

Zadar 2020

City of Zadar application for
European Capital of Culture 2020

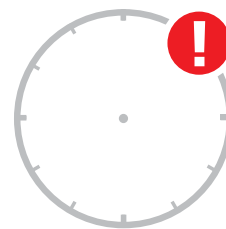


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Zadar, April 2015



Pag

Gračac

Obrovac

Zadar

Preko

Zemunik

Benkovac

Sali

Biograd



Zadar

Zooming in on Zadar





General considerations





Why does your city wish to take part in the competition for the title of european capital of culture?



It's time!

No man is an island,
Entire of itself,
Every man is a piece of the continent,
A part of the main.
If a clod be washed away by the sea,
Europe is the less.
As well as if a promontory were.
As well as if a manor of thy friend's
Or of thine own were:
Any man's death diminishes me,
Because I am involved in mankind,
And therefore never send to know for whom the bell tolls;
It tolls for thee.

John Donne (1572–1631)

(taken from *For Whom the Bell Tolls*
by Ernest Hemingway)

This application relies on strengthening social cohesion, developing exchanges and diversity and embracing multiculturalism and intercultural dialogue.

Through the ECoC, the intention is to draw attention of the local citizens, people from our country as well as throughout Europe, and to facilitate together more serious issues through the following topics:

1. CITY AS A FACTOR OF INTEGRATION AND URBAN REVITALIZATION

Continuities and discontinuities – Who are we?

To build a story upon continuously interrupted or discontinued identity of the city requires awareness of the fact that it can only be told from the angle of its author. As much as one wants to preserve distance and be "objective", an unbiased viewpoint on what happened to this city does not exist. Thus, our vision of what happened here will be woven into our story, not to lead to new disagreements, but as a lesson teaching us all that only unity can be foundation for creating life continuity regardless diversities.

The city is reflection of its residents with their habits, customs, values, feelings, actions and a series of cultural patterns that determine its *differentia specifica* and give it a special place in human society. Every human community has its own identity built for generations, passing the behavioural patterns that reflect the saying "culture is learned". The story of discontinued identity of Zadar is a story about ethnic composition of its population. The complex community of Italians, Croats and other ethnic communities, largest being the Serbs, did not live in accordance, especially not in the period of national consciousness formation back in the 19th century. Conflict, rather than cooperation and communion, were daily reality for residents of Zadar, but everything was covered and concealed by the crown of the Habsburg Monarchy. The status of Austrian province capital in Dalmatia, where Austrian officials, military officers and soldiers lived, additionally contributed to a complex image of this composite community. However, regardless of diversities and historically demonstrable hostility, the city had its identity even though cultural patterns of different ethnic groups developed simultaneously in separate niches. Like every story so does this one come to an end. The Austrian dam could not withstand the coming water; it broke and caused the flood that carried away the ethnic niche in which Croats created their identity as part of the city identity structure.

The city has lost its essential part and ability to preserve continuity of its identity. It continued its historic journey solely with Italian population, isolated from the hinterland and the islands, building the identity on only one ethnic component. The resulting conditions were such that everything Croatian could not exist.

The World War II ending brought a new change in population. Italians have left the city. It was empty and heavily destroyed after Allied bombing. No soul,

no identity... The Italian component that formed the identity of the city of that time was gone.

It took a new start to create new identity, but those who were able to transfer behavioural patterns were long gone and their lessons could not have been thought. It was a heavy and difficult road for the generations of the post-war Zadar to grow new roots, create new habits, customs, and values and become recognizable. They have built their identity and once again we could say that we were citizens of Zadar.

Today, being aware of identity of this city and knowing its past burdened with unfreedom, fascism and communism, as well as the Habsburg Monarchy, equally unwanted by Italians and Croats, we are searching for our identity creation in these times of freedom. Are we looking for Utopia? Aware that our constraints are no longer product of political activity or individuals' irresponsible whims, we wonder whether it is a myth from our part to seek for reason and feelings, freedom and virtue, to make our desires and public actions set in the beautiful and strange harmony. Are we going to catch that moment in history when our community, regardless the differences, realizes that it represents an organic whole, and finally gets the opportunity to build its cultural and any other identity. Will we reasonably, with as much emotion as salt gives flavour to food, establish trust among ourselves with the aim of creating such values that will enable us to compose harmonious life in diversity?

Disintegration

Covering a rather large territory consisting of islands and rural hinterland, the wider city region has always been facing integration issues as probably the most difficult challenge. Not so long ago, actions of war have left lasting effects on ethnic and social (dis)integration. This is especially felt in the hinterland and in remote areas.

With the war is behind us and infrastructure rebuilt, Zadar became mostly perceived as prosperous city that has successfully overcome horrors of war. But below the surface, the things are radically different. War destructions have left deep scars on the local population that was directly exposed to it. These couldn't have been fixed as the infrastructure reconstruction. This is one of the reasons why one can still feel the spirit of the 90s in Zadar society. The War brought new demographic changes as well as new

material and spiritual collapse of the civic spirit and crisis of identity. Soon the economic and social crisis began and struck already weak and exhausted city. The result of such condition is deprivation, growing scepticism towards everything new, closure and the inability to close that part of history and turn to the future.

By joining the European Union, Zadar is entering a new phase of development in which the renewal of civic consciousness associates with development of the European civic identity and the European values. For a city burdened by the consequences of frequent and repeating moral and social crisis, that are a firm basis for growth of extremism, intolerance and isolation, this indeed represents a big challenge. The challenge is even greater if one takes into consideration the geographical position of Zadar, locating it on the edge of the European Union towards the Mediterranean and along the border with Bosnia and Herzegovina, which is still burdened by political, national, cultural and religious divisions. Zadar brings all these values into its candidacy for the EcoC. This will help significantly to connect local context with the European framework in establishing new international partnerships and developing projects based on multiculturalism with European dimension.

Thanks to its position, Zadar has exceptional potential for spatial expansion to the hinterland. The impact of hinterland gives specific "rural" character of the city's periphery, which together with the islands of Zadar archipelago, makes "transformation" from urban to rural areas in just a few kilometres range. This is why wider area of Zadar has a great potential for agriculture, rural tourism and other economic activities characteristic for rural areas. At the same time, such characteristic provides an easy connectivity and communication between "rural" and "urban" population, and allows "combined" rural and urban way of life for the residents of Zadar and Zadar County.

On the other hand, in the post-war period this "new" combination of city population coming from hinterland and the islands carries constant conflict over "ownership" of the city spirit and urban identity as a whole. There is an implicit division on so called "vlajji" (people from hinterland) and "boduli" (islanders and people from the coast) that form inseparable parts of the Zadar' identity along with other citizens. Through the EcoC we want to confront these forces of conflict, make them visible, funny, and common so that they become completely "normal" to everyone... This will also encourage tolerance, higher level of understanding, and bring awareness on the fact that we all come from the same city, whether we are boduli or vlajji.

We see this EcoC as an "Integrative factor" where culture represents integrative element bringing all relevant parties in cultural and urban life and all de-

velopment phases of relevant programs. Presently this is not the case. Here, culture comes as an integrative medium that can be easily applied just as it can be used in a broader – European context. In this sense, Zadar opens up to be influenced by the best practices in Europe and at the same time, it wants to influence its residents and visitors.

Urban revitalisation

Zadar is determined by its physical infrastructure (streets, squares, shores, parks, buildings...) and its social component of space. The level of civic life-style and identity is directly dependent on the ways in which these two structures communicate. What connects these two urban elements is going for a stroll. In Zadar, „taking a stroll“ is not the same as an ordinary walk around the city. The people here see „taking a stroll“ as a way of social life. People take strolls for recreation, meetings or having a cup of macchiato. Stroll usually implies a tour to the most important points in the city, including cafes, where people gather.

In this first - „physical“/spatial - sense, residents of Zadar mostly identify the town's civic identity with the old city area (downtown) – the Peninsula. Although it doesn't have to be and is isn't the only thing that identifies Zadar, the Peninsula does deserve a special attention. It is a starting point, the center and a pivot of all events. The Peninsula has a high sentimental value for all residents of Zadar. That is why it can serve as stage and a scenery where the local people and visitors can "feel" Zadar. Everything that happens on Peninsula is under special scrutiny of the public, which is exactly why the main stage for the performance of the EcoC is the Peninsula itself. Positive changes made by the EcoC will be reflected on the entire city. That effect is crucial in creating positive waves of energy that can trigger the changes that EcoC carries. Whilst Zadar searches for its civic identity, the Peninsula along with the whole city is slowly dying away. Its population has been reduced by a third in the past 15 years. The number of children is radically decreasing. Once a residential environment now becomes a historical stage without "a soul". The Peninsula is losing the battle with shopping malls from the periphery of the city and offers absolutely everything that falls under the characteristics of today's consumerist society: the colorful, cheap content, brands and a "false" sense of comfort, which is being used to motivate people to spend their money.

Besides the Peninsula urbanization, other city neighbourhoods and city periphery are also extremely important in the context of urban revitalization. Only a few neighbourhoods in Zadar that are in the vicinity of old town can be characterized as "urban" regarding their content, infrastructure and lifestyle. EcoC must be used to spread that urban spirit, culture and creativity to other parts of the city. It is very important that residents of their neighbourhoods

feel as active participants of civic spirit renewal and to "live" the culture in their neighbourhoods and homes. Zadar wants to revive all its parts by using culture to increase sustainability and liveability of the city, including the surrounding areas rich in tradition, heritage and cultural offer, attractive to all culture consumers, residents as well as tourists and visitors.

Global vs. authentic

Another challenge, recognized by the majority of cities in the Europe is the unstoppable globalization effect which brings people together and allows them to communicate regardless of time and space. On the other hand, globalization represents a threat to everything that is local, traditional, and autochthonous because it strives towards erasing the differences and creating some sort of global culture. The process of globalization leads to destabilization of identity which is expressed as an identity crisis, both on a personal and collective level. Given the fact that identity is a basic human need as well as premise of a community, an identity crisis leads to various types of latent and manifest conflicts... One of the disturbing consequences of globalization effects which are strongly felt in Zadar is the „sameness“and boredom of today's urban spaces. This is especially true for the so-called developed countries where all small and large stores are copies of branded models, logos and images of various corporations. In many countries, architecture has taken the form of appearance of international magazines and monotonous repetitions. Just as all television programs seem exactly the same, streets appear the same as well. Small towns and suburbs suffer from the previously mentioned to the end values. Fear that globalization trends will have an even more negative impact on the urban space of Zadar has increased by entering into the EU. The danger is Zadar losing its own identity and the predominance of certain trends versus autochthony. In this sense, Zadar's problem is even more noticeable because it's a mass tourist destination which does not adapt the city's life to itself but to the consumers of the mass tourist product which ultimately leads to the unbridgeable gap between "how we want to be seen by others" and what we really are. For us the ECoC represents a powerful answer to this issue which can help us to demonstrate the full strength of our diversity, without the fear that our "idea of Zadar" will drown in the overall globalization trends.

2. YOUTH

Even though today youth problems are recognized in most European and even global development policies, and "young people" being the most frequently cited social group whose problems are being addressed, these problems are expressed in Croatia more than anywhere in Europe¹. They are mostly reflected in the inability of young population to get a job and thus naturally becomes strong lever force of social development. Youth unemployment rate is record high exceeding over 40% of the total unemployed! And what represents an even greater problem is the fact that in the unemployment structure, highly educated young people have the fastest growth in the number of unemployed.

These figures represent immense harm, not just to the young, but to the nation's future. Unemployment among recent graduates has soared; so has part-time work, presumably reflecting the inability of graduates to find full-time jobs. And research tells us that the price isn't temporary: students who graduate into a bad economy never recover the lost ground. Instead, their earnings are depressed for life. We might say that college graduates are graduating into an economy that doesn't seem to want them, and that is a frightening thought.

P. Krugman has said: "*A mind is a terrible thing to waste; wasting the minds of a whole generation is even more terrible. We have to stop it.*"

These days in Zadar, the youth is mostly troubled by: low living standard, lack of life perspective and unemployment. Youth in Zadar today is growing up in a society that offers more risks and uncertainties than a chance for a better future. Research shows that the main problems of young people from their perspective are: "concern for the future", "lack of social content" and "problems related to education." Activity choices for young people in Zadar unrelated to formal educational programs is very narrowed and reduced mainly to sports and outings. Mainly because today's lifestyle of the youth is very "monotonous" and we can say "shallow", reduced mainly to spending their free time in cafes and local city neighborhoods. It's one of the reasons why more and more young people are coming into contact with alcohol and experimenting with drugs. Furthermore, it has become an essential part of the lifestyle of young people in Zadar. It is particularly difficult for young people on the islands and remote areas who are socially isolated. Perhaps the biggest society downside is not enough discussion regarding these issues. There are not enough initiatives, programs and facilities that would minimize such problems.

1. According to the last census (2011) city of Zadar has 16.589 of younger than 20 (22% of total population)

Generally speaking, there is a low awareness level in the society regarding youth problems.

Due to lack of contents, creativity and innovativeness, young population of Zadar leaves it for better opportunities, more diverse cultural life, alternative scene and promising professional future. Zadar remains without its vital parts.

The ECoC will help us prevent these problems. Whole concept of Zadar EcoC provides special attention to the youth. It is designed to a build sustainable basis that could be replicated long after the EcoC ends. This is the whole point of the ECoC – to build into the Zadar hardware a new software that will be used long after the EcoC ends. And the key actors in this complete transformation of Zadar are new generations of youth that right now are in their kindergardens, schools and universities. They are the future carriers of new wind blown by the ECoC.

Research on Youth and Culture in 2014²

Unsufficiently differentiated and unsufficiently individualized lifestyles are under the influence of traditional expectations and lack of socialization opportunities for adopting inovative and reflexive cultural identities. Moreover, youth's value orientations demonstrate lack of generalized trust, trust in social institutions and trust in non-governmental organizations which produces low participation in cultural and public life. Cultural policy of Zadar in the past 20 years and more has not provided solution to this state, quite contrary it has further developed and enhanced this condition. For instance, this policy is reflected in lack of communication towards youth and independant cultural sector, unsufficient fundings and lack of adequate working spaces (to name but a few).

Some of this issues are reflected in the results of the sociological research. First of all, high school students do not participate in local cultural life in a sufficient manner (for example, theatre attendance, reading habbits, museums, galleries and international music are of no relevance or interest to them). Secondly, those who are satisfied with local cultural offer are those who are mostly traditional, intolerant towards minorities (homosexuals) and do not show interest in cultural life in general. Specifically, not only that they are not interacting and participating in international cultural production which is reflected in their musical taste, but they are showing lack of interest in high culture, regardless of its local, national or international origins. Thirdly, those who are unsatisfied with local cultural life are those who are thinking about leaving Zadar indefinetly. What is important here is that they show more interest

for participation in cultural life, more tolerance and openness and interest in both national and international cultural production. They are the resource for cultural and urban development and we feel that application for ECoC provides an opportunity to address their needs and structural and political shortcomings of Zadar.

If Zadar is selected to be the ECoC, success of the program will be reflected in building the capacities for more modernized, divergent and individualized socio-cultural context which could satisfy the needs of those who have aspirations towards obtaining more cultural capital and active participation in public and cultural life.

3. DEPRESSED ECONOMY CREATES DEPRESSED PEOPLE³

Nowhere does the economic crisis last as long as in Croatia! Even the majority of European countries are officially out of recession a few years ago, the situation in this part of Europe is getting worse day by day. Economic problems are killing any hope for a recovery. People say that the crisis in Croatia is "protected" and that we have always been in a crisis, only now it has deepened. It just continued. Zadar can not be excluded from the economic perspective of the whole country. The difference is that Zadar unlike the continental part of Croatia manages to "stay a live" with the help of tourism.

Zadar has a long history, and along with a "quite old" 3000 years old rich cultural heritage, it has faced many demographic changes throughout its past... the recent one is related to de-industrialisation. Even though today Zadar is perceived mainly as a tourist town in the Central Adriatic coast, until the 90s Zadar represented a well established industrial centre and one of the cities with the highest industrial production growth rates in the former Yugoslavia.

In fact there is a long history of industry in Zadar, and a real boom occurs after the 60s of the last century when leading manufacturing companies emerged which are known to this day. Up until the war, Zadar economy is transformed into one of the most successful economies in the country, thanks to the activity in the industrial sector.

Such economic developments have directly impacted and formed the social life of Zadar. A significant part of citizens worked in industrial plants and related companies, while tourism has represented the "extra" income for the local population. It ultimate-

2. University of Zadar, Department of Sociology, Cultural Participatioin, Cultural Needs and Cultural Consumption, Patterns Amongst Local Youth, 2014.

3. Data, information and result of research in this section are based on data from the situation analysis of the City of Zadar Development Strategy 2013.–2020.

ly enabled higher income the population, healthier economic base, but also strongly affected the lifestyle of residents of Zadar and the formed the middle class. Economic growth was led by a layer of highly skilled industry employees who were specialized in their fields and "knew" how to produce a variety of products and semi-finished products with high added value. Certainly the biggest loss from that period is the loss of these human capacities that after the Homeland war did not continue to use their knowledge in the manufacturing sector, but were forced to retrain or "retire". Thus, the generation of specialized workers disappeared, and with them the knowledge needed for industrial development.

In less than 20 years, the economic structure of Zadar has been significantly changed and not only economically, it is in the true sense of the word a change of the mindset and a social phenomenon. In just two decades, Zadar replaces one employee structure (working class), that is the people who worked in the textile, chemical, food, metal working and other industries with employees who works in the service industry of low added value, tourism, or those who work in small entrepreneurial companies that were started after the war. For many, the growth of mass tourism ensured a secure source of income, primarily from rents, sufficient to cover the existential minimum. On the other hand, tourism development is certainly one of the reasons why any new, modern knowledge based industries have not been developed.

Today, the witnesses of that time are numerous abandoned industrial facilities, as well as new apartment buildings and hotels that have taken place in areas of former major industrial plants...

Changes in the area show the transition from industrial to "service" model of economic development in a layered manner, with numerous examples of still not restored, abandoned industrial sites which are located in attractive locations in the city and that give evidence of a past time ... Today there is no real plan for the use of these areas, and although these are mostly privately owned, affirmation of these areas into a socially useful content should be contemplated.

Post war economy and everlasting recession

After the war years in the 90's Zadar begins its rapid development and reaches the other more developed cities of Croatia in that moment. In the last decade the city imposes itself as the leader of the Adriatic region according to the rates of employment growth, population, GDP, and other socio-economic indicators. In the growth years distinctive public transport, economic and social infrastructure, residential and commercial buildings, as well as numerous shopping centers, hotels and other tourist infrastructure, was being built which slowly changed and shaped the economic and social picture of the city.

The city very quickly recovers from the war devastation and takes the image of a city pleasant to live

in and one of the most prosperous cities in Croatia. This period in the economic development of the city is characterized by above average growth rates, even though one should not forget that in this period structural economic problems are present, typical for the whole economy of Croatia (high unemployment, a decline in production, insufficient share of high creativity and knowledge in entrepreneurship and etc.). Unfortunately, the recovery, growth and development after the war destructions were quickly put on a stop by the global economic crisis in 2008, which continues to this day. The negative effects of the crisis almost wiped a whole decade of growth.

It is unfortunate that already after a decade of undisturbed development the crisis occurs which after only 13 years after the war, stops and sets back the city a few years back. It's nothing new in Zadar history, since it has often been said that Zadar throughout history, just like "Phoenix" has completely been destroyed and then thoroughly rebuilt several times, wherein each time unmanageable social shocks occurred, and "continuity" social and economic development has been lost. Every war has all but completely changed the structure of the population, which had previously accounted for the urban fabric of Zadar.

