



Introduction

– General considerations



WHY DOES YOUR CITY WISH TO TAKE PART IN THE COMPETITION FOR THE TITLE OF EUROPEAN CAPITAL OF CULTURE?

The ECoC application functions as a mirror to the city: we are confronted with our early morning face. The image we see is constantly changing, cities having multiple personalities. Urban morphing fast forward: we see the wrinkles of old age and those of frustration, we see the fresh smile and the twinkle, we see emptiness of fatigue or exhaustion, the shining eagerness, the joy of beginning, the shadows of sadness we can see, and the day-twin of a dream. Now it's a charming elderly lady, très bourgeois, now a man with a puffed face, probably working class - cut the cliché, why not a businessman? Now a young what? Is it a boy, is it a girl? He she seems to be in a hurry, leaving, arriving, who can tell. A darker face now, a tourist, a refugee passing through or stranded on his way to the wealthier west... No, I'm a citizen! The mirror-face says. We look into eyes that are ours and others' as well - and hey, those eyes are looking back at us, they demand: I want to be recognized.

I want to be recognizable. I'm a person, well, aren't we all. Give me a name, give me a task, a message, a kick, a job, a hug & give me the truth. We need, we need to, we will participate.

We are the city to become.

The city of Zagreb is a **city of contradictions**. Zagreb is an old city. And Zagreb is a capital. But it is a comparatively **young capital** of a young state.

It is a city with the characteristics, features, functions and institutions of a capital, but at the same time it gives the impression of not having realized itself to its **full potential**.

Zagreb is **urban** and **contemporary**, and yet, at certain moments, something like the **memory of provinciality** shimmers through behind the facade of the modern city.

Zagreb was one of the **fastest growing** cities of Europe in the 20th century, absorbing a large new population due to the magnetism larger cities have for people in search of job opportunities. Zagreb also took in refugees during the time of the Croatian War of Independence. These factors underline its position as an old/new capital. However, when it comes to distribution of **cultural wealth** and opportunities and of quality urban space, the city seems to still have to catch up with this growth.

There is definitely the need to look into the **mirror**, assess and re-check the reflection with a critical eye and set out not only to adjust but to change the reality of the city.

Zagreb is **divided**. Situated on the banks of the river Sava, which creates a border between the ancient northern parts of the city and the new living quarters in the south, the city shows a face of clearly discernable urban character on each side. While the north is merging into the woody recreation area of the mountain, the south stretches into the plane, enjoying the lakes with their islands for leisure.

While the old centre boasts an attractive atmosphere, tourist sites, a density of cultural landmarks and institutions and historic architecture, the south presents the Museum of Contemporary Art juxtaposed against a huge shopping mall in the neighbourhood of concrete apartment blocks.

To **balance these inequalities**, to create links other than the existing bridges between the two halves is one of the aims in the plan of becoming the Capital of Culture.

The image of Zagreb has been highlighted and diminished at the same time by comparisons meant as compliments: it was called and still is, a small Vienna, Budapest, Prague conjuring up the shared past of the Habsburg Empire embodied in the buildings of the city centre, “kaisergelb”, 19th century-style reflections of former epochs, the museums, the theatre, and further back to the times of Hungarian domination, in the oldest part, the gothic and baroque witnesses of Catholicism. Though an exemplary representative of the truly middle (central) European city, Zagreb has been pushed not to the geographic but **political periphery** by the division of the continent into the western and eastern part in the Cold War era, when it was also overshadowed by Belgrade, the capital of Yugoslavia of which Croatia was then a part.

So the perceived position of Zagreb has been shifting between the centre and periphery, creating a subconscious tension between conflicting self-definitions and a blurred image when seen from the outside, which we have to **differentiate**, clarify, and **reconcile**.

The specific **geopolitical position** has always been both an **advantage** and a **challenge**. Being situated at the crossroads of cultures means to be in the midst of tensions, but it also means to be in a place of **reconciliation** and **new beginnings** – a place where different influences come together. Because of this specificity the culture of Zagreb has been dynamically linked to various political and social realities and it is precisely within this context of neighbouring spheres with their differing tendencies and contents that Zagreb aspires to be a European Capital of Culture: to stand at the **intersection** – neither the centre nor periphery, but a point where it is not just possible but also necessary to explore **mutual ties**, to connect, to translate, to break-through, to interact and to transform.

Zagreb and its population have experienced major changes from the socialist era, the War of Independence, and the post-war period as a newly founded state, up to joining the European Union as its most recent member.

Following this multi-sinuous path in a comparatively short time demanded a strong **energy of transformation**, especially in the mindset of the citizens learning to define their citizenship in a new way, developing their own **activism** concerning the city interests in the fields of the commons, knowledge and education, environmental policy and human rights.

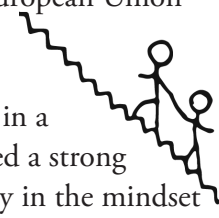
With the ECoC project, Zagreb wants to intensify and **fine-tune** its achievements on a different level, but most urgently to convert the self-organized practices of the citizens into the internal logic and parameters of quotidian cultural policy and city administration.

Despite the rush of conservative nationalism and isolation during the war and the ensuing economic crisis, the cultural scene of Zagreb has lost neither the sense of the significant role that culture and art play in the process of democratization of the city, nor the spirit of **multiculturalism**, **tolerance** and **inclusion** which today, confronted with the particularization of interests, needs new stimuli.

We want to replace the rhetoric of heroism with the **practice of a new togetherness**, participation and the creation of a **responsible community**.

We want the citizens of Zagreb to believe in their potential, their capacities, and their ability to transcend the obstacles on the way towards the realization of their projections into the future.

The project of European Capital of Culture is seen as a project of urban development. For Zagreb, in which a fifth of Croatia's population lives, it is also a project of **human development**.



Pursuing the reconciliation of urban, social, political, educational and cultural deficiencies and contradictions, the ECoC effect will make use of the transformational capacities of the arts, but at the same time provide new infrastructure and production opportunities for the creation of artistic work in its own right, repositioning the arts and their presentation in the city and beyond on a level of international collaboration, **boosting innovation**, originality and the core agenda of creativity in all fields: the development of **visionary ideas**.

Zagreb is a city of conflicting and **contradicting experiences**, needs and necessities, images and also **dreams**. To reconcile them is of vital importance if we want to continue on our path away from the difficulties of the past, meeting the challenges of the present and on towards a future of new solutions.

And tasks.

We are convinced that the title of European Capital of Culture will empower and support us for this task of **multi-faceted reconciliation**, present us with the opportunity to share our achievements, help us grow into the role of a real capital of a young state and celebrate as citizens the results of our joint excursion towards a Zagreb fully realized as the **Capital of Citizens**.

DOES YOUR CITY PLAN TO INVOLVE ITS SURROUNDING AREA? EXPLAIN THIS CHOICE.

One of the key aims of the Zagreb2020 plan is the consolidation of the long-term, sustainable **cultural integration** of the city with its surrounding area and a redirection of the negative premises of the marginal, the peripheral and the provincial into positive connections and forces.

Within its **controversial centrality** as the Croatian capital, the city itself has to deeply confront all the aspects of contemporary crises, particularly the economic one.

Social separations and inequalities, unemployment and its consequences, spread intensively from the

centre to the periphery.

Although the city of Zagreb is an independent territorial and administrative unit with the status of a county, its existence depends on inseparable connections with its environment. The city draws all its natural resources from this region: food and the labour force; working people on their daily migration to work. The regional urban centers: Samobor, Velika Gorica, Zaprešić and others, are gravitationally orientated towards Zagreb by their existential needs.

This intensive **migration** within the region - the intercity mobility on a daily basis - already exists because of the educational, commercial, social, and health-care services in the capital, and could thus be used further in the integration of the cultural and creative industries.

The intended collaboration will reinforce the political and geographical connections of the metropolitan area and fortify the cultural links of Zagreb with its surroundings.

A stronger integration of cultural and artistic programmes and the creative industries within the metropolitan region with the city periphery means, above all, approaching the audience in the broader, regional area with those programmes and products.

Zagreb2020 has received official support from the Zagreb County, and partner cities, Sisak, Karlovac and Bjelovar, and plans to extend this network in the process.

EXPLAIN BRIEFLY THE OVERALL CULTURAL PROFILE OF YOUR CITY.

The cultural profile of Zagreb is characterized by several important factors which make it specific and lively, but also vulnerable.

- The cultural scene of Zagreb builds on a **long tradition** and features high levels of mutual respect, cooperation, and exchange between artists of different generations.

This is particularly true of the visual arts, music, theatre, contemporary dance and film. The reason is that, unlike the other socialist regimes, the government of the former Yugoslavia did not suppress the development of contemporary art by giving preference to “socialist realism”.

- Zagreb is a **city of festivals**, with both traditionally and historically important festivals, such as Music Biennale, Animafest Zagreb, Week of Contemporary Dance, International Folklore Festival, Jewish Film Festival of Tolerance, and International Puppet Festival; and a number of internationally acknowledged newer film, music, queer art, and theatre festivals and the like.

On the one hand, there is a very positive development of the internationalization of cultural trends, while on the other a representational model of culture also prevails.



- The **funding for culture** of the City of Zagreb exceeds the funding of all the other Croatian cities together. The city finances 36 cultural institutions with 1850 employees, as well as 45 libraries. However, the awareness of the importance of culture and art within the society is low. The reflection of cultural life in the media has dwindled and art has lost the opinion-maker role that it enjoyed in the late 20th century. On the other hand, the audience has been receptive towards the complex reflections of everyday life, and there has been a sharp rise in visitor numbers for programmes which include philosophical and socio-political discourse.

- Museums have a great potential for the city, since their **rich collections** are an important resource for development, together with the collections of other heritage institutions: our libraries and archives. Most museums are located in historical buildings which were built for other purposes. The newly-built museums, like the Museum of Contemporary Art, as well as museums outside the city centre, are rare.

- In the recent years, the Zagreb cultural scene has been marked by initiatives coming from beyond the institutional field. These contribute significantly to **cultural pluralism**, diversity, innovation in art, the interdisciplinary approach and the strengthening of the social engagement in culture. Those involved in such initiatives are also active on the international scene, and their number and diversity have positioned the Zagreb civil cultural sector among the most dynamic in Europe. Key aspects of the independent scene of Zagreb are: the development of new and specific formats of manufacturing cultural diversity, significant international visibility, the development of **collaborative models** and **institutional innovation**, as well as social activism. Some of the most serious problems of the independent scene are the lack of facilities and financial resources for production, presentation and distribution, the impossibility to balance production support for the independent projects with that for the institutional ones, and the difficulty of collaborating with the institutional sector. The City’s current model of funding is an outdated concept, because it does not make the necessary long-term planning possible.
- Although it does not enjoy strong institutional support, **socially-active** art is very much present in the work of numerous organizations and individual artists. One of the most significant characteristics of the cultural scene of Zagreb is the tight connection between the independent cultural organizations and social movements and initiatives: ecology, participation policies, human rights, heritage preservation, urban planning and re-evaluation of recent history. In this sense, Zagreb is an important European centre of **incubation** and **development** of new **socio-cultural practices**.
- During the decrease of the local cultural market in the 1990s, the cultural scene opened up towards Europe. **International success** is still one of the major criteria of

measuring achievement in culture; although it does not necessarily imply additional funding.

- Regional cooperation has been quite neglected. Due to the participation of local organizations in European calls for funding, international collaboration has opened new sources of income, not necessarily implying an increase in funds for the actual production costs.
- Zagreb has inherited a number of local, **neighbourhood cultural centres** from the socialist era. A substantial portion of them either ceased professional cultural production after independence or has not been active enough in the integration of the local community into the programmes. Years of neglect of the staffing requirements and the infrastructure have led to the deterioration of this system, but it still holds great potential for activation of participation and decentralization of culture.
- Popular culture already played an important role in social life of Zagreb during the socialist period. In the 1980s Zagreb became a regular stop on tours of exceptional names in the music industry, who defined the sound and the look of popular culture today by combining their original artistic visions with rock music. Zagreb has always had a sensibility for top popular culture products; be they film, graphic novels or music. Nowadays, with its festivals, club and concert programme, Zagreb is once again the centre of **popular music** in the region.

EXPLAIN THE CONCEPT OF THE PROGRAMME WHICH WOULD BE LAUNCHED IF THE CITY IS DESIGNATED AS EUROPEAN CAPITAL OF CULTURE.

The wish to become the European Capital of Culture has its origin in a contradictory self-evaluation as a city: the feeling of being in need of confronting our shortcomings and the

conviction that we have something valuable and special to offer.

We assess the present condition and project the image of the ideal city we strive for onto the virtual screen of the future capital.

The programme is the **bridge** across the gap between **vision** and **reality**.

Analysing our city we discovered a lively community with a growing population. We found urban cultural life and signs of a **rich history**, a city on its way from the difficult political times towards the membership in the European Union. But we also could not avoid noticing the problems caused by **inconsistencies** in this transition, the **imbalance** in the relation between the private and the public, and the need for new structures and strategies to confront the economic and **social tensions**.

This necessity and our decision to work on these and other conflicting realities evolved into the notion of **reconciliation**.

Reconciliation in its secular meaning is not only a resolution of disputes, but a **restoration of balance**.

It refers to the process of negotiating different positions, calling for active participation of two adversaries and the resolution of inequalities or conflicting matters.

Though aware that in the Croatian context the term “reconciliation” is **contaminated** by connotations of the painful postwar period of securing fragile national unity, we chose the bold and ambitious approach to **restoring** reconciliation in its own **positive right**.

We see the city itself as the transitory product of a constantly ongoing process of reconciliation. In terms of the city’s plans to become the European Capital of Culture, blending the polyphonic voices of the city community is in itself the result of a permanent reconciliatory process, balancing different, sometimes opposing views and expectations. A prerequisite for arriving at the notion of “**we**”, the community.

