museum of Istria

BORDER GAMES

Space, Underground, Hidden City, Limitless, Pilgrimage, Experimental, Senses

PLAYING IT FAIR

Sharing, Making, Collaboration, Production, Innovation, Community, Do it Yourself/ Do It With Others

YOUR TURN!

Democracy, Participation, Freedom, Fear, Humour, Commons, Decisions

We segmented audience to four types and for each type we are developing a different audience development strategy:

AUDIENCE PROFILE	AUDIENCE TYPE	SCOPE	AUDIENCE DEVELOPMENT STRATEGY
Accidental	Backpackers Campers Tourists that prefer sea & sun Passersby through Istria ...	Regional International	Re-routing people from their regular routines: pop-ups, invitations to play, street interventions, shop fronts, spreading by word-of-mouth through local businesses, taxi drivers, markets, tourist resorts, camps, clubs etc.
Planned	Kindergartens Schools Universities Students Tourists Families ...	Local Regional International	Partnerships with institutions and development of specific programmes: co-creation of programme, volunteering programmes, teacher days, guided tours for schools and universities; family programmes, drop-in for kids, educational programme for families; user led guides for tourists, games for tourists and locals (interaction design).
Enthusiasts and Professionals	Artists Curators Producers Journalists Collectors ...	Regional International	Presence on professional forums: showcases in international festivals, previews and visitors programmes for professionals, presence on international conferences and events (biennials, festivals, fairs etc.), broadening contacts through membership in professional networks on European level.
Opinion makers and Connoisseurs	Bloggers Policy Makers ...	International	VIP packages: Creating VIP packages for European policy makers, organising forums for opinion makers and policy makers, creating bloggers press area run by bloggers.

In our strategy we are using three types of games – cooperative, competitive and expressive – that correspond to the way people participate in social processes, and finally, to the way they play games. Cooperative games, like e.g. the popular *FarmVille*, allow citizens to express their own ideas about the future of the city; they influence the creation of the programme of Pula+2020, the acquisition of management and production skills and the adoption of cooperative behaviour. This type of games will be implemented in projects like *Generation WE*, *Click Impact* and *Terra Magica*.

Competitive games, like game shows, enable expressions of excellence in various fields related to the thematic guidelines of Pula+2020. They encourage all those who are interested to gain specific knowledge as well as help to recognise their talents and to use it in the further development of the Pula+2020 project and the city itself. Those games are part of many programmes but they will be mostly implemented through the project *Invisible Players*.

And finally, expressive games like the awarded *Minecraft* trigger the element of creativity in problem-solving. We organise these games in a way that enables effective implementation of the participants' ideas, especially in the projects *Pulsar Rojc*, *Generation WE* and *Made in Pula*.

Games are played in both physical and digital environment and are tailored to different age groups. We expect a particularly high degree of participation by children of all ages and young people, those who perceive games as an important element of their lives. Through participation in these games, citizens can easily obtain information about the ECoC, engage in the process of programme creation and thus get a sense of ownership of the entire project.

6A

Management – Finance

CITY BUDGET FOR CULTURE:

Q1.1

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

The annual budget for culture is very stable. In the period 2012 – 2016 it amounts to 7 – 8% of the annual budget of the city. In absolute amounts, the budget for culture in that period has seen an average annual growth of 6%.

YEAR	ANNUAL BUDGET FOR CULTURE IN THE CITY	
	IN EUROS	IN % OF THE TOTAL ANNUAL BUDGET FOR THE CITY
2012	2,991,395 €	7.8%
2013	3,076,956 €	7.5%
2014	3,240,098 €	7.0%
2015	3,112,002 €	7.1%
2016	3,764,736 €	7.6%

Q1.2

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

The City of Pula isn't planning to use funds from its annual budget for culture to finance the European Capital of Culture project.

The table above refers only to the budget from the City of Pula. The budgets for culture of the Region of Istria, the Government of Republic of Croatia (e.g. Ministry of Culture) and other budgets finding their way into cultural production in Pula, like the *Pula Film Festival* (co-financed by the Ministry of Culture with 750,000 euros) are not indicated here.

Q1.3

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

In the run-up to the ECoC title year, by looking at the other ECoC cities in the past, we envisage the share of culture (other than ECoC) in the overall budget could rise to 5,8 million euros or 9% of the overall annual budget and after ECoC year will remain between 5,8 and 6 million euros, 9 to 9.3% of the overall annual budget.

Q2.1

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

The total operating budget for the ECoC is 34,400,000 euros. This is earmarked for ECoC operational expenditures in addition to the annual cultural expenditure.

TOTAL INCOME TO COVER OPERATING EXPENDITURE (€)	34,400,000 €
FROM THE PUBLIC SECTOR (IN €)	30,400,000 €
FROM THE PUBLIC SECTOR (IN %)	88%
FROM THE PRIVATE SECTOR (IN €)	4,000,000 €
FROM THE PRIVATE SECTOR (IN %)	12%

Q2.2

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

INCOME FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE	IN EUROS	%
NATIONAL GOVERNMENT	10,000,000 €	33%
CITY	10,000,000 €	33%
REGION OF ISTRIA	5,000,000 €	14%
EU (WITH EXCEPTION OF THE MELINA MERCOURI PRIZE)	3,000,000 €	13%
OTHER CITIES IN ISTRIA	2,400,000 €	8%
TOTAL	30,400,000 €	100%

Q2.3

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

The decision by City Council of Pula will be made on 15 February 2016. The decision by the Region of Istria is due on 14 March 2016. We will present the signed and stamped document of the decision to the panel during the bid presentation.

Q2.4

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

In order to secure funds to cover operating expenditures, the City of Pula will develop a fundraising strategy that focuses on diversifying funding resources as well as raising the capacity of key stakeholders involved in cultural programmes/activities, in order to fully participate in the process of accessing and implementing funds.

Since culture and cultural heritage are high on the agenda of EU policies, and EU funding opportunities are available for many activities and projects focusing on this area, the City of Pula will put its primary focus on the following EU funds and programmes:

- /// European Structural and Investment Funds;
- /// European Regional Development Fund – e.g. Preserving and protecting the environment and promoting resource efficiency;
- /// European Social Fund for cultural and creative skills development; lifelong learning opportunities and vocational training;
- /// European Maritime and Fisheries Fund – community-led local development projects that protect maritime heritage and connect into the small-scale business schemes in the *Playing it Fair* programme line;
- /// Creative Europe 2014-2020 for culture, creative industries, entrepreneurship, artists' mobility, opening new markets;
- /// European Heritage Label – the aim is to give European citizens, especially young people new opportunities to learn about our common yet diverse heritage and about our common history;
- /// ERASMUS+ – Key action 2 of the programme, Cooperation for Innovation and the exchange of good practice;
- /// Digital agenda (Europeana – digitisation of European heritage);
- /// HORIZON 2014-2020;
- /// EUROPEAN TERRITORIAL COOPERATION;
- /// Adriatic Ionian Programme 2014 – 2020: Italy – Croatia Cross-border Cooperation Programme 2014 – 2020, Slovenia Croatia Cross border Cooperation Programme 2014 – 2020 , The South East Europe Transnational Cooperation Programme, Central Europe Transnational Cooperation Programme.

The strategies for finding the money to finance the operating expenditure are based primarily on the strength and the implementation capacity that already exist within the administration as well as the knowledge about available funds. In 2009, after 15 years of activities in the above mentioned area, the Administrative Department for International Cooperation and European Affairs in the Region of Istria was established. Also, within the City of Pula the Department of International Cooperation and European Policies was founded where professionals with many years of experience in EU

projects are employed. These capacities are part of the fundraising strategy helping to achieve results for funding activities in all local and regional development projects in European Union tenders.

All EU or internationally funded projects realised by the Region of Istria, regional agencies and institutions, cities and municipalities, scientific and other institutions, NGO and enterprises, are systematically recorded and monitored through the Regional Project Database. Information from the database are available at www.istra-istria.hr and www.istra-europa.eu.