No doubt that the global economic crisis of 2008 significantly affected the complete European economy, however the weak and uncompetitive Croatian economy which only began to recover after the war has been completely stopped and still shows no signs of recovery.

One of the result of this economic situation is unstoppable emigration of the most vital social structures across the border (highly educated young people, doctors, IT specialists, scientists, etc.). Every day the media is full of reports of people who have left Croatia. In this segment, Zadar is not looking good and last indicators rank Zadar County as the first county in Croatia by number of people who have left in a search for a better life. Partially, this effect was potentiated even more by opening the borders towards EU which significantly increased the number of people moving to other countries.

Furthermore, small and medium entrepreneurship which makes up over 90% of the total economy returns to the level of the year 2000, which was marked by the post-war reconstruction of war damages! Dealing with entrepreneurship has become almost like investing in the riskiest forms of capital. Blocked accounts and bankruptcy are an everyday occurrence faced by entrepreneurs, as well as the ever-growing costs and expenditures for increasing taxes, surtaxes and other various levies. Entrepreneurship lacks creativity, motivation and knowledge, as well as changes in the approach from the old type of entrepreneurship based mainly on property investment, income from rents, and other services to a creativity and knowledge based entrepreneurship.

These constant interruptions of "development years" and the inability to achieve a continuous growth of 20-30 years, which is the minimum economic cycle to build a solid economic base, are deeply rooted in the people who are demotivated, pessimistic, and have no confidence in the system nor in the role of government in creating a rightful and better social environment. What is missing is the action, public awareness for social issues and democracy, and the general opinion that nothing can be changed. There is a complete state of lethargy.

All of the above causes the population to feel hopeless, apathic, and unable to get up and do anything. That is why we see ECoC as a new matrix, pumping up new energy into the system that ran out of gas. Zadar is hungry for new ideas, hope, creativity, tolerance, openness, togetherness and new energy so that we could overcome these structural difficulties which we are facing today...We do not live in the illusion that ECoC will pay all our bills nor that it will pay back our loans...but what ECoC can provide is the sense of hope and an opportunity to see a way out of this state we are in right now. And not only that, but so much more: ECoC can help us to become an European city - best practice example in overcoming structural socio-economic problems through making the creativity sustainable part of the economic base.

Tourism bubble

Today, Zadar has all characteristics of mass tourism destination which ultimately leads to a "Venetian syndrome" and loss of personal statement this city doesn't deserve. The number of visitors per year is unstoppably growing (average 6% annual increase in number of guests), season lasts only three months, the offer is based mainly on the sun and the sea, and only 3% of tourists are attracted to Zadar cultural offerings. Zadar is a transit destination, which means that tourists usually "pass" through Zadar on their way to some other destination, stop for a day or two and leave...

The season is characterized by a flood of people and events that have not been systematically planned or profiled. Therefore, it is often said that tourism simply "happens" here.

Local population is particularly sensitive about decline in quality of the tourism offer and the quality of guests who come to Zadar. The average consumption per guest is one of the lowest on the Adriatic coast... Shop windows and stores usually offer nothing locally made, and the souvenirs are mostly made in China. A similar thing is happening with activities and events, which come down to some local performers, choir and various events, and bringing world famous showbiz names in the heart of the season... The rare high quality initiatives generally are not sufficiently empowered, they are unrelated and do not manage to impose themselves to the

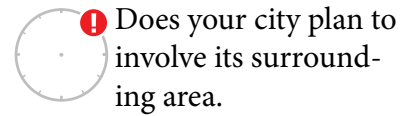
general variety of events. The general conclusion is that the cultural offer of the city is used only to meet the needs of low mass tourism product. Culture is entirely put into the service of tourism, and this is not something citizens want for them. We want a culture that enriches, develops and reinforces the spirit of the city and civic identity. Due to necessary profit pressure, this is impossible to achieve because the only real financing source for cultural activities is found in the tourism industry.

Zadar population developed a term known as „**pizza cut tourism**“, which best describes the tourism supply and demand structure, and refers to a flood of small catering objects offering pizza cut and other fast food meals in the city centre. Their goal is to attract as much tourists to consume food while they walk around the city. On the other hand, it represents the simplest and cheapest form of food consumption for tourists.

Mass tourism leaves consequences on the environment as well, because the infrastructure cannot handle that kind of pressure in the season when the number of tourists exceeds the city population by 10 times. Another problem is the dangerous degradation of coastal areas as a result of excessive apartmentisation and "printing" all capacities along the coast being as close to the sea as possible. These facts sound very pessimistic, and perhaps even ungrateful, since Zadar's tourism is the only industry that continuously records positive results. However, the problem of tourist monoculture is an everyday occurrence for the Zadar citizens who are aware of that fact. Everyone would like to change the situation and turn Zadar towards the type of tourism that uses local resources, people, customs, and towards a tourism that protects and enriches all things that make Zadar special.

However, due to missing reactions in the past to this fact, all structures are focused and committed in an effort to reform the tourism. The common goal is to succeed in making tourism become promoter of Zadar's identity in the world and to make local population accustomed to their role of the host, as well as to make tourists feel what is Zadar like „under the skin“. And for that to happen, it is essential that Zadar turns to its needs. This means that culture should be primarily adapted to the needs of the citizens, not exclusively to the consumer logic and consumerism of the average tourist.

Until this change occurs, tourists will continue to behave as consumers who have come for a few days to "rent" our coast, sun and sea, with no real desire to get to know the city as it really is... This of course leads to the permanent frustration and discontent of the local population who see tourists as the "necessary evil" because on the one hand, they are consuming and usurping our environment, the sun and sea whilst on the other hand they represent income that has become the only safe form of earnings and survival.



Does your city plan to involve its surrounding area.

The project covers wider region of Zadar county surrounding area. This geographical unity covers Zadar hinterland and its islands. It is characterized by wide diversity of cultural landmarks, habits, language, and lifestyle. Very often these differences cause resistance and antagonism among the locals. We believe that gathering all these in one mutual vision such is ECoC can build the bridges and connect people. Same idea we want to share with rest of Europe which is facing a lack of tolerance towards different cultures and tradition.

Due to it's specific geographic location, demography, tradition and lifestyle of local people it's a complete necessity for Zadar to include it's surrounding area to the ECoC. It is not even feasible to explain what Zadar is today without it's surrounding area. Perhaps the best evidence for that lays in fact that most of the people that live and work in Zadar have a family house in the hinterland, costal area or on the islands, outside of the administrative borders of Zadar.

People usually say that Zadar is that strong as it's hinterland and islands are strong. That is also highlighted in the City of Zadar Development Strategy, which has especially pointed out the importance of Zadar surrounding area through the 4th strategic objective of the Strategy that states: "Sustainable development of rural areas and islands and through that objective it provides the framework and the importance for the involvement of hinterland and rural areas into ECoC.

Moreover, figures show that more than 70% of all employed people in the Zadar County works in the City of Zadar. According to that it is easy to see that functional urban area of the City of Zadar is much larger than the administrative borders of the City of Zadar. This is why it's from all point of views: demographic, socio-economic, infrastructural and cultural reasons, from the most importance to include surrounding area of Zadar into this bid.

Zadar hinterland, together with the islands of the Zadar archipelago in just a few kilometres makes "transformation" from urban to rural areas. At the same time, such specificity provides an easy connectivity and communication between "rural" and "urban" population, and allows "combined" rural

and urban way of life for the residents of Zadar and Zadar County.

For all its differences, these areas share many challenges around development of audience, resources and recognition. Most cultural events take place in the centre of the city, especially the old town, whilst a number of city areas have almost no cultural events to praise about (except for local fiestas almost each village has).

The city of Zadar is an integrative factor of all surrounding area whether it represents transit, jobs, trade or cultural centre for the communities on the islands and in the hinterland. It is a natural choice as all these "territorial" differences determine Zadar in its very essence.

"It is full of diversities and faces them so often that it had no time to stop and bring to awareness the beauty and challenge it experiences on daily basis."

Outer cultural organizations, mainly cultural and folklore troops and associations, are actively involved in spreading culture in Zadar and its County, and beyond, as much as possible. Children from islands and rural areas take part in many cultural activities and specifically designed programmes associated with celebrations on the level of the city (School day, Carnival, Zadar County days etc.).

There are differences in residents' level of cultural consumption and participation. Factors such as age, gender, social status and level of education all play a part within the city itself, not to mention the surrounding areas. Barriers such as income and transport are issues to be considered to make cultural activities as accessible as possible, especially through the topics of inclusion and integration.

Thus, in order to achieve all goals set by this project as well as the Cultural Strategy that is being developed, it is a prerequisite for the city to involve its surrounding area in the project.

Zadar surrounding are for the ECoC

Cities: Ancient City of Nin, cities of Pag, Obrovac, Benkovac and Biograd

Islands: Brgulje, Ist, Mali Iž, Molat, Olib, Premuda, Rava, Silba, Veli Iž, Zapuntel, Ugljan, Pašman and Dugi otok

The cultural scene in Zadar is dominated by institutions managed by public sector. It is mainly oriented to regular public representing a small percentage of the whole city population. Contemporary artistic forms are insufficiently present in the cultural program and, apart from summer events, the overall cultural contents is mostly uniform. As a consequence, there is no development of audience and existing models don't change the established practices.

At institutional level, city of Zadar is founder of different institutions that cover cultural topics, such as: Zadar City Library, Zadar Research Library, Croatian National Theatre Zadar, Zadar Concert Office, etc. Besides, City of Zadar supports increasing cross-institutional cooperation with institutions that are not founded by the city.

It supports cultural organizations, associations and manifestations in the area of international cultural exchange, as well as associations and artists in different cultural sectors. Financial grants help to develop a cultural scene on the surrounding islands.

During 2013, while developing the City of Zadar Development Strategy 2013 – 2020 as the basic strategic document, the "cultural sector" focus group initiated analysis that identified the state of culture in the city of Zadar and its prospects for development. The conclusions and results of this cross-sectorial group are largely used in this proposal. In particular, it identifies and designates events that make the city of Zadar a distinctive part of national and international audience that follows appropriate art forms, mainly related to music, music-drama or dance. Among these events stand out in particular Musical Evenings in St. Donat as an internationally known cultural event, and the The 'Zadar of Dreams' festival of contemporary theatre and the Avvantura Festival Zadar Film Forum Zadar.

Especially significant in the area of musical, musical-drama and dance art in Zadar are Zadar Chamber orchestra, Zadar Brass Band and Croatian Singing Music Society „Petar Zoranić". The cultural life of city is enriched by the activities of the University, libraries (public libraries and research libraries), but also by many cultural associations that very often organize interesting lectures, workshops and exhibitions. Zadar City Library Public Library is the central Lending public library in Zadar, the center of Zadar network library, but also the center of the local community due to the large number of events that it accepts, helps or independently organizes. The rich colorful history of Zadar and Dalmatia has been preserved in the fund one of the largest Croatian libraries - Research Library in Zadar. Research Library preserves and makes available to its members a rich cultural heritage that goes back to the medieval manuscripts, through incunabula and original prints across the Zadar and Croatian humanists, to other rare and valuable materials.

Because of the Librarians function concerning the preservation of cultural heritage, these originals can not be given for a frequent use. Thus began the project DIKAZ - digital library which will allow the Library to fulfill its obligation to protect materials, and at the same time ensure easier user access to materials. Constructing the new library build-

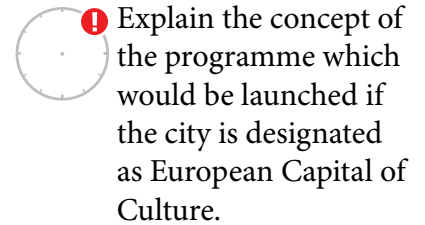
4. Source: City of Zadar Development Strategy 2013.-2020.; Independent cultural scene development strategy of the City of Zadar 2013.

ing within the University Campus, due to the wealth and size of its fund, Zadar Research Library should grow into a scientific, educational and information center of the academic community. A hundred years old Zadar tradition of preserving documents has been preserved to the present day. State Archives in Zadar has about six hundred archival fonds and collections for a total of seven thousand linear meters of archives and archival library fund comprises over fifty thousand books, manuscripts, magazines and newspapers. Archive allows the use of rich archival material to state bodies, bodies of local self-government as well as private individuals. The archives are visited by scientists and researchers from other countries, which demonstrates the archive value it possesses and cares for. According to Croatian Bureau of Statistics in 2010. Zadar operated 4 radio stations, which broadcasted a total of 34,890 hours of programming from their own studios of which 12,517 hours of spoken and 22,373 hours of music programme. In Zadar area operate 2 television stations Vox Ltd. and City Television Ltd. In 2010. VOX aired a total of 8760 hours of programming, and City Television 4818 hours. Also according to data from Croatian Bureau of Statistics Zadar has 21 815 radio subscribers and 19,835 TV subscribers. In City of Zadar in 2010., there were 2 cinemas operating with the capacity of 1413 seats which held 11,287 movie plays visited by a total of 205 021 gledatelja²⁹. Today there is only one cinematographer showing the latest movies. Central Bureau of Statistics recorded 7 open universities in the City of Zadar in season 2008 / 2009th, which held 15 seminars / courses / lectures of general education and 98 seminars / courses / lectures of professional education, training and more. General education courses were completed by 417 attendants, and 1281 attendants finished a vocational education courses and trainings.

The innovative and creative cultural content can foster social contribution, and is mostly produced by independent artists and organisations. Most of them apply for public funds and are granted for various small scale projects and events attended by regular audience.

Problem of seasonality in cultural offer was highlighted during this process as a direct result of the tourist offer associated with the summer period. Low level of citizen participation in cultural life was expressed, as well as the lack of interest of children and young people to participate and launch initiatives in the cultural sector.

There are no strongly developed links or partnership relations that would connect cultural and business sector to significantly assist in development of both sectors and the establishment of long-term partnerships to ensure continuity and realization of common development vision. Cultural infrastructure is sufficient for current needs and usage. Open public spaces are often used for different cultural events that attract interest of wider public.



Focal point of our programme are people. ECoC program will serve as a bridge with which we want to make "SHIFT" from the old ANALOG model of cultural thinking as a culture "of monuments, stones and static" to a "culture of people, experiences and dynamics"... The program is designed in a way that allows us to see the culture in a SMART way, and that is the guiding thought of this program. We believe that we have achieved a mix of program pillars that is original and effective enough to ensure that the culture of the city of Zadar is completely transformed, and that embraces European values at the same time. Our goal was to make the program in line with our possibilities and yet powerful enough to make a change. Basically, we want to change the way we reflect on ourselves and the culture, the way we perceive diversity and the way we relate to ourselves and others....

The program allows us to emphasize our strengths, to use cultural potential for growth and new jobs, to focus on those who are socially marginalized and to open to European cultural flows in order to truly integrate into Europe.

On a European scene, as well as global, the city wants to rethink-reset-rebuild and expose its new-old image of an open city in all senses, by embracing these important challenges. Even upon completion of the status of the ECoC, it will continue to support and develop these initiatives and promote cross-city-region-Europe collaborations.

There are 5 main pillars of this program, which we developed for the needs of "initial" application to the level of "concept design", bearing in mind the activities, projects and events that should be used in order to achieve these 5 components so that together they achieve synergy and the desired effect.

Pillars:

- URBAN RELOADING
- CO-WORK & CO-CREATE
- IN-Cloud & Respect
- Zadar4Youth
- Share



1

Contribution to the long term strategy



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?

CITY OF ZADAR CULTURAL STRATEGY

The City of Zadar has not yet developed its official Cultural Strategy. The first actions around its development started at the beginning of this year, when it was decided on its design. One of the reasons why we started its development so late was prior development of the City of Zadar Development Strategy 2013 – 2020 adopted in 2014 that preceded this one. Objective 3, Priority 3.1., of the City of Zadar Development Strategy 2013 – 2020 clearly foresees in Measure 3.1.3.: that the Cultural Strategy of the City of Zadar must be made in the period 2013 - 2020.

Furthermore, we considered preparing Cultural Strategy within the ECoC application deadline inappropriate towards overall cultural sector. We believe that the adoption of a strategy needs adequate time and a consensus of all stakeholders regarding proposal of strategic direction and vision of cultural development of Zadar.

Considering that the City of Zadar Development Strategy 2013 – 2020 contains an obligation to develop a cultural strategy of the city, and given the fact that city confirms its strategic commitment to participate in the process candidacy for European Capital of Culture through this application, it also commits to develop its cultural strategy within one year (in accordance with the plan to develop a strategy). Part of the new strategy will be dedicated to the European capital of culture. Even though City of Zadar has not developed an official Cultural strategy, this does not mean that its development is non-existent. It is covered by a number of strategic documents and plans:

- City of Zadar Development Strategy 2013-2020
- City of Zadar independent cultural sector strategy for the period 2013-2020
- Zadar County main tourism development plan 2013-2020
- City of Zadar annual culture program

In line with these documents, Cultural Development Strategy of the City of Zadar by year 2020 can be summed up in several major development areas:

1. **Improving the quality of infrastructure in culture**, cultural programs and improve the coordination between cultural institutions (Source: City of Zadar Development Strategy 2013-2020.; Measure 3.1.3.)

Through this strategic provision the city wants to improve the system of managing the culture, as well as to increase accessibility of culture and quality of city's cultural life. In addition, an important segment is the regulation and promotion of cultural infrastructure (galleries, halls, historic buildings, etc.). Regarding this issue, city has made significant progress in the last three years, when the project of reconstruction and equipping the cultural center of the Rector's palace started, followed by restoring the neglected palace Cedulin and transforming it into the tourist information center, and rebuilding the walls of fortress and multimedia space for the promotion of city

culture within the city walls (Little Arsenal). Project Center for Heritage (regional museum center) as well as planning the park bastion Citadela - The culture park. In addition to the above, the city is also working on other areas provided by this measure, such as:

- ❶ Strengthening the human capacities in culture; educating and motivating citizens, especially young people to participate in the cultural life of the city;
- ❷ Improving cooperation with educational institutions in order to be able to operate continuously; more active involvement of children and young people in the cultural life of the city;
- ❸ The digitization of library and archival materials; and the application of ICT technology to improve services and cultural promotion of the City of Zadar;
- ❹ Enabling the accessibility of cultural events to people with special needs.

Associated output indicators:
long term cultural sector development strategy adopted; number of new cultural programs; increased attendance rate on cultural events throughout the year

2. Preserving and strengthening the recognisability of cultural and historical heritage

(Source: City of Zadar Development Strategy 2013-2020.; Measure 3.1.4.)

Through this strategic measure the city wants to protect its cultural heritage and interpret it in a modern way to make the cultural life of the city more accessible. The objective of this measure is to protect, conserve and use the cultural and historical heritage of Zadar in a sustainable manner, to invest in strengthening the recognizability of material and non-material cultural and historical heritage of the City of Zadar, and improve the system of promotion at a national and international level.

To reach the objective of this measure, the next set of activities is foreseen for the period until year 2020:

- ❶ Maintenance and restoration of cultural and historical heritage of Zadar;
- ❷ Improving the presentation of the rich cultural heritage and contemporary cultural production of the city using new technologies;
- ❸ Enabling sightseeing of cultural historical and heritage for people with special needs;
- ❹ Developing new, innovative culture promoting programs.