Reconciliation is not an abstract discourse between theories and concepts.

It is an intensive social dialogue, an inherent part of building a society and an eminent tool within the civilization process.

The tension between two opposing terms, facts or attitudes, is energizing.

The space of difference, the distance between them opens up a field of action.

The contradictions define the frame for laying out the problems to be dealt with.

In the city of Zagreb we have located the following contradictory or conflicting issues calling for a reconciliatory process, defining the programmatic themes of Zagreb2020:

RECONCILING OUR CONTRADICTIONS

PAST/PRESENT, POTENTIAL/OPPORTUNITY,
NORTH/SOUTH, OURSELVES/OUR NEIGHBOURS,
YOUNG/OLD, TRADITIONAL/CONTEMPORARY,
INCLUSION/EXCLUSION, ANALOGUE/DIGITAL,
ARTS/SCIENCE, CREATIVITY/INDUSTRY,
ECONOMY/ECOLOGY, OURSELVES/OUR BODIES,
PRIVATE/PUBLIC, INSTITUTIONAL/INDEPENDENT,
FORMAL/INFORMAL, CENTRE/PERIPHERY,
NATURE/CITY, ARTS/CRAFTS, CIVIL/PUBLIC

To reconcile our local contradictions we intend — with neither the problems nor the answers confined to our space — to enlarge the **sphere of action** from Zagreb to the region and beyond our borders and stimulate our partners to join the quest, as Europe and its members could also profit from the reconciliation of contradictions inherent to the Union, which was itself created in the spirit of **European reconciliation**.

Along with socio-cultural techniques of discourse and practice, the arts will also provide essential instruments for negotiating these issues. Radical and radiating, the arts will evoke the **power of creativity**, setting free the incentive virus of curiosity, critique, provocation and emotion.

The programme invites the people of Zagreb and beyond to embark on a journey towards a **vitalised city**, daring to change, offering chances for **true cooperation**, the realisation of everyone's specific potential, connecting the individual and a community open to the other, respecting and enjoying the differences and celebrating diversity, welcoming unusual solutions, realising a new culture of productivity, a journey where the people themselves become **co-creators** of the **envisioned goal**.

The passionate and sincere invitation to participate in the creative process points to another notion at the core of the programme:

DO IT YOURSELF

The inclusion of citizens is an essential element of Zagreb2020, enabling everybody to be part of the most exciting period of a city setting out to realise its future.

As the Do It Yourself principle recently seems almost to have become a social fashion, the question may come up whether the idea and the practice might be literally exhausted by the arrival of the year of the event.

Our answer is a clear and unequivocal “No”.

The attitude of Do It Yourself (and we avoid the abbreviation DIY here on purpose, since the handy label in this context could lead to the impression of superficiality and banalisation) is the principle of a **responsible citizen**.

Do It Yourself! is an imperative. Get engaged, take action! And **Do It With Others**.

It is the principle of democracy, where the “demos” takes on responsibility, not only through decisions and delegation, but through active involvement, and shapes, builds and sustains the “polis”, the city, the society.

It is also important to state that this intensified engagement of citizens in all sectors and on all levels of city life does not release the city administration from its tasks and obligations.

The **responsibility is shared**.

The practice of Do It Yourself, like other themes of our bid, spans the space between different poles. On the one hand it enhances self-empowerment, on the other it may lead to self-exploitation; it strengthens independence, but can make them vulnerable for new dependencies; it finds itself within the issues we have defined for some of our reconciliation agendas such as public/private or independent/institutional.

As these are central questions for the definition of the relationship between a city and its citizens, participation is a core concern in the making and realisation of the programme.

Zagreb2020 offers the unique chance to develop new standards for partnership and collaboration characterized by **mutual respect** and **inspiration**.

The Do It Yourself approach is intertwined with every aspect of the programme: from devising the contents, setting the goals, inventing the methods, finding solutions and celebrating the outcome, the citizens are participants of all the European Cultural Capital's undertakings and events.

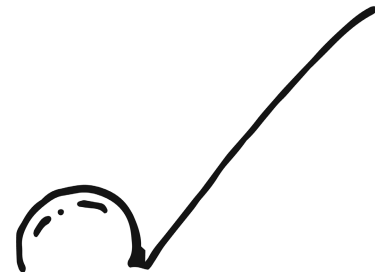
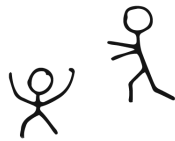
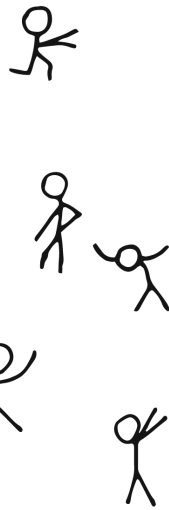
Both central aspects of the programme, the **reconciliations** of contradictions and the **participation** of the citizens, call for motion.

We have to change attitudes and our points of view.


We have to start moving ourselves and the things that need to be changed.

And we have to throw in our emotions.

The Zagreb2020 programme will motivate, move and emotionalise.



1 Contribution to the long-term strategy



DESCRIBE THE CULTURAL STRATEGY THAT IS IN PLACE IN YOUR CITY AT THE TIME OF THE APPLICATION...

Upon deciding to put forward the candidacy for the European Capital of Culture, the City of Zagreb commissioned a new **cultural strategy** to guide the vision of the city for the upcoming eight years. The final document was confirmed by the City Council in March 2015 and was published under the title “Strategy of Cultural and Creative Development of the City of Zagreb 2015-2022”.

This new strategy was developed with public participation and collaboration of citizens, cultural operators, the City Office for Culture and other city administrative bodies.

The survey carried out for the analysis of the current state covered 2622 citizens and 121 cultural organisations, incorporated focus groups with the City’s cultural institutions and other cultural organisations, as well as individual consultations with relevant stakeholders in the field of culture and creative industries.

The Strategy envisions Zagreb as a **dynamic, open and innovative European city** of culture, attractive to its citizens, visitors and future generations. A city of creative life and work environment due to innovative arts and cultural projects, a well preserved heritage and an omnipresent concern for sustainable development.

The implementation of the **development strategy and cultural policy** shall:

- 1 produce a better quality of life,
- 2 improve international visibility of the city through culture and cultural tourism,
- 3 enhance cultural entrepreneurship,
- 4 strengthen artistic and cultural creations,
- 5 enable growth of income and job opportunities in culture and creative industries,

- 6 increase accessibility and participation of all citizens in culture.

Instruments to achieve the intended results are:

- 1 creating and realising innovative solutions for research and development,
- 2 enhancing communication and promotion of arts and creative products,
- 3 transforming cultural organisations into proactive visionary agents,
- 4 creating artistic and cultural projects answering the social needs of the citizens,
- 5 investing in knowledge society through new models of learning and education.

The new Strategy defines seven general strategic objectives:

- 1 preserving, protecting and promoting the tangible and intangible cultural heritage, supporting the development and diversity of artistic and cultural creativity contributing to the quality of life and distinguishing the city’s culture
- 2 enhancing the interest, curiosity, participation and involvement of citizens in cultural activities
- 3 identifying and supporting the importance of creative industries as drivers of economic growth
- 4 enhancing the inter-sectoral collaboration and the collaboration between the public, private and civil cultural organisations in the city of Zagreb, supporting the European dimension of cultural cooperation
- 5 ensuring excellence in managing the city’s culture through strengthening of capacities and management skills of the responsible city office
- 6 strengthening and upgrading the capacities of art and culture organisations
- 7 enabling the financial sustainability of promising projects, programmes and entrepreneurial activities in the culture and creative industries

The action plan will be drawn up annually by the City Office, elaborating the implementation of specific activities and projects.

The new strategy is compliant with the Action Plan of Sustainable Development of Energy of the City of Zagreb, The Social Plan of the City of Zagreb 2014-2020, The Strategy for Equal Possibilities for

Persons with Disabilities 2011-2020.

By 2020 Zagreb will become an **urban incubator** of **sustainable concepts**, entrepreneurship and new sets of values, achieved through synergic activity and systematic development of all organisational segments.

...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...

The cultural and creative strategy of Zagreb 2015-2022 defines the framework for implementing the future cultural policy with the declared aim to strengthen capacities of art- and culture-related organisations by:

- ➊ providing adequate equipment to cultural organisations,
- ➋ modernising institutions and presentation of collections through advanced information and communication technologies,
- ➌ developing advertising and selling cultural products and services,
- ➍ improving marketing and cultural tourism,
- ➎ continuous professional training, learning foreign languages and activating the mobility of city institution employees and volunteers,
- ➏ increasing capacities by motivating volunteering,
- ➐ good management of cultural development based on synchronising interests and needs of all parties involved,
- ➑ fortifying long-term connections of cultural and creative sectors,
- ➒ ensuring excellence of cultural management of the City of Zagreb by improving capacities and management abilities of the relevant City office,
- ➓ sustainable development based on current needs and the needs of future generations of local population by improving specific art- and cultural sectors,
- ➔ improving communication between cultural organizations and the relevant City office,

- ➊ upgrading inter-sectoral collaboration of cultural organizations,
- ➋ improving strategic cooperation and interaction of art and culture with other sectors: education, science and technology, tourism, economy, health, and social welfare,
- ➌ stimulating cooperation between the creative sector and industry,
- ➍ developing competitiveness on the market and job opportunities for creative individuals,
- ➎ supporting the cooperation of educational institutions and potential employment providers by balancing the educational offerings and competencies with job market requirements,
- ➏ connecting culture with other forms of social activity by developing innovative institutional formats and adequate infrastructure for such forms of action,
- ➐ increasing citizen engagement.

One of the general strategic goals of the Strategy for Cultural and Creative Development is recognising and supporting the importance of creative industries for economic growth and to:

- ➊ ensure implementation of the concepts of creative industries into public policy,
- ➋ do a survey of creative and cultural industries with indicators of their contribution to economic growth,
- ➌ explore strategic opportunities for a sustainable, systematic connection of creative industries and cultural tourism,
- ➍ give employees of the relevant City office the opportunity to acquire knowledge and skills required for the development of creative industries,
- ➎ raise public awareness of the importance of creative industries for social and economic development and inform of new job opportunities in this sector,
- ➏ provide an accessible supporting infrastructure, as well as the possibility of informal education and training in the field of creative work.

The objective is to contribute to job opportunities and **sustainable development** of Zagreb by stimulating innovation and entrepreneurship in art and culture.

The city sees the title of European Capital of Culture as a major tool and **driving force** for the successful realisation of these tasks.

...WHAT ARE THE PLANS FOR SUSTAINING THE CULTURAL ACTIVITIES BEYOND THE YEAR OF THE TITLE?

As specified in the budget (p. 52), Zagreb2020 has reserved € 10,800,000 of its budget for 2021-2023. This amount will enable the organisation to maintain a small staff as well as to produce activities in the spirit of the cultural capital ensuring a **sustainable continuity** of activities. Long lasting effects will also be guaranteed by the structural model of the cluster (p. 54), which will continue to exist even beyond 2023.

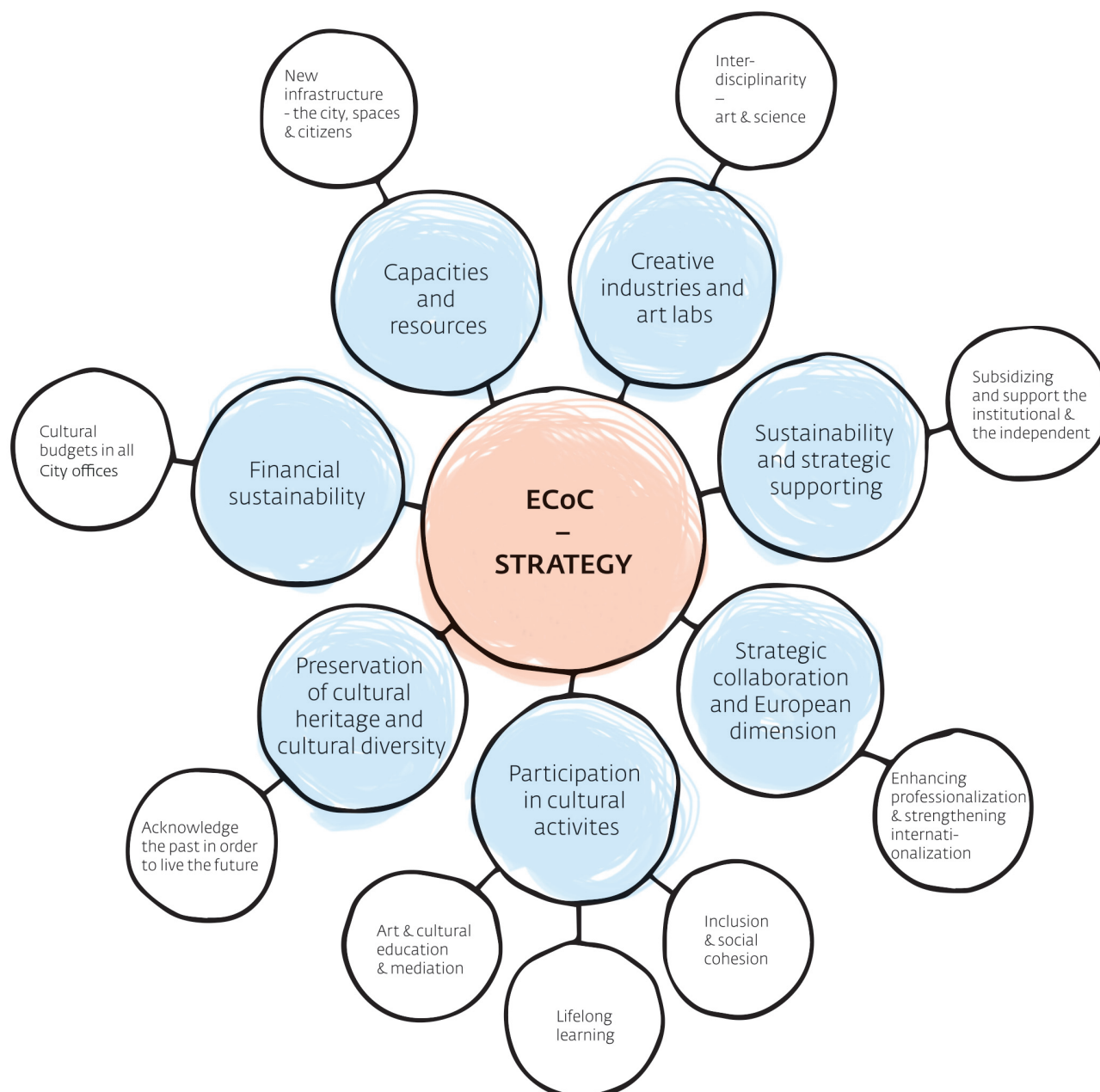
HOW IS THE EUROPEAN CAPITAL OF CULTURE ACTION INCLUDED IN THIS STRATEGY?