Q2.5

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

SOURCE OF INCOME FOR OPERATING EXPENDITURE	2016	2017	2018	2019	ECOC YEAR 2020	2021
EU	0	250,000 €	425,000 €	700,000 €	1,400,000 €	225,000 €
NATIONAL GOVERNMENT	0	600,000 €	1,000,000 €	2,000,000 €	5,100,000 €	1,300,000 €
CITY	100,000 €	600,000 €	1,000,000 €	2,000,000 €	5,000,000 €	1,300,000 €
REGION	50,000 €	450,000 €	500,000 €	1,200,000 €	2,000,000 €	800,000 €
SPONSORS	0	441,500 €	500,800 €	898,000 €	2,071,200 €	88,500 €
OTHER CITIES IN ISTRIA	0	100,000 €	100,000 €	900,000 €	1,200,000 €	100,000 €

Q2.6

Income from the private sector:
What is the fundraising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Istria is a region that breathes as one and the political commitment has been followed by private companies that see ECoC as a great opportunity for development in this region; companies like Uljanik, Arenaturist and Adris gave written consent to support the project both financially and logistically and some, like Arenaturist have already considerably sponsored the candidacy process.

Some companies like Uljanik and Cimos (part of PSA/Citroen group) are going to be involved in the operational part of ECoC and thus are probable partners for cooperation as well as transport companies and SMEs, which will be approached for co-branding,

or in kind sponsoring and marketing partnerships. The major industry in Pula and Istria is Tourism and this sector is well aware of what ECoC could mean for the season extension and visibility of the destination. Tourism operators have expressed interest in the joint development of part of the programme which can be linked to cultural tourism.

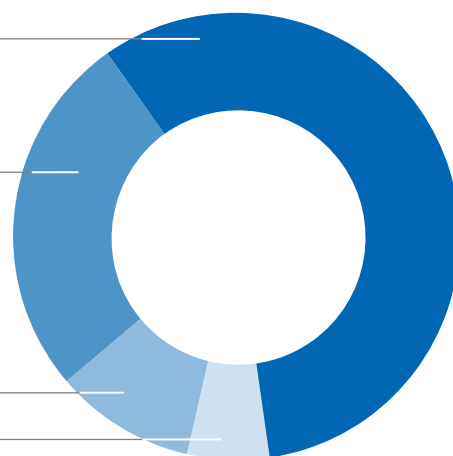
Size and visibility of the project can be attractive for the advertising and sponsorship of some international companies as well, especially those like LEGO.

Other potential partners include companies like Rockwool (rock fibre industry), Hempel (chemical industry), Holcim and Calucem (cement), who generally take the opportunity to engage in the community as they all have corporate social responsibility guidelines.

Q2.7

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

PROGRAMME EXPENDITURE (€)	20,000,000 €
PROGRAMME EXPENDITURE (IN %)	58%
PROMOTION AND MARKETING (IN €)	9,000,000 €
PROMOTION AND MARKETING (IN %)	26%
WAGES, OVERHEADS AND ADMINISTRATION (IN €)	3,400,000 €
WAGES, OVERHEADS AND ADMINISTRATION (IN %)	10%
CONTINGENCY, EVALUATION (IN €)	2,000,000 €
CONTINGENCY, EVALUATION (IN %)	6%
TOTAL OF THE OPERATING EXPENDITURE	34,400,000 €



Q2.8

Planned timetable for spending
operating expenditure.

The budget allocated for 2016 is to be spent on some programme preparation, marketing and wages for the future organisation set up until the end of the year if Pula is selected as ECoC.

TIMETABLE FOR SPENDING	PROGRAMME EXPENDITURE		PROMOTION AND MARKETING		WAGES OVERHEADS AND ADMINISTRATION		CONTINGENCY, EVALUATION	
	(IN EUROS)	(IN %)	(IN EUROS)	(IN %)	(IN EUROS)	(IN %)	(IN EUROS)	(IN %)
2016	25,000 €	0.1	25,000 €	0.3	100,000 €	2.9	0	0
2017	1,771,500 €	8.9	475,000 €	5.3	275,000 €	8	160,000 €	8
2018	2,480,800 €	12.5	720,000 €	8	475,000 €	13.9	160,000 €	8
2019	4,013,000 €	20	4,160,000 €	46.3	970,000 €	28.6	580,000 €	29
2020	9,146,200 €	46	2,970,000 €	33	1,350,000 €	39.8	1,000,000 €	50
2021	1,414,000 €	7	400,000 €	4.4	200,000 €	5.9	70,000 €	3.5
2022	1,149,500 €	5.5	250,000 €	2.7	30,000 €	0.9	30,000 €	1.5

Q3.1

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

INCOME FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE	IN EUROS	%
NATIONAL GOVERNMENT	940,000 €	1.7%
CITY	3,140,000 €	6%
COUNTY OF ISTRIA	1,850,000 €	3.5%
EU (WITH EXCEPTION OF THE MELINA MERCOURI PRIZE)	42,000,000 €	80%
CONTRIBUTIONS FROM OTHER CITIES IN ISTRIA AND INSTITUTIONS	4,500,000 €	8.8%
TOTAL	52,430,000 €	100%

Q3.2

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

The decision will be taken in the course of 2016.

Q3.3

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

The funds will not be raised by Pula+2020 organisation but by the City of Pula and the Region of Istria. The human resources, the level of its capacity and professionalism are of strategic importance for fundraising within the operating expenditures as well as for the capital expenditures. Therefore, the answer to this question is partly linked to the question about raising funds from the EU for operational expenditure earlier in this chapter. The experts for International Cooperation and European Affairs from the administrative regional and local units have participated in applying for a large number of projects. They are experienced on coordinating activities and monitoring the work of other administrative bodies in the preparation and implementation of projects.

Participation in programmes like INTERREG, CARDS, PHARE from 1999 – 2004, from 2004 – 2005 in PHARE, ISPA, SAPARD and in 2006 in the IPA programme represent precious experience in capacity building for fundraising in EU programmes for capital expenditure.

One of the basic assumptions related to integrated territorial investment is that such kind of investment represents a new European Union mechanism for the period of 2014–2020, introduced with the aim of

strengthening the role of cities as the drivers of economic development. Therefore, the City of Pula joined these processes and preparations to meet all the criteria for the allocation of non-refundable means intended for urban development, covered by the Operational Programme Competitiveness and Cohesion. The amount of 360 million euro will be allocated to cities according to a certain methodology, still discussed by local government units with the competent ministry. Pula City Council has reached a Decision on the definition of urban agglomeration, and launched all other actions in order to nominate, develop and fund its projects within the ITI mechanism.

The Istrian administration during 2015 has also participated in the coordination and preparation of the development projects and their application for receiving European Structural and Investment (ESI) funds from the Operational Programmes *Competitiveness and Cohesion* and *Human Resource Management*.

The mentioned activities are the basis for fund raising for all the potential capital expenditure, which needs a systematic and well prepared methodology and time table. The public administration, especially in local self government units, has good experience and experts for infrastructural projects.

Q3.4

According to what timetable should the income to cover capital 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?

SOURCE OF INCOME FOR CAPITAL EXPENDITURE	2017	2018	2019	ECOC YEAR 2020
EU	6,000,000 €	16,600,000 €	16,600,000 €	2,800,000 €
NATIONAL GOVERNMENT	0	450,000 €	450,000 €	40,000 €
CITY	110,000 €	1,465,000 €	1,465,000 €	100,000 €
REGION	50,000 €	800,000 €	800,000 €	200,000 €
SPONSORS	0	725,000 €	725,000 €	0
OTHER CITIES OF ISTRIA AND INSTITUTIONS	250,000 €	2,000,000 €	2,000,000 €	250,000 €
TOTAL	6,410,000 €	22,040,000 €	22,040,000 €	3,390,000 €

Q3.5

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

All of the listed projects are renovation projects. Even if 50% of those projects do not get implemented it will not jeopardise the implementation and sufficient infrastructure for the programme.