Associated output indicators:
Number of restored monuments of cultural and historical heritage (movable and immovable); number of people visiting the cultural and historical heritage

3. Creative industry development

(Source: City of Zadar Development Strategy 2013.-2020., measure 2.1.3 and measure 2.2.5)

While forming the development strategy, creative industry was recognized as an important direction in encouraging Zadar's economic development and entrepreneurship. By developing a creative industry, Zadar wants to make a shift from shopping and service-related economy that now prevails to an economy of knowledge, new technologies and products with high added value. This strategy aims to create a different perception of the role and definition of the sector of cultural/ creative industries in the economic development of the city. Certain steps regarding this issue have already taken place. Zadar County has established a film office, and has started to develop project documentation for the new Center of creative industries in Zadar. City with its partner institutions is currently implementing project Coin-Coworking whose main objective is to establish a space for creative entrepreneurs and is also planning and implementing several projects with the aim of strengthening soft skills and knowledge transfer in the field of creative industries and entrepreneurship. The goal is to increase the competitiveness of the local economy by using creative industries, to attract creative people of all profiles to come to Zadar to work, live and invest; and also we want to create new jobs, especially for young people.

Associated output indicators:
increased number of employed people in creative industries; increased number of business entities as part of the creative industries

4. Development of cultural tourism

(Source: City of Zadar Development Strategy 2013.-2020., Measure 2.3.4; Master plan for tourism development in Zadar County., Measure 1.2.4., Measure 2.1.1.)

Strategic goal of the city in terms of tourism development is to increase the quality of the tourist offer and to reduce seasonality. Zadar does not want to be only a destination of sun, sea and beaches, it wants to transform its tourism potential to a added-value tourism offer. This would be achieved through the development of sustainable cultural tourism. More precisely, through better integration of culture and tourism, branding the city as a cultural tourism destination, promoting recognizable cultural events of the city and strengthening of cultural and tourism capacities.

Associated output indicators:
growth in the number of tourists motivated by cultural tourism; increase in average consumption per guest; number of new cultural tourism products

5. The development of independent cultural scene

(Source: City of Zadar development strategy of independent cultural scene 2013.-2020.)

The strategy of the independent cultural scene was created as an initiative by people from universities and independent cultural sector as a reflection of dissatisfaction with the independent cultural scene of the city, city's politics and with the objective to strengthen the independent cultural scene. The main remarks are the lack of workspace and performance space, violation of professional standards in cultural and artistic activities, insufficiently effective ways of financing, difficulties in finding an audience etc.

The city sees resolution to these problems in cooperation with the independent sector through realization of several goals:

- ❶ The development of production conditions;
- ❷ Strengthening organizational capacities and
- ❸ Increasing the quality programme and recognition

In order to change the situation in independent culture, through this strategy the city aims to ensure investments in relevant participants of the scene using a model for financial programming of culture to stimulate excellence, innovation and educational function. In addition, investing in facilities and equipment is a necessity for stronger participants' networking of the scene, which increases their opportunities and provides easier access to foreign funds and foundations, and alternative sources of funding in general.

Associated output indicators:
number of new spaces secured for the needs of the independent cultural scene; budget resources allocated for independent cultural scene; number of new educations/workshops held with the aim of strengthening the capacities of the independent cultural scene.

To conclude

In conclusion, we can say that Zadar's strategy of cultural development is focused on solving the problems of management and accessibility in culture, its promotion, and a lack of active independent cultural scene in the city. In a wider sense, culture is seen as an integral part of the economic strategy of the city through development of creative industries and cultural tourism. In addition, the City of Zadar each finances year actions of public cultural institutions through the cultural funding programme, along with numerous other events which aim to uphold the standard of cultural life in Zadar. Allocations for culture range approximately 5-6% of the budget on annual basis (20-25 million HRK).

City plans to strengthen the capacities of cultural and creative sectors

The City of Zadar Development Strategy 2013 - 2020 is based on the strategic programme to develop cultural and creative sectors, which shows understanding of the necessity to develop cultural strategies, as well as the commitment and dedication of the city towards developing creative capacities. The economic programme of the city is based on development of the following four components:

- ❶ Promoting sustainable development of the industry based on development of creative industries (Measure 2.1.3.). The measure dictates conducting analysis of local creative industries sector, identifying potentials and support measures for creative industries. Also, the measure foresees ensuring office space for creative industry activities (business incubators, creative centers, etc.).
- ❷ Improving business climate based on building sustainable and stimulating entrepreneurial environment (Measure 2.2.5.). The measure foresees the establishment of the Coworking Center (achieved: Coin Centre Zadar) for entrepreneurs, freelancers and independent artists. The measure also foresees connecting schools, universities for developing educational programs for entrepreneurs and encouraging networking of entrepreneurs on a regional and international level.
- ❸ City tourism development is based on overcoming the mass tourist demand and the development of sustainable cultural tourism Zadar (Measure 2.3.4)
- ❹ The development of knowledge-based and technology-based economy involves encouraging the use of new technologies in business and entrepreneurial innovations (Measure 2.4.2) which are the basis of creativity and creative industry.

In addition to the above measures that clearly demonstrate commitment of the city towards strengthening cultural and creative sectors and their connection with the economy and social activities, here we are highlighting the initiatives and projects of the city which are presently being implemented and should further strengthen the creative potential of the city:

Projects presently implemented by the City of Zadar in order to strengthen the capacities of cultural and creative sectors

Name/short project description & Outputs	Programme	Cost of the action (EUR)
1. Project Reconstruction of Rector's palace – a cultural and historical complex: Reconstruction and equipping of a cultural complex in the centre of the city Cultural tourism strategy development Creating 2 new cultural tourism products	OP Regional development 2007.-2013.; Business Related infrastructure	5.000.000
2. Project Coin Coworking Zadar • Reconstruction and equipping a new centre for entrepreneurs and creative people • Educations on the subject of creative industries • Promotion of the creative industries	OP Regional development 2007.-2013.; Business Related infrastructure	750.000
3 Project of a cultural and historical complex of Cedulin palace into a tourist information center • Reconstruction and equipping a new centre for informing the tourists on tourist city offer	Ministry of tourism and Ministry of Culture annual financial programmes.	1.000.000
4 Strategic project Adriatic cross-border cooperation, HERA, (Management of the cultural tourism base on joint cultural heritage of the Adriatic region), Establishing new Adriatic cultural tourism routes; Route branding; Refurbishing the space for City of Zadar promotion of culture for tourists/showroom	IPA Adriatic Cross-border programe	10.000.000
5. Project ERASMUS: European Coworking Network Supporting of the self-employment of young people through coworking and the creative industries	Erasmus+, KA 2, Strategic partnership	175.865,00
6. Project POTRAGA • Portal for labour market; educating and retraining young unemployed people into web/graphic designers	IPA IV Human Capacity Building "Local initiatives for employment"	132.551,95
7 Project B-hive – Centre for associations • strengthening and networking of civil sector through establishment of service centre for associations • promoting the acquisition of new creative knowledge and skills through volunteering in order to increase competitiveness of unemployed on the labour market	IPA IV Human Capacity Building "Local initiatives for employment "	187.358,07

All projects presented in the following table build partnership consortium made of national and international partners and public, civil and private sectors. These projects prove formal partnership of the culture and creative sector with other sectors.

It is from the most importance to strengthen of the cultural institutions' management capacity. Key role in strengthening of the capacities will have local education system and non-institutional organizations. University of Zadar has different study programs covering topics such as management and organizations, sociology of culture and others. The intention of the University is to develop educational program for adults that would correspond to the specified needs of the sector and include a lifelong learning component. It is anticipated that the program includes development of institutions' and organizations' strategic plans as key elements of organisational development.

A structural approach will be developed in order to foster development of new creative entrepreneurs such as Creative trade missions and fairs that can provide huge opportunities for creative entrepreneurs looking to meet new clients, collaborators and investors, and to learn more about the latest innovations in their sector. Additional services and events will be provided such as consultancy, advice and support, professional meetings, publication and dissemination of promotional materials.

Important projects prepared by the City of Zadar in collaboration with its institutions and independent sector:

Planned projects of the city and its partners for strengthening the capacities of cultural and creative sectors

	Name/Short project description	Programme	Cost of the action (EUR)
1.	Rhythm of culturism – a University of Zadar project that promotes cultural tourism, creative industries and culture	Best awarded student initiative and tourism entrepreneurship project	-
2.	Youth Centre – establishing of platform for integration of young's through active citizenship, culture and creativity	ERDF	5.000.000,00
3.	Zadar city Community development programme -strategic development for defining the guidelines for coordinated and sustainable development of civil society in the city and its impact on the strengthening of participatory democracy and development of the local community as a whole	Local Budget	-
4.	SEAMLOGS -Smart, efficient and flexible measures to improve logistic hubs for integrated logistics platform in Central Europe - Improving the use of public transport system in various cities and regions in Central Europe, through the application of innovative and creative pilot activities.	Interreg Central Europe	2.500.000,00
5	GAGING – „Gamification "- the use of strategic elements and creative specificity of games as an innovative method for the growth and improvement of skills for start-ups and entrepreneurship	Erasmus +, Cooperation for innovation and exchange of good practices	299.404,00
6	Citadel - garden of culture - Revitalization of urban park Citadel as a cultural oasis of the City of Zadar for cultural events and various contents	Tourism Development Fund	cca 1.600.000,00
7	Heritage Centre - To organize and improve the system for the promotion and preservation of the cultural heritage of Zadar region by establishing a regional cultural centre and associated cultural events	ERDF	15.000.000
8	Urban Innovation Living Labs - Connecting participants in innovative and creative systems for strengthening regional innovation capacity in Central Europe	Interreg Cental Europe	-

In addition to management capacity and links with the business sector, the intention is to systematically develop human resources and to sensitize them to culture related issues. This is especially related to younger population, referring to the need of affecting the school curricula with the value attitudes in relation to pupils' personal as well as identity of other culture. In preparation period we intend to support the local cultural and creative sectors capacity to operate transnationally and internationally. This includes support of artists/ cultural professionals to internationalise their careers and support to international touring, events and exhibitions. This can be supported by Creative Europe, Erasmus+ or similar programs.

Plans for sustaining cultural activities after the year in which city will hold the title

The ECoC programme is designed to make deep and meaningful changes in the cultural and social scene of the city, and to expand its good vibrations to the European culture. The role of ECoC is not temporary. It is permanent, strategic and thoughtful and it allows for the programme outputs to be replicated long after the title. For us, the ECoC is so much more than a „title“. It is a strategic commitment, a positive change and a path we chose ourselves in order to rebuild our cultural scene, and in a small manner change Europe. For that reason, we believe we cannot become ECoC unless we remain ECoC long after the title year.

Perhaps our message sounds too ambitious, but previous examples show that the cities that once became ECoC lived their programmes long after the title year.

Why do our programme goals enable long term sustainability of cultural activities after the title year?

Because through ECoC we will:

1. "Awaken" key structures and "create" an audience
2. Create strong connections: inter and intra sectorial, at all levels
3. Learn, educate and empower
4. Include all those who were not included until now
5. Open up the city to new ideas

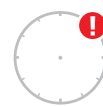
This type of approach will create a matrix strong enough to continue and produce "base" created content through the ECoC in the years following the title.

In **institutional** terms, the organizational structure that will be formed during the candidature and the title year will be "institutionalized" and the person in charge of ECoC, will continue to produce cultural activities in the years following the ECoC.

In **financial** terms, we believe that Zadar will begin to generate higher revenues from culture and tourism in the years following the title, which will be invested back into culture which will ensure that the "standard" of cultural content set by ECoC, holds long after the title year.

At the **policy** level, Zadar will create a new strategic programme for the development of culture no later than 2019 with the goal of easy transition period in the first years after the title. The document will ensure long-term sustainability and will be developed in collaboration with representatives of the public, private and civil sector as well with European partners.

Operational Programme – ZadarCulture2025 +



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


Compliance of the city's cultural strategy with the City of Zadar Candidacy programme for ECoC

Candidacy for the European Capital of Culture is not mentioned by "name" in the previously mentioned strategic documents of the City of Zadar, however the legitimacy of the application is ensured by the conclusion and decision of the Mayor of the City of Zadar on the application for ECoC candidacy brought on 31.07.2014. as well as the representation of ECoC programme components in strategic documents of the City of Zadar.

It should be stressed that the nomination of the City of Zadar for the ECoC is in full compliance with the adopted strategic documents. The following table provides a summary view of the strategic programme of the City of Zadar as the European Capital of Culture and its compliance with the adopted development strategies of the City of Zadar.

During the programme preparation, special attention was paid to programme components based on strategic guidelines of the city. However, we added a little creativity to it to ultimately be more ambitious than the strategy itself. Also, compliance with high level policies and documents European Agenda for Culture and EUROPE2020 Strategy were taken into account for the ECoC programme application.

European Capital of Culture Programme	City of Zadar strategic documents
1. URBAN RELOADING	<p>City of Zadar Development Strategy 2013.—2020. Measure 1.1.3. Revitalization of the urban city center – the Peninsula Zadar County Master plan of development 2013.-2023 Measure 2.1.1 Encouraging development and improving specific forms of tourism (cultural tourism) Measure 2.1.3. Encouraging entertainment and cultural events from September to May Measure 2.3.4. Development of specific forms of tourism Zadar County Master plan of development 2013.-2023 Measure 2.1.1 Encouraging development and improvement of specific forms of tourism Development strategy of independent cultural scene 2013. Measure 1.1. Improving existing and creating new spatial and technical working conditions for associations, arts organizations and independent artists</p>
2. CO-WORK AND CO-CRE-ATE	<p>City of Zadar Development Strategy 2013.—2020. Measure 2.1.3. Encouraging the development of creative industries Measure 2.2.5. Entrepreneur education, and encourage networking and innovative entrepreneurial ways of doing business</p>
3. IN-CLOUD & RESPECT	<p>Development strategy of independent cultural scene 2013. Measure 2.3. Creating and sustaining a local platform of associations and arts organizations Measure 2.5. Encouraging intersector collaboration and networking, especially with other participants of the civic sector and educational institutions</p>
4. Zadar4Young	<p>Development strategy of independent cultural scene 2013. Objective 1. The development of productional conditions City of Zadar Development Strategy 2013.—2020. 3.1.3. Improving the quality of cultural infrastructure, cultural programs and improving coordination between cultural institutions</p>
5. Share	<p>City of Zadar Development Strategy 2013.—2020. Priority 5.4. Strengthening the inter-city, inter-county, cross-border and international cooperation Zadar County Master plan of development 2013.-2023 Measure 1.2.4. Implementation of the promotion on the importance of tourism and the need for intercultural communication Development strategy of independent cultural scene 2013. Measure 3.1. Encouraging involvement in national and international cultural networks and exchange programs</p>

 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)?

The impact is about measuring change. In other words it measures the extent to which we have achieved our objectives and our longer term goals.


According to our estimation, and comparison with other awarded ECoC, we are predicting long-term impact indicators as follows:

Impact		
Cultural	Social	Economic
Increase the number of users of cultural contents	Increase the population of Zadar by 5% in 10 years	Decreased unemployment rate
Increase cultural capital (measured by the number of associations, registered artists and other stakeholders in the culture)	Increase the number of inhabitants on the islands and hinterland by 5% compared to 2015	Increase the share of creative industries in the economy
Increase in the number of people reached with cultural content	Stopeed emigration of young people in relation to the 2015th	Increase the number of tourist arrivals and the nights off season
Rise in level of interest of the population in culture, especially young people	Reduce the share of socially vulnerable people in the total population number	Increase revenues from cultural tourism
Higher level of public participation in the decision-making process and policy defining	Contribution in increasing positive net migration	Increase the absorption of EU funds through cultural projects
Increase in the cultural organization capacity (skills, structures, resources)	Reduced number of highly educated unemployed young people	

An external and internal evaluation is planned in the project implementation. An external evaluation will be carried out by a body that is not involved in the project implementation. The external evaluator will bring objectivity, lack of vested interest, and the ability to look at matters from a fresh perspective. The external evaluator will be engaged in interim period and after the project implementation. University of Zadar has relevant capacities and experience and it is foreseen to include its experts to undertake this role. Decisions concerning the questions, geographical area, themes, type of data, tools, and indicators undertaken will also be a significant consideration at the early stage.

As for the internal evaluation and monitoring process, at the beginning of the program implementation a detailed evaluation and monitoring plan will be developed to help the supervisory board monitor the overall implementation of the project and to more accurately strategically guide the general director. This will be done in order to efficiently monitor the progress of achieving defined objectives, and the impact of the project. The plan will include preparation phase, implementation and dissemination activities.

One person is foreseen as an internal evaluator within the project team. This team member will be in charge of daily based evaluation and monitoring activities. The evaluation plan will outline the key

 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:

evaluation questions, monitoring related questions as well as timelines to help identify the information needed and ways to collect it. The plan will provide possibility to have information on what is happening in terms of monitoring and evaluation. The internal evaluator will notice any problems that may arise, and suggest together with the project team innovative solutions to identified problems. These activities are planned before start of the project and throughout the whole program duration.

The evaluation report should support better demonstration of the impact of the ECoC year and the ways in which it has optimised cultural, social and economic benefits, and the impact on development in general.

The key point to consider in setting goals and indicators of success is the indicators validity. All indicators will be consistent with SMART principles (i.e. be specific, measurable, achievable, relevant and timed). Some of predicted indicators are:

- ❶ citizens' perceptions of being European and/or awareness and appreciation of the diversity of European cultures
- ❷ the level of national and international recognition of cities as being culturally-vibrant and having an improved image
- ❸ any increase in GDP, in employment figures in cities' cultural and creative sectors
- ❹ total number of events and the budget of the ECoC cultural programme
- ❺ additional financial contributions obtained from public, private and third sector partners
- ❻ cross-border collaborations, co-productions and exchanges involving local and international operators
- ❼ total size of audience
- ❽ the proportion of local residents attending or actively participating in events
- ❾ number of active volunteers
- ❿ sustained multi-sector partnership for cultural governance and a strategy for long-term cultural development of the city
- ⓫ value of investment in cultural infrastructure and facilities
- ⓬ increase in all tourist visits
- ⓭ volume and tone (% positive/neutral/negative) of coverage across media channels
- ⓮ levels of awareness amongst local and national residents

The success of the ECoC can be summarized in a few basic categories:

- ❶ Richness of Diversities: Zadar is a pleasant/friendly environment for all, regardless of their cultural differences. Zadar embraces diversities and recognizes the needs of vulnerable social groups
- ❷ Creative and cultural industries: Zadar is attractive place for growth and development of Creative&Cultural industries with a stimulating entrepreneurial ecosystem and enhanced creative potential
- ❸ Local development: Higher level of tolerance and understanding enables cooperation, co-existence and higher creativity of society in general what brings social and economic development and enhances quality of life.

Evaluation research will last one year after the end of the title year.

Evaluation report will provide set of common indicators to use, as well as common guidelines in the form of questionnaire for the city to re-evaluate itself when deciding to bid for an ECoC and planning its evaluation procedures. It will be available online and will share good practices and recommendations for research and evaluation by cities hosting the title.

2

European dimension





Elaborate on the scope and quality of the activities:

Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
 Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;
 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.

Wider Zadar area represents one of the richest regions in Europe in terms of variety of cultures. The incredible diversity of languages, customs, architectures and traditions can be credited to its geographical location. During the history many different influences marked this area and today we can say that it is a crossroad of Christianity and Islam, West and East, Mediterranean and Balkan. Different characteristics of this area can contribute in strengthening common European identity and foster cultural and social integration what is one of the current European themes.

Positive understanding of cultural diversity is the foundation and perspective of this program. The focus is on public arts and cultural institutions role in promotion of cultural diversity and intercultural dialogue. The program promotes strong belief that cultural diversity is an asset, an added value and an opportunity for European societies. During the preparatory period we will develop different international projects related to the above. European programs such as Europe for citizens, Erasmus+, and Creative Europe will contribute to the preconditions to strengthen up local sense of European identity and the value of European civilisation, principles of democracy, social justice and respect for human rights. Additionally, this program will help us expand our international network of partners as dissemination channels to attract the broad European and international public interest.