To ensure sustainability and long term planning, the Strategy of Cultural and Creative Development of the City of Zagreb 2015-2022 was coordinated with the Zagreb2020 project.

Zagreb2020 is defined as a priority strategic programme and is regarded as both a **tool and goal** of the City's cultural policy.

To emphasize the dynamic character of the strategy, the document is defined as a **work in progress** which will be adapted according to new insights, needs and developments as a result of the candidacy process.

The following strategic objectives have been identified:



The diagram, which is also incorporated in the new strategy paper, clearly defines Zagreb2020 as a central project for achieving all strategic goals.

The strategy paper states:

“Running for the European Capital of Culture is a great challenge and a unique opportunity for Zagreb to achieve its potentials, present its progressive ideas, and unite its citizens through culture. Such a vision of Zagreb will in the long run strengthen culture, turn it into a driving force of regeneration and general prosperity of the city and its citizens; transform the city’s image and reposition it on a national, regional and international level as the cultural capital of enhanced European values.”

And “Zagreb2020, should the city receive the title, will function as a turbo-engine to accelerate the cultural and economic development of the city and to reach other goals specified in this paper, making Zagreb one of Europe’s most innovative and inclusive cultural capitals. A city that uses art and culture to promote a new image of itself as a modern, smart, and creative city in the 21st century.”

IF YOUR CITY IS AWARDED THE TITLE OF ECOC, WHAT DO YOU THINK WOULD BE THE LONG-TERM CULTURAL, SOCIAL AND ECONOMIC IMPACT ON YOUR CITY (INCLUDING IN TERMS OF URBAN DEVELOPMENT)?

The title of ECoC has, from its beginnings, been linked to expectations of positive change for the city in question.

Zagreb, though aware of risks along the way, is no exception in this respect: we are convinced that ECoC will have a significant impact on the development of the city’s local potential since it is already partially showing in our application phase. The stimulating effect of the preparation process is triggering a sense of joint departure for an inspiring goal. This sense of a collective effort of individuals engaged in the invention of their future city is in itself an impact on the community we have to keep and learn from, no matter the outcome of the bid.

Urban Development Impact

The vision of Zagreb as an **urban incubator** of sustainable concepts, entrepreneurship and new values, as determined by Zagrebplan (the city’s guideline for urban development) will push the boundaries of all sectors relevant for the functioning of the city, by applying an entrepreneurial approach which is not satisfied with the existing but rather seeks continuous improvement through unusual, fresh ideas and flexible management.

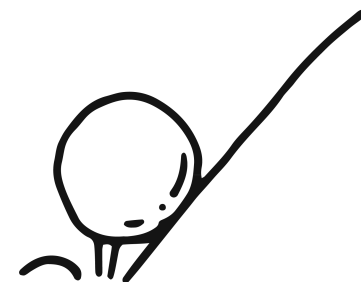
This vision is reflected in the field of culture as one of the city’s most important areas of activity, through expansion of the frontiers of innovation, creativity, accessibility, inclusion, and the construction of new values.

The synergic implementation of the strategic development objectives, competitive economy, human resource development, environmental protection and sustainable management of natural resources and energy, improvement of physical qualities and functions of the city, as well as raising the quality of life and the improvement of the sustainable city physical management, in which culture plays a prominent role, shall ensure the implementation of the vision.

The ECoC title will significantly contribute to the cultural and urban infrastructure in general, both in the city and the metropolitan area, stimulate the search for further urban development goals and ensure the sustainability of those that are achieved, as well as the continuation of a process which never ends.

Cultural Impact

It is expected that the ECoC title will have a strong impact on cultural development. The aim of Zagreb2020 is to propel Zagreb into an open, dynamic and innovative city of culture in all its aspects, where numerous artistic initiatives and innovative culture projects, in addition to well-preserved cultural heritage presented in a new contemporary way, add to the existing vivid cultural life.



To define this aim not as confined to a fixed period of time, but as a process of extended learning and doing, reacting to upcoming questions yet unknown, inventing cultural forms and formats that meet the challenges of contents yet to evolve as a result of future reality.

A cultural capital in motion beyond a set arrival date and destination.

The arts will play a main role in the dramaturgy of the event, both in its creative capacity and its ability to evoke this quality in others as well.

The arts will act as catalysers of personal as well as social development.

They are agents of change, of process, of transformation and transportation, which is the viral function of culture and the cultural capital. This definition widens the field of action from artistic production, which will be rich, diverse, contemporary and inspiring, to an arena of social engagement and development, expanding to the field of sciences as well.

A cultural capital promoting and practicing involvement through art and creativity will attract new audiences, change mere consumers of culture into participants and create a higher awareness of the important role culture plays in the construction and maintenance of the city's image and quality of life.

Economic Impact

The benefits to economic growth which Zagreb2020 brings are manifold.

Projects and activities together with the urban development plan will trigger a cycle of investment and construction of the city's communal and cultural infrastructure as an important added value.

The increase of cultural and social initiatives and offers will activate other sectors as well, subsequently leading to the creation of new work opportunities, income growth from the service industry and retail services as well as economic growth generated from cultural and tourist activities.

Cultural tourism is a recently growing sector, placing more and more emphasis on the authenticity and recognisability of a destination,

quality infrastructure and uniqueness of experience.

The ECoC will be an excellent milestone for developing and improving the city's image. The marketed products have to be a result of a successful cooperation of the cultural and tourist sectors. Therefore, Zagreb2020 represents an opportunity to increase intersectoral cooperation on many levels.

Furthermore, it is a chance for local businesses to invest into improved products and programmes, generating new job opportunities.

New attractions alongside with the revitalisation of the old will increase the number of tourists and extend the length of their stay, stimulate additional consumption, attract investments and raise customer satisfaction.

The title ECoC will provide a platform for cultural entrepreneurship and cultural industries, and will contribute to establishing Zagreb as a cultural brand.

For this to happen, it will be crucial to modernise small businesses by combining tradition and design, product design, and applied arts and to present Zagreb's traditional crafts in a new light. The multitude of aspects demonstrates the importance of cultural and creative industries for social and economic growth, which Zagreb2020 will secure, while still perserving the traditional aspects of these crafts.

Social Impact

The achievement of long-term social impact can be expected on several levels:

- as an open opportunity for social inclusion of different marginalised and socially vulnerable groups such as:
 - the elderly, children and youth, people with special needs and disabilities, minorities, the unemployed, homeless etc.
- by encouraging civic participation and volunteering
 - as a new model of transfer of knowledge, skills and lifelong learning
- as an improvement of the quality of life through intensified activities in specific social impact areas such as education and health

- as animator of social interactions, creating self-confidence, solidarity, as well as a stronger sense of belonging to a place among the citizens.

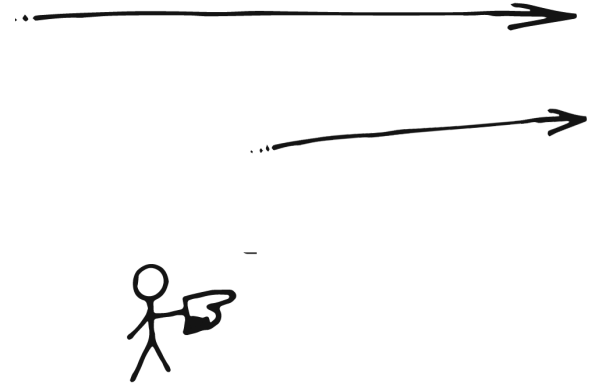
On this foundation, new social capital and awareness will evolve.

The ECoC and its programme will have a strong impact on the improved perception of the city in the eyes of its citizens, strengthening their involvement and sense of belonging followed by a greater sense of civic responsibility.

The mindset of people is an essential asset of culture. Setting out to change the minds and attitudes of citizens, Zagreb2020 will contribute to the sustainable overall development of the city.

The first stage is from the appointment until 31 December 2019, 2020 is the pivotal year, and the final phase will be the evaluation of long-term impact in the period from 2021-2025.

The fulfilment of the strategic goals will be measured according to the following indicators:



DESCRIBE YOUR PLANS FOR MONITORING AND EVALUATING THE IMPACT OF THE TITLE ON YOUR CITY AND FOR DISSEMINATING THE RESULTS OF THE EVALUATION. IN PARTICULAR, THE FOLLOWING QUESTIONS COULD BE CONSIDERED:

Who will carry out the evaluation?

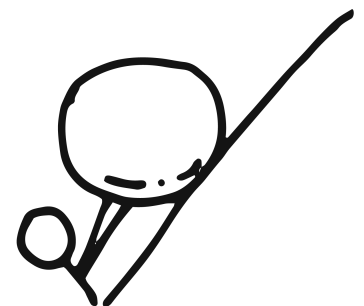
Zagreb2020 will establish an **Independent Evaluation Team (IET)** which will consist of experts from various fields of culture, sociology, finance, management and marketing, tourism, arts, the public sector, NGOs, etc.

Every three months, the IET will provide the stakeholders with its positions with respect to the preparations for the ECoC bid to date.

Will concrete objectives and milestones between the designation and the year of the title be included in your evaluation plan?

The IET will monitor the fulfilment of the strategic objectives according to the planned schedule that will be part of the detailed annual programme.

During the preparation of the bid, we started developing monitoring and evaluation methodologies and determining indicators and tools which will be applied in the following phases.





STRATEGIC OBJECTIVES	INDICATORS
Culture for and with all / Innovation through participation	Number of stakeholders taking part in the Zagreb Culture Cluster activities Number of stakeholders which are members of the Zagreb Culture Cluster Number of programmes and/or projects realized through the collaboration of the members of the Cluster
Inclusion and social cohesion	Number of programmes promoting inclusivity and aiming to remove physical, mental, social, cultural, ethnic and economic obstacles present in our society
New infrastructure – The city, its spaces and its citizens.	Number (and sq. meters) of newly built cultural infrastructure buildings Number (and sq. meters) of reconstructed cultural infrastructure buildings Number of listed cultural monuments restored or reused Number (and sq. meters) of renewed public spaces that could be used for cultural programmes Follow up of the amount and type of cultural programmes realized by district Follow up of the amount of cultural programmes realized in public-private partnership
Interdisciplinarity – Art and science – Creative-laboratories and industries	Number of programmes and projects realized in collaboration between artists and scientists or art institutions with scientific institutions, Number of programmes and projects realized by creative laboratories Number of programmes and projects that made use of new technologies Number of programmes and projects realized within the framework of creative industries
Artistic and cultural education and mediation	Number of new education or requalification programmes in the artistic or cultural and creative fields, Number of persons reached by the education programmes in the fields of art and culture, Number of employees in cultural institutions or associations that followed additional educational or requalification programmes and gained new competences Number of seminars and conferences at which professionals exchanged their experiences with non-professionals in topics related to art or culture
Lifelong learning	Number of newly developed lifelong learning programmes or platforms allowing participants to improve the existing and achieve new competences, Number of newly employed after achieving additional competences
Enhancing professionalization and Strengthening internationalization / Networks and Cooperations	Number of national and international collaborations realized on the production of new cultural programmes and projects Number and size of established networks aiming at collaboration in all the fields of human activity (number of stakeholders)
Acknowledge the past in order to live the future	Number of programmes and projects which connected heritage and/or tradition with contemporary needs and technologies or other elements of the contemporary lifestyle.
Cultural budgets in all departments	Percentage of the city department's budget intended (spent) for cultural programmes or projects or cultural infrastructure

What baseline studies or surveys - if any - will you intend to use?

During 2020, the Independent Evaluation Team will specifically monitor the effects on culture, community and the economy, not only through statistical monitoring, but also through the implementation of research and studies aimed at

evaluating newly created cultural values (intrinsic, instrumental and institutional).

While evaluating the project we will focus on primary data collection, mainly focus groups and interviewing, which will encourage people to express themselves and their unique feelings, rather than to comply with the pre-suggested statistical answers.

The two notions at the core of the program, Reconciling Our Differences and Do It Yourself call for this type of data collection.

The ex-post evaluation will be carried out by experts and scientists of the University of Zagreb, polytechnics and colleges on the basis of signed agreements with the City of Zagreb in order to provide an interdisciplinary approach and evaluation conducted from different disciplines and from different aspects. All conducted evaluations will be published.

What sort of information will you track and monitor?

Within the monitoring of all activities, the IET will particularly assess the progress and implementation of all projects and programmes included in Zagreb2020, and when necessary provide guidance for the improvement of quality in terms of the results achieved up until then. Monitoring and evaluation will cover all the management activities, particularly the planning and implementation of activities, financial management, public procurement, quality management and stakeholder analysis: especially cultural workers, cultural policy makers, economic entities and citizens, in terms of their participation in activities.