Social Centre Karlo Rojc, Pula	2,000,000 €
Maritime and History Museum	650,000 €
Zerostrasse – tunnels, Pula	350,000 €
Kandler Street, Pula	200,000 €
Museum of Contemporary Art, Pula	8,650,000 €
Archaeological Museum, Pula	9,000,000 €
Small Roman Theatre, Pula	730,000 €
Augustus Temple	250,000 €
House of Veterans, Pula	5,000,000 €
Monte Zaro Park	1,000,000 €
Istrian National Theatre Pula	4,550,000 €
Industrial Hall in Shipyard Uljanik, Pula	1,000,000 €
Congress Centre Verudela	8,000,000 €
Defensive ring forts, Pula (incl. 5 fortresses as permanent cultural venues)	2,000,000 €
Underground city, Labin	3,500,000 €
International Cultural Centre of Istria County and the Croatian Musical Youth, Grožnjan	7,000,000 €
TOTAL	53,880,000 €

6B Organisational Structure



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

Lean & Clean

The governance and delivery structure is based on a company with two-third ownership by the City of Pula and one-third ownership by the Region of Istria.

An Executive Board is the governing structure and the company is headed by a General Director. Since the last round of the bidding phase the structural model has been simplified to create a leaner organisation shorter and more effective decision-making processes. The organisation model takes into account the size and structural complexity of the ECoC, its focus on the long-term effects and feasibility, and a company culture that is entrepreneurial but in a public and cultural context.

Independent & Flexible

The organisation's goals are focused on cultural and social innovation in an international context. The base of resources, talents and networks will grow over a three year period of development and culminate in a one year long programme. The governance and delivery structure is being developed with special regards to mid- and long-term strategy, flexibility and transparency, financial responsibilities and artistic choices alongside project ethics according to Croatian law. This is a simple but highly efficient management model with divided roles and clearly understood rights and obligations of every

member that creates a clear path towards cultural, social, educational and economic long-term legacy and impact. Six months after the designation the City Council installs a company Pula+2020 that will execute the plans set out in this bidbook, plan and prepare further activities and guarantee an artistically independent programme for the year 2020 and the ramp up years, as well as a sustainable legacy for the years to follow.

Smart & Functional

The City Council will appoint the Executive Board of the organisation with the Mayor of Pula and the Prefect of Istria Region as political representatives and facilitators and three more positions from civil society: an expert with experience in fundraising and sponsoring (benchmark: Director of Erste Stiftung or European Cultural Foundation), an expert for audience development and education, and an entrepreneurial/innovation person that has an international perspective on creative industries.

The Executive Board will choose a Chairman and appoints the General Director and the Artistic Director. The Executive Board has two committees. One is the Audit Committee and the other the Evaluation Committee that execute a supervisory function on the company Pula+2020.

Resourceful & Wise

In order to ensure guidance and facilitation from national and local entities, from civil society and experts from various domains, an independent Advisory Board will be invited by the Executive Board. The Advisory Board meets twice to thrice annually and has no decision-making competence. The task of the Advisory Board members is to advise, facilitate, network and lobby for Pula+2020 in order to establish a wide-reaching network of national and international contacts and possibilities. Members will be the Director of Culture of Pula, a representative from the Ministry of Culture and one international independent expert from another European Country (preferably a former ECoC director). The remaining three are: an entrepreneurial figure who is representative of the hotel and tourism sector (benchmark: Owner of ArenaTourist Reli Slonim), a representative of civil society from Rojc and a prominent European artist.

Decisive & Team-Minded

The General Director works independently with a global view of the project, which implies strategic thinking, goal orientation, stakeholder communication and a clear understanding that the implementation of a European Capital of Culture requires a good balance between managerial activities and innovative cultural and dynamic creative processes that need space to breathe.

She/he monitors the key tasks/goals of the management team: local capacity building, internationalisation and the training of staff. The General Director reports to the Executive Board. Learning from the models of former and current ECoCs, their good and bad practices, it is necessary to build a platform that will provide a healthy environment which guarantees political independence, financial stability, sound fundraising policy, transparency, independence in artistic choices and stability in day-to-day management.

If Pula will become ECoC for 2020, partnerships will be defined by contracts, defined roles will be determined, along with rights, obligations and financial conditions, including all cash flows. There will be clear leadership and the leadership will be based on the communication of values and ideas that are to be shared by the whole team. The spirit of the organisation shall be solution-oriented, learning from experience (success and failure alike) and building capacities that Pula, Istria and Croatia will benefit from for years to come. It must not be forgotten that visions and culture and specifically our concept of demilitarisation are attempts to frame people's way of thinking and overcome *tapija*. For that reason the organisational culture of the ECoC team must set an example and challenge the existing frames of thinking and working.



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?

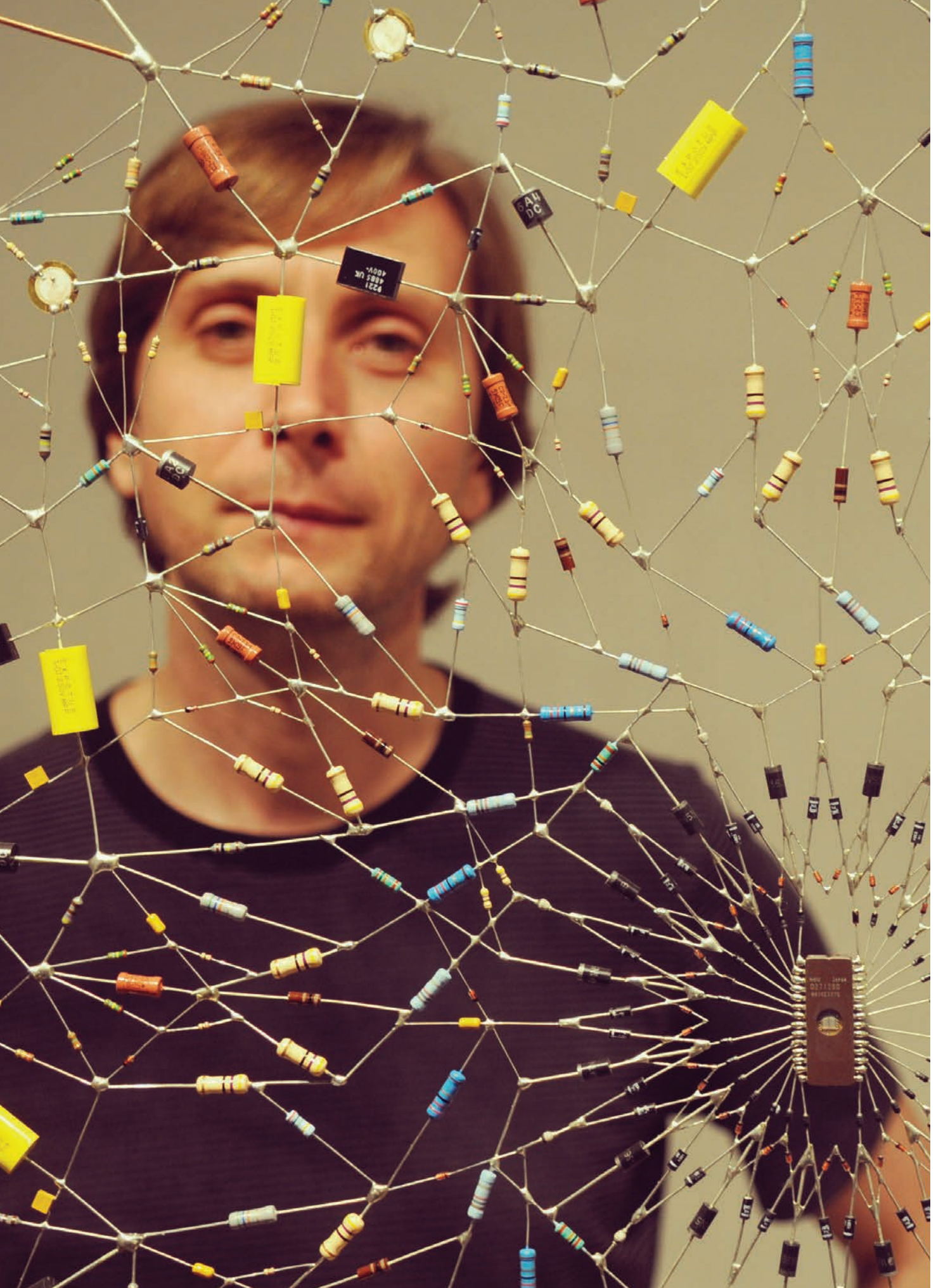
Given the nature of the ECoC project we decided to rate the managerial and the artistic leadership as equally important, thus the General Director and the Artistic Director stand side by side on a hierarchical level. However, taking into consideration the quick decision-making and concentrating the global responsibility on one person, the General Director will have final responsibility for global leadership and in case of conflict will have the final decision.