European identity will be involved in education programmes in order to promote a "multicultural Europe", and develop a sense of belonging by encouraging a distinct European identity among young people. Opportunities for studying, teaching and training in other member states, international mobility, and international networking will be promoted. These programmes enable international volunteers to support local organisations to make a positive change in their communities, learn about different cultures and promote European citizenship. Participation in this program will give opportunities for cooperation, innovation and exchange of good practices. The program will focus on sharing, developing and transferring innovative practices between countries.

The plan is to organise awareness campaign and different educational modules with contents related to own identity and different cultural identities in the curricula, in order to build positive viewpoints and values regarding European diversities and similarities.

As an ECoC, we will be responsible not only for the vision and activity of individual artists, but also for expanding art audience, the co-production and participation demand and access to knowledge. New forms of international cultural dialogue and exchange will be developed. These will involve artists, institutions and audiences, cities, and regions. Our collaborative programmes will enable connecting people, artists, programmes, audiences, institutions and individuals in many different parts of Europe. Foreseen cultural content will be produced by the international teams what will enable connection of relevant international artists with the locals, giving a great opportunity for development and sustainability of the programme.

The program, as well as a variety of actions and initiatives, will be supported within the foreseen budget and open calls for participants will be announced. This will allow attracting the most relevant international artists, and operators who will invent artistic and experimental forms in order to promote five program pillars:

- URBAN RELOADING
- CO-WORK AND CO-CREATE
- IN-CLOUD & RESPECT
- Zadar4Youth
- Share



We expect to continue and further develop some of our previous projects that gather international artists, operators and cities:

Musical Evenings in St Donat

<http://www.donat-festival.com> is a project named after the Church of St Donat, appreciated throughout the world for its architecture and acoustics. This event includes series of classical music concerts and recitals. During almost half a century of its existence, Musical Evenings in St Donat as a musical manifestation had undergone many conceptual changes. The event was established by Pavle Dešpalj, famous Zadar conductor and during the first summer festival the aim was to bring prominent performing artists from all over the world to Zadar as well as Croatia but also to strengthen local performing forces, allowing them to equally participate in the programme. The selected themes presented their content along accepted lines of music as a unique and wholesome term. The theme content ceased to be oriented towards the rigidly drawn boundaries between old and new music; it was enriched with a musical stage, contemporary Croatian work and Zadar's performing artists. Evenings are one of the most important musical events of the entire Croatian Adriatic and have been attracting many visitors for years now, not only with its programme but also with the magical location, both sacral and secular, where the festival is held. The audience is versatile, ranging from curious tourists to those familiar with the festival since the beginning of the '60s.

Zadar snova

<http://www.zadarsnova.hr> is an international festival of contemporary theatre. It continues to accommodate innovation within creative processes of artistic practice today. In the area of author's, unconventional and experimental theatre, the programme emphasises art performances of the acclaimed theatre-makers from different European countries, in a review of art works that challenge audiences in its original approach to contemporary performing form, practice and content.

TRAFO is an international change initiative for and from innovators of the local scene of Zadar and international guests for exchange and mindful activism. It is established by the Moving Academy from Berlin (<http://www.themovingacademy.com>). The Moving Academy is an independent learning organization for embodiment and personal mastery. Their expertise are body-oriented and awareness-based approaches in learning and transition contexts; they build on innovative neuro-physiologically founded practices. They established TRAFO in cooperation with local organisation Teatro VeRRdi. The project is an impulse program for social impact and a participatory event where artists meet society and spotlight relevant questions of our times. It invites active players from arts and different fields of society to

join and share 5 days in Zadar to transform inherent creative energy into meaningful action, set starting points and built capacity for future initiatives that make a difference in our daily lives and tackle solutions in relevant spots of our communities. It is Arts for Society project with different artistic and communicative formats we will evoke questions and spread sparkles for social innovation and change. TRAFO wants to open the space for creative crises intervention and a two-way communication for a next democratic level of artistic expression. Participation is open to regional and global players. Zadar with its local and international public, provides a rich platform for creative research and intervention, to explore actual topics of the local and 'glocal' society and political, social, ecological, educational and spiritual challenges we face. The specific value of the locations of Zadar and - above all - the engaged supporters from the Local Scene of arts and culture, the NGO sector and institutional field are providing an exciting starting point to create something positive. Together. Now.

Zadar Film Forum Festival

<http://www.filmforumzadar.com/wp/festival-history> was founded in 2010 by Sergej Stanojkovski with the long term objective to create a platform for European Co-Productions and professional filmmakers, to develop the Zadar region as a filmdestination and create a wider platform as a hub for the audiovisual creative industry in the Dalmatian region. From the beginning The Sub slogan 2010 was: "YEAR ZERO – European Co Production meets film set Zadar". The aim and objective was and is to focus the festival on European films and European Coproduction's, from short- and student films, through art house and experimental films to great mainstream productions. Our aim is to create a spot exchange of useful information, conversation and cooperation. The festival have developed a good base, a vibrant European and international network and good cooperation with institutions, filmmakers and the industry and have been recognized as a festival destination where European professionals can develop access to markets and our next steps are to organize with our partners special professional gatherings within the festival.



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

The communication strategy will contain main guidelines of our application, and besides local and national target audience, which will largely be our communication channel; we will address the international public to present city and the planned program as an inviting experience.

The strategy will elaborate precise communication tools, and will include a distinctive logo and a strong visual identity. Target groups will be analyzed and segmented. Accordingly, different tools and marketing strategies will be used.

The international public can be divided into:

- Professional public (professional and artistic associations, curators, independent artists, theatres ...) which we will be carefully analyzed and addressed directly using the traditional communication tools. Content will be formed depending on the information that will be communicated, and the aim will be to attract their interest in organized programs and facilities to optionally expand information on the international cultural scene and attract as many visitors to Zadar,
- Representatives of the media, bloggers and influencers on social networks will present the program and send the periodic information on all significant events in order to spread information on a broader range of audiences,
- The general public that includes all potential visitors and tourists shall be addressed by existing promotional channels promoting Zadar as a tourist destination (international fairs, web campaigns, media advertisements, posters ...). The intention is to inform all visitors of Zadar on programs and facilities that will be offered, but also to interest new tourists in attractive events in Zadar.

Special emphasis will be on the web marketing and social networks that will produce a clear and attractive information form. Network of associates will be continuously developed to use multiplying element of social networks to the largest extent possible. Also, these channels will be used to disseminate information about open calls for tenders designed to invite various artists and others interested in participation and to propose specific programs. This will enable participation of a wide range of stakeholders from across Europe who will be bridges to cultural and other circles in their wider environment. Our ECoC programme resolves some common problems that can be replicated in other European cities of similar size and capacity. Zadar can serve as an example in dealing with:

- resolving problem of closure, intolerance and xenophobia, particularly strong in the less developed regions of the EU and Eastern EU
- the problem of insufficient use of creative potential for economic regeneration through culture and knowledge economy
- the problem faced by many urban centres in the European Union - loss of identity and the old city centres' withering away due to globalization pressures and losing authenticity battles against current trends and kitsch
- problem of disintegration and exclusion of marginalized groups and especially vulnerable groups.

By overcoming these problems as an ECoC, Zadar can become a lighthouse example of using culture and its potential to overcome some of the key problems that plague today's cities in the EU in cooperation with the European partners.



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?

The European Capital of Culture initiative will take place 35 years since its launch at the time of Croatia's title, and the cities carrying this title that year will be part of an important tradition that contributes to the sustainable development of cities and their surroundings, significantly impacting cultural, social and economic development.

The link between designated cities' programmes in the same year shall be made. Zadar will ensure that programming reflects the city's assets and history, and expresses cultural identity of its area. It will show the world what Zadar really is, and at the same time where it sees itself on the globe, especially in the context of Europe. All actors involved in this initiative shall have the opportunity to work or propose to work in an innovative way and use all internationally recognized assets to accomplish this goal.

Since the ECoC initiative objective highlights the cultural richness and diversity, common European cultural aspects and contribution to connecting European residents and their better mutual understanding, we will strive to contribute to the achievement of the above through collaboration with the selected city from Ireland selected for this prestigious title. We will initiate the establishment of institutional and cultural networks that will enable better sharing of programs and artists and empower both programs.

Also, dissemination of good practice shall be in place through preparation as well as implementation period as we consider it a valuable mentoring source. The program brings European added value and a network of former official ECoCs will be established to play a constructive role in sharing their experiences and best practices.

We plan to establish cooperation with all former ECoC cities and initiate joint event to exchange experiences and establish cooperation on future projects. Namely, the 35th anniversary of the ECoC initiative will be a unique opportunity to internationally connect all previous cities that held the title. The organization of the conference to emphasize successes and analyze failures of individual cities would be a good opportunity to guide further direction of initiative of development and to improve its quality. Such event would support sustainability of past programs through new opportunities for the creation of ECoC city networks, artists exchange, programs and development of new joint projects.



3

Cultural and artistic content



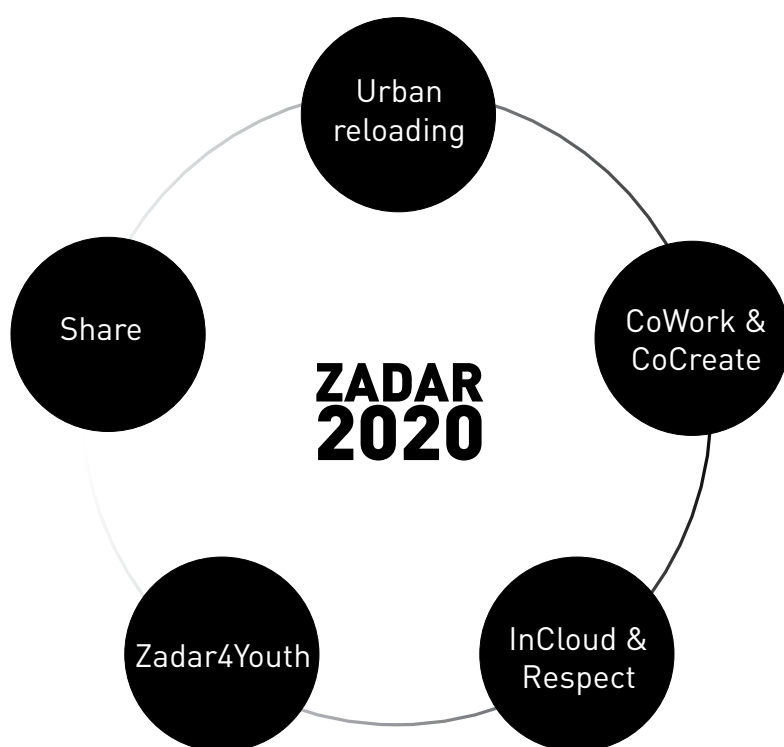
The artistic highlight of this project will consist of different initiatives involving artists in different artistic expressions and visions led by five main pillars: Urban reloading, Co-work&Co-create, In-Cloud&Respect, Zadar4Youth and Share. The Zadar ECoC project begins with the belief that all citizens, from all cultures, have the right to grow and prosper in their communities. We believe that a community can redevelop itself, from the inside out. It will be done by embracing its diverse cultures and artistic attributes as an essential part to achieve a fulfilled life. The project will inspire people to appreciate and use artistic expressions to enrich their lives and to improve the social and economic health of their greater community.




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

Strategy

Pillars of the Zadar ECoC Strategy for the cultural programme.





Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year.

These five pillars are the central point of our programme, and our strategy. They are explained as follows:

1. URBAN RELOADING

Urban reloading seeks to address several challenges that are highlighted through ECoC:

The first is the challenge of accessibility and participation in mainstream cultural events, due to the fact that access to culture remains a high topic issue across Europe, and (as it will be shown later), that is particularly seen in Zadar. Available data on cultural participation shows that a significant part of the population across Europe still does not participate in mainstream cultural activities such as going to the cinema or reading books. Percentages of participation tend to be much lower for activities such as visiting a museum, with people in more deprived circumstances (in terms of income and education level) participating much less than people with higher education profiles and higher incomes. Another problem associated with the access to culture is participation... A citizen needs to be included in process of defining the city's cultural policy in order to feel belonging and commitment to the cultural idea of the City.

Urban Reloading tackles accessibility and participation challenges, firstly by giving the special attention to access to culture via digital means. Digital technologies have changed the way people access, produce and use cultural content, and therefore we want to use digital means to change models of cultural governance and raise the demand for the cultural content. Secondly, we'll use ECoC to tackle problems of culture accessibility and participation through the development of comprehensive platform for socially active cultural creativity and cultural activism. Since the independent cultural scene in Zadar is weak and restrained, the intention of ECoC is to network local cultural scene with the national and EU cultural organizations that are active participants of EU contemporary culture and art scene.

This platform would enable exchange of culture and art programs between various organizations, thus opening new space for development of new projects, and overall strengthening of the local cultural scene. Besides, through ECoC we want to invite active players from arts and different fields of society to join and share their time in Zadar to transform inherent creative energy into meaningful action in Art for Society projects. We will evoke questions and spread sparkles for social innovation with different artistic and communicative formats. We hope we'll set the starting points and build capacity for future initiatives that make difference in our daily lives and tackle solutions in relevant spots of our communities.

The second is the challenge of identity crisis and urban revitalization Zadar is facing. Already mentioned problems of discontinuity, unresolved history issues and insufficiently developed integrity leads to permanent and latent conflicts that do not allow us to move forward. ECoC will help us use various artistic forms to speak out loud about these very sensitive issues (almost taboo's). We can use art to attract citizens into the process of rethinking of our social challenges and therefore to confront us with ourselves, so that at the end of the process we can become stronger and more satisfied with ourselves.

The word "Polako" meaning "Take it easy/slowly" is constantly used by the local Croatian people and it beautifully describes the state of mind of the local people, the mentality and the attitude towards addressing the problems.At the same time that is the most common answer on all of the problems that require confrontation.

We want to use specific local characteristics like this one to highlight Zadar's cultural amenities. This will help us protect our identity, but at the same time,

it will make us more attractive as a location to live, visit and invest in.

Third challenge is "urban dispersion". Zadar, as a city is disintegrated, covering the large geographic area (including hinterland and islands – territorial discontinuity) with relatively low density. Therefore, there are many fragmented and sporadic initiatives and urban micro locations that are not close enough in any sense (geographic and social). On a relatively small area we have huge geographic, historical and social differences. This is why we are failing to achieve a strong enough urban concentration (critical mass) which is an absolute necessity to trigger important social changes.

But we do not see this diversity only as our weakness, but as a great opportunity as well, because Europe has almost the same challenge, on a much larger scale, striving to tackle it through the politics of integration, cohesion and convergence. We might say that Zadar in this sense is a small Europe and therefore it could be seen as European laboratory (living-lab) for social integration.

We'll tackle the challenge of urban dispersion through the mixture of games, arts and fun. We see the whole city with its surrounding area as an "urban playground" and a great space to explore, feel and enjoy the diversity of Zadar neighbourhoods, and surrounding cities and islands. The concept of the programme of Zadar as the ECoC combines different themes merged together around an idea of the Urban Playground – both virtual and realistic, accessible to everyone: dancers, singers, actors, musicians, poets, painters, artistic directors, graphic and industrial designers, architects, media artists, makers of traditional crafts and other artists, as well as the community of the city and in that sense the European community as well. This is a great opportunity to redefine the use and perception of small urban micro locations through playful and creative interventions in the city space.

It is at the same time inviting and facilitating to rethink one's position in personal and social life, and helping change the cultural and city environment as it grows. Most, if not all, artistic forms shall address some issues to involve the citizens in interaction during or around performing. Public participation leads to better projects, better appraisals, better decision making and greater support.

The fourth challenge is tourism, and problems related to it. We already stressed the problem of touristic monoculture that Zadar is facing, and all the problems it brings along. Through this component we want to embrace principles of sustainable cultural tourism, and this primarily refers to the extension of the tourist season and cultural events that take place throughout the whole year. We have all the necessary preconditions: we are well known tour-

istic destination with solid touristic capacities, we have extraordinary cultural and natural heritage and so many stories to tell... but we don't have the vision and the strategy to follow. We are in a trap. We need tourism as a vital part of our income, but the pressure of mass tourism, low quality of tourism product and seasonality is killing us.

Europe must offer sustainable and high-quality tourism, playing on its comparative advantages, in particular the diversity of its countryside and extraordinary cultural wealth.

With this statement, the Commission communication Europe, the world's No 1 tourist destination - a new political framework for tourism in Europe confirms the significant role of cultural tourism.

Tourists are more and more looking for true experiences, for meeting and getting to know other people and other cultures. This is why we want to adapt our tourism policy to these trends through the ECoC and develop a quality offer promoting local cultures and traditions and paying attention to sustainable aspects: preservation of the heritage, landscape and local culture.

Right now, we see tourists just as a "renters" of our coast, islands and natural resources... we almost see them as a threat to our self-esteem. And that is completely unfair to them.

Someone used to say that the strangers are friends we haven't met yet ... we want to get to know our tourists, not as guests, but as friends

And that is in the centre of ECoC tourism policy. Because the first step in solving someone's problem is to get to know him. We want to better understand our guests and tourists in order to get clearer image on how do they see us, and what do they think we should change. We will promote Zadar and its neighbourhood revitalization through artistic measures and strategies that emphasize creativity and use celebrations and festivals to highlight a community's cultural amenities.

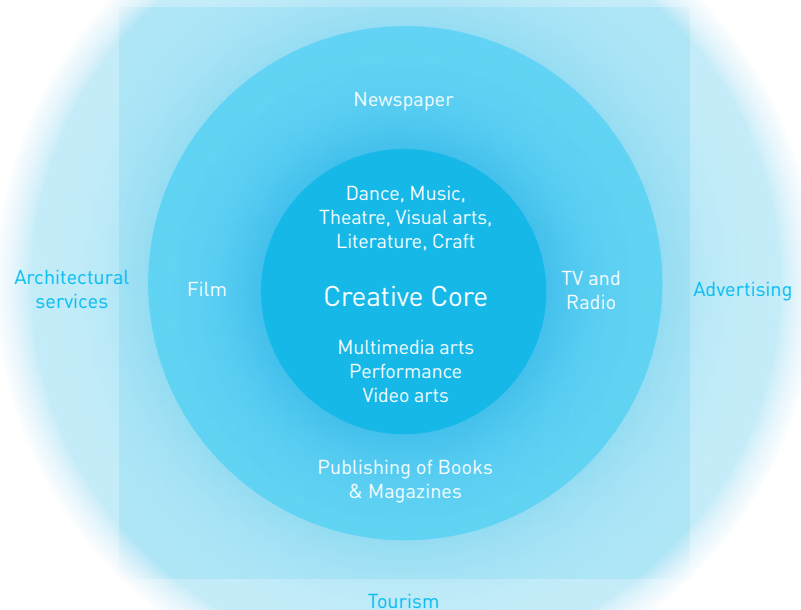
2. COWORK & CO-CREATE

According to the available data, Europe is one of the world's leading exporters of creative industry products¹! More than 80% of the creative industries are SME's out of which 60% are micro-enterprises with 1-3 employees. These data prove the growing importance of the creative industry today, but also provide opportunity for places like Zadar to build its competitive position through these industries, mostly because of small-scale and flexibility of this industries. Creative industry is industry based on knowledge and high added value products, and this means that we don't need to build big factories and facilities to be competitive. We need to embrace economy of knowledge... And we do have potentials and strategy² to do that. Our strategy lies on resources that have just started to develop. The opportunity we see in opening of the market for the reason of being recognized as a City Partner of the creative industries and good place for development of creative products, and at the same time by development of our own capacities in this direction (University – schools - SMEs). This is why ECoC will help us attract these industries while building the new creative community and new ecosystem. To one point, this process has already been started with a support of the EU funds through the projects such as COIN Zadar – Coworking industries Zadar, that establishes new public space and builds "crea-

tive" community of entrepreneurs from Zadar region (and beyond) ... COIN will serve as a polygon for new ideas, innovation and creativity integrated into the entrepreneurial activity. Furthermore, Zadar County has started Zadar Film Commission, a specialized office for the support of audio-visual industry. It provides help and logistics with the aim of attracting audio-visual industries into Zadar region. There are more examples like this but these two show strong political and institutional commitment for developing and promotion of the creative industries in Zadar.