The ex-post evaluation will measure and explore the short, medium and long-term effects that will undoubtedly arise as a result of ECoC and will be realised as cultural, social or economic values.

How will you define “success”?

All the defined objectives will be evaluated according to the aforementioned indicators and success will be evaluated by the level and quality of what has been achieved. Each indicator's expected level of realisation will then be established, enabling the evaluation of success.

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

Monitoring and evaluation in the second phase of selection

Should Zagreb2020 pass the preselection phase, during the selection round the IET will review the reports of the bid director and the process of preparation for the establishment of Zagreb Culture Cluster. During the selection phase the IET will evaluate the level and intensity of the participatory process in programming and realization of initiatives. Considering that the average period left in the second preparatory phase is about eight months, the IET will report to the City of Zagreb at least once every three months.

Monitoring and evaluation from final selection until 31 December 2019

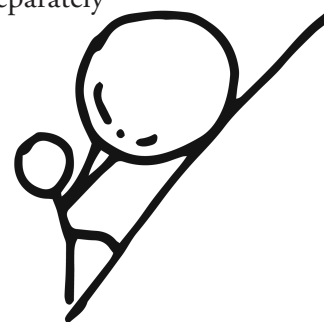
After passing the decision on selecting the City of Zagreb for ECoC, the Independent Evaluation Team will continue to monitor closely preparation of all activities, programmes and projects, and will continue to review the quarterly reports of the Cluster Directorate, with the obligation of submitting a written report with their views, suggestions and opinions every six months to Zagreb2020.

Monitoring and evaluation 2020

In 2020, the Independent Evaluation Team will monitor all the indicators on a monthly basis and conduct an evaluation, so that evaluation results can affect subsequent events whenever possible and necessary. At the end of 2020, a comprehensive and detailed evaluation of all the events will be carried out in order to assess the total effects achieved.

Ex-post evaluation in the period from 2021-2025

In 2021 the final detailed evaluation report on 2020 will be made. Until 2023 the results of the Cluster and of its programmes will be monitored and reported to the city on a semi-annual basis. In 2023 a cumulative report will be published internationally and the contribution of the title to the cultural development of Zagreb will be separately evaluated.



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;

“RECONCILING OUR CONTRADICTIONS”

has **powerful European potential**.

Europe is invited to take this opportunity to jointly shape the Zagreb2020 programme and reflect values we share and build on across Europe. We hold this cultural dialogue of great interest and necessary since our **common values**, which we use to define ourselves as a union of diverse European countries are prone to shift due to economic and populist politics.

We see this discussion as crucial not only for the greater **mutual understanding** between European citizens, but also for the understanding of ourselves as European citizens.

It is also in this sense that Zagreb2020 wishes to be a collaborative process from the inside out and outside in, a process of **reciprocal creation** of a European cultural area through the promotion and celebration of cultural richness and diversity; a diversity we define as a comparative category rather than a notion of difference.

Zagreb2020 will invest all its energy in elaborating on the spectrum of similarities and differences to make them points of intersection for a common **European consciousness** and experience.

We will enhance the already strong existing relationships within Europe, exchange of experiences, knowledge and skills and hold open

dialogue on challenging topics we all share, to ensure that our long-term common future is peaceful, **dignified** and sustainable.

The European dimension is one of the main criteria to be considered in envisioning the projects for Zagreb2020. Consequently, it is our goal that the majority of programmes incorporate this vital aspect clearly into their concepts and activities.

Presenting **cultural diversity** through ECoC is a unique opportunity for showcasing the wealth of our cultures and for **strengthening intercultural dialogue** to become a prime force of unification through collaboration and exchange. The diverse cultural expressions offer a possibility of wide reach and response throughout the continent and beyond.

Through culture, we are committed to bridging distances between European cultural operators and audiences, enabling them to learn about and from each other, to get acquainted, to engage through intense and active dialogue, and to connect Europe on a transnational level.

EXAMPLES OF POSSIBLE ACTIVITIES:

Beyond Participation - New Spaces of Sociality

This international project promotes inter-culturalism and diversity of cultural expressions, human rights, sustainable development, public and common goods, knowledge, solidarity and mutual respect. It encourages critical thinking, innovative approaches, active citizenship and exchanges on a European level. (see main events p. 33)

I Go Slavia, You Go Slavia, We Go Slavia

Starting out from our local, famous Balkan black sense of humour, this celebration of humour and satire will highlight the million ways we make each other laugh, both with each other and about ourselves. Humour as medicine for continental reconciliation.

The Shadows of Our Myths Shed Light on Ourselves

Transnational and trans-cultural theatrical interpretations with analogue and digital visuals of

narratives, projections and realities. Myths lie at the core of identification of nations and personalities. A major instrument of ideologies, politics and religion, they function as cohesive media for the community, while providing arguments of demarcation against the differing other(s). They are also the big narration answering the human need for existential affirmation. Created as episodes with shadow puppetry, European myths will be developed in their countries of origin and performed live in environments allowing a dialogue via live streaming with partners in other cities, exchanging stories in real time. The episodes will be recorded creating a digital archive of myths of diverse European cultural heritage.

PECoC – Periphery European Capitals of Cultures
(see main events p. 33)

DiversEATy – Love Goes Through the Stomach
(see main events p. 33)

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

In the current times of economic tensions within the EU, **intensified integration** through intercultural dialogue needs to play an even more important role.

It is imperative for Europe as a **union of partners** to become relevant to all cultural operators and citizens of Zagreb. It is likewise imperative for Zagreb to become relevant in the frame of a European future.

Zagreb2020 will promote common cultural and social aspects and agendas within Europe, with emphasis on prevailing historical challenges, intertwining creativity and innovation by fostering artistic and scientific teamwork as Europe's huge potential for development in the transnational framework.

The new **models of collaboration** fostered by the Zagreb civil society are another common aspect to be explored in depth and shared, as are the models for economic and energetic sustainability based on principles of the so-called “**good economy**”.

Further, we need to reflect on our own culture and heritage while exploring the points of exchange and influences connecting us and the rest of Europe. Essential European topics, such as poverty, unemployment, democracy, nationalism and strategies for the peaceful development of our future societies will have an important position in our programming.

Europe's rich history and heritage is the foundation for creating a contemporary image of Europe as a creative, **proactive** and **innovative** entity which Zagreb2020 wants to foster.

Zagreb2020 will provide a platform for networked European cultural agents exchanging ideas, knowledge and know-how about the present and future development of Europe and its transnational possibilities.

Zagreb2020 is an integrating process utilizing the combined creative energy to maximise opportunities for networking and collaborations of our artists, scientists, designers and other participants, including the engaged citizens, to be able to contribute actively to creativity and solution-designing for Europe, based on our common aspects.

Examples of possible activities:

Museum of European Narratives & Things

Citizens of Zagreb and partner cities will be invited to participate by providing everyday objects connected to their personal (hi)stories. These will be displayed in travelling exhibitions on public squares, creating a sensual form of European narratives.

European Dementia

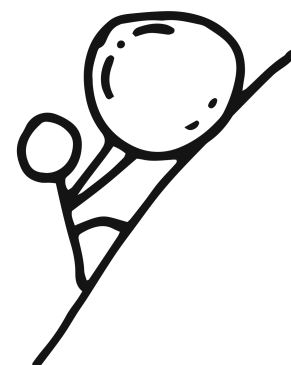
(see main events p. 32)

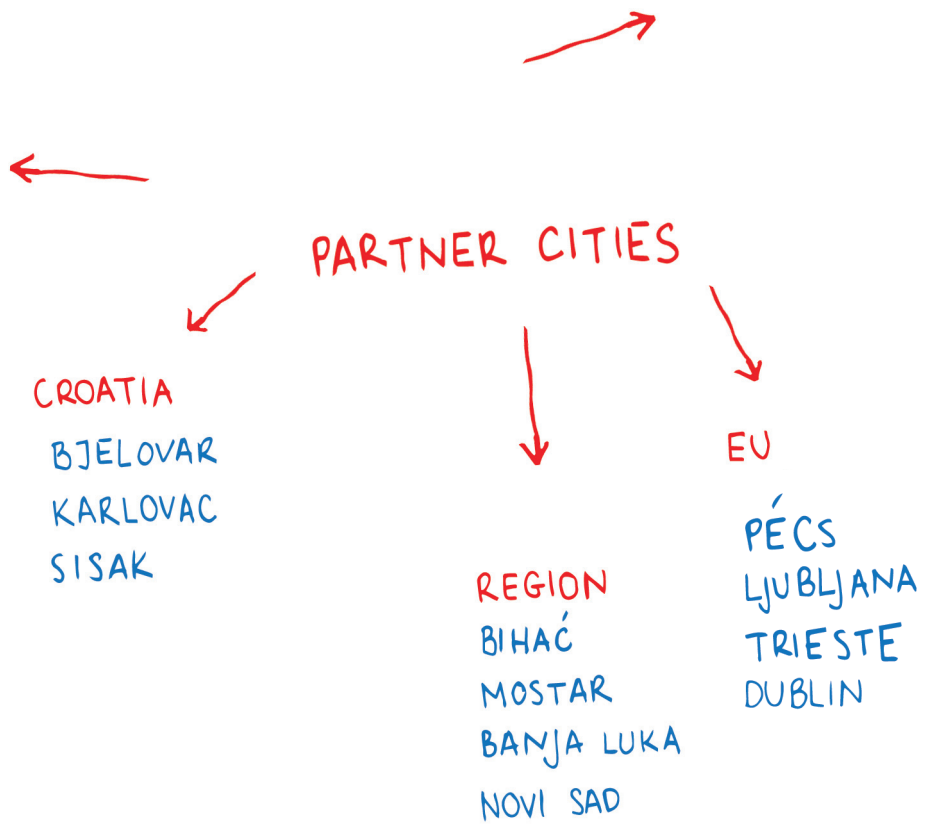
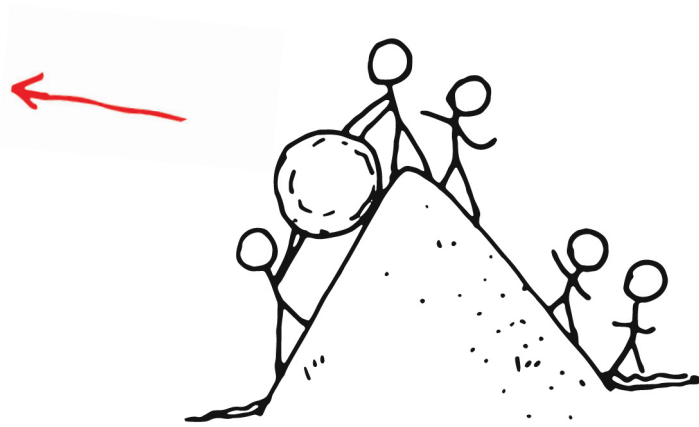
EUreka

(see main events p. 34)

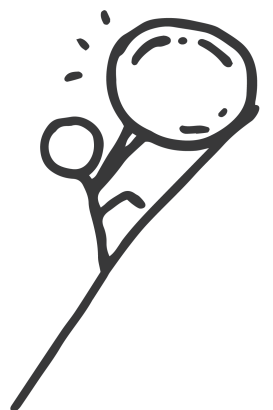
Mobility – A Drama on 4 Wheels

(see main events p. 32)





MAP SHOWING THE NUMBER OF PARTNERS BY COUNTRY



Featuring European artists, cooperation with operators and cities in different countries, and transnational partnerships...

The basic principle of our programme is **high-quality content in radical dialogue** among artists and other cultural operators within Europe through 7 basic models:

- 1 Commissions
- 2 Co-productions
- 3 Presentations
- 4 Networking
- 5 Artists and researchers in residencies
- 6 International artists and curators programming events
- 7 International experts sharing knowledge

The programme will stimulate international inter-working and act as a high mobilisation force for diverse cultural operators for cross-European creativity and content creation.

A dynamic collaboration with national, regional, international and transnational partners has already been established through the vast network of the city's vibrant civil society associations and initiatives, cultural institutions, artists and the University.

ECoC is an opportunity to extend, promote and reinforce these alliances and create new ones, to broaden the territory of culture, diversify activities and art forms in order to ensure strategic and sustainable relationships within Europe, strong on all levels.

We are planning long term international co-productions, ranging from co-producing artworks, exhibitions and conferences. In order to interconnect cities and people in different countries, we will open residency programmes for artists, curators, researchers and organisations. We will reinforce content networking exchange across Europe built on examples of **good practice**, experiences, skills, knowledge and innovative models of decision-making.

Zagreb is developing a partnership with Agenda 21 for Culture – UCLG (a global network of cities,

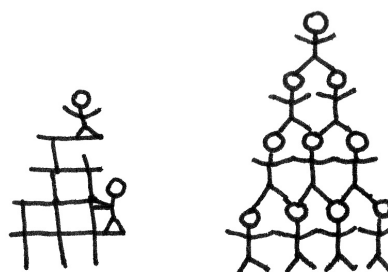
local and regional governments) and with the Culture Action Europe network by joining the “2015 Pilot Cities Programme.”

This programme will give us the opportunity to build relations with other cities in Europe and beyond through international **peer-learning** activities and to enhance the dialogue of implementation of policies on the local level through partnerships with civil society.

Another goal of Zagreb2020 is to establish collaborations with future capitals of culture and cultural organizations active in previous ones. The network of representatives of cultural institutions from other countries will also be a partner in facilitating exchange on a European level.

...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.