The General Director is responsible for the representation of Pula+2020 company, for stakeholder communication and the overall strategic pace setting and confers closely with the Artistic Director. Her/his management team consists of the Marketing & Fundraising Manager, Community Building & Legacy Manager, and Finance & Administration Manager, all of whom report directly to her/him. The General Director has overall responsibility and coordinates close exchange between the members of the management team. The General Director reports directly to the Executive Board.

The Artistic Director has far-reaching autonomy in making choices regarding programme and production and is entitled to attend the Executive Board meetings together with the General Director. Her/his team will consist of three people heading each programme line. There will be a programme line director for *Border Games*, for *Playing it Fair* and for the programme line *Your Turn*!

In addition there will be a Residency Programme Coordinator in the artistic team as well as a Production Manager who will be responsible for infrastructure, equipment and the event management. The roles of the General Director and the Artistic Director are described in detail further below.

We will pursue a good representation of women on the upper management levels and the Boards.



▲ Technological Mandala 48 – Eye of Pula by Leonardo Uljan

Marketing & Fundraising Manager

IN CHARGE OF: planning, developing and implementing the marketing and branding objectives especially reaching out to a European audience as well as developing a fundraising policy. The Internationalisation and Research Manager is in her/his team as a crossover function to the Artistic team.

EXPERIENCE: track record of projects of similar scale and preferably experience with ECoC. Minimum experience is 5 – 7 years. She/he must have international projects in portfolio.

Community Building & Legacy Manager

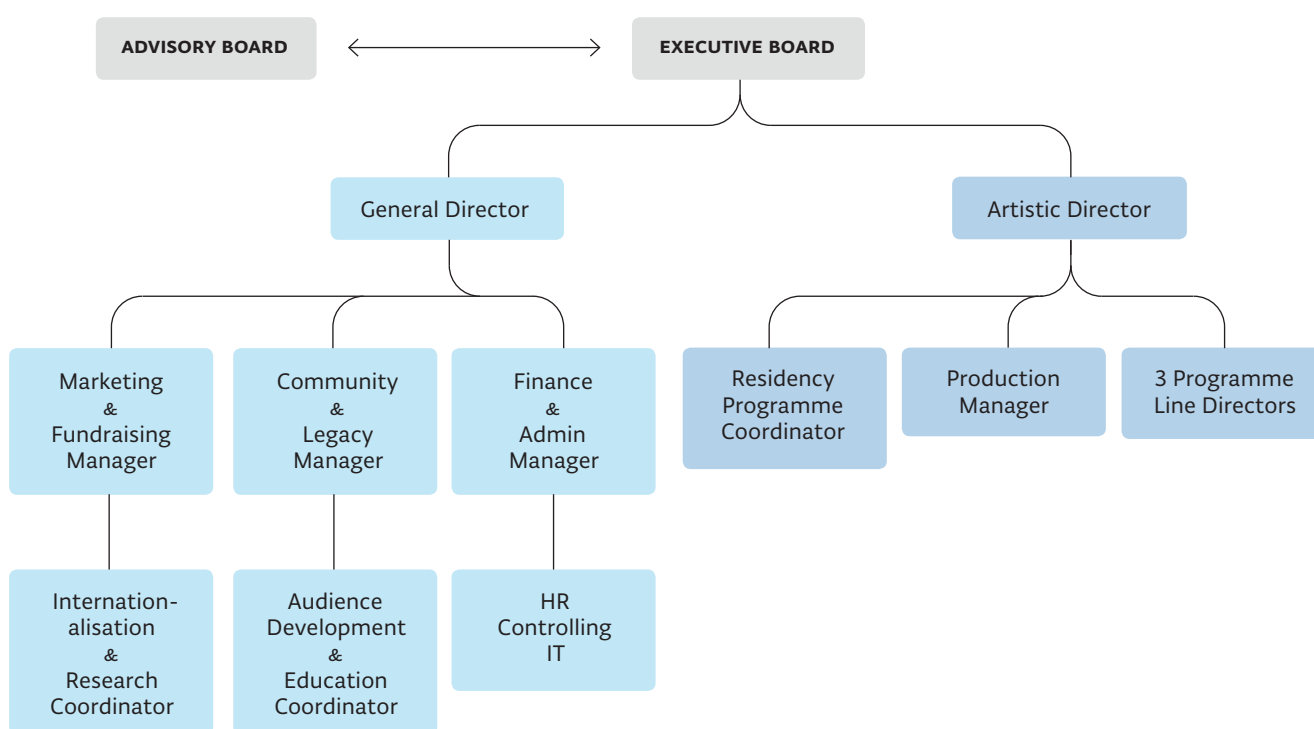
IN CHARGE OF: building the community by inclusion of people from all layers of society, especially those who are on the margins. She/he works closely with all ten national minorities in the region with the goal of improving, preserving and protecting the position of national minorities within the community. She/he designs and implements the volunteer programme and ensures successful mediation between the local community, authorities and artistic teams/cultural operators. She/he facilitates the connection of local players from the cultural/artistic, entrepreneurial and educational sectors to relevant international networks, whilst finding opportunities for joint participation in EU programmes. In her/his team there will be a person dedicated specifically to Audience Development and Education that will complement the range of outreach to the community and the long-term sustainability of outcomes.

EXPERIENCE: has to be a local with good knowledge of the social structure in Pula and Istria. She/he needs to have experience both in community building and artist collaboration and preferably with public art projects. She/he is native or fluent Croatian language speaker.

Finance & Administration Manager

IN CHARGE OF: coordinating and making sure that all aspects of the contract between the City of Pula and the Region of Istria will be adhered to. This includes funding, project aims, payment deadlines, guarantees and rights and obligations of both parties. She/he is in charge of managing the budget, undertaking strategic analysis and planning, producing mid- and long-term business plans and delivering monitoring and evaluation reports for the General and Artistic Directors and the Executive Board.

EXPERIENCE: has 7 – 10 years' experience in finance and administration or consultancy on international level. The track record of projects volume that she/he was involved in before must be at least 20 million euros. The responsibilities we had previously (in the first bidding phase) attributed to the position of a Cultural Manager have now been split up into the tasks of the Audience Development & Education Coordinator and the Residency Programme Coordinator in the artistic team.





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?

Capable & Constructive

There are some very promising potential staff members among the cultural operators and NGOs in the city and region. Moreover, a lot of people who had to leave Pula for Zagreb or other cities in search of jobs will likely be interested in coming back to work for the project European Capital of Culture. As for the artistic team, Pula and Croatia have a lot of experienced, well-connected artists, curators, cultural operators, architects and urban planners with high standards of artistic excellence, and (alternative) leadership skills who will be able to manage the artistic content of Pula+2020. There are well-educated, experienced cultural managers in the country and we will tap into this pool with attractive positions and the chance to get a once in a lifetime job experience in a European scale project that is not on offer every day in a small country like ours.

We are aware, however, that we will have to build up some capacities – and it is our aim to do so also in terms of the legacy since the acquired skills will benefit especially young people who come straight from university for years to come.