But how can this be beneficial for Zadar society?

Supporting the acquisition of culture and creativity may also be beneficial to broader social and economic development. In fact, in recent years the awareness of the cultural and creative industries importance as a vector for development has been increasing. The creative process is strongly influenced by the cultural milieu in which it develops. The freer and more interdisciplinary and stimulating cultural environment, leads to the greater creativity and talent production. On the other hand, creativity is an essential input in the production of culture; but to be sure that it is pursuing socially shared objectives endowed with value, creativity must be interpreted and filtered by the culture of the community.



1. There was an increase in revealed comparative of the EU in publishing, music records, audio-visual (film), and most notably in the new media (digital records) – with strong growth in videogames
2. City of Zadar development strategy highlights the creative industries as one of the strategic measures for boosting economic growth

With this in mind we have designed our ECoC programme with the cluster of activities that will enable Zadar to open its market, to attract key players from creative industry scene in EU, and most importantly ECoC will link even stronger than now, local University, (vocational) schools, and rest of the educational sector with the SMEs, and culture sector (NGOs, professional associations, etc.).

Cultural and creative entrepreneurs are often lacking business skills like marketing, project management, and digital skills. There is a need for strong professional education at all levels of education system. The aim of the ECoC is to provide supplementary training, advisory, financing and development services to cultural and creative operators and entrepreneurs. These activities will help us find new ways of capacity-building of the cultural sector by additional training in managerial skills, entrepreneurship, project management, etc.

Also ECoC will put focus on the financial ecosystem for the cultural and creative sectors. This means examination of financial instruments, such as loans, equities and alternative financing, such as public-private funds, business angels, venture capital, crowdfunding, sponsorship, donations and philanthropy. We'll do it through the international conferences, discussions, best practice examples, cooperation, what needs to result in providing new policies/guidelines for the improvement of the financial system and legislative for the benefit of the creative industry of Zadar and Europe.

Cultural entrepreneurs are not satisfied with generating content, they also want to get involved in the process of marketing and exploiting the content they create. Cultural entrepreneurship is a win-win scenario, developing new audiences as well as the opportunity for creating revenue to invest back into cultural content.

3. IN-CLOUD & RESPECT

Zadar ECoC provides special attention to the accessibility of the culture for disadvantaged groups and groups experiencing poverty and social exclusion. This programme component deals with the issues of the accessibility of culture for the disadvantaged groups, diversity, tolerance, culture as a human right and social cohesion. It seeks to find an answer to a question: How can we include disadvantaged groups into society through culture?

This won't be an easy task. Zadar is small and closed city. Homeland war and after war situation did not help in development of Zadar as a place of tolerance and understanding. Today's financial crises just added to that situation. And as history shows, crises are fertile opportunities for the rise of extremism and xenophobia. In the current context of increased migration as a result of Croatian access to the European Union, the increased mobility of people across the EU, and the fact that various groups need to live side by side (including national and ethnic minorities), the resulting tensions are putting social cohesion at risk.

Problem of cultural diversity and in that sense intolerance of diversity is the growing problem that Zadar challenges today. This problem should be confronted through culture and made public so that the public discussions can initiate the change towards understanding, awareness and tolerance. With this component of ECoC we want to make it clear that every society (regardless of the nation, religion, gender, etc.) is "mixture", and that all cultures are hybrid, mixed, infused. We want to explain to everybody that the cultural diversity is a source of wealth and renewal in society! And not as it is often

seen as a source of problems for the states that are based on the domination by the nation, and consider the expressions of national minorities or ethnic communities as illegitimate or threatening to their unity. If we, as a society really recognize the cultural diversity we could get double benefits. First, this recognition of cultural diversity can help reduce often present sources of conflict and division, and promote "living together". And secondly it is beneficial for the individual because it allows for the exercise of the individual and collective rights such as studying in one's own language.

How are we going to fight discrimination, xenophobia, extremism, and social exclusion?

Through ECoC we are going to make a Cloud of understanding and tolerance for all of those who are marginalized and excluded. In this cloud we will include diversity, democratic citizenship and participation. Also, we'll include public cultural institutions to deepening the understanding of different cultures and providing room for participative and creative encounters, and therefore helps building a more cohesive and open Zadar.

Furthermore we want to make culture more accessible to the disadvantaged groups, because they are demotivated and averse to cultural events. We will focus on enabling new audiences to use the available cultural offer, by 'opening doors' to non-traditional audiences so that they may enjoy an offer or heritage that has previously been difficult to access because of a set of barriers.

We find culture a positive element that can facilitate social inclusion by breaking isolation, allowing for

self-expression, supporting the sharing of emotions, and bringing a 'soul' to measures tackling material deprivation. We believe that the cultural participation may have a major impact on psychological well-being. We don't want the prejudice and stereotypes to affect social and cultural identities and someone's desire for belonging.

We are aware that this will take time, and that it will require much more than the ECoC programme to tackle these problems. But we are willing to take a long trip because we know that such cultural exclu-

sion may only be reversed by conscious and proactive efforts toward mentality change, on the part of both the majority and the minority populations. And we can only change mentalities if people have the opportunity to deepen their knowledge of the other and to improve mutual understanding through positive encounters.

We believe that Zadar ECoC programme can provide the ideal platform to make this happen.

4. Zadar4Youth

The statistic data on youth situation in Zadar is more than a discouraging. It is a call for an alarm to do anything. We might almost say that we need a program such as ECoC to save our young's and thus our City (!) from the growing inequality, unemployment, non-perspectiveness and lack of content.

If we don't do that, the risk is obvious. We are going to permanently lose most of our development and creative potential as a society. We are losing them even today when we are writing this bid! The worst thing is that the researches have shown that the ones with the "most potential" are leaving first. This is a huge demographic problem and we'll need all the help that we can get to stop it.

"Almost like we can hear the echoes from the young crowd, like in the Pink Floyd's song: Is there anybody out there?..."

The youth need our help now, not in a 5 or 10 years.

We want to use Zadar ECoC to connect youth and culture... we want to make them find love, motivation and their "exit" in culture. The culture can help youth identify themselves with the community and to get sense of belonging. Also youth is more open to culture, especially children, and via children it is possible to reach different ethnicities, social classes, gender, learning abilities, religions and special needs.

Schools, from pre-school to secondary, are the privileged field for the development of contacts between young people and the arts. Schools have access to the young and a cross-section of groups (multi-ethnic groups, social groups, different learning styles, multi-faith, special needs), they may have the resources to teach them about the arts, and they even have a mandate to do so.

Problem with youth is that most of them are not coming into contact with a (proper) cultural content. They are mostly averse of the cultural events, and often don't want to take a part. This is why we are going to bring closer the culture in "language" understandable for them. We'll use Social Networks,

new media and fun. Also we'll encourage youth to take their role in a society, to be active and to volunteer.. We'll teach them to think critically, and use their enormous creative potential to improve the city through the actions such as: reforming public schools curriculum – including more creativity into the education program, help them being critical and active participant of the society, help them get a job through the creative industries and self-employment, motivate them for culture through different and more "user friendly" ways, use their creativity in re-shaping urban spaces, etc.

Efforts around 'audience development' are, above all about the creation of a demand by raising interest for the current cultural offer, mainly through education activities, but also by adapting the supply so as to take into better account the possible needs of the envisaged audience.

Cultivating demand means first of all giving people the skills and the knowledge to allow them to appreciate the arts and to develop desire to come back for more

We'll use workshops and motivational educations to create interest and understanding to strengthen youth and their skills for active participation in society, teaching them to recognize art tools and forms they can use later on in life. Additional challenge will be to find methods to involve the cultural sector in education and training, from early ages to life-long learning perspectives, and new ways of promoting culture and arts in formal and informal education.

There is a growing importance and matter of future sustainability of culture to educate the audience. Arts and cultural institutions require audiences. The natural ambition of artists is expose their work to broad audiences. At the same time, audiences differ in age profile, and in many cases audiences are growing older; classical music concerts are increasingly attended by older members of the public, and museums find it difficult to attract younger audiences. Thus, attracting new audiences is vital to ensure the medium and long-term future of institutions.



INFORMATIČKA SKOLA

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INFORMATIČKA SKOLA

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5. Share

The objective of the "SHARE" component of the ECoC programme is to encourage European artists and the public to participate in the process of "border dissolving"; to open an intercultural dialogue between European artists and researchers; to exchange experience and learning from each other on local and international level. We think that Zadar needs to be more integrated into cultural flows of Europe. However, without opening and sharing with others we can't make an in-flow of fresh ideas and values, understanding of other cultures and traditions, as well as mutual learning.

ECoC "SHARE" Programme contributes both directly and indirectly to work opportunities for artists and cultural professionals, thus benefiting employment in the cultural sector and promoting growth in the wider economy. We want to use SHARE component to share values and creativity, extending audiences and distribution channels for cultural goods and services far from the point of production, beyond national borders.

Through SHARE component we want to draw attention of the European public to political themes and conflicts from the European periphery, in order to create awareness for their relevance for the respective realities of life within an expanded Europe. Artistic and discursive contribution to the communication between the countries in the Balkan region as well as between the old and new countries of the EU.

On the other hand, we want to help the cultural and creative sectors of Zadar and EU area to operate transnationally and to strengthen their competitiveness. If we support the exchange of the professionals in culture we will enable them to educate, teach and exchange experience and that will help build capacities to develop active professionals and new generations of professionals who will work in the management of cultural institutions, projects, teams, and services.

Pillars		1. URBAN RELOADING Intervention logics: With this component we want to face Zadar with its own self. We want to confront and challenge local people with the differences, multiculturalism, and new urban spirit. We want to open and re-urban Zadar. Central point are people, and how to get people interested in culture. Important component is setting of sustainable culture tourism, seen as a media/platform for the networking, connection and meeting new people from all of the world.	2. CO-WORK & CO-CREATE Intervention logics: We can't do anything if we don't re-vive the entrepreneurship. We see great opportunity in mixing the culture creativity, with the tourism and innovative, knowledge based entrepreneurship. We must run the wheel that has been stopped. To do this we need all the help we can get. That's why we're going to connect University, schools, kindergardens, vocational organizations, professional associations, SMEs, European partners and others to CO-WORK and CO-CREATE new ecosystem for the entrepreneurs of Zadar and EU
	Obj. 1	To make easier for citizens and local stakeholders to participate in creation of new culture policies in order to make culture more accessible	Supporting the contribution of cultural and creative industries to boosting growth and jobs
	Interventions	Reach-out for culture - Projects enabling citizens to participate and create cultural policies of the City in order to make culture more accessible - Projects of easing the accessibility to the cultural content by using the ICT and digitalization: - Strengthening of the Zadar's Centre of Independent Culture as a platform for society engagement and creativity, and cultural activism	Co-Learn CultLab – Promotion of entrepreneurship in culture (workshops on preparation, presentation and communication of the project (pitching), Matchmaking for entrepreneurs in creative industries, and workshops on building the audience).
Pillars	Obj. 2	To reshape cultural awareness as a vital part of our urban identity	Promotion of cooperation of culture with other sectors, primarily with private sector
	Interventions	Urban playground - Using the city's neighborhoods and periphery as a playgrounds for local people to enjoy culture (including revitalization of surrounding area Ancient City of Nin, Pag, Obrovac, Benkovac and Biograd)) - Using small architectural interventions on urban forsaken micro locations to redefine their usage	Co-Finance Focus on the cooperation between private companies and cultural sector. The participation of finance and economy experts will be encouraged. They will identify innovative funding schemes and investment practices in the cultural and creative sectors
Pillars	Obj. 3	To promote cultural diversity and preserve cultural heritage	To educate and raise awareness on importance of creativity in today's economies
	Interventions	Meet&Greet - Specialized set of activities focused on building the relationships between tourists and citizens Beautiful smallness "Take it easy" – re-branding the image of Zadar as a place good to live	Co-Operate Programs of intersectoral cooperation Transfer of knowledge from EU best-practice examples Initiating economic or job clusters, networks, and platforms based on creative businesses, including linking those businesses with noncultural businesses

This is the program framework for the themes that have been identified by the Zadar ECoC workgroup during the preparation phase for the ECoC. These themes are not presented in details for the purpose of the "initial" application, and should be taken as a illustration for easier understanding of the Zadar ECoC Program.

3. IN-Cloud & Respect

Intervention logics:

This component is particularly oriented towards disadvantaged groups and groups experiencing poverty and social exclusion. We want to make a new cloud for all of those who are excluded, disintegrated and at the edge of the local society. We will break the intolerance, reach the people on the street and include those who are unfairly marginalized.

We want to show that Zadar have a big hart for all of those who are weak, vulnerable and marginalized.

To make culture more accessible for people with disabilities and groups experiencing poverty and social exclusion

Culture for All

Promotion of volunteering and philanthropy
Small Interventions in public spaces making cultural events/institutions more accessible to a people with special needs

To promote diversity, democratic citizenship and participation

Culture Mash-up

Making partnerships with other cities, and international partners for the promotion of diversity and inclusion
Creating spaces for intercultural dialog
Program of Learning intercultural skills
Awareness rising programs of breaking the prejudice, stereotypes and discrimination

To foster the contribution of culture to social inclusion

Zadar - Inclusive City

Forming of new, inclusive open public spaces for people with special needs through the Multisensory Parks

4. Zadar4Youth

Intervention logics:

Zadar for them. The Young. So often mentioned as the part of the society that we have to pay special attention to. But are we doing that!? Or we are just waiting for the young to fight their own destiny?

We are not hearing their voices.

This component will enable young to make their voices hear - to make Zadar FOR them.

To develop the young audience and support active citizenship through culture and arts

Creative schools

Creating comprehensive cross-disciplinary cultural education programme (formal cooperation of schools and institution in culture)

Making the Youth Development Strategy

Let's Play
Youth games

To promote creative entrepreneurship and self-employment

Rise-up

Establish new academy of creative entrepreneurship through Coin-Coworking Zadar
New non-institutional education programs for students presenting the creative industries
Educational-motivational workshop dealing with the creativity, innovation and entrepreneurship
Creative bootcamps for young
Learning from the experienced entrepreneurs in creative sectors

To support exchange of youth

Youth Mobility

Promoting exchanging programs: EU programs, Zadar University exchange program

5. SHARE

Intervention logics:

We are bit rusty and too proud, but inside, we really want to open and breathe the fresh air... we want to embrace EU and its diversity.. to open up, and share everything that we have and that we are.

Easing barriers, opening to the EU cultural flaws and to the mobility of cultural professionals

Connecting Cultural Actors

Promotion of intercultural dialogue and interaction between civil societies

Promotion of intercultural dialogue through organisation and production of the festival, a workshops, panels and discussions with international guests (authors, experts, journalists)

Promotion of cultural diversity in relations with the EU

Expose Culture

Supporting artists to promote their work abroad

Promotion of international cultural exchange (festivals, artist exchange, etc)

To contribute to citizens' understanding of the EU history and diversity

On the Edge of the Europe

Promotion of dialogue on the development issues in the culture sector of Eastern EU and Balkan
Promotion of further cooperation between cultural institutions of EU Member States, including cultural institutes, in third countries

It's time!





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

As an ECoS we will be responded not only to the vision and activity of individual artists, but also to the expanding audience for art, the demand for co-production and participation and access to knowledge. New forms of international cultural dialogue and exchange will be developed. That will involve artists, institutions and audiences, cities, and regions. Our collaborative programmes will enable connecting people, artists, programmes, audiences, institutions and individuals in many different parts of Europe. Foresen cultural content will be produced by the internationals teams what will enable connection of relevant international artists with the locals giving great opportunity for development and sustainability of the projects.

The projects as well as a variety of actions and initiatives will be supported within project budget and open calls for participants will be announced. This will allow to attract the most relevant international artists, and operators who will invent aristic and experimental forms in order to promote five projects components:

- ❶ URBAN RELOADING
- ❷ CO-WORK AND CO-CREATE
- ❸ IN-CLOUD & RESPECT
- ❹ Zadar4Youth
- ❺ Share

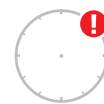
Programme is designed in a way that it's five pillars combine disciplines of practice and research, and join together diverse collaborators and sectors, that will produce new synergies between tradition and innovation.

Zadar have rich cultural heritage, that is represented through the mostly public institutions, like Museums, Theaters, Libraries, Archives, etc. We're gonna use this neglected cultural potential for the reinterpretation of the historical and traditional forms into the contemporary artistic expressions. This will be done by the quad-helix-model through joining art, academia, industry and public sectors together in projects and creating new intersections between sectors.

Furthermore, we will provide special attention to the education system, to integrate creativeness into and make new curriculums, and new informal education programs, that will attract, educate and motivate, both young's and artists to learn how to use artistic tools and forms in combining cultural heritage and tradition with new innovative and experimental cultural expressions.

Activities are designed to enable traditional artists from a variety of media, including artists around the globe, to interact on cross-cultural, inter-media projects. By increasing broad appreciation, and sponsoring research into the development of new tools and processes, ECoC programme aims to assist the development of new artists and audiences. ECoC is also applying the potential of digital technologies to traditional forms and the preservation and dissemination of new and innovative work.

We will use projects and public calls to motivate the representatives of these sectors to participate, and make their contribution. We want to get an innovative "mash-up" of "old" and "new", combining new technology and participation and breaking away from expected traditional forms.



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

Employing a wide range of media and approaches, the artists will have opportunity to adapt or appropriate aesthetic strategies and themes from history of Zadar and Europe, and traditions to address contemporary issues and artistic priorities.

This is going to be done through various innovative forms of art inspired by tradition and experiments with language, music, design (typography), new media, visual arts, architecture, dance, technology virtual tours, etc.

Cultural specifics and main factors that form the cultural identity and make city and its wide area recognizable, may be grouped under the following categories:

1. Urban appearance of the city as a scenery to new and innovative expressions

Specific urban appearance of the historical city centre is defined by well-preserved Roman layout of streets (decumanus / cardo), the remains of the fortification system, and numerous cultural and historical buildings, some of which date back to ancient times. In that aspect, the most famous are city walls.

ECoC programme will enable us to use the entire old city core as a stage, a background where we will be able to connect to the "old" and "new". Exceptional historical buildings, squares and areas will serve as the source and starting point of the EcoC cultural programme. On the very streets of Peninsula the culture will be integrated into the civic „way" and the Mediterranean commotion. Streets, facades of historic buildings as well as city walls will serve as a "projection screen" for numerous events and reinterpretation of traditional cultural forms in new ways. Parks, waterfronts and the markets will be used for performances, street art, theatre performances outdoors etc.