On the following page is a selection out of the 177 confirmed potential international partnerships:



EUROPEAN AND TRANSNATIONAL PARTNERS ACCORDING TO THE CONTRADICTIONS		
ANALOGUE / DIGITAL		
Machiko Kusahara, media scholar & media art curator	Japan	Guest Curator
Paul de Marinis, new media artist	USA	Commission & Presentation
Pavel Sedlak, media art curator	Czech Republic	Commission & Presentation
Stahl Stenslie, new media artist	Denmark	Commission & Presentation
ARTS / SCIENCE		
Brian Degger, new media artist and interdisciplinary researcher	UK	Commission & Presentation
Kapelica Gallery, contemporary investigative arts	Slovenia	Guest Curator & Exchanges
Marta de Menezes, bio-artist	Portugal	Commission & Presentation
Nina Czegledy, new media artist and curator	Canada	Research & Development
Oron Catts, artist, researcher and curator in bio-arts	Australia	Guest Curator & Exchanges
The Arts Catalyst, science and art agency	UK	Co-production Partner
CENTRE / PERIPHERY		
Donostia / San Sebastian 2016 Foundation (DSS2016EU)	Spain	Artistic Exchanges & Collaborations
ISIS Arts, visual and media arts organisation	UK	Artistic Exchanges & Co-productions
CIVIL / PUBLIC		
Agenda 21 for Culture – UCLG / United Cities and Local Governments (The Global Network of Cities, Local and Regional Governments), Committee on Culture	Spain	Network & Collaborations
Culture Action Europe (141 members)	Belgium	Network & Collaborations
KOOPERATIVA – Regional Platform for Culture (21 members)	SE Europe	Network & Collaborations
CREATIVE / INDUSTRY		
International Hackteria Society, community platform of artists, hackers and scientists	Switzerland	Research & Development
KSEVT Cultural Centre for Space Technologies	Slovenia	Exhibitions & Lectures
Design Council	UK	Network & Collaborations
Creative Industries Styria	Austria	Exchanges
ECONOMY / ECOLOGY		
Calafou, eco-industrial colony	Spain	Exchanges
Economy for the Common Good	Austria	Workshops
FEBEA – Federation of European Ethical & Alternative Banks	Belgium	Research & Development
Regiogeld Network - network of regional currencies	Germany	Research & Development
REVES – European Network of Cities & Regions for Social Economy	Belgium	Workshops
FORMAL / INFORMAL		
Creativity Culture & Education. International Foundation for Creative Learning	UK	Workshops
Forum for e-Excellence, skills, innovation, investment and markets	Belgium	Collaborations
MASKA, Institute for Publishing, Production and Education	Slovenia	Research & Collaboration
INCLUDED / EXCLUDED		
Emilia Romagna Theatre Foundation	Italy	Exchanges & Co-productions
Inclusion Europe, The European Association of Persons with Intellectual Disabilities and their Families	Belgium	Research & Development
Live Art Development Agency	UK	Exchanges & Co-productions
Lois Weaver, performance artists, activist and lecturer	UK/USA	Commission & Presentation
Per.Art	Serbia	Artistic Exchanges
POIESIS accessibility & inclusion	Italy	Collaborations
Theatre de Liege	Belgium	Exchanges & Co-productions
INSTITUTIONAL / INDEPENDENT		
IETM - Informal European Theatre Meeting (500+ members)	International	Network & Collaborations
Tanzquartier Wien (TQW)	Austria	Exchanges & Co-productions
TEH - Trans Europe Halles (71 members)	International	Network & Collaborations
NATURE / CITY		
Kampnagel, production and performance venue	Germany	Artistic Exchanges & Collaborations
Artsadmin, performance, site-specific and interdisciplinary art	UK	Artistic Exchanges & Collaborations
Le Quai, Angers, space for all performing arts	France	Artistic Exchanges & Collaborations
NORTH / SOUTH		
Interarts Foundation	Spain	Research & Collaboration
ONDA French office for contemporary performing arts circulation	France	Artistic Exchanges & Collaborations
OURSELVES / OUR BODIES		
Efva Lilja, choreographer	Sweden	Commission & Presentation
TransMedia, Universitat Autònoma de Barcelona	Spain	Research & Development
University of Roehampton	UK	Research & Development
We Deliver Taste	Czech Republic	Co-production Partner
Place Identity gr	Greece	Co-production Partner
Kira O'Reilly, performance artist	UK	Commission & Presentation
Zoran Todorović, visual artist	Serbia	Commission & Presentation



PAST / PRESENT		
Central European University	Hungary	Research & Presentation
Institute for East European History	Austria	Research & Presentation
University of Belgrade	Serbia	Research & Presentation
POTENTIAL / OPPORTUNITY		
University of Bologna, MIREES program	Italy	Research & Presentation
Akademie Schloss Solitude	Germany	Residencies & Exchanges
ENCC European Network of Cultural Centres	International	Network & Collaborations
TRADITIONAL / CONTEMPORARY		
International Choreographic Arts Centre (ICK Amsterdam)	Netherlands	Exchanges & Co-productions
European Museum Forum	International	Network
NEMO - The Network of European Museum Organisations	International	Network & Collaborations
CAMOC International Committee for the Museum collections and activities of Museums of Cities	International	Network
The Hunt Museum	Ireland	Research & Collaboration



CAN YOU EXPLAIN YOUR STRATEGY TO ATTRACT THE INTEREST OF A BROAD EUROPEAN AND INTERNATIONAL PUBLIC?

The Zagreb2020 ECoC strategy to attract broad European and international public is developed through the following programmes and activities that will be realised in collaboration with different local, national and European stakeholders and partners:



Cultural events

In order to present Zagreb2020 programmes, the Croatian culture and gastronomy and to attract broader interest, a series of events, exhibitions and theatre productions will be organised from 2018 on, in collaboration with Croatian embassies and cultural centres and Croatian Tourist Board offices all over Europe.

Presence at cultural festivals

Croatian culture and Zagreb2020 ECoC programmes will be promoted through stronger presence at events such as European open days, and different international cinema, arts and crafts festivals, etc.



Large scale events attractive to foreign audiences

Large scale events attractive to foreign audiences will be organised in Zagreb and the surrounding area from 2018 on, in collaboration with relevant local and international partners.

Tourist packages

Developing tourist packages in cooperation with foreign tour operators to inform and promote Zagreb2020 internationally.

International Info Points

In cooperation with the Zagreb and Croatian Tourist Board, ECoC will be present with printed materials on all travel fairs in Europe, including a person who will provide all information about ECoC and its goals. The project will be presented and materials available in Croatian Tourist Board offices all over Europe.

Multilingual website

Implementation of a responsive website as a social aggregator and sharing platform to achieve a strong online presence through multilingual content. The website will be rich with constantly updated information, generated by the users and the communication team.

Apps

Smartphone and tablet applications will be developed in collaboration with the Zagreb Tourist Board and start ups from this field in order to bring Zagreb2020 ECoC programmes and all Zagreb attractions and heritage closer to the younger audience.

International press conferences

In order to reach the foreign media, especially the key ones in the cultural and tourism field



international press conferences presenting Zagreb2020 ECoC programmes will be held.

Organized visits for journalists

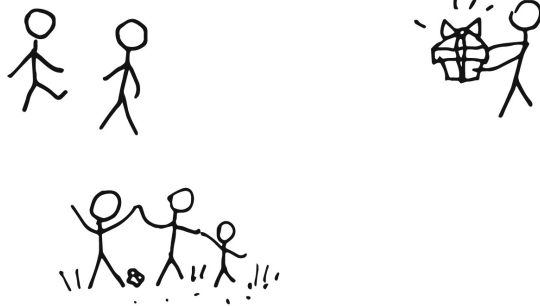
Journalists specialised in tourism and culture will be invited to visit Zagreb in 2019 and explore Zagreb2020 ECoC programmes and projects.

Extend collaboration with the media at the international level

Reaching out and getting in contact through various channels to make Zagreb2020 visible. Staff exchanges between Zagreb and other European countries will take place.

Peer to peer communication

Peer to peer communication will be organised through youth initiatives aimed at encouraging communication between young people. ECoC grows through its citizens, so one important thing is to recruit and train them to become creative mediators. Young people are one of the best key carriers of the ECoC message in their own networks. The aim is to build tight physical and digital networks, thereby engaging both the people of the region and specific target groups all over and beyond Europe.



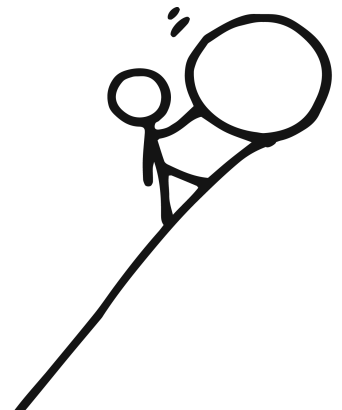
TO WHAT EXTENT DO YOU PLAN TO DEVELOP LINKS BETWEEN YOUR CULTURAL PROGRAMME AND THE CULTURAL PROGRAMME OF OTHER CITIES HOLDING THE EUROPEAN CAPITAL OF CULTURE TITLE?

Zagreb2020 is a project built on collaboration and exchange.

Collaborations with our Irish counterpart will be especially interesting considering:

- Both countries represent the edges of the EU, Croatia on the south-eastern border and Ireland on the north-western border, with the heartland of the EU between them.
- Ireland became an EU member in 1973, as part of the first enlargement of the then small Union, while Croatia is the youngest state to have joined the Union.
- Croatia and Ireland share mutual historical protagonists, such as the Celtic tribes who arrived in Croatia around 5000 BC, later assimilating with the Illyrians, Romans and Croats.

Zagreb has a partnership with Dublin and has made initial contacts with Galway and Limerick, which will be extended and intensified should Zagreb2020 be invited to participate in the second round. Other Irish candidate cities will also be contacted.



3 Cultural and artistic content

WHAT IS THE ARTISTIC VISION AND STRATEGY FOR THE CULTURAL PROGRAMME OF THE YEAR?

VISION



Zagreb2020 envisions becoming a **synergetic**, **accessible** and **thought-provoking** cultural capital radiating **tactile** creative energy throughout Europe. Its core will be a **rhizomatic network** of artistic excellence, innovation, true participation and co-creation reflected in propulsive contemporary artistic and social practices generating remarkable insights and new cultural values. These elements will jointly flow through the progressive and traditional, experimental and experienced, permeating the entire tissue of the city with new relationships and alliances in specifically and newly adopted cultural communities and infrastructures.

Zagreb2020 will be animated by the vigour of reconciliation and the vitality of the Do It Yourself principle culminating in 2020, the year of celebration, with profoundly improved quality of life achieved by raised self-esteem, dignity, conviviality, and the citizens' sense of co-ownership of the city and its culture.

STRATEGY

FOSTER THE ENERGY and the synergy of independent and institutional cultural workers through new collaboration

In order to inspire a more productive creative energy within the city and build a cultural milieu of intense communication and collaboration, Zagreb2020 will stimulate long-term partnerships among cultural operators at all levels. Their engagement in a dialogue and co-operation through creation of joint projects will be a central programming principle.

CONNECT EUROPE and enhance international outreach through coproduction, networking and training

For the purpose of enriching the creative potential and enhancing the European dimension, a substantial part of the programme will be dedicated to international and regional co-productions and artistic exchanges through existing and new networks.

This will create new opportunities and have long-lasting impacts by establishing sustainable collaborative relationships, content dissemination tools and mobility, and enabling the acquisition of new skills and know-how.

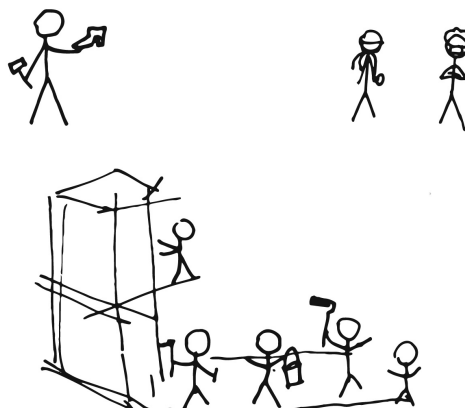
The European dimension will also be reflected in the contents chosen by initiating discussion platforms on local and European levels to creatively confront relevant issues, which will then flow into the programme.

EMPOWER PUBLIC through the Do It Yourself principle, inclusion and learning

Zagreb2020 will establish innovative comprehensive models for true participation of the public in the programme. By publishing the manual "How to become a culture creator" it will offer instructions to the public on how they can be co-creators of their own cultural capital in collaboration with others and the Do It Yourself principle.

Implementing existing and new tools for accessibility and inclusion will ensure an ECoC which is open to all, increasing its social-cultural impact on the city and beyond.

The development of new formats of lifelong learning and the rethinking of institutionalised education with international partners will encourage critical thinking and empower the public to take more responsibility and engage in the transformation of their communities.



CULTIVATE QUALITY AND INNOVATION through promotion of excellence and trans-disciplinarity

Zagreb2020 will stimulate artistic excellence by connecting local and international experts and supporting professional capacity building through numerous training programmes and long-term individualized working conditions to ensure high quality of commissioned productions. Innovative artistic and social practices and trans-disciplinary approaches will be encouraged, including the integration of the arts and sciences with the creative and cultural industries.

RECYCLE CULTURE through adaptation of the existing infrastructure

Zagreb2020 and the City, following the guidelines specified in the new cultural strategy, will develop existing abandoned buildings, belonging both to the cultural and industrial heritage of the city, into centres of creativity and social innovation.

REINVENT BUDGETING through cultural budgets in all City offices

Culture is inherent in all social dimensions of the city. Zagreb2020 will initiate a series of workshops within the City in order to develop a new City budget that will reserve a specific percentage for culture within all City offices of the administration. Additionally, we will provide workshops for citizens on developing specific projects for the different City offices and how to gain access to the funding.

The strategy will be enhanced by ensuring programme diversity and decentralization of activities to reach a maximum number of potential audiences.

DESCRIBE THE STRUCTURE OF THE CULTURAL PROGRAMME, INCLUDING THE RANGE AND DIVERSITY OF THE ACTIVITIES/MAIN EVENTS THAT WILL MARK THE YEAR.