From the first round we have redeveloped our capacity building measures and added several cornerstones which will help Pula+2020 build a good delivery team:

- Internships for cultural operators from other cultural projects with similar themes, both in the region and abroad, and by exchanges of cultural workers with partners. So far we have agreed with *Liverpool Biennial* on starting by hosting two mediators from their Mediation Training Programme for an internship if we are awarded the title. We are in negotiations with the three Irish candidates and others will follow.
- Exchanges of good and bad practices with people who were involved in previous ECoCs like team members from Liverpool 2008, Ruhr 2010, Umea 2014, Pafos 2017, Valletta 2018, Leeuwarden 2018 and Plovdiv 2019, exchanging insights into the methods of working to ensure benefit from practical, hands-on experience. We will organise workshops with ECoC staff to learn from their failures and incorporate proven good practices. We know it is not a one-size-fits-all process but with Umea 2014 we agreed concretely on implementing their OPEN SOURCE methodology e.g. in governance, sustainability, stakeholder and active citizen involvement.

- Training and workshops with affirmed international experts and former ECoC directors. This implies working on artistic choices and artistic quality, working with public authorities, private organisations and individuals, with access to networks and the stimulation of cooperations. The collaboration that is envisaged here will take a form of joint projects, workshops, education, research and discussions (e.g. an annual conference 2018 – 2020 with the European Creative Business Network on creative industries).
- In Istria there are already cultural operators who are involved in EU funded projects and who are partly involved in the ECoC project and are willing to share their knowledge.
- Training programme for volunteers. A key area for us is capacity building for engaging local people as Pula+2020 volunteers and ambassadors. We have made connections with Neil Peterson from Liverpool 08 who developed one of the first and most successful Welcome programmes of past ECoC. Neil has agreed to help and coach us on the development of a volunteers programme. Our plans for this also include large community participation and cultural mapping of the neighbourhoods of Pula. This way over the years we will include as many people as possible into the programme. With a long-term perspective in mind we even intend to train the volunteers with leadership capabilities to become community trainers.

YEAR	FULL-TIME TEAM MEMBERS	PART-TIME TEAM MEMBERS
2016	8	2
2017	12	5
2018	17	10
2019	45	25
2020	60	35
2021 – 2022	7	17

Part-time team members are members from other sectors of the municipality that work for a limited number of hours on the ECoC project. The development of the project will see on-going recruitment of staff and this in turn will guarantee the appropriate skills and experience required to plan, manage and deliver the cultural programme for the year of the title.



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

Walking Side by Side

If the communication between the Pula+2020 team and the local as well as regional authorities stays the way it has been during the past bidding process there will be nothing to worry about. But even beyond our good relationships and short communication paths we have built-in some guarantees into the statutes of the organisation that will help overcome possible difficulties.

→ The Mayor of Pula will appoint one or two people in each of the city's key departments (e.g. Department/s of International Cooperation and European Policies; of Culture; of Urban Planning, Communal System & Property; of Social Activities; of Finance and General Administration; of Legal Representation) who will be direct contact people for the Pula+2020 team, available for meetings and coordination of activities (e.g. between Pula+2020 marketing and the Tourism Board for access to tourism fairs etc.). Beyond the direct facilitation to immediate requests the appointed city colleagues will be invited every eight weeks to be updated on the developments and plans of Pula+2020 organisation and to refer the city's plans. This guarantees a constant exchange of ideas, possibilities and plans as well as a good coordination of activities.

→ The Mayor of Pula will be a member of the Executive Board. This means he will always have first-hand information of all activities and difficulties and will be able to facilitate the communication between the organisation and the city administration if needed.

→ From the very beginning the Pula and Istria authorities have shown strong support to the project of Pula's ECoC candidacy and a willingness to engage in the process that brings about concrete change. The terms of cooperation between the City of Pula and the Region of Istria on Pula+2020 are determined by a frame agreement which is based on the bidbook and acknowledges its legal status. The agreement will be signed on 15th February 2016.

It becomes effective immediately if Pula is selected as ECoC 2020. The agreement regulates all issues that concern funding, project aims, payment deadlines, guarantees as well as rights and obligations of both parties. Further, it sets organisational milestones, defines missions and goals and determines payment dates for each

year from 2017 to 2021 for each funding partner.

The agreement determines the procedures for appointing and dismissing the General Director and the Artistic Director and establishes a system adopted by the General Director as well as by the political administration that ensures and protects artistic quality and liberty of choice for the Artistic Director and the artistic team.

Finally, the agreement includes risk procedures, auditing arrangements, ticketing and copyrights regulations. Rules for tender in most cases will be the same as for the governmental organisations but with more flexibility. The bidbook is an annex to this agreement and therewith has a legal status. Memorandums with all cities in the Region of Istria have already been signed.



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?

Experience and Excellence

The General Director and Artistic Director will be appointed before May 2017. A call is issued on national and international level for both positions. A selection committee comprised of the Executive Board plus two international experts with ECoC experience (preferably former ECoC directors) will be formed. The Executive Board makes the final appointment. The Artistic Director chooses candidates for the artistic team. They are selected as directors of the three specific programme lines, a Residency Programme Coordinator and a Production Manager and together as a team display a wide spectrum of cultural and creative expertise. Furthermore, the artistic team operates as a committee for the selection and evaluation of project proposals. The General Director appoints all other managers and staff. Depending on the volume of contracts this should be done conforming to Croatian law on public procurement.

GENERAL DIRECTOR

What we have in mind is an internationally experienced manager preferably with entrepreneurial spirit and experience.

SHE/HE IS SOMEONE WHO:

- has managerial experience in international projects that are similar to ECoC
- has good understanding of administrative/political systems, both national and international
- has networking skills and a diverse network of international contacts and relations
- has experience in managing large-scale projects (concept, development, preparation, delivery)
- is a strategic thinker, has strong focus and operational decision-making skills, high integrity and transparency, with risk and crisis management ability
- perceives culture as something important and enriching
- is fluent in two languages, one of them Croatian – or is willing to learn Croatian
- has good public speaking and communication skills
- has an ability to read the environment as well as an accurate self-insight and a focus on continuous improvement
- has intercultural skills
- is a decision-maker with a team player mentality

FIELDS OF ACTION:

- global responsibility for the project, final decision making
- development, organisation and management of the organisation, i.e. administration of economic, operational and personnel tasks
- mediator between politicians, administrative operators, cultural operators, artists and Pula+2020 team
- capacity building and development of local talent
- establishment of strategic collaborations and partnerships Europe-wide
- financial control of the global project
- development of fundraising policies and procedures
- administrative tasks
- cooperation with public authorities
- cooperation with the Chairman and members of the Executive Board

ARTISTIC DIRECTOR

An open call for this position will be issued, but we will also ask key players and invite important European figures for the call. It is important how she/he manages personal relationship in the work environment and that she/he is a real team player.

SHE/HE IS A PERSON WHO:

- has professional experience and an education related to culture and the arts
- has experience in projects of similar type and scale (development and management of cultural projects, festivals or other large-scale events)
- is an energetic person who has curated large exhibition or similar
- is visionary but also an achiever with a clear overview
- is a strategic thinker, strong focus, visionary attitude, a real game changer
- has an international network in culture and the arts
- has the ability to develop and maintain relationships in order to collaborate closely to produce a programme that meets the project goals
- has good interpersonal, relationship-building, communication and public speaking skills
- has collaboration work experience
- has proven excellence in management of artistic approach with international dimension
- has capacity to make adjustments on the road
- implements the projects as stated in the bidbook as the core of the programme – with necessary changes, additions and further developments
- has capacity to see culture from a different angle and ability to turn things upside-down, thinks outside-the-box
- has a clear international profile
- has experience in development but also in implementation
- has 10 years of professional practice
- is in her/his late 30ies or early 40ies
- has power, experience, connections
- Croatian language fluency is not essential for this position

FIELDS OF ACTION:

- has the overall responsibility of structuring, managing and coordinating the cultural and artistic events
- evaluates, analyses and develops the quality of creative output
- produces and curates the cultural and artistic events programme
- designs and establishes a network infrastructure to provide support for the implementation of the programme
- acts as coordinator for the development of key projects on a regional, national and international level
- advocates the value of the creative programme by promoting it and by building relationships with people on a political, artistic and civil level
- financial management of programme development
- gives special regard to the development of new audiences
- ensures that the programme of Pula+2020 engages broad and diverse audiences
- ensures sustainability, legacy and relevant outcome of the project

6C Contingency Planning

Q1

Have you carried out/planned a risk assessment exercise?