2. Works of sculptors and architects, painting, jewelry business

Acts of sculptors and architects date back to Medieval and modern times. Out of numerous churches and secular buildings, the most recognizable ones should be highlighted: the church of St. Donat (9th c.), built on the ruins of the Roman Forum - symbol of Zadar, the Cathedral of St. Anastasia, church and Benedictine Sisters of Sisters of St. Mary Monastery, St. Simon church which holds the chest of St. Simon, church and Franciscan monastery of St. Frane etc. A good example of reinterpretation which will be used for the year of the ECoC title is light art exhibition "Around the World", which was set in the church of St. Donat by Croatian light artists in cooperation with the Zadar Museum of archaeology.

The famous works of sculptors and painters followed by valuable works of art such as Gold and silver of Zadar will serve as a basis for the reinterpretation of historical values, which through a variety of art forms new life will be breathed in. Valuable works will be used by artists as a paradigm for reinterpretation.

3. More recent artistic activities and cultural attractions (photography)

Zadar has a long history of photography, and is recognized as a city with a rich photographic tradition at the national level. Photography nowadays is omnipresent in all modern media of today and as such represents an endless source of creativity and artistic expression. Zadar photography shows people, traditions and spirit of the times in which it was made. Photography will be used to tell new stories about Zadar through a variety of forms, mostly new media, digital art and design etc.

4. Manifestations

Today, in Zadar there are active choirs, dance ensembles and performances that base their action on the reinterpretation of traditional musical and theatrical expression. The rich history of the islands and the hinterland are an endless source for new performances and art forms. That very potential will be repackaged into a new design. Some examples in are as follows:

- ❶ **Music is in the City!**
The project "Music in the City!" is an interdisciplinary event that connects music and architecture. Main theme of the project "Music in the City!" will be linking these two arts through the use of old, already known as well as new research of the new scene and musical adaption of the programme. Unexplored yards in urban and vivid old town Kampo Kaštelo, Varoš, and other spaces whose acoustics have yet to be explored and experienced, parks and villas are places that will connect architects and musicians who will through joint research make Zadar a truly European capital.
- ❷ **Old vs. New Approach**
Electronic music, movement, drama, visual arts are an improvement that gives an impulse to create new art on old, traditional foundations. Old forms with new approach is a project which at the international level combines the experts of early music, musicologists, art historians, directors, actors, choreographers and dancers and other artists.

❶ Installations as an Urban Space

Architectural - art installations Sea Organ and Greeting to the Sun are the products of modern architecture in Zadar. This urban architecture has become a sign of recognition of Zadar, it's most significant spatial brand. The Sea Organ, The Greeting to the Sun can be a presentation platform for different projections, dance performance and other visual forms. Such facilities would further refine the space and contribute to contemporary urban aspect of Zadar.

5. Cultural institutions

Capacities and material cultural resources which are at the disposal of museums, theatres, libraries, archives and so on are discussed in Chapter 4 (Capacity to deliver).

Old art is extremely valuable, but it is in the institutions being admired by millions of people. Our idea is to "extract" works of art out of museums, libraries, archives and give them new vitality. "Extract" out of museums in the metaphorical sense of course.

In the conception phase for the ECoC there will be organized round tables, workshops and panel discussions for the better understanding, education and the communication between the city and local artists and cultural organisations. This events will enable us to asses the cultural environment, and motivation of individuals for the active participation in the ECoC Programe. We'll use all the potentials and energy of the local artistic and creative community that we have.

Also, there will be opened channel through web and e-mail address made just for this purpose in order to enable continuous and eased communication, and proposals of the local artists and cultural organizations towards city.

Zadar plans to involve, local artists and cultural organizations for the implementation phase of the ECoC through this channels:

1. Local infrastructure: Museums, Theatre, Libraries and other public cultural institutions, but also schools, University and even public tourism organizations will be the implementing bodies for the ECoC programme implementation. This means that by this channels we'll bring the culture on the street and reach people
2. Independent cultural scene – Associations and local artists will be included according to their programmes for the ECoC title year
3. Public Calls – Some of the local artist and freelancers will be invited to participate into ECoC program through the Calls for proposals.

Selection criteria for the involvement of the local artists and cultural organizations:

- ❶ Quality of the art content,
- ❶ Innovation,
- ❶ European dimension of the programme,
- ❶ Contribution to the ECoC programme Vision
- ❶ Inclusion and participation of the citizens and disadvantaged groups



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.

In order to strengthen Zadar's cultural identity, ensure cultural capacities and enrich the cultural scene, City of Zadar finances and collaborates with various institutions, associations and organizations as their founder which are listed below as follows:

List of cultural institutions owned by the City of Zadar

- Zadar City Library
- Research Library of Zadar
- Croatian national theater in Zadar
- Concert Office Zadar

City of Zadar has also foreseen collaboration and financing for the the following cultural organizations, associations and manifestations in the area of international cultural exchange:

1. Croatian – French association Zadar
2. Three decades of friendly cooperation between Zadar and Romans (France)
3. Zadar francophony days 2015.
4. Original folklore group Silba
5. 6th international folklore festival „Atanas Kolaroski“
6. Theater Verrdi – Trafo 2015. – Artists as innovators
7. Donat Association, White Croatia (exhibitions)
8. A cappella group „Kožino“
9. Zadar student club
10. Folklore society „Vicko Zmajević“ Zadar-Arbanski
11. Mixed choir Condura Croatica Zadar (Research of glagolitic chants of island Ugljan; Performing pascal oratorios in places of distress during Homeland war)
12. Macedonian Cultural Society „Biljana“ Zadar – guest appearance of Macedonian Cultural Society „Macedonia“ from Split
13. Dance Association „On the move“
14. Urban Jam 023 – Hip hop, not dope (Urban dance workshops, dance and drama performance)
15. Stošija Zrinski, dance performance
16. Teatro Verrdi – Games of spring and death (multimedia project)
17. Glagolitic Association Zadar
18. Association of Slavonian, Baranja and Western Srijem people
19. Zadar dance ensemble

City of Zadar aims to develop a cultural scene for the islands and in that notion cooperates with various societies, institutions and associations which are listed below as follows:

1. Society for preservation of natural and cultural heritage of the island Silba
2. Molat Library
3. S.E.A. Silba Environment Art
4. Local committee of Mali Iž; organizes exhibition of Photography „Zadar County island photographers“
5. Association of Concentration Camp Prisoners in the Italian fascist camps

City of Zadar also collaborates with various associations and artists in the publishing sector. We would like to highlight collaboration with Matica Hrvatska, the oldest cultural institution in Croatia with its branch in Zadar. Another collaboration we recommend is with an artist T.M.Bilosnić, the author of Anthologies: book 1 Poetry.

Below is a list of amateur and professional associations which will be cooperating with City of Zadar.

1. Dragon Theater; Summer guest appearances of repertory performances from the Zadar surrounding areas and islands; „Theatrical school for young people in Zadar“
2. HDLU (Croatian Association of Visual Artists)
3. Croatian philatelist association
4. Theatrical association „Let's play“
5. Avventura Ltd./Avventura festival FilmForum Zadar
6. Dance Association „Gesture“ (International dance festival)
 - ROSS Ltd. – „Kalellargart“, a street art festival
 - Association for independent cultural development „Šigureca“ (Music mornings, Zadar guitar days and concerts)
7. Association „Zdanje“, Rise up festival
8. Art organization 21:21 (festival of solo)
9. Zadar dreams (International festival of contemporary theatre)

When it comes to Zadar city music, City of Zadar supports and cooperates with the wind orchestra, North and Middle Dalmatia orchestra festival, Annual concert in March (movie music), Concert for City of Zadar Day, Christmas concerts.

City of Zadar also collaborates with institutions not founded by the City of Zadar, as follows:

1. Zadar Museum of archeology
2. Zadar Puppet Theatre
3. Museum of Ancient Glass Zadar
4. National museum Zadar
5. Croatian Singing Music Society Petar Zoranić
6. Matica Hrvatske Zadar
7. Zadar Chamber of orchestra
8. Permanent Exhibition of Religious Art (SICU)

Regarding activities in the science – research and printing field City of Zadar collaborates with the following artists and institutions:

1. Permanent Exhibition of Religious Art (SICU) (Glagolitics)
 - Artist Josip Zanki „Picture and myth: Works of art in the postindustrial age
2. Author Stjepan Krasić
 - „Prague and Zadar: Two European university centers in the 14th century
3. HAZU (The Institute for Historical Sciences in Zadar)





4

Capacity to deliver





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.

This application has broad and strong political support and a sustainable commitment from the local, regional and national authorities. Due to strong network among institutions, civil sector as well as local economy, the city has the capacity to deliver such a complex and large programme which will be supported by the most important stakeholders at local, regional and national level. Ministry of Culture made an effort to promote ECoC among local stakeholders what was a starting point to continue cooperation with Ministry and local stakeholders in building a mutual vision of Zadar as ECoC 2020.

In terms of the political leadership in and around city and regional scene, it has not changed significantly since 90's which shows political stability in the area. It, however, doesn't mean that the city has no opposition, but when it comes to the major plans related to the development of the city, all parties support such positive initiatives. Moreover, applying for ECoC is recognized as one of the priorities of all political stakeholders and the "junction" where local actors cooperate in order to bring positive changes and quality to local community and wider.

The project has strong local political commitment as it is considered a "tool" to achieve long-term development goals foreseen by the local strategies. These include, apart from cultural and touristic dimension, an incubation of better connection with Europe and city's transformation to an open "playground" for all. It is set for delivering quality artistic programme and involving citizens in programming and planning concept of inclusion, youth, as well as urban and cultural integration, which are some of the themes that the artistic programme will address.



Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title.

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

The cultural infrastructure presently used for cultural activities in Zadar and its surrounding are mainly cultural venues managed by public sector. Public refers to those institutions subsidized through public funding. Challenge that we see in this ECoC project is to provoke traditional institutions to take a step out of their comfort zone and create a spaces for encounter where everybody feel welcome, safe and comfortable.

As for physical infrastructure in Zadar, there are 3 museums with 173 500 visitors per year. In addition, there is also Permanent exhibition of the religious arts (SICU) which has a special status and totals 16 000 visitors on a yearly basis. All of them are situated in city centre and become very attractive for local people mostly once a year, during The Night of Theatres. In spite the fact that Museums' layouts are unchanged local people that night show their interest in cultural content and certain indignation visiting city's museums.

There are two theatre buildings in Zadar with own ensemble cast (46 employees):

- National Theatre building can host 712 visitors and in year 2014. had 35 407 visitors over 111 performances. When compared to the last season data, it is safe to conclude that despite the economic crisis the interest of citizens has remained on the same level as it was the year before.

- The Puppet Theatre is a new building with great facilities for 204 visitors. According to the data, in year 2014 they averaged 19 500 visitors and 185 performances per year. During summer season they host different festivals and events organized by NGOs in culture sector. These summer events are often organized in different location at open space in Zadar and shows that there are many passive locations in the city.

The project intends to "activate" them and make every use of the space as an integrative factor. Besides, it is foreseen within the ECoC project to make a small intervention in different suburbs in order to change the purpose of abandoned parts of the cities covered by the project and make them attractive. Street artists and architects will be invited to take a part in this intervention. All these and many other assets can support the contemporary culture as well.

The city has various types of venue categories and facilities that differ for their purpose. However, apart from theatres and galleries, recreation centers in Zadar and all other cities in region are used for different events. Sport centre Višnjik in Zadar is the biggest one and can host more than 8000 people. This venue hosted more than 9 big events such as Russian ballet, opera performances etc. Most great scale cultural projects use city historic sites as the basis for artistic expression.

The City of Zadar and its surrounding area has an adequate infrastructure to hold the title. Some of the very important and viable infrastructure will be established by the time of the Title as its reconstruction and development is in the process at time of this application. Programmes of major infrastructure developments in the city shall support the ECoC programme. However, these are financed from other sources of financing and shall, by the time of the Title, represent new interactive and somewhat innovative museums and cultural centers. Some former industrial buildings are too considered to be creative hubs and to be used in the ECoC programme.

One of the cultural infrastructure projects especially important for city of Zadar's cultural development is the project renovation of cultural and historical complex of the Rector's palace in Zadar, which is a monumental cultural heritage of the city. This project is funded under ERDF and includes refurbishing and equipping cultural complex in the city center, development of a strategy of cultural tourism and creation of new cultural tourism products. Also, the project of restoration of the park bastion Citadela, which will be renewed and refurbished into an open-air stage and summer theatre with all necessary contents for carrying out outdoor cultural programs, including performances, concerts or manifestations, which will improve cultural and tourist infrastructure of Zadar. Project of establishing new Youth Center Zadar is a capital project that will support and facilitate the in-

dependent culture scene in Zadar and young creative people. This project encompasses the establishment of a platform for the integration of young people into society through active citizenship, culture and creativity. The content of the future center would require, among other things, the implementation of programs of independent culture and programs of youth culture and youth, coordination and implementation of hosting local and foreign artists, volunteers and professionals in the field of independent culture and youth. This project includes implementation of programs of independent culture and programs of youth culture and for the youth.

Strategic project of developing of Creative Industry Center in Zadar is supported by national funds and includes establishing an interactive, collaborative space for promotion of creative industries, training on the topic of creative industries and supporting innovation and creativity. This project will create conditions for developing film and creative industries sector, which has been recognized as a sector that has significant potential for development, and the need to create conditions to produce high-quality products and service activities for the cultural and creative industries.

Another important cultural project is the renovation of cultural and historical complex of palace Cedula into tourist information center, which includes furnishing and equipping the new center for tourist information about the touristic content of Zadar.

Strategic project funded by Adriatic cross-border cooperation Program, HERA (Sustainable tourism based on the common cultural heritage of the Adriatic) is also an important cultural project of city of Zadar, which includes renovation of historical complex of city's wall, as well as establishment of new cultural and tourist routes of the Adriatic, branding cultural route and development of space for the promotion of Zadar's culture.

The following projects are essential elements in the cultural development strategy of the city of Zadar. By preparing and implementation of these strategic cultural projects, city of Zadar has confirmed its strategic goal related to infrastructural support of cultural development of the city. These projects, as well as existing rich cultural heritage and future infrastructural interventions will most definitely earn the right to claim the title of the cultural centre of the Adriatic coast, the Balkans and European Capital of Culture.

Apart of own, national or European funds there is an intention to encourage the most efficient incentives for public-private partnership that will help in development of new cultural infrastructure and content. With the dwindling of public resources, businesses should fill the financial gaps, needed for the steady functioning of culture. The partnership implies a different relationship between private resources and culture. Partnership may take various forms of

Name/short project description & Outputs	Programme	Cost of the action (EUR)
1 Project Reconstruction of Rector's palace – a cultural and historical complex: <ul style="list-style-type: none"> • Reconstruction and equipping of a cultural complex in the centre of the city • Cultural tourism strategy development • Creating 2 new cultural tourism products 	OP Regional development 2007.-2013.; Business Related infrastructure	5.000.000
2 Project Coin Coworking Zadar <ul style="list-style-type: none"> • Reconstruction and equipping a new centre for entrepreneurs and creative people • Educations on the subject of creative industries • Promotion of the creative industries 	OP Regional development 2007.-2013.; Business Related infrastructure	750.000
3 Project of a cultural and historical complex of Cedulin palace into a tourist information center <ul style="list-style-type: none"> • Reconstruction and equipping a new centre for informing the tourists on tourist city offer 	Ministry of tourism and Ministry of Culture annual financial programmes.	1.000.000
4 Citadela - garden of culture <ul style="list-style-type: none"> • Revitalization of urban park Citadel as a cultural oasis of the City of Zadar for cultural events and various contents 	Tourism Development Fund	cca 1.600.000,00
5 Zadar Youth Center – establishing a platform for the integration of young people into society through active citizenship, culture and creativity. The content of the future center would include, among other things, the implementation of programmes of independent culture and culture programmes for youth, coordination and implementation of programmes for hosting programs and stay local and international artists, volunteers and professionals in the field of independent culture and youth.	Call for expression of interest for Developing cooperation with the National Foundation for Civil Society Development in the field of pilot program "Spaces of (inter) action	cca 5.000.000,00
6 Inclusive play - Multisensory park in Zadar <ul style="list-style-type: none"> • Developing a new model of social services to help children with developmental disabilities by strengthening the capacity of communities to provide new therapeutic methods and practices for working with children with developmental disabilities through stimulation of their creativity and play. 	IPA 2011, 2012 & 2013 Cross-Border Programme Croatia-Bosnia and Herzegovina	301.197,48
7 Rebuilding the city market <ul style="list-style-type: none"> • The project of preserving the traditional trades and authenticity of the City of Zadar and Zadar region by rebuilding the city market, as well as traditional places of public gathering and tourist attractions 		500.000,00
8 Renovation of city walls Due to attractive position and rich greenery, the city walls are an extremely interesting tourist spot, promenade, a space for recreation and organizing numerous cultural events and street events.	Tourism Development Fund 2014.	cca 4.000.000,00 kn
9 Strategic project Adriatic cross-border cooperation, HERA, (Management of the cultural tourism base on joint cultural heritage of the Adriatic region), Establishing new Adriatic cultural tourism routes; Route branding; Refurbishing the space for City of Zadar promotion of culture for tourists/showroom	IPA Adriatic Cross-border programe	8.842.602,24
10 Renovation of Providur's palace/Heritage center <ul style="list-style-type: none"> • The objective is contribute to improving the system of protection, promotion and development of the cultural heritage of the city of Zadar 	Structural funds	15.000.000,00

private involvement in culture. Possible involvement of private sector in culture could be represented by sponsorship and charity or by public-private partnership projects.

Having in mind that in recent years the corporate social responsibility (CSR) has been more of a public issue we will use different models to start new partnerships with business sector. In that sense, we will consider to attract business sector interested to

invest in culture with incentives or stimulating local policies. The symbolic significance of administrative incentives is probably more important than their economic effect on companies and individuals. This kind of private partnership deserves special attention and city of Zadar has created relations in this field, which will also be strengthened in the future with a joint goal of development of new cultural infrastructure and content in the city of Zadar and, in general, cultural prosperity of Zadar.

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

Zadar airport is located in Zemunik Donji in the near vicinity of the Zagreb-Split A1 highway connection (Zadar 2). It is only 8 km from the centre of Zadar and it represents a vital connection of northern Dalmatia and Lika to the rest of Croatia and the World. Croatia Airlines - the national airline company, links Croatia by direct flights to a number of European destinations. In cooperation with its partners, Croatia Airlines enables its passengers to reach destinations across the world. From April to November Zadar has direct connections with: London-Stansted, Paris (Beauvais), Berlin, Marseille, Stockholm, Bruxelles-Charleroi, Frankfurt (FRA and Hahn), Hamburg, Zürich, Dublin, Munich, Oslo-Rygge, Bratislava, Stuttgart, Köln/Bonn, Karlsruhe, Warsaw, Düsseldorf (DUS and Weeze), Billund, Manchester, Gothenburg, Haugesund, Wrocław, Gdansk, Friedrichshafen. The city of Zadar is an easily accessible destination which you can reach by land, sea or air. With its good infrastructure it is directly connected to other bigger Croatian cities: Zagreb, Rijeka, Split and Osijek. Excellent connectivity makes you come safe and easily: with the new highway Zagreb - Split (A1) in less than 3 hours from Zagreb and Rijeka. Regular international bus lines connect Croatia with Austria, Italy, Hungary, France, Germany, Bosnia and Herzegovina. Croatia has also quality developed national

bus lines net, that reaches to the smallest places on the coast.

Sufficient coach parking makes Zadar accessible for large groups of tourists to attend exhibitions, historical heritage and other cultural attractions. The City is setting out new measures over the next few years to improve the experience for tourists who come to the city by their vehicles.