The structure of the cultural programme is defined by our motto “Reconciling Our Contradictions”. The listed contradictions were selected through the work of the diverse focus groups. The contents identified through negotiations with the chosen contradictions will be transformed into sensual, tactile and augmented experiences through artistic projects ranging from interdisciplinary festivals to theatrical productions, concerts, cultural heritage performances, exhibitions in institutions and public spaces, workshops and residencies, laboratories, conferences and the like.

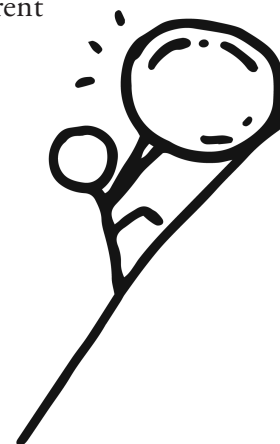
The themes we chose to deal with under the specific reconciliation titles are a selection of a wider range of possible connotations, interpretations and topics, which will trigger further investigation.

Interested partners are invited to explore these other aspects of the respective reconciliation themes.

Some parts of the issues seeking reconciliation echo and overlap each other, thus providing a welcome opportunity for synergies and cross-sectoral approach, collaboration and exchange.

Not in every case does the pairing consist of two clearly defined contradictions or opponents; rather, it opens up a field where two options have to be negotiated.

The slash between the pair of terms stands for “versus” as well as “and”, characterising them as opposing yet complementing each other, bound in a meaningful relationship of inherent conflict, and with the potential for surprising off-springs.



RECONCILING OUR CONTRADICTIONS

Maps of Light and Darkness:

Reconciling Past/Present

The relationship between the past and present is often contaminated by hidden conflicts blocking the transition to a future without inhibitions. Zagreb 2020 will create an open dialogue on crucial unsolved dilemmas and persisting taboos of the history of Croatia. As a new EU member we can provide Europe with a “view from the borderline”, shared by the other countries as well. Focusing on illumination of traumatic events both more recent, such as the breakup of the former Yugoslavia and its consequences, as well as events belonging to the European experience e.g. the Cold War and two World Wars, will be elaborated to transform into a powerful reconciliation force.

Brain Drain and Brain Gain:

Reconciling Potential/Opportunity

The discrepancy between potential and opportunity is reflected in the high unemployment rate, especially among young people in the South of Europe. The so-called lost generation is looking for opportunities elsewhere. To ensure a thriving and sustainable future the city needs to nurture and provide opportunities by extensively supporting the potentials of groups of all ages and socioeconomic status. The goal is a community of empowered and motivated citizens and new opportunities for them. Zagreb2020 will facilitate both formal and informal strategies of learning, including lifelong learning and development of knowledge and competencies required for active participation in the highly competitive contemporary society. It will create tools for new job opportunities through cultural and social innovation.

The Art of Equilibrium:

Reconciling North/South

Zagreb is divided into north and south by the railway tracks and the Sava river. While the northern part is rich in historical sites and traditional cultural institutions, the south lacks the architectural gems and cultural structures of the past, without offering sufficient contemporary alternatives. Zagreb2020 will question and redefine the difference between the two sides of the city, transforming the banks of the Sava river into a connector, rather than divider, while working on balancing the inequalities through cultural practices. This urban and geographical local anatomy can be connected on a different level to a relevant European issue, the economic inequality of the north and the south of Europe. In the context of the EU, Zagreb2020 will explore the ways Europe can become socially and economically more balanced.

Visionary Territories:

Reconciling Ourselves/Our Neighbours

Creativity knows no borders and is a powerful and peaceful force for achieving shared intellectual, emotional and visionary territories. In the 1990s, during the war in Croatia with its ongoing political, ethnic and religious clashes, artists and cultural operators were the first to autonomously reopen a cultural dialogue with partners from former Yugoslavia, going against dominant politics and nationalistic and antagonistic streams of the time. Reconciling with one's neighbours presents the greatest challenges every country has always faced, but this challenge is even greater for previous enemy states.

The EU received the Noble prize for advancing the causes of peace, reconciliation, democracy and human rights in Europe. Just as the founding of the European Union was a project of European reconciliation, Zagreb2020 will be a tool for true reconciliation with our neighbours to ensure an era of peace and collaboration.





Remember your Future:

Reconciling **Young/Old**

Our society is suffering from the simplistic perception of a division between the productive, energetic young and the unproductive, slow and the elderly. The social climate is often characterized by conflict between generations rather than by solidarity and understanding.

The experiences of the generations differ significantly due to the political, social and economic changes our society has undergone in the past decades. Understanding these pivotal differences is an important prerequisite for the cohesion of the community.

Zagreb2020 will create intergenerational contact and dialogue in order to start a process of mutual acknowledgement through the sharing of experiences, stories and knowledge.

Mnemosyne Reloaded:

Reconciling **Traditional/Contemporary**

The power of the collective memory of heritage is still unexploited through the different available technologies in contemporary Zagreb. There's a need to create new Zagreb storytelling in an innovative way, linking it with topical regional and EU-common aspects and encouraging collaboration among museums, cultural heritage sites and tourist entities.

Artists, game designers, IT professionals and heritage experts will bring narratives to life and render them into multiple dimensions of perception, making the invisible visible through digital technologies, augmented realities and live interventions.

Extravagant Normality:

Reconciling **Inclusion/Exclusion**

Zagreb2020 defines itself as a city with a barrier-free culture for true inclusion where differences are just a vast universe of intriguing abilities.

In order to achieve this ambitious goal of emancipation we are developing an open environment where people with special abilities and needs are involved in both cultural roles, audience and active creators.

In fostering respect and curiosity for the other, arts and culture are instrumental in establishing a fresh interface for dissolving physical, mental, social,

cultural, ethnic and gender barriers, etc. Zagreb2020 will provide a platform for empowerment and self-empowerment of marginalised groups and individuals and create a truly liveable city for and with its citizens in all their diversity.

Extended Dreams:

Reconciling **Analogue/Digital**

Zagreb2020 will be a truly contemporary interactive city where digital natives have full accessibility to all kinds of cultural forms, formats and expressions. Their knowledge and creativity is shaping the arts and culture, creating innovative ways to integrate these in the analogue tissue of the city. The analogue and the digital will be interconnected in a trans-generational process.

The experience of a multi-sensorial physical world will be enhanced with the spatially and timely unlimited digital dimension opening the city's culture and arts to creative interpretations and approaches beyond its borders, making the city accessible world-wide.

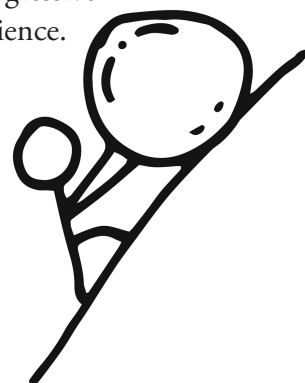
The digitalisation of the city's heritage as well as the online interconnection of different archives, such as those in museums and libraries, and gaming, this historical paradigm of playful social interchange, will play a decisive role in triggering the interest of digital natives towards analogue content, resulting in the inclusion of all generations in joyous ways to combine digital and physical experiences. Different approaches and attitudes will produce new knowledge, new emotions and a new collectiveness.

The Fusion of the Muses:

Reconciling **Arts/Science**

The shared foundation of art and science is creativity. Passionate curiosity and the desire for imaginative solutions pulsate at the very heart of both artistic and scientific research.

Between 1961 and 1973, through the New Tendencies movement Zagreb was a cutting edge international art centre for progressive and avant-garde ideas in art and science.





Zagreb2020 intends to revive the same true inquisitive spirit and the same opportunities to induce a new rise of the alliance of art and science, through convergence of knowledge and inventiveness, in artistic and cultural practices which will present new emerging trends.

Meta-Morphing:

Reconciling Creativity/Industry

A mistake often made is the notion that industry and creativity do not go hand in hand. The opposite is the case and creative industries are becoming important job providers and contributors to the European economies. Zagreb, as part of its new cultural strategy, is developing a centre for the creative and cultural industries cluster. In connection with ECoC, the cluster will provide an opportunity to study good practice models, to evaluate experiences and to include novel tendencies practiced in the EU, enhancing the traditional definition of creative industries with new expressions and tools connected to science, technology and research. Zagreb2020 will facilitate artistic/scientific/IT research of prototype solutions, develop new products, and design new economic, social and business models as catalysts for progress with strong potential for a future economy and society.

The Eco-Twins:

Reconciling Economy/Ecology

Zagreb2020 will embark on a research project of building social capital, including ethical and solidarity economy models with sensitivity for the environment to ensure balanced cohabitation in the fragile ecosystem of the city and its surroundings. Joint designing and maintaining of methods based on social fairness which guarantee the sustainability of natural resources will make the community more resistant to economic instability: “Good Economy” linked with “Good Ecology” nurturing inclusive and open democratic policies that respect the balanced trinity of Planet – People – Profit.



Food for Balance:

Reconciling Ourselves/Our Bodies

Our bodies are wonderful organisms which we depend upon.

How do we see ourselves in our bodies? How do we feed are bodies and take care of them?

And how do we perceive the bodies of others, especially if they are outside the “norm”?

The encounter with differently abled bodies generates unease, social exclusion and fear. These bodies are understood as dependent, as needing special attention, moving in a different time and at a different pace.

Zagreb2020 will focus on cultures of health and nourishment and adopt a new politics of normality where all bodies are considered temporarily able.

Sense of Belonging:

Reconciling Private/Public

Decreasing public funding on local and European levels calls for rethinking the existing models and finding new sustainable ones. Synergy between different sectors has to be applied in finding joint creative solutions. In line with the new cultural city strategy, Zagreb2020 supports the creation of a new foundation for innovative arts and culture in Zagreb, based on a mix of crowdsourcing, crowdfunding, private and public funding for groundbreaking artistic and social projects with tangible repercussions in other different sectors. Additionally, Zagreb2020 will create temporary hybrid places for private-public commons through innovative artistic approaches.

Dancing Cheek to Cheek:

Reconciling Institutional/Independent

Zagreb2020 is striving to create equal opportunities for both the independent and the institutional cultural operators, working to transform the antithesis existing between them into a combined energy of close partnerships, programmes and knowledge sharing. The goal is to configure a setting where both define themselves as partners with their roles acknowledged, finally becoming complementary instead of alternative



and develop a model valid not only for Zagreb, but for other European cities as well, where this phenomenon of the rivalry between the institutional and independent scenes is prevalent.

New Alphabets of Learning:

Reconciling Formal/Informal

Our fast changing society and the communication revolution that we are experiencing pose new challenges to learning environments, especially schools, which are a product of the industrial revolution. Nowadays, informal learning settings create significant opportunities for personal progress in work and social welfare.

Formal learning environments, such as schools, need to be reinvented for the challenges of the 21st century. Zagreb2020 will combine best practices and develop a series of innovative learning formats. Do It Yourself and Do It With Others principles of empowerment will be applied.

Shifting the Focus:

Reconciling Centre/Periphery

Like in many other European cities, the centre of Zagreb is the cultural centre of the city. Most cultural institutions and cultural activities are found in the historical centre. Using the existing network of neighbourhood cultural centres (a relic of our socialist past), libraries, and citizens' associations, Zagreb2020 will focus on the periphery as well as the centre, bringing cultural activities of high quality to citizens often deprived of participation in the cultural life of the city.

Additionally, Zagreb2020 will create partnerships with other Croatian cities, so that the spirit of the ECoC will radiate from the national capital to the regional capitals, again reconciling the so-called centre with the so-called periphery.

On a European level, Croatia, currently outside the Schengen accord and bordering three non-EU countries, will connect through Zagreb2020 with the other peripheries of the EU and function as a bridge to potential new EU members.

Habitats for Habits:

Reconciling Nature/City

Zagreb, a city of lush parks, is also situated in the midst of nature, with a world famous ski resort on its mountain, and forests reaching deep into the city. The city profits from this interaction with nature, while at the same time continuously destroying it.

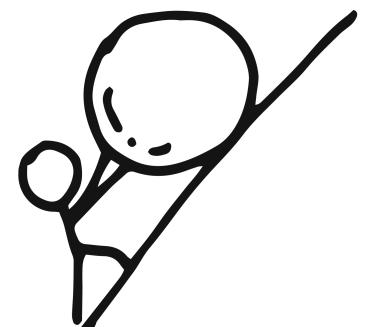
The future of our communities depends on the healthy coexistence of nature with the urban elements of our cities.

In accordance with the idea of new ecology defining a nature-society hybrid, Zagreb2020 will develop artistic interventions at the points where nature and the city meet, initiating both temporary interactions, and longer term, sustainable projects.

Hands On:

Reconciling Arts/Crafts

Traditional crafts, once very rich, vivid and developed, are currently on the verge of disappearing. The potential loss of cultural knowledge and skills calls for regeneration of these valuable cultural traditions stepping beyond a mere ethnological and museum approach through collaboration with contemporary artists and designers working side by side, sharing and integrating knowledge of contemporary personal production with precious experience grown through decades, often across generations, thus realizing a convergence of traditional values with an up to date approach. Connections will be established to partner cities with strong craftsmanship, to create original artefacts and products with concrete international market potential through this exchange of skill and knowledge. Transforming nostalgia into an opportunity means re-evaluating assumed methodologies against state-of-the-art technologies, experimenting with and involving the use of smart materials and the fast prototyping of 3D printing.



Let's Get Physical: Reconciling Civil/Public

Although some efforts have been made, a gap still exists between the civil and the public sector. Contradictions are visible in the proclaimed values, logic of operation, decision-making protocols, dynamics and methods of actions. Nevertheless, both share a common goal: acting for the common good in establishing structures that will enable the best features of both sectors: dynamism and grass-root position of civil society and stability and representation of the public sector.