Q2

What are the main strengths and weaknesses of your project?

Q3

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

SWOT Analysis

STRENGTHS

- Networked organisational structure that is using local and international capacities and experience in delivering the programme
- Independent ECoC team with strong political support
- Political and financial stability and liability of the City and Istria region (Pula is one of the few cities in Croatia that has no budget deficit)
- Each project is anchored locally and developed in strong international partnership
- 25 years of experience in strategy-led development (agriculture, tourism and culture)
- Experience in the use of EU funds and an operational capacity for their use
- Cultural programme that deals with the burning condition of militarisation of Europe and the threat of social and political passivity of citizens
- Inclusive programme through which spectators become users (main methodology is play)
- Activation of the underdeveloped urban (ex military) infrastructures (Rojc, Punta Christo, Kaštel)
- Geographic location of the city and on-going partnership with broader region Alpe-Adria (Italy, Slovenia, Austria)
- Bilingual city (Italian as second official language) with nine minorities (ten in the region)

OPPORTUNITIES

- Political culture in Istria known for its multiculturalism and tolerance, but also for strategic planning of development and cooperation on European level
- Development of new models of decision-making and participatory budgeting
- Enlarging cross-sectoral approach that is embedded in cultural, development and tourism strategies – e.g. recent positive experiences of collaboration in different sectors through development of local industrial clusters (IT, wine production, automobile industry) and networks of cultural institutions (libraries and museums)
- City and region of Istria are attractive for people to work and live in (immigrant area)
- Potential to develop civil society (over 100 NGO located in social centre Rojc)
- Development of new technologies of engaging citizens and gamification of management and human interaction
- Development of niche culture (and related audiences) in Europe
- Use of geographic location, closest Mediterranean area to most Europeans
- Development of tourism industry related to culture in terms of capacity and quality in Istria

WEAKNESSES

- Current lack of engagement of local population (*tapija*)
- Current lack of capacities in culture (human resources and infrastructure)
- Current lack of cross-sectoral approach in development of projects and actions
- Institutions and organisations that are difficult to engage in production and mediation tasks due to fixed roles and non-flexibility of public sector in Croatia
- Activating citizens through new media technologies and games is closer to the international trends than to local expectations
- Legal property issues since military infrastructure is often managed by the State Office for State Property Management and not the City

THREATS

- Collaboration and intersectoral approach as a working method is not deeply rooted in local organisational culture
- Traditional understanding of culture as heritage or spectacle creates expectations that need to be addressed
- Poor connection of Istria with the rest of the country in terms of institutional and political cooperation
- Financial unreliability of state institutions
- Digital tools are underdeveloped in Croatia
- Unforeseen changes in political situation (migrant crisis, further centralisation of Croatia, etc.)

Risk Analysis

TYPE OF RISK	PROBABILITY	SEVERITY	APPROACH
INTERNAL			
Lack of human resources	Low	High	Capacity building of local actors and strong international collaborative network
Lack of infrastructure	Medium	Low	Use of ex-military and ex-industrial infrastructure and adaptation of existing infrastructure
Lack of cross-sectoral collaboration	Medium	High	Engagement of different sectors in programme planning and implementation
Lack of cooperation with national institutions	Low	Medium	Mitigate through involvement of national institutions in programme planning and implementation
Legal property issues	Medium	Low	Mitigate through different institutional arrangements (permits for temporary use, leasing contracts, concessions, etc.)
Non-flexible institutions and organisations	Medium	Low	Engagement of key personnel of institutions and organisations, co-creation of the programme planning and implementation with institutions
Acceptance of play as artistic strategy	Low	Medium	Capacity building of local actors, long-term audience development and community building program
EXTERNAL			
Lack of cultural participation and engagement of youth population (15 – 29)	Medium	High	Programme access points adjusted to needs and interests of youth population – games, digital communication, participatory projects, audience development
Citizens age 50+ disconnected from use of digital technology	High	Medium	Mitigate disconnection through development of other access points – workshops, co-creation of artistic programme with the population 50 and older
Traditional understanding of cultural programme that suggests spectacles and traditional audience role	Medium	Low	Building a programme that is targeting cultural niches (and related audiences) that cover large local and international population
Hierarchical organisational culture that prevails in all sectors	Medium	Medium	Creation of networked organisational structure that is delegating responsibility from one centre to nodes of the network
Expectation of spectacular cultural programme	Medium	Low	Long-term audience development and community building program
Underdeveloped digital tools	Low	High	Develop areas with good digital and Internet conditions for programme needs
Unforeseen political changes on European level	Medium	Low	Accept and adjust



▲ Launching new ideas at Sveta Katarina Island, former military complex and harbour

Marketing & Communication

Q1

Could your artistic programme be summed up by a slogan?

Demilitarise! From Fortress to Forum

Our slogan Demilitarise! From Fortress to Forum emphasises the transformative possibilities of participation and inclusion. It leads from 'occupied' minds to openness and new democratic possibilities. It calls for a transformation of the militarised mindset into a new energy as a key ingredient of the European identity. Our slogan summarises not only the new approaches to the military heritage and transformation of our city's military spaces, but more importantly to the overcoming of *tapija* and the change in the minds of the majority of citizens in Pula and the region, and of as many fellow Croats and Europeans as we can reach.

Pula's main square is a historic Roman forum and on this heritage of democracy and dialogue we build a new forum, as a place of playful interaction between people, ideas, and possibilities. Our creative journey leading us from fortress to forum changes the way we, as Europeans and with our changing societies, build our future, cooperate and cherish our differences.

For us, a fortress is much more than a military structure for defence: it is a narrow, close-minded way of living – which is currently returning with a vengeance to the minds of even liberal Europeans. Forum on the other hand, represents the opposite: a cradle of European civilisation, network of networking, an open space and open source system where communication, participation and free thinking shape peaceful coexistence. Both the fortress and the forum represent the reality for Pula, and both represent the current reality in Europe. Barbed wire defining who is included and who is not shows us how thin is the line that separates our

supposedly tolerant ways from tipping into intolerance, hate and *tapija*. Yet the reality that Europe faces today, at this very moment, reinforces the need for transformation more than ever before. Pula+2020 makes the crucial shift, goes from Fortress to Forum and demilitarises – both, our minds and hearts, as well as the physical space that surrounds us. This slogan grows out of Pula's and European history, and invites every European citizen (including those who choose to live in Europe) to question their beliefs and values by joining us on an exciting journey. It calls to free up fortified and closed up energies into new civic energy and make citizens take a stance in how we want to look at our Europe – as fortress or as forum.

Q2

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

Games Without Frontiers

Most of the people in Europe have never even heard of Pula. So our greatest challenge is to communicate our programme to an international audience. This is why we have allocated 26% of our operating budget for communication and marketing and have developed this strategy specifically to tackle this challenge.

Our communication strategy can be summarised as Games Without Frontiers, recalling Jeux Sans Frontières, a Europe-wide television game show. It was French President Charles de Gaulle who had the idea that playing is the means to overcome the old war traumas and thus initiated the games in which French and German youth (later almost all European countries including Yugoslavia) competed in a series of funny games.

Our main goals in communicating without borders are:

/// Stimulate involvement in culture and in the Pula+2020 projects inviting people to play in order to overcome *tapija*;

/// Attract wide audience locally, nationally and Europe-wide throughout 2020 and beyond.

We have identified the main target groups we communicate with – these are the same as in the audience development since both activities, communication and audience development, will be worked on jointly:

- /// Accidental (backpackers, residents, campers),
- /// Planned (local and regional residents, schools, university students with an interest in society, arts and culture, tourists, families),
- /// Enthusiasts and professionals (artists, curators, producers...),
- /// Connoisseurs and influencers (policy makers, bloggers, business angels...), as well as several
- /// Niche segments (bikers, gamers, geeks, former military people ...).