Finding local transport solutions during and after ECoC Title will represent challenge and a success as the whole event depends upon public transport (islands - specific transport issues affect cultural events organisation). The City is continuously working to improve transport system, in order to provide flexible, sustainable, safe and affordable transport system. As far as the transport is concerned, and due to the size of the city and its connections with the islands, hinterland, rest of the country as well as EU/world, again, all stakeholders will be involved in planning.






Hotel and private accommodation capacities correspond to present demand during tourist season. Due to seasonality in the region, other parts of the year, all accommodation registers decline which is good in terms of annual event. Tourist accommodation capacities in Zadar County include hotels, tourist resorts, camps, hostels, private accommodation, other categorized objects as well as vacation resorts and other uncategorized objects.

According to the statistics of Zadar County Tourist Board from 2013, Zadar County has a total of 50 hotels most of them categorized as 3 star hotels, similar to data from 2012. Since 2006 no 1 star hotels were registered, meanwhile number of 2 star hotels is decreasing and there has been a noticeable increase in 4 star hotels. However, Zadar County is in a need of more 5 star hotels which would attract new tourist and prolong the season.

Private accommodation counts 20 324 private accommodation establishments with a total of 65 791 beds. Zadar County has 4 tourist resorts, 4 camps and 8 hostels at its disposal. In general, the largest share of the accommodation capacities make 3 star accommodation capacities, with the exception of camps which mostly have 1 star accommodation capacities.

Zadar will present answer to this question in the bid-book for the next phase of selection.

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

 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?¹

1. This question is optional at pre-selection stage



5

Outreach





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?

We will strongly encourage active participation of local community to could co-create the program content in the preparation of the application for the ECoC. As a result, the cultural development will be consistent with the real needs of citizens. Their participation will strengthen the democratic processes and continue to develop a sense of belonging to the European cultural space.

This project intends to spontaneously involve local residents and visitors to maximize their sense of community through programming. Thus, active participation of citizens has already started at preparatory phase of the project. This also involves NGO cultural sector, as well as policy makers, local institutions, but no less the interns and volunteers. Volunteer program is being developed as the citizens' engagement with the ECoC and is very important for the City. Also, fostering the participation of the city and its surroundings' residents shall become an integral part of the long-term cultural and social development of the region.

Organizations from NGO sector in culture were invited to participate in public discussion and to propose solutions for independent culture development. This cooperation resulted with Development strategy of the independent cultural sector of City of Zadar¹, a document that analyses current situation and defines development direction. This was a starting point for intersectional dialog which has continued and enabled bottom-up approach for the application. In period 2013-2014 for the purpose of creating Cultural Strategy of Zadar County a wider public discussion has been established. Participation by different stakeholders in this consultation process has helped to involve civil society and all other local stakeholders in the development of the Strategy what was step forward in improving the dialogue between citizens, civil society and government. Total of 17 different focus groups were formed and more than 150 stakeholders were directly involved in this process.

The engagement of local community and city public shall initiate changes. Preparation of this project gives new impetus to the city's cultural life and will hopefully create "a snowball effect" with the positive outcome. By educating citizens on different art and culture segments and by including them in the creation process, development and implementation of many cultural events, they will gain new knowledge and skills which they can re-use and share further on. Changing their perspective from being mere consumers to becoming the main initiators of cultural movements will lead to the existence of new creative challenges and initiatives.

Years of preparation as well as the implementation year shall deeply affect the program with schools, youth groups, local university and a wide range of civil society organizations through various culture-awareness, artistic program and educational schemes.

1. Tonković, Pepić "Development strategy of the independent cultural sector of City of Zadar", 2013

Zadar will present answer to this question in the bid-book for the next phase of selection.

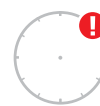
Preparations for the ECoC title will be particularly focused on the involvement of young people. Even at the preparation phase, the cooperation and support from the educational institutions, as important stakeholders, has been agreed upon so that we could bring the project closer to the young people. Also, the plan is to include youth associations that will encourage activism and civic awareness among the younger population, special animation activities to motivate young people to turn and volunteering in programs, which will bring them closer to the project and the values of cultural differences. The audience development also depends on accessibility, as well as communication and interest in wide program of events and festivals, ranging from international cultural activities to community festivals.

The opportunity to experience art and culture from abroad enables the diverse audiences across Europe to have access to different realities and cultural expressions.

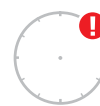
Different European projects within educational institutions will be supported. In preparatory period we intend to start international projects related to children, students and young people. European programs such as Erasmus and Erasmus+ will be used to promote policy plan on internationalization, European mobility and cooperation. Opportunities for studying, teaching and training in other member states, international mobility, and international networking will be promoted. This will foster a sense of European identity and value of European civilization.

Cultural education in primary and secondary education curricula is not providing the key competence of cultural awareness and expression as it should. Cultural institutions will develop more intense communication with kindergartens and schools to raise an interest in culture from an early age, as it is a trend in Europe. Through numerous out-of-school-hours educational activities and pilot projects like creative schools, we want to educate community on subjects such as urban art, comic books creation, video/film making and many other cultural segments. The experience they gain through this development process will make them a vital part of our culture development. Out-of-school-hours educational activities,

2. This question is optional at pre-selection stage



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, and volunteers, the marginalized 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.²



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

providing intensive learning and cultural experience, will significantly reduce the gap between children from deprived backgrounds and their colleagues with better social standard.

We would like to create strong framework for artists' international mobility that will bring benefits for all stakeholders: artists and cultural professionals; the public (audiences and society in general); public administrations and institutions. For many artists and cultural professionals in Europe, mobility is an integral part of their working lives. International mobility programs and schemes increase opportunities for creative encounters, professional development, exchanges, access to new markets, collaboration and innovation. The circulation of artistic works contributes to the sharing of values and creativity, extending audiences and distribution channels for cultural goods and services far from the point of production and beyond national borders. We intend to support incoming mobility to broaden cultural collaboration and artistic input to national and local artists and cultural institutions. This brings overall benefits for the public and the audience. Besides, the transnational circulation of artists and their work broadens audiences. Both outgoing and incoming mobility are necessary in order to secure these benefits.



6

Management



City budget for culture



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 city governance commitment and financial support are fundamental guarantees of the success of the event. All partners involved maintain a strong political and financial commitment to the project throughout the entire period of preparation and during the year.

During the years the percentage allocated for cultural activities varied due to the economic crisis, the overall available annual budget and the capital culture investments. The budget is used to finance a variety of culture programmes and activities presented by cultural institutions (museums, libraries, theatres, etc.), artists, entrepreneurs and many more. As shown, the average percentage invested in cultural activities amounts to about 5,35% of the total annual city's budget and it stayed closely the same even though the Croatian government significantly reduced the budget.

Year	Annual budget for culture in the city (in euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
-4 2011	2.851.506	4,52%
-3 2012	2.676.474	5,94%
-2 2013	2.512.646	5,51%
-1 2014	2.712.573	5,33%
current 2015	2.707.026	5,46%

This amount doesn't cover the investment projects in capital culture infrastructure because those project were or are being implemented by other administrative departments of the City. For example, the project of reconstruction of the Rector's palace is led by city's department for EU funds, but the Palace will be used for cultural purposes by the department for culture and sports. So far, City has successfully used EU funding to improve cultural infrastructure and intends to apply for future funding in the upcoming years.



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.

If awarded the European Capital of Culture title, Zadar will use funds from its annual budget for culture to finance the project since this will be an opportunity to incorporate a number of cultural events in the specified Programme. The amounts of funds, from 2015 until 2020 is shown in the following table.

Year	Amount of the funds from the annual budget for culture for EcoC (in euros)
2015	1.309
2016	261.939
2017	530.445
2018	591.210
2019	851.334



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)?

After the Cultural Programme has been fully implemented, in year 2021, the City expects to stabilize its budget for cultural events in order to continue supporting and stimulating the cultural life in the city after the end of the ECoC 2020 event. The city will prepare a detailed financial plan, in which resources for culture will continue to grow. If in 2015, the year applying for ECoC 2020 the budget for culture of City of Zadar is 5,46%, the expectations for 2020 are an increase to 8%, but having in mind that the overall city's budget is expected to increase too.

City of Zadar aims to increase annual budget for culture after the year of the title for at least 1%. Due to the existing difficult financial conditions, city is trying, through the ECoC initiative, to support and encourage alternative culture and entrepreneurship. At this point it isn't possible to provide a concrete answer to this question due to the administrative, economic and political segments in such a long-term. But, it is possible to estimate that as the effects of economic crisis will fade away and that the Croatian economy will seize opportunities which should lead to the higher amount of available financial resources.

Year	Annual budget (in euros)	Budget for culture (in euros)	Budget for culture (in %)
2021	63.510.874	617.516	7,00%
2022	68.047.365	716.881	7,08%
2023	72.583.856	819.005	7,11%

This will have a positive impact on an improvement in the quality of cultural events and investments in culture.

Operating budget for the title year

More than 21 million euros are earmarked for the ECoC project for operating expenditure that will be distributed till year 2021. Total of 81% of funding for the project is planned from public sources, while 19% from the private sector.

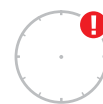
Total income to cover operating expenditure (in euros)	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
21.300.000	17.253.000	81%	4.047.000	19%



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.

Income from the public sector

The operating expenditure for ECoC project is planned to cover the preparation and implementation of the programme, marketing and promotion and the costs of the overall management of the project. In agreement with other bidding cities the proportion of national government's contribution was estimated at 10.000.000 euros, which covers 58% of our operating expenditure planned from public sector. That is followed by the city's budget for culture that will be partially implemented as a part of the ECoC Programme. The Region is expected to give support for 8% of operational expenses.



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	58%
City	2.242.890	13%
Region	1.380.240	8%
EU (with exception of the Melina Mercouri Prize)	2.587.950	15%
Other	1.035.180	6%
Total	17.253.000	100%

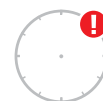
EU funding is set to high 15% of the overall operating expenditure due to the many available funds for Croatia till year 2020 for which the City of Zadar will surely apply with partners in programmes and initiatives that support culture, innovation and sustainable urban development. Other sources that represent 6% of the expenditure will be set by crowd-funding initiatives, ticket purchases, advertising and other activities.

The public authorities financing the bid have expressed their support to the candidacy for the ECoC title, but at this phase they have yet to make a financial commitment to cover a part of operating expenditure. The bidding cities participated in the meeting with the representatives of the Croatian Ministry of Culture and discussed the possible budget. Even though, to this day, the national government hasn't yet made a formal commitment we expect a contribution of 10 million of euros for the ECoC project. This segment will be negotiated after the pre-selection phase.

City of Zadar will present specified timetable with the budget allocation and sources of finance when it prepares its bid for the next stage of selection.



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



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?

1. This question is optional at pre-selection stage

Programmes/funds to cover operating expenditure?


City of Zadar will seek financial support to cover operating expenditure through the application and implementation of numerous project ideas that will be applied for financing to Union Programmes such as Erasmus+, Cosme, Creative Europe, Europe for Citizens, Horizon 2020, EaSi etc. Various cultural activities that are planned will be formulated in a form of a project proposals and applied on appropriate, above mentioned programs.


Engagement from private sector is an evidence of shared motivation of all stakeholders in the city and its wider region that will be visible through signing of the letter of intent in following phase of selection. As a part of the operating expenditure, funding from the private sector has been estimated to 4.047.000 euros, that represents 19% of the total operating budget. In order to ensure the estimated amount it will be necessary to create an action plan that will specify fund raising strategy focused on sponsors (international and/or domestic), donations, community crowd-funding initiatives and other forms of funding.

Private sector sponsorship and donations in culture presently shows a slight increase, especially in specific areas of culture consuming (concerts, festivals etc.). There is no doubt that vast amount of private sector offer relies on national and international visits, which indicates that involvement and fostering the culture throughout the year should result in increase in business as well.

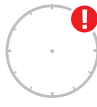
Through developing partnership with the private sector we can ensure the financial capacity and raise awareness about the importance of the involvement of our citizens and entrepreneurs in the cultural life

of the city. In order to implement our cultural Programme we believe that besides financial sponsors, a non-financial approach must be applied – volunteering. By creating numerous networks of different stakeholders, including cultural and socioeconomic sector, media, as well as local community, new innovative forms of funding and initiatives can emerge. The “know-how” approach will be applied by educating stakeholders on different forms how to raise fund for their initiatives on their own. These educations will lead to the creation of numerous cultural projects that will ensure the long-term sustainability and development of cultural sector in wider region.

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

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


Operating expenditure:

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

Breakdown of operating expenditure

Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other please specify (in euros)	Other please specify (in %)	Total of the operating expenditure
14.910.000	70%	3.408.000	16%	2.982.000	14%	0,00	0%	21.300.000


The operating expenditure consists of the expenditure for preparation and implementation of the Programme that represents 70% of the total operating expenditure; the activities of promotion and marketing of the event 16% and the wages, overheads and administration costs to ensure the overall successful implementation 14% of the operating budget. Project activities will be implemented in the period from 2016 until 2021, but the focus will be on the year 2020 when the most significant activities will be organized and presented.

 Planned timetable for spending operating expenditure.

Zadar will present answer to this question in the bid-book for the next phase of selection.

Budget for capital expenditure

The City of Zadar will not carry out infrastructural projects connected with ECoC. Throughout the past few years, a lot of attention was devoted to the completion of project documentation for the reconstruction and renovation of the existing culture infrastructure in the city and its region that have been set as priorities. Main capital investments in culture infrastructure are being co-funded from available EU funds by City of Zadar, Zadar County and other strategic partners. Some of those projects are in the process of renovation, some have been completed and are already hosting exhibitions, concerts and other cultural events.

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

Our focus in the upcoming years is to develop infrastructure for young people and cultural associations that will engage the community in all kinds of activities and set grounds for the start-ups, innovation and entrepreneurship. The implementation of ECoC will initiate projects that support and upgrade cultural development of the City and its Region. All those support the ECoC objectives and its dimension, as well as target the future investments in conversion of unused spaces for social and economic purpose, and revitalization of urban public areas.

As stated before, the City of Zadar will not carry out infrastructural projects connected with the ECoC. But, in the implementation and development of strategic infrastructure projects we expect to receive financial support from national government if necessary. This segment will be negotiated and reviewed after the pre-selection phase.

! 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?

City of Zadar will seek financial support to cover capital expenditure through the application and implementation of numerous project ideas that will be applied to funds such as European Social Fund, European Regional Development Fund (ERDF), Cohesion Fund (CF), as well as National funds. City of Zadar has a base of projects that will be applied to Structural, Cohesion and National funds and projects that are already in implementation, which are holders of achieving the strategic goal of strengthening the cultural development and prosperity of Zadar. Also, Public-Private Partnerships (PPP) appear a promising perspective for funding culture in Europe, so that is also strategy which will be implemented in seeking financial support on local and European level.

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

City of Zadar will present specified timetable with the budget allocation and sources of finance when it prepares its bid for the next stage of selection.

! 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?²

All cultural infrastructure that is planned to be used in the implementation of the project is stated and explained in Section 4 "Capacity to deliver".

! 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 tile year.

2. This question is optional at pre-selection stage

a. Organisational structure

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

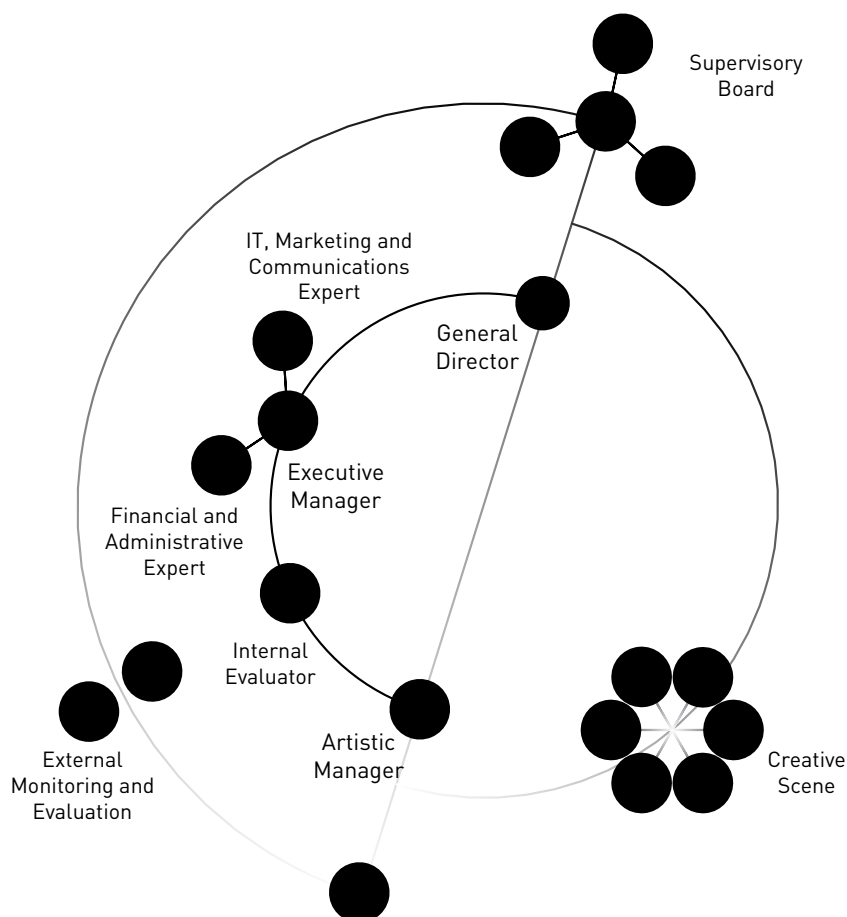
For the purpose of the ECoC governance, the City of Zadar shall provide a high standard management, independent from the political interferences at all levels. This kind of structure can be organized as a non-profit organization, association, agency and foundation or similar, but that will be decided upon the next phase of selection process. Also, the city shall establish a full governance structure: Supervisory Board and management body (General Director) with a quality relationship with City administrative departments. The Supervisory Board shall have the advisory role and also work on shaping the development and provision of cultural activities in the whole project area.

This kind of structure enables General Director to make quicker decisions, minimize potential risks and be flexible and proactive in problem solving situations. The crucial part is communication, especially because this structure fosters teamwork, where everyone involved works toward achieving common

goals and results. The roles of the Executive and Artistic Director are especially important so their responsibilities are described below.

This team will hold the function and active role for twelve months to a year after the year of title and set a line of duties for continuing cultural activities in the next period. The City shall provide clear financial delegation authority and external monitoring and evaluation arrangements as prescribed in the Regulation.

We have chosen an organisational structure with clear responsibilities for delivering the programme.



Throughout the process of preparing and implementing the ECoC project active involvement of the community is expected, whether participating through work groups, as volunteers, in conferences or any other form of proactive inclusion. They are often the main source of information about local arts participation so their involvement is essential component of urban community building.

At the top of the structure is the **Supervisory Board** which will include the representatives from City and its partners in the ECoC project in order to develop stronger networks, communication and partnership between members, as well as provide strategic direction to the General Director of the ECoC project.

As shown in the organization structure, the **General Director** will be responsible for global leadership of the project. He/she will be responsible for the development of networks between stakeholders, co-working with international partners, risk minimizing and proactive problem solving.


Executive Manager will be responsible for the expenditure of the project and following financial activities, but also for implementing funding action plan. The other main responsibilities of the Executive Director will be branding, promotional and communication activities with the highlight on the EU initiative and its contribution. **Financial and administrative Expert** will be responsible for the finance of the project and administration. **IT, Marketing and Communications Expert** will be responsible for the branding, the delivery of promotional activities, development and implementation of communication strategy and highlighting the EU contribution and role in the project.