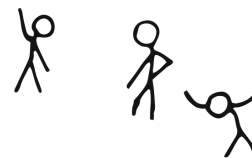
Zagreb2020 will support an innovative model of a socio-cultural centre set up in a civil-public partnership for managing local infrastructure intended for the trans-disciplinary and trans-sectoral needs of culture, civil society organisations, and local communities. This mixed-type institution, jointly established by local authorities and a wide range of civil society organisations, shall ensure the involvement of users in the management, as well as their horizontal self-organisation, in accordance with the Do It Yourself/Do It With Others approach promoted by Zagreb2020.

By implementing production conditions according to the specific needs of artists and projects, Zagreb2020 will attempt to create the best working conditions possible in order to ensure high quality productions and events.

Also, in projects with a participatory nature and a strong involvement of non-professionals, internationally renowned artists will be engaged to guarantee that no compromises are made in regard to the artistic quality of the work. Careful planning, a good mix of the experimental and the entertaining, acclaimed artists of today and potential stars of the future, exchange of experience and know-how and a high level of participation will guarantee high quality of content and implementation.



EXAMPLES OF MAIN EVENTS



Croatian Oeuvre

The project explores the Croatian Oeuvre that is now part of our tangible and intangible cultural heritage and our contemporary life. It is a journey of ideas, accomplishments and discoveries presented in a timely, interdisciplinary and interactive manner, exploring the cultural identity of a young country in the context of rich European history.

Platforms: large scale exhibition, smaller mobile exhibitions, conferences, performances, workshops, on-line exhibition, school projects, publications, interactive games, mobile applications.

European Dementia

In 2020, Croatia will mark 75 years since the victory over fascism and the end of World War II, 75 years since women got the right to vote, 40 years since the death of the Yugoslav leader Josip Broz Tito, 30 years since the end of the Cold War and 25 years since the end of the Croatian War of Independence. How are all these events connected? Interdisciplinary research will try to answer this question by focusing on the radical political and social changes and war traumas inherent in historical experiences shared throughout Europe. Platforms: exhibitions, performances, publications, school projects, international conference, lectures, public space installations, workshops, mobile application.

Mobility - A Drama on 4 Wheels

Croatians, Serbs, Bosnians, Turks, Greeks, Portuguese, now Czechs, Slovaks, Poles, Romanians, Bulgarians and others share the common story of migration in search of work to countries looking for cheap labour. Other European nations share that experience from the receiving end. How have the stories of the so-called "Gastarbeiter" affected peoples and nations then and now? How has the migration of labour

transformed into a migration of intelligence and human capital flight? From “migration of hands” to “migration of brains”, this project is an artistic, social and anthropological exploration of the people behind the destinies on both sides of the equation - an archive of stories and memories, of transformed peoples and cultures.

Platforms: video and sound installations, online platforms, theatre performances, exhibition in public spaces and transit areas.

The Sava Connection

The river Sava connects 3 regional capitals that until the 1990s belonged to the same country. The cultural potential of the natural connection between Ljubljana, Zagreb and Belgrade is not exploited to its fullest. Sava offers an opportunity for reconnection. Water in motion will become culture in motion through cross-border artistic collaborations, both on the water and on the riverbanks.

Platforms: floating music, concerts, film screenings, intercultural picnics, boat exhibitions, theatre and dance performances, workshops.

PECoC - Periphery European Capitals of Cultural

What do we consider marginal or marginalised? What happens to the margins when you place them in the centre of attention and interconnect them?

PECoC, a multi-year journey, focuses on various margins, such as smaller cities and towns in Europe's outer regions, cultural practices or social groups; using existing platforms (such as CORNERS or Actors of Urban Change) while at the same time creating new ones.

Platforms: artistic interventions and actions in public spaces, participative creation of artistic works, artists-in-residences, creative labs and workshops, trainings, concerts, exhibitions, social activities.

DiversEATy – Love Goes Through the Stomach

Is there a better way to experience the cultural diversity of Europe than through the creative and imaginative cuisines of the North, South, East and West?

With citizens becoming more health conscious, food is redefining its role as a vital element of

conviviality, sharing and pleasure, taking an active role in reconciling our generation with the land and our bodies. Human interaction with ingredients, stories, memories, techniques and good taste will all become the soul of the project. A food heritage festival connecting traditional cuisines with contemporary experimentation, the palette, products, health and the economics of nutrition.

Platforms: festival, eat-ins, exhibitions, lectures, workshops, publications, on-line platform.

Generation2020

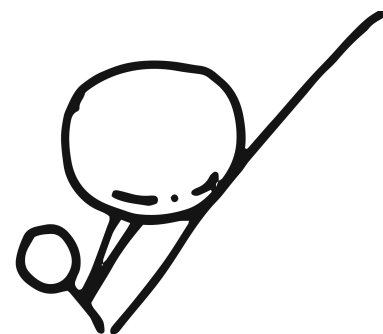
This international urban culture festival invites young people from all over Europe to explore contemporary youth culture in relation to the histories and realities of their countries of origin. It will look into various forms of alternative cultures, sub-cultures and popular culture of the generation born in the year 2000. An opportunity for the 20 year olds (living their entire lives in the 21st century) to challenge their attitudes and social and political values through intercultural exchanges. Platforms: festival, exhibitions, conferences, concerts, performances, workshops, graphic novels.

Beyond Participation - New Spaces of Sociality

Establishing a socio-cultural centre based on an innovative model of a civil-public partnership between a wide range of civil society organisations and the City of Zagreb is a strategic long-term project of Zagreb2020. The project is an open collaborative platform of “agents of change”, exploring the challenges of contemporary cities, such as: cultural governance, management of public resources, urban and human development, social inclusion and alternative economies.

It is a long-term process of local and international activities culminating in 2020 with a major socio-cultural festival.

Platforms: mapping, workshops, training, debates, conference, artistic and architectural interventions in public space, cultural events, public campaigns, festival.



EUreka

EUreka is an interdisciplinary festival of contemporary European innovation. Renowned international artists, scientists, engineers and cutting edge thinkers will explore uncharted scientific and cultural territories, presenting new trends. The richness of artistic and cultural practices will demonstrate creativity as a driving force of innovation, accessible to all.

Platforms: interdisciplinary festival, artistic installations, large and small exhibitions, interventions in public space, workshops, new artistic productions, performances, concerts, seminars, exchanges, artistic residencies in schools.

Tesla the Artist

Nikola Tesla, “the man who invented the twentieth century”, represents the contemporary thinker, reassuring us that transdisciplinarity and a holistic vision of the world are key factors in human and technological development. He was the ultimate futurist who left a legacy of ingenious solutions for the progress of humankind. In this project, his ideas will be translated into artistic practices: artists and engineers from various disciplines working together on interactive art and technology artworks.

Platforms: workshops, artists-in-residences, lectures, conference, performances, installations public space exhibitions.

Tactile Realities – Creative Laboratories

A new university master programme in arts and science connecting 200 professors and associates from different faculties will not only establish a new model of learning, but also create socially and culturally innovative projects applicable in real life, in interdisciplinary teams, focusing on tactile intelligence and knowledge. Their results will be offered for further development in business, technological and creative incubators and presented as artistic products.

Platforms: laboratories, artworks, exhibitions, public discussions, workshops, seminars, innovation fair.

Pay (for) Attention

Attention economy is an effect of the management of information that treats human attention as a scarce commodity. This phenomenon will be at the core of this interdisciplinary project focused on contemporary modes of attention politics in arts, media and labour and its psycho-cognitive and socio-economic effects. It will engage researchers in art, science and philosophy.

Platforms: live performances, conference, public interventions, publication.

Univer-City

This, one of a kind, Univer-City will be the key project connecting numerous formats of informal, non-formal and lifelong learning, transforming Zagreb2020 into a European Capital of Knowledge and Learning.

Platforms: workshops, public lectures, pub-talks, hands-on actions, mentoring projects.

IMAGINE 2020 – Art and Climate Change

Climate change is one of the greatest challenges of the 21st century. More and more artists are producing cutting edge work pertaining to ecology in general and climate change in particular. IMAGINE2020 connects renowned cultural institutions and festivals from 10 European countries. Exploring through culture, new ways of living and working together for a fairer and more sustainable future, the objectives are to connect cultural communities from different countries to produce challenging artistic work and to stimulate active public engagement to further these goals.

Platforms: performances, workshops, lectures, artists-in-residences, debates, concerts, exhibitions.

Cut

The project explores the different connotations of the word “cut”, experimenting with the new form of a “trans-contents” conference, transdisciplinary by definition. Experts from diverse fields will discuss a variety of contexts from which “cut” emerges; for example: censorship - restrictions of information and expression in media and arts; budget cuts - theories and practices of politics of



redistribution of public finances, social security, welfare, taxes; deforestation and climate change; functions of “cutting” in film and other visual media; body mutilations.

Platforms: conferences, lectures, discussions, documentary films, artistic installation.

HOW WILL THE EVENTS AND ACTIVITIES THAT WILL CONSTITUTE THE CULTURAL PROGRAMME FOR THE YEAR BE CHOSEN?

To ensure an overall coherency and quality full and final responsibility for the programme lies with the artistic director, who will be selected through a public tender.

The programme will be developed in a collaborative spirit by the programme coordinators while being monitored by the Board of Directors. (see Organisational structure, p. 54)

Specific guidelines for the selection of the programme will follow the general concept of Zagreb2020 and goals of the ECoC initiative. Various elements of the programme will be evaluated according to a set of specific criteria. The selection criteria have been devised through a participatory process in the focus groups and will be developed further in next stages of the project.

Selected projects will be evaluated according to the following criteria:

- 1 fostering active citizenship
- 2 enhancing active participation of citizens
- 3 developing innovative models of cooperation
- 4 being rooted in the local context
- 5 having a strong European dimension
- 6 supporting intercultural approach and promoting diversity of cultural expressions
- 7 supporting inclusion of marginalized groups
- 8 providing openness and accessibility
- 9 connecting culture to other forms of social engagement
- 10 supporting community and neighbourhood development
- 11 innovative, interdisciplinary, research and process oriented
- 12 strengthening inter-sectoral co-operation

- 1 developing innovative educational models or approaches
- 2 interconnecting cultural heritage and contemporary arts and culture
- 3 having sustainable and long-term effects
- 4 developing new platforms or networks
- 5 providing cultural operators with competences and skills
- 6 appealing to diverse audiences
- 7 entertaining, playful, resourceful, convivial

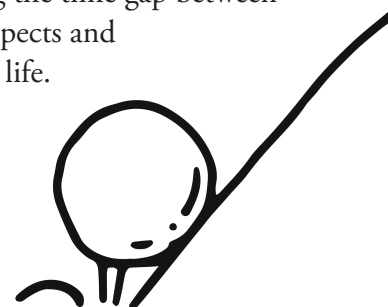
HOW WILL THE CULTURAL PROGRAMME COMBINE LOCAL CULTURAL HERITAGE AND TRADITIONAL ART FORMS WITH NEW, INNOVATIVE AND EXPERIMENTAL CULTURAL EXPRESSIONS?

RECONCILING traditional/contemporary and analogue/digital are two main reconciliation processes we will employ in our approach to innovative, playful and research based merging of cultural heritage and experimental cultural expressions.

Cultural heritage and traditional art forms need to re-establish their modes of presentation through contemporaneity, imagination and interaction to become magical places of exploration.

Tangible and intangible cultural achievements will be the inspiration for local and international performing, visual and new media artists to create new forms of narration and unexpected ways of audience activation providing a complete haptic and sensual experience of artistic and cultural context.

The local heritage will also be promoted, made accessible and reinterpreted through new and digital technologies, mediating between history, historical cultural values and contemporary visitors, catering to audiences of all ages and backgrounds and supporting audience development, which has to be intensified. The inspiring interactive programmes shall not stay confined to museum spaces but shall be an attractive item of outdoor presentations and vivid information walks, bridging the time gap between past and projected future aspects and events of urban history and life.



The programme is guided by principles of dissemination, diversity, access to knowledge, authenticity and cross-sectoral collaboration. Zagreb2020 is bringing together players from cultural institutions, gaming companies, university researchers, video artists, cultural heritage and tourism experts to generate new approaches and solutions for new modes of presentation of our cultural heritage that are original and imaginative with creative management potential.

PROJECTS

From A to Z – A Digital Time Machine

Via a digital map of Zagreb's cultural heritage and its surroundings, presenting many layers of local history from Paleolithic time to modern industrial heritage and recent changes, the various narratives of the city will be collected and developed into a tool of innovative storytelling with digital technology translating the city's history to visitors and citizens.

Made visible and accessible through augmented reality the invisible will rise to the surface of the present and turn the urban space into a live museum and time machine.

VISIT ME – Put on Your Interactive Hats – Multimedia City Explorations

The interactive cultural heritage project enables participants to explore Zagreb by taking on a certain role and following the narrative path in the city, combining the tangible and intangible heritage. Various interactive multimedia tools, such as interactive kiosks or books, and digital gadgets like haptic gloves or augmented reality loops create amusing tours, which link various parts of the city in its storytelling, using public transportation and interactions with local people. Historic and recent trails, various stories and roles contextualizing the narratives in diverse ways offer different views of urban history and contemporary life, together creating a rich mosaic of the city.



Upper Town

With mobile digital means the public will be able to experience the different levels of cultural heritage embedded in the hill of the Upper Town of Zagreb. By making the invisible visible lost narratives of the past will be made available again to citizens and tourists. Artistic interpretations and playful interventions will be linked with historical accuracies.

Agram Online

A massive multiplayer online game set in Zagreb in which the players participate in the virtual development of the city through time – from the distant past to the unexplored future.

The Croatian Oeuvre

(see main events p. 32)

The Shadows of our Myths

(see event p. 18)

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.