For each of our targeted audiences and their subgroups, we are developing tailor-made activities. One example for one of our niche audiences we launched in January 2016 is a communication project *I served in Pula, too!* for people from ex-Yugoslavia who did their military service in Pula. Pula's citizens have no emotions and memories for the ex military spaces throughout the city. But those who served here, around 750,000 people, have. This project indeed transforms itself into a part of programme since the people who have served their military obligation in Pula are the only witnesses of the former military spaces. We will record their reactions which will later be parts of urban multimedia installations. The targeted audience of this initiative are men from age 45, but

the main group is between 60 and 70, with strong social, economic and mentality differences which makes them a potential new audience, not the usual target group for culture in this part of Europe. Through famous musicians like Rambo Amadeus, Đorđe Balašević, sportsmen, politicians and public figures we started to invite them to give us their memorabilia, photos, love letters, tattoos etc., and we will have an exhibition at the end of 2017 and ask artists to develop this into a project for 2020.

Demilitarised Guerrilla

In our artistic strategy we will use playing as an antidote to toxic narratives, thus challenging and ridiculing them: just what e.g. Charlie Chaplin did in *The Great Dictator*. This will be clearly reflected in our communication strategy. Parts of our marketing approach includes Guerrilla actions which connect to the nature of the projects so that communication becomes part of the projects themselves.

One of our successful initiatives was Play on Wire, a volleyball match over the razor-wire fence installed at the Slovenian-Croatian border at the end of 2015 as an 'answer' to the refugee crisis. The videoclip of our London Olympic Gold winner Giovanni Cernogoraz who played volleyball over the fence had an immediate reach of over 24,000 visits on our Facebook page.

Our initiative was covered by the central news of all national Croatian television broadcasters and by all relevant Slovenian, Bosnian, Serbian, Macedonian, Italian, German and British media. Channel 4 News had over 280,000 views via their facebook page. It was broadcast live in many parts of Europe during the whole day.

Such 'guerrilla' actions of playful approaches for serious topics will constitute a part of our communication strategy to promote projects.



◀ Soldiers in Pula queueing for the cinema in the 1960s

Local and Regional

Parts of how we communicate with people in the area we have already practised after being shortlisted: being visible at major cultural events in Pula and surrounding gives us quick access to those who already participate in culture, like *Pula Film Festival*, *Dimensions* and *Outlook* festivals, large concerts in Arena, the platform *EduSplash* and *The Book Fair(y)* and many others. We have organised round tables and discussions on the crisis of contemporary Europe, and *Island – Ghetto – Asylum* was the theme of *The Book Fair(y)* 2015 with guests like Erri de Luca and many others. We also organised a roundtable *The role and responsibility of the ECoC in the future years* which was the first public presentation of all shortlisted Croatian cities discussing the future of EcoC. The most influential communication project we started was *EU disco+2020*; every Saturday at the main square Portarata we played music playlisted by all candidate cities in Croatia (Osijek, Dubrovnik and Rijeka) and had the Irish desk with guests from Limerick, Galway and Kilkenny as well as introducing the two 2016 ECoC (Donostia – San Sebastian and Wroclaw) with one Istrian minority group as a main partner every week. The connected Saturday night event *Disco Tapija* was performed at Tito's square in front of the Arena, the place which is for last few years spontaneously 'occupied' by youth. Along with the tailor-made approaches for our target-groups, the Guerrilla approaches and some of the measures mentioned in the marketing phases we think that we have good access to all groups in Pula and Istria, providing access points even to those who usually don't participate in culture.

We have deliberately chosen the visual identity of Pula+2020 based on the existing Pula+ brand (Pula is More) so that we are aligned with the city marketing and the already learned visual identity that everybody in Croatia recognises.

On European Level

The absolute coup for reaching a large European audience will be an event transmitted to Earth from the ISS space-station at the opening event *Pula in Space 2020* which we started to develop with Irish Cities, European Space Agency and NASA and with astronaut Tim Peake in ISS. It will be an all-European event launched with an open call for people to add their authentic and genuine contribution of an object or something intangible to the demilitarisation of Europe, all of which will be exhibited in Pula. Some of the contributions, selected by the citizens of Pula, will be presented by an astronaut on-board the ISS in the opening event, and broadcast around the world with the message to demilitarise our minds, space, identity, and to further develop democracy. However breath-taking this may be, reaching as many people in Europe as possible is a challenge. But we have

technology developing in our favour since mass media have less power than likes and dislikes on social media. The share button can be more powerful than all classic marketing approaches these days. Many of our projects will take place on the digital 'stage' and this also makes approaching gaming communities, special interest groups like sci-fi lovers for our *Terra Magica* project as well as Facebook groups of our partner organisations in Europe easier. We build on the networks of partners like Ars Electronica, Goethe Institut, or ECBN who also have newsletters, websites and e-mailing lists – but also on the European networks that our local, regional and Croatian partners have already built. The cities involved in the demilitarise.eu platform and network will be invited to share contents from our websites and social media and with the network of ECoC in Europe we will install a handover routine for digitally announcing the next cities.

We will install an online platform for streaming and participation so that people who cannot attend physically can experience some of the activities online, as web-streamed performances and conferences. The possibilities of making this interactive will rather increase during the preparation years.

The offline approaches include communicating with the approx. 10 million tourists who will visit Istria over the next three years as well as a mix of smart and targeted approaches on European media (see further below).

Strategic partnerships

On an institutional level we already cooperate closely with Pula's, Istria's and Croatia's Tourism Boards. We will install an extra button for Pula on Visit Croatia for 2016 – 2017 (which is now only listed under the menu 'Istria'), and with a Pula+2020 button from 2018 on. The Tourism Boards coordinate their work on the level of tourism fairs in Europe and Pula+2020 will be among the main tourism topics for 2019. Main target countries for those years could be Ireland due to the Irish ECoC in 2020, Luxemburg and Lithuania 2022, UK whose inhabitants will hear about the UK 2023 decision in 2019 as well as Hungary 2023, Austria 2024, Germany 2025, and Slovenia 2025 – all countries in which audience might find it attractive to combine Mediterranean beach and landscape holiday with a vibrant cultural experience. With Matera 2019 doing their programme exactly in the year of our main focus on European communication we can approach the Italian market very well with the bilingual factor as an additional attractive factor.

We have also established a partnership with the Network of European Regions for Sustainable and Competitive Tourism to share expertise and capacity. Parts of the business sector in Pula and Istria are already on board and we will make communication measures part of our sponsorship activities. The network of Croatian embassies and the Istria office in Brussels are envisaged as further supporters of our communication.

Communication Phases

The strategy has three phases: To inform and create interest (2016/2017),
To mobilise and engage citizens, artists (2018 – mid 2019),
To foster citizen and international participation and 'play' with Europe (late 2019 – 2020 and beyond).

1	2	3
2016/2017	2018 – MID 2019	LATE 2019 – 2020 AND BEYOND
PR informing citizens about the potential of ECoC in transforming and energising society	Pula and Istria Tourist Boards and the use of their communication activities at home and abroad to disseminate the idea of Pula+2020	Guerrilla play actions in Pula and Istria
PR informing citizens about partnerships with the network of local radio stations through a series of interviews with people from public institutions, culture and arts	Web site www.pula2020.eu is intended to be a lively platform for two-way communication about Pula and ECoC 2020	<i>Pull Pula UP</i> – series of attractive climbing events up the walls, buildings and towers abandoned by the military, previously painted by young local artists
Posters/comics which illustrate the <i>tapija</i> state of mind in Pula and Europe	Street Painting Stunts	Series of public roundtables and conferences
Free postcards distributed in Pula and Istria to 3,5 million tourists each year	Frequent public space activities in cooperation with local artists	<i>Tapija cure found</i> – people get the 'medicine' for <i>tapija</i> (candy packaged as a medicine, pills)
Workshops to identify and connect our core ambassadors: enthusiasts, people involved in culture and arts, public institutions, NGO, artists, volunteers	Strategic partnerships with the tourism industry	All public transport gets the Pula+2020 visual identity, including taxis, waste management etc.
	Pull the School events that will be going on throughout the period up to and after 2020, encouraging students to take a stand on crucial issues	Guerrilla play actions in European cities
		Production and making of the Pula+2020 Memory game to be given to the citizens
		Competition from all schools in Istria
		Connect to sport events
		A bi-monthly newsletter and publication

Media Coverage

We have already established communication and contacts with the following European media – with a specific journalist as a direct communication partner: The Guardian, The Economist, BBC, Financial Times, MONOLCLE, Wallpaper, The Independent, WDR, Le Monde, Le Figaro, Bulgarian National Radio, TV2 Denmark, Spiegel online Germany, Deutsche Welle, ERT3 Greece, APA Austria, Tyden Czech Republic, National News Agency MTI Hungary, Morgunbladi Iceland, ANSA Italy, Il Sole 24 ore Italy, IQ/Economist Lithuania, Luxemburger Wort, RTK Radio Malta, Nederlands Dagblad, PAP Poland, TSF-Radio Portugal, Romanian National TV, SME Slovakia, Prvda Slovakia, Radio Televizija Slovenia, EFE Spain, El Diario online Spain, Neue Zürcher Zeitung Switzerland, TRT Turkey, Arts Industry Magazine UK, Channel 4 UK as well as with Dragan Nikolić and Ivana Dragičević for international media and current affairs, Croatia.