The Artistic Manager will be responsible for the development and implementation of the ECoC Programme. **Programme Expert** (assistant to Artistic Manager) will be responsible for coordination and support during the development process and implementation of the Programme.

Such a demanding project requires exceptional organization and management, but also a greater number of people directly involved in the implementation. In addition to the project team, we believe, that a large number of volunteers will participate in implementation of the project. With their skills and knowledge they will distinctly contribute to the overall success of the project and thus create a stronger impact of the initiative on the wider region.

For each team member specific criteria will be set in accordance to their field of responsibilities. It is expected that each team member will possess previous experience of working on similar cultural projects and sufficient knowledge about project management cycle and culture. We hope to accomplish partnership collaboration with cities that have implemented ECoC initiative to share insights on good and bad experiences from which all staff involved can learn and continue to improve their knowledge.

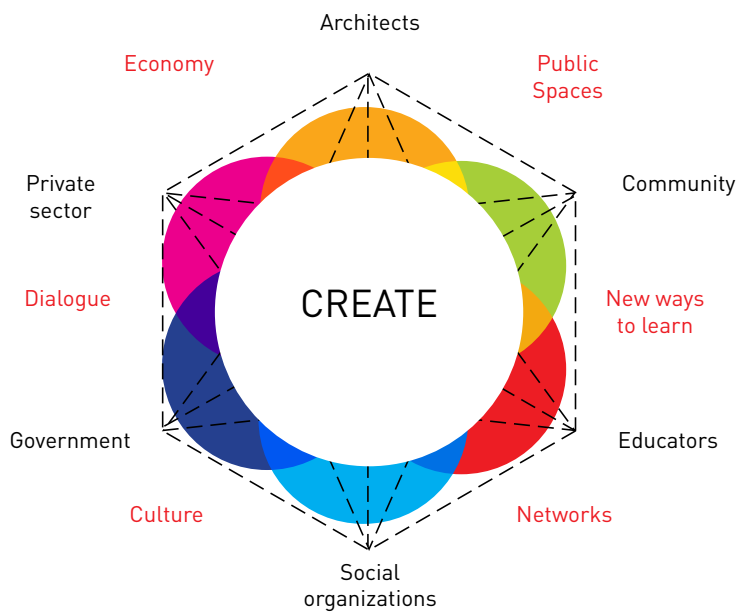
We believe that, besides finding and hiring a motivated and skilled team of experts that will carry out the overall project, our main task is to inspire them to imagine, design and develop. It is only then when they can fully understand the vision and benefits of what Zadar as ECoC 2020 can be. If in the process of project implementation the Supervisory Board realizes that certain staff member lacks knowledge to deal with unforeseen situations, it will organize the proper education for him/her or the entire team. Besides, the possibility of widening the existing team by additional experts that possess a certain knowledge or skills and volunteers isn't excluded.

 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?

 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?

Activities organized around cultural institutions often require administration at local authority level. This networking is especially important when taking the financial factors in consideration, such as the available funding and the importance of cultural participation for population in general. The cooperation between local authorities and structure will be coordinated through regular meetings and evaluation of the project's progress. Communication strategy will also cover this type of regular internal communication. Also, work groups consisting of different administrative departments, municipalities and region will meet regarding the active topic (cultural Programme, communication strategy, etc.) or existing problem.

Artistic Team and the local authorities will be responsible for the management and aftercare of the cultural program. Hence, it is important for the City as an applicant representing all stakeholders, to claim resources timely in order to get area-oriented approach off the ground. In addition to the national government, provinces, and municipalities, other parties can also invest in such area-oriented approach in culture. Therefore, the constant process of communication and proactive approach to the development of cultural Programme will lead to new ideas and participants, with their own goals and finances.



General Director and Artistic Manager haven't yet been chosen at this stage of candidacy. This positions and their profiles will be reviewed in the next phase of selection. But, overall the processes for the recruitment for the General Director and Artistic Manager will be made early in project implementation process. After we do an extensive market research we will announce an open recruitment processes. This will be announced on our web site, press releases, culture publications, networks and web portals in Croatia. As it will be an open recruitment processes we will spread the call through international cultural institutes and embassies, art and cultural networks, institutions etc.

The **General Director** will be responsible for global leadership of the project. He/she will be responsible for development of networks between stakeholders, co-working with international partners, risk minimizing and proactive problem solving.

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

! 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?

The required competence, skills and experience for the arrangement of general director include:

- ① higher education in the area of humanities, or management,
- ① knowledge about the European Capital of Culture initiative and the structure of the European Union
- ① belief in our concept
- ① at least 10 years experience in international projects and initiatives in field of culture, the cultural policy or cultural entrepreneurship
- ① the ability to provide strategic leadership
- ① the experience in creating and fostering relationships between internal and external stakeholders
- ① active participation in networks of artists and organizations working or supporting cultural activities ad relevant disciplines at national and European level
- ① sufficient knowledge about cultural processes and trends in Croatia and Europe
- ① the experience in managing national and international teams
- ① the experience of working with public institutions on local, national or international level,
- ① the experience in working on national and European projects and programs
- ① sufficient financial knowledge
- ① excellent marketing and communication skills
- ① excellent knowledge of English and preferably Croatian

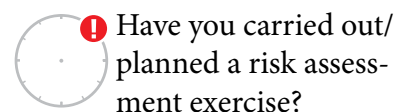
The **Artistic Manager** will be responsible for the development and implementation of the ECoC programme.

The required competence, skills and experience for the arrangement of Artistic Manager potentially include:

- ① higher education in the area of humanities, arts or cultural management,
- ① knowledge about the European Capital of Culture initiative and the structure of the European Union
- ① belief in our concept
- ① has at least 10 years experience in international projects and initiatives in field of culture, the cultural policy or cultural entrepreneurship
- ① active participation in networks of artists and organizations working or supporting cultural activities ad relevant disciplines at national and European level
- ① sufficient knowledge about cultural processes and trends in Croatia and Europe
- ① the experience in managing national and international art projects programs and teams
- ① the experience in working on national and European projects and programs
- ① excellent knowledge of English and preferably Croatian

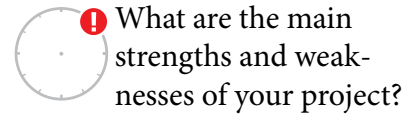
b. Contingency planning

The task of identifying the risks for the organization of this project is a first step to the awareness of its possibilities and recognition of where improvement can be made to operations and programs. Potential risks that can occur during the preparation and implementation period of the project are shown in the following table.



	Potential risk	Mitigation	Probability of occurrence (H/M/L)	Impact on project (H/M/L)
1.	Cooperation between project team, partners and stakeholders isn't satisfactory	Active participation of all partners in the project preparation; Defining clear project objectives and the role of partners in the project; Dissemination of information to stakeholders about the purpose and benefits of cooperation in the activities of the project.	L	L
2.	Changed attitudes of the main stakeholders in regard to project	Focus on results, common interests of stakeholders and motivation.	L	L
3.	Insufficient staff skills affects the implementation of the project	Analysis of the labor market and the available potential candidates profiles. A sufficient period of time for the selection of candidates; cooperation with international experienced executors of the initiative ECoC	L	L
4.	Insufficient interest of the community to participate in working groups and workshops	Inform the community in time about activities and initiatives, all partner institutions will contact local communities in their area and encourage them to participate	L	M
5.	An insufficient number of volunteers for voluntary initiatives	Contact the Volunteer Centre and announce the need for volunteers in time.	M	M
6.	Low interest of entrepreneurs, unemployed and other persons for inclusion in the project activities	Advertising through the media, professional associations, meeting etc.. Identifying and contacting potential participants, presentation of benefits of participating in the project.	L	L
7.	The poor quality of external experts affecting the implementation of project activities	Market research and defining the quality of services. An additional check of the availability of wider European experts before the conclusion of the service contract.	L	L
8.	Unsuccessful promotion - information didn't reach to targeted groups and wider public	Prepare promotional mix that will provide the dynamics and diversity of promotional activities, use different promotional channels, engage relevant stakeholders as ambassadors of the project, to ensure the presence of the media for key events in the project	L	M
9.	Lack of funding	Research of additional sources of funding by creating a funding action plan at the beginning of the project.	L	H

By having these risks in mind while implementing the overall project and all following procedures the project team will be able to recognize the potential risk occurrence and quickly react to minimize their impact on the project.



STRENGTHS

A long-term approach

The overall project is defined in order to create long-term impacts, to educate young people to create, design and develop new ideas and initiatives, to encourage alternative entrepreneurship, so that those people represent stable and skilled foundation for future prosperity.

Capacity building and sustainability

The existence of a number of cultural and arts organizations, a long tradition of non-institutional culture as well as spotted present enthusiasm and motivation of the representatives of the creative scene contribute and emphasize the need for further cultural development. Organized national minorities show rise of interest for additional cultural events representing their heritage and initiatives. In Zadar county there is a vast number of associations for people with disabilities that want more programmes in which they can participate, with a special accent to children with disabilities. The existence of the younger generation of educated professional artists and their readiness for interconnection and cooperation³ will secure sustainability of this change and development process in the future.

3. Tonković, Pepić "Development strategy of the independent cultural sector of City of Zadar", 2013

Capital infrastructure

Rich cultural heritage, city walls, theatres, museums, numerous parks and positive image of a prosperous town only enhance all those different cultural influences on the City and its Region. Developed networks between educational institutions, including University, elementary schools and high-schools continue to improve and culturally enrich our education programs. City library is a successful example of social hub where a variety of successful independent cultural manifestations (Zadar dreams, Trafo, KaLibar bestiVal...) were initiated.

Support

The candidacy has the unanimous political support including the support of all institutions in wider region. It also enjoys the overall public support and reflects the desire for positive change and improvement for better future.

Motivation

Everyone involved in preparation of the bid were proactive and motivated to create positive changes and impacts on our everyday lives. All of us, have through this process learned so much more, expanded our horizons and are looking forward to share our knowledge with a vast number of people that will get involved in re-development of our bid in the next phase of selection.


WEAKNESSES

Even though there are many strengths to our project, there are also weaknesses that we need to deal with in order to successfully implement the project. First of all, is the ongoing economic crisis that has in many ways limited resources, slowed down the overall development and investments.

Due to the reliance on budgetary sources of financing and the inability of financial self-sustainability the cultural sector is inadequately developed. This is a part due to the insufficient knowledge and the use of legal frameworks of employment⁴ in independent cultural sector. As our cultural institutions are over centralized in the city center, other areas in the city and region, can host events that request less demanding organization. And last but very important is the insufficiently developed communication between different stakeholders that is existing, but will need some extra work in the following period.

The geographical position has set out the great possibilities for strengthening the links between the economic and the cultural sector with other EU country members. The European Capital of Culture is a starting point for the restoration of civic identity, the opening of the city and the development of a climate of multiculturalism.

Investments in the capital infrastructure, renewal of recycled and neglected public spaces and the creation of development plans of the surrounding municipalities by year 2020 will be co-financed from available EU funds. This gives stakeholders a chance to redevelop needed infrastructure for cultural purposes with the common goal to balance social development, to educate audience on different art forms, to promote volunteering in civil and public sector, to restore

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



4. Tonković, Pepić "Development strategy of the independent cultural sector of City of Zadar", 2013

rich cultural traditions and preserve the wealth of dialects that mark the City, islands and wider Region. Strategic development of cultural program for tourism development will reduce the perception of seasonality of cultural events.

Through organization of meeting, conferences and work groups we believe that all our stakeholders will gain new knowledge, skills and different communication tools that they can apply for the achievement of the common goals. Different approach to sources of financing, educational process and urban renewal with the participation of the community will lead to the minimization of possible risks and to process of transforming our weaknesses into our strengths that will ensure future culture development and prosperity.


c. Marketing and communication

It's time!


It's time to reset, re-think and move on to create better and more equitable society... a society that feels free to have different thoughts, open viewpoints about itself and others, ... a society that has strength and determinacy to react to problems that restrain it, close it and make it unhappy.

Our 5 main pillars jointly make fusion that will induce citizens to react, participate, and to be aware of that they are the ones who matter, and who are responsible. It's completely

The artistic program pillars will highlight the momentum of motion, dynamics and call for action and awakening that are all summed up in the slogan *It's time*.

 Could your artistic programme be summed up by a slogan?

It's time!
to IMAGINE!
Inspire
Co-create
SELECT ALL
Reset Re-boot
RE-SHAPE
Let's play!
Go!
RELOAD
Refresh
Remember
TURN ON
Feel
Trigger
START UP
Bring it on!
OUT OF THE BOX
ZADAR 2020



What is the city's intended marketing and communication strategy for the European Capital of Culture year?

For communications and marketing we have set 16% of our total project budget because, if people don't know about the programme, they can't be a part of it. At the start of the project implementation we will develop and implement communications strategy and marketing plan so we can efficiently promote Zadar ECoC 2020 worldwide, starting with our citizens and our region, to the Zadar ECoC 2020 ambassadors all over Europe and the rest of the world. This is why we do it:

Goals of our communication and marketing strategy:

- ❶ To re-brand Zadar to achieve international recognition as a cultural destination
- ❷ To encourage the community to actively participate in the cultural programme
- ❸ To change the way citizens perceive their own city and its Region
- ❹ To deepen the European identity
- ❺ To raise awareness of the importance of art and culture in everyday life, social inclusion and life-long learning

Target groups (audience):

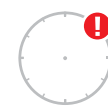
- ❶ **Public** (citizens, volunteers, tourists, ambassadors)
- ❷ **Cultural sector** (artists and cultural scene – domestic and international)
- ❸ **Private sector** (sponsors, donators, tourism sector, alternative entrepreneurship, start-ups etc.)
- ❹ **Social sector** (associations for people with disabilities and elderly people)
- ❺ **Educational institutions** (primary and secondary schools, private schools, University)
- ❻ **Media** (local, national and international)
- ❼ **Partners** (municipalities, cities, countries, entrepreneurs, associations, etc.)

Communication and marketing tools:

- ❶ **www**
The Internet almighty! Any type of communication today is almost unthinkable without the use of up-to-date IT tools, applications, being active on social media or having interactive web-page. So, we will use a variety of online tools to communicate with our target groups and promote our activities.
- ❷ **Print media, radio and TV**
This type of communication tool will be used on local, national and international level through newspapers, radio and TV stations (promotional jingles and videos), cultural and touristic magazines and brochures (printed and digital). Using all available tools we can reach wider audience, potential partners and undiscovered artists.
- ❸ **Video**
This tool will be used in many ways: to promote the upcoming cultural programme/ activities, to present achievements and results of activities and pilot projects, as invitation to stakeholders for active participation, to promote Zadar as ECoC 2020 etc. It will be used continuously throughout the following years and will mostly be created by active participants (volunteers, students...) of our project. Its duration should be from 30 to 90 seconds and it should communicate short but memorable messages.
- ❹ **Promotional events**
To promote Zadar ECoC 2020 events, conferences, educations, creative schools, concerts, exhibitions etc. will be organized. This will all be followed by the guerrilla marketing approach to make an impact on those we couldn't reach through all tools stated above.

—2016	At the beginning year we will use Social media, up-to-date IT tools and online communications to connect in real-time with citizens and creative scene. We will locate and start collaboration with potential international partners and Zadar ECoC 2020 ambassadors; create networks with other cities, private sector, educational institutions, independent cultural scene, tourism sector and media.
2017-2018	Special attention will be devoted to branding, organizing work groups, conferences, round tables (like debates on European issues with leading EU personalities) to raise awareness of the importance of art and culture, social inclusion and life-long learning in our everyday life. Throughout this period we will establish partnerships with local, national and international media. Our main focus will be on collaboration with educational institutions on cultural pilot projects (creative schools) that initiate participation of young people in the creative process.
2019	In this year we will start to promote our upcoming ECoC title year and its cultural programme. Through different work groups, volunteer initiatives and creative hubs (all in collaboration with European artists) we will strengthen mouth-to-mouth promotion. We hope to reach wider public by creating individual tourist packages in collaboration with tourist sector and national tourist board offices across the world. We will enhance the visibility by distributing promotional material to main strategic locations in our country and partner cities all over Europe (airports and similar crowded places, tourist fairs, etc.)
2020	By ECoC title year we will be using all available communication and marketing tools set in our strategy. Opening and closing events will be particularly promoted, media will cover events and initiatives, active social media plan will be implemented.

Overall, effective strategic communication should result in the target groups' clear understanding of the value and benefits of Zadar being the European Capital of Culture 2020.



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

The very first objective of the plan is to trigger an emotional response that would lead to direct involvement of our citizens as communicators to the outside world. We want to create a narrative for citizens, making them the key actors of initiatives, events, and processes already in place: in this way, the sense of belonging to and pride of citizenship will be developed and reinforced. Zadar 2020 will have an impact on Zadar citizens and those of the wider province including people of all ages, skills and abilities/ disabilities – toddlers through to the elderly - as active participants, inviting them to join the projects, local, national or international, creatively in whichever way they wish: as actors, musicians, dancers, thinkers, volunteers, harnessing ideas, enthusiasm and ambitions.

A high quality relationship with stakeholders will enable us to reach both new and niche audiences that otherwise would not be involved in the ECoC's narrative. We are preparing a communications strategy in which we will make use of cooperation with the Croatian tourist board and Croatian embassies abroad. Through them, we will not only provide information about the activities of ECoC 2020, but we will also contact renowned expatriates who have connections to City of Zadar and the Republic of Croatia. In alliance with figures (such as Croatian Centres operating abroad, Croatian Ministry of Foreign Affairs), we would like to create a network

of associate promoters of the ECoC project abroad. The Communication Plan will broadcast the message to the rest of Europe, giving primary importance to those communities that are connected (or might become connected) with the artistic and cultural initiatives of the Project.

These communities will be the center of a "peer to peer" process of communication, also supported from the contribution of the artists acting as testimonials. Collective participation in the communication process will be an important moment of community building centered on the culture of "creating together". In order to create a successful programme we will develop and strengthen our contacts with regional and national partners. We will strengthen already established networks and contacts, as well as create new ones, with creators of all kinds from the city, province, the nation, Europe and beyond. Our creative programme will explore how city and citizens connect and create across boundaries, sharing values, ideas, expression and emotions through cultural activities.

By celebrating the culture of the city it and all that is known of the city so far, but also by taking multiple approaches to position other cultural activities in the city in order to foster quality residential life. Socio-economic development and cultural regeneration through using the ECoC to improve the image of the city and widening cross city access to culture can foster community cohesion, integration of remote settlements and residential parts of the city.

In all promotional and communication activities Zadar will highlight that ECoC is an action of the European Union especially by including EU trademark. We will continue to highlight it in ways prescribed by the regulations and guides regarding the use of flag and texts. We hope to include EU representatives in our events during the preparation years and the title year.

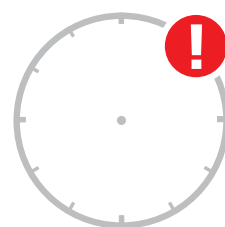
Zadar has successfully implemented EU founded projects, whether as a partner or a coordinator (lead partner). Through collaboration with numerous EU partners and by using EU funds for capital investments we have already gained experience on ways to emphasize the contribution and initiatives of European Union.

- We truly believe that „path“ is more important than the „goal“ for itself and that Zadar as ECoC 2020 is a cultural mixture and a passage between West and East.
- This application gave us a chance to do things differently.
- It's magical! – it started changes even before it was finished.
- We don't believe that any other App had so much hard times and so much fun as we did.
- we almost gave up... twice :)
- The word special was used for 48 times throughout this application :)

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

! In a few lines explain what makes your application so special compared to others? Add any further comments which you deem necessary in relation with your application.





It's time!