We will also use in-flight magazines of airlines like Qatar Airways and Lufthansa, and low cost carriers like easyJet, Germanwings and Ryanair to promote our programme.

In communicating our message of demilitarisation through playing, we will also use European lifestyle magazines like the Marie Claire, Another Mag, Intelligent Life, Elle, Vogue and Traveller to promote specific themes such as ecology, gastronomy, fashion, architecture, art etc. which are directly related to our programme. We will cooperate with very targeted media like political independent magazines and web portals like Novosti.

On the local, regional and national level we have established relations with around 35 different media from the print, online, radio and TV sectors and formalise the partnerships in case we get selected as European Capital of Culture.

As additional activities next to the PR and communication with these media we also plan on doing a press-conference tour (including our Guerrilla activities) of selected ECoC and ECoC candidates and some key European cities – also in cooperation with the Croatian embassies. Furthermore we will invite journalists from the aforementioned media to come to Pula for a targeted promotion tour in order to ensure maximum coverage before and in the year 2020.



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

Friendly Creators of New Networks

With the artistic vision of 'play' we will include citizens not just as communicators, but primarily as creators and users of the messages that will be sent to the outside world adding their emotions, ideas and memories to the message that will be transmitted. The best approach is to involve the local population as much as possible early on so that their enthusiasm makes Pula+2020 attractive also to others. Our local project partners, NGOs, schools, museums, professional artistic associations, university and other institutions can multiply our efforts to connect to each citizen.

From the beginning we started to communicate the ECoC idea through our 'ambassadors': artists, cultural operators, scientists, public figures and thinkers from Istria – those who live within Croatia and those who live abroad. From Nottingham to Guangzhou we spread the candidacy theme and will continue to do so with concrete projects if selected as European Capital of Culture. We activate the most vigorous strength of society: the student population who are involved in many of the Pula+2020 activities communicate daily with friends around Europe through social networks and education projects. We started the campaign Pula for the World, the World for Pula where students connected to their colleagues around the world supporting Pula+2020 candidacy (Florida, New York, Sao Paolo, Belgrade, Ljubljana, Rome, Japan, China...) sharing photos with hashtag #pula2020.

Our strategic partnership with the tourist industry allows us to reach virtually every single guest directly, through human interaction with our own citizens. In practises this means we equip and enable our citizens, taxi drivers, tourism operators, tour guides, diving instructors, sailing-boat renting services, hotel staff, people who offer private accommodation, shop owners, restaurant and bar staffs etc. to create packages themselves which will assist them when contacting strangers in order to interact.

We will involve the Children Advisory Board to communicate the initiative to local children in schools so that children can connect to friends and family outside of Istria as well as tourist friends of their age. Our aim is to involve people emotionally and the best way to do this is to show that Pula+2020 includes everyone and that everyone is welcome to be an ambassador. A volunteers programme called *Invisible Players* and the community-led small-scale initiatives in *Generation WE* will help connect

many local citizens that are usually not users of the cultural offer and empower them as communicators of the Pula+2020 spirit.

Pula is a city which has a strong subculture scene, especially in alternative music and bass culture which is internationally well positioned (*Outlook Festival*, the largest Soundsystem Culture festival in Europe) and our programme offers numerous activities to attract their interest. The local scene is in turn well connected with their European networks. The city also attracts biker communities, windsailing enthusiasts, punk rock scene, gastronomy lovers, etc. We will target our local scene as ambassadors for Pula+2020 to communicate with these visitor groups.

Business people from Pula and Istria with international networks will be asked to become ambassadors to make Pula+2020 known to their business partners and customers. Business people who travel will be provided with agendas and information packages to help stimulate their networks to visit or even to organise business events in the ECoC year alongside the programme.



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

Our info hub located in the heart of Pula features the EU flag for everyone to see that this project is an action of the European Union. If designated as the European Capital of Culture 2020 we will use the key elements of the EU's visual identity throughout all our means of communication both offline and online in accordance with existing guidelines. Especially around the time of designation we will have ample opportunities to mention ECoC as a brand of the European Union.

Next to inviting the Presidents of the European Commission and Parliament, the Commissioner for Culture, other relevant EU officials and our Istrian EU-representatives to the opening and closing ceremony, we are also planning a handover moment from Matera and Plovdiv 2019 at the opening, as well as a handover to the Romanian and Greek ECoC 2021.

Europe Day on the 9th of May each year will be an opportunity to highlight the ECoC brand as an EU initiative in the ramp up years as well as will be the awarding of the Melina Mercouri Prize. We are also planning on using the existing programmes which celebrate Europe in our city, such as the European Week and workshops on European identity in schools and public spaces to promote ECoC as an EU brand as well.

In cooperation with our European Parliament representative from Istria we will organise lectures, roundtables and workshops connected to our theme of demilitarisation hosting colleagues from other ECoC cities and candidates.



▲ Josip Nadenić, 83 year old marathon runner playing with a drone for the first time

7

Additional Information

Q1

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

As the Pula+2020 bidding team we don't want our concept to be lip service. We want to walk the talk and demilitarise our own minds. Time has confirmed our concept. After being shortlisted, all kinds of dramatic events were taking place in Europe. From terrorist acts to refugees streaming into the 'Fortress Europe' by the hundreds of thousands and some governments and some people turning hostile.

But even if the concept has become even more up-to-date than we had ever expected, we also see the challenge in it and how difficult it is to tackle these problems. It has never been easy dealing with culture in Croatia. It is not easy now. Since this is the first time ever that we will have an ECoC, it gives an opportunity for the whole country to see culture in a new light.

Pula's specialty lies in the triple factor being at work which has carried this bid from the beginning, the triple factor of independence – support – financial capacity:

- /// the independence of the team and the artistic freedom that has been granted to us by the openness and trust of our politicians,
- /// the support that this bid has received from all political authorities and their clear understanding of the scope and ambition of this project,
- /// the financial capacity to deliver this European scale project.

We treasure what we have learned from each other in the Pula+2020 team, from the citizens and partners in Pula, Istria and many cities in Europe. We hope that this radiates from this application.

Q2

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

Joyce's Tapija

In October 1904 the 22-year-old James Joyce eloped from Ireland to mainland Europe with his Galway's girl-friend (and future wife) Nora Barnacle. He sought work with the Berlitz English-language schools in Zürich and Trieste, but the organisations found him a post in Pula instead, where he was paid £2 for a sixteen-hour week teaching Austro-Hungarian naval officers. Despite their straitened circumstances, the couple enjoyed this first taste of domestic life – although Joyce viewed Pula as a provincial backwater, and, eager to get away at the first opportunity, accepted a job in Trieste six months later.

Though Joyce had a productive time in Pula, writing much of what subsequently became *Portrait of the Artist as a Young Man*, the city made next to no impact on his literary imagination. In letters home he described it as 'a back-of-God-speed place – a naval Siberia', adding that 'Istria is a long boring place wedged into the Adriatic, peopled by ignorant Slavs who wear red caps and colossal breeches.'

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

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