Immediately after the launch of the candidacy, Zagreb2020 initiated an intensive participatory process which included informative meetings, street actions, focus groups and a creative dialogue with school children and youths in schools. All in all, almost 3000 people accepted various invitations to participate and share their experiences, knowledge, ideas, frustrations and dreams.

The format of the focus groups catered mainly to local artists and cultural organizations who were also invited to participate in the planning of the process itself. In the spirit of Do It Yourself, some

focus groups were self-organized by various stakeholders and members of the Art Board which functions as an Advisory Board and was convened by the City to accompany and support the application process.

The Advisory Board consists of 16 representatives from established cultural institutions, experts in the fields of theatre, museums, film, literature, adult education, independent cultural sector, architecture and design, University of Zagreb, Zagreb Tourist Board, as well as the City (Office for Education, Culture and Sports, and the Office for EU Programmes and Projects).

While all platforms for dialogue were important for creating a vision for the city and identifying the contradictions, the diverse focus groups were instrumental in allowing different stakeholders to develop joint concepts and projects in the spirit of a new culture of collaboration.

The focus groups assessed their realities, inspired topics, generated ideas and proposed new concrete projects that will be elaborated and redefined further in the process of programming. 516 professionals participated in 23 focus groups. The results of the 42 meetings which were held over a period of 5 weeks are reflected in this bid-book.

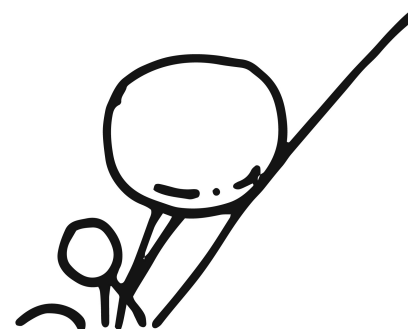
The following focus groups were organised:

- Architecture & Urbanism
- Cultural Centres & People's University
- Lifelong Learning
- Design
- Film
- Gaming Culture
- Music
 - Performing Arts
- Literature and Publishing
- Creative Industries
- Youth Culture
 - Cultural Heritage
 - Cultural Policy & Activism
- Neighbourhood Culture
- Museums, Archives, Libraries
 - Independent Culture Scene
- ECoC Organisational Structure
- Social Cohesion and Inclusion
- University of Zagreb
 - Tourism
 - Cultural Education & Mediation
 - Arts and Science
 - Visual and New Media Art

In the next phase different focus groups will meet with each other to promote the inter-disciplinary vision of Zagreb2020.

A specific new format will be developed to include the Zagreb region and towns in the adjoining region included in the application.

Zagreb2020 has started a process that is going to ensure commitment and long-term inclusion of artists and organisations in the process of programming and its implementation. The goals already defined in the process will broaden the field of participants due to its participatory, accessible and inclusive approach.



Below is a selection out of the 254 confirmed potential local partnerships:

LOCAL PARTNERS ACCORDING TO THE CONTRADICTIONS	
ANALOGUE/DIGITAL	
Ana Hušman, new media artist	Commission & Presentation
Dalibor Martinis, visual artist	Commission & Presentation
Ivan Marušić Klif, new media artist	Commission & Presentation
Museum of Contemporary Art	Exhibitions & Lectures
ARTS / CRAFTS	
CIMO - Enter for Research of Clothing and Fashion	Research & Exhibitions
Museum of Arts and Crafts	Exhibitions & Lectures
Academy of Fine Arts, University of Zagreb	Exhibitions & Workshops
Faculty of Electrical Engineering and Computing, University of Zagreb	Research & Presentation
Ivana Franke, visual artist	Commission & Presentation
KONTEJNER Bureau of Contemporary Art Praxis	Co-production Partner
Technical Museum, Zagreb	Exhibitions & Lectures
National and University Library, Zagreb	Research & Presentation
Ruđer Bošković Institute, Zagreb	Research & Presentation
Silvio Vujičić, new media artist	Commission & Presentation
CENTRE / PERIPHERY	
Trešnjevka Cultural Center	Workshops & Lectures
TEDxZagreb	Co-production Partner
Zagreb City Libraries	Exhibitions & Lectures
CIVIL / PUBLIC	
Association Operation City (32 members: cultural and youth organizations)	Network & Collaborations
Cooperative for Ethical Financing (the future founder of the ethical bank – eBanka)	Research & Development
CREATIVITY/INDUSTRY	
Croatian Designers Society	Exhibitions & Workshops
ZIP – Zagreb Entrepreneurship Incubator	Workshops & Lectures
KKKKI - Cluster Competitiveness of Creative and Cultural Industries	Research & Development
UR Institute (Universal Research Institute)	Co-production Partner
ECONOMY / ECOLOGY	
CEDRA HR – Cluster for eco-innovation and social development	Workshops & Lectures
Green Energy Cooperative (ZEZ)	Workshops & Lectures
Institute for Tourism	Research & Presentation
ZMAG - Green Network of Activist Groups	Research, Workshops & Residencies
FORMAL / INFORMAL	
Concert Hall Vatroslav Lisinski	Co-production Partner
Public Open University Zagreb	Workshops & Events
INCLUDED / EXCLUDED	
Mario Kovač, theatre director	Commission & Presentation
Mali dom – Day Care Centre for Rehabilitation of Children and Young Adults	Workshops & Collaborations

Martins' Cloak – First cooperative for social services in Croatia	Workshops & Collaborations
Zagreb Youth Theatre	Co-production Partner
INSTITUTIONAL / INDEPENDENT	
Croatian National Theatre	Co-production Partner
Montazstroj Association	Co-production Partner
POGON – Zagreb Centre for Independent Culture and Youth	Artistic Exchanges & Collaborations
NATURE / CITY	
Domino	Co-production Partner
Public University Dubrava	Exhibitions & Lectures
Susedgrad Center for Culture and Education	Exhibitions & Workshops
Zoological Garden of Zagreb	Workshops & Lectures
Nature Park Medvednica	Workshops & Lectures
Zagreb Society of Architects	Exhibitions & Workshops
NORTH / SOUTH	
Zagreb City Museum	Exhibitions & Lectures
Novi Zagreb Center for Culture	Workshops & Lectures
OURSELVES / OUR BODIES	
Academy of Dramatic Art, University of Zagreb	Workshops & Lectures
Theatre of the Blind and Visually Impaired - New Life	Co-production Partner
Slow Food Zagreb Agram	Exhibitions & Lectures
Kinokoos Film Festival	Exhibitions & Lectures
Siniša Labrović, performance artist	Commission & Presentation
OURSELVES / OUR NEIGHBOURS	
Mladen Stilinović, conceptual artist	Commission & Presentation
Confusion - Association for promoting audio-visual arts	Workshops & Collaborations
Ethnographic Museum	Workshops & Lectures
PAST / PRESENT	
International Students of History Association, Zagreb Division	Network & Collaborations
Faculty of Humanities and Social Sciences, University of Zagreb	Research & Presentation
POTENTIAL / OPPORTUNITY	
BADco.	Commission & Presentation
The Croatian Institute for Movement and Dance	Co-production Partner
Student Centre, Zagreb	Co-production Partner
Faculty of Architecture, University of Zagreb	Research & Development
PRIVATE / PUBLIC	
Museum of Broken Relationships	Exhibitions & Workshops
Mala Scena Theatre	Co-production Partner
TRADITIONAL / CONTEMPORARY	
Museums of Croatian Zagorje	Exhibitions & Workshops
Matrix Croatica	Research & Presentation
Institute of Art History	Research & Presentation
YOUNG / OLD	
Žedno Uho (Thirsty Ear)	Co-production Partner
Ribnjak Youth Center	Workshops & Lectures

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.

The Zagreb City Assembly representatives from all different political parties showed broad and strong political support for the candidacy, by adopting Zagreb2020 at the City of Zagreb Assembly held in Feb 2015, as well as by adopting the new Cultural and Creative Development Strategy in March 2015.

Sustainable commitment of regional authorities is confirmed by letters of support of the Zagreb County and the cities which see this project as an opportunity for further development of long-term cooperation with Zagreb on joint projects. In March 2015, representatives of all Croatian candidate cities held a meeting in Dubrovnik, together with representatives of the Ministry of Culture. At the meeting we exchanged experiences

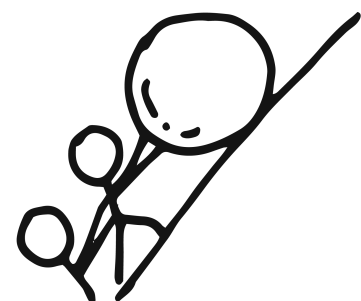
on the preparation of bids and agreed that the strategic goal of cities, regardless of the title holder, is to implement projects and activities within the framework of cultural programmes aimed at sustainable impact on local and regional economic, cultural and social development, all for the benefit of our country. In this respect, at the selection stage, the candidate cities will sign a Memorandum of Cooperation for the implementation of programmes and projects of joint interest.

PLEASE CONFIRM AND EVIDENCE THAT YOUR CITY HAS OR WILL HAVE ADEQUATE AND VIABLE INFRASTRUCTURE TO HOST THE TITLE.

The City of Zagreb manages the most significant institutions that, with the help of citizens, artists and other actors, provide a variety of cultural content in the implementation of cultural activities of admirable quality.

There are 34 cultural institutions owned by the city, among them: Public Open University, the Zagreb Film Institution, the Philharmonic Orchestra of Zagreb and important institutions in which the city has a significant share, such the Croatian National Theatre, the "Klovićevi dvori" gallery and "Pogon" centre for independent culture and youth.

CULTURAL INFRASTRUCTURE							
Protected cultural goods	785	Cultural centres	13	City theatres	7	Other theatres	53
Public libraries	42	Other libraries	329	City cinemas	3	Galleries	46
Central concert halls	2	City museums	9	Other museums	17	Ateliers	96



MUSEUMS AND GALLERIES OWNED BY THE CITY		
Archaeological Museum	Ethnographic Museum	Museum of Contemporary Art
Museum of Natural History of Croatia	School Museum of Croatia	City Museum of Zagreb
Museum of Arts and Crafts	Technical Museum	Museum of Prigorje
Art Pavilion at Zagreb	Klovićevi dvori Gallery (50% share)	

"Vatroslav Lisinski" concert hall	large hall — 1.800 seats small hall — 304 seats
Theatre "Vidra"	345 seats
Theatre "Kerempuh"	519 seats
Theatre "Komedija"	438 seats
"The Youth Theatre of Zagreb"	large hall — 268 seats small hall — 94 seats
"The Puppet Theatre of Zagreb"	212 seats
Theatre "Žar Ptica"	198 seats
Theatre "Gavella"	383 seats
Theatre "Trešnja"	310 seats

Equally important, private and state institutions in the realm of culture and art also contribute to the city's cultural offerings.

The following need to be singled out: 53 independent theatres, 46 galleries, 26 museums and 10 cinematographers.

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

Zagreb's cultural landscape is rich in cultural institutions and events, all of them excited to contribute to the envisioned capital of culture. These existing institutions have shaped the cultural profile of the city and will be partners in our ambitious undertaking to **redefine, enhance and sharpen** its cultural character.

Zagreb2020 will invite these cultural operators and institutions from all sectors to invent productions and projects in the context of the programmatic

concept. It also plans to devise and co-produce specific works.

Collaboration being one of the keywords for our approach, we intend to catalyse new links between art institutions, initiatives and artists, expecting not only inspiring surprises but new organisational synergies.

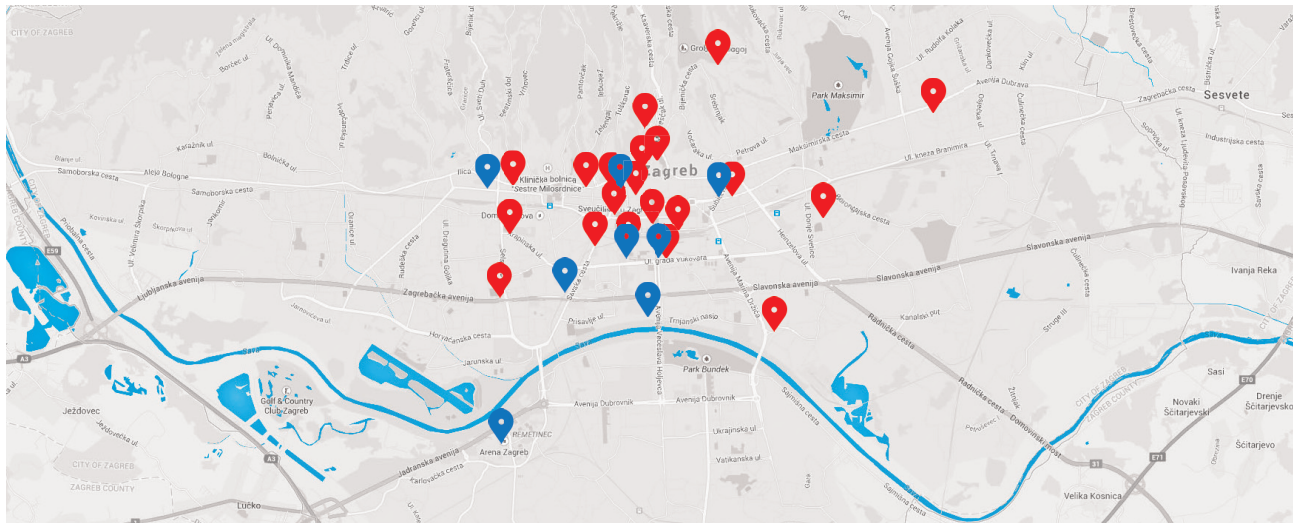
We find collaborative relationships more satisfying than just renting spaces for presentation, but our relationships will be as diverse as the **needs of the projects**.

Zagreb2020 will also activate existing but less known cultural spaces in the periphery and in the neighbourhood communities, providing them with a greater visibility and a **new potential audience**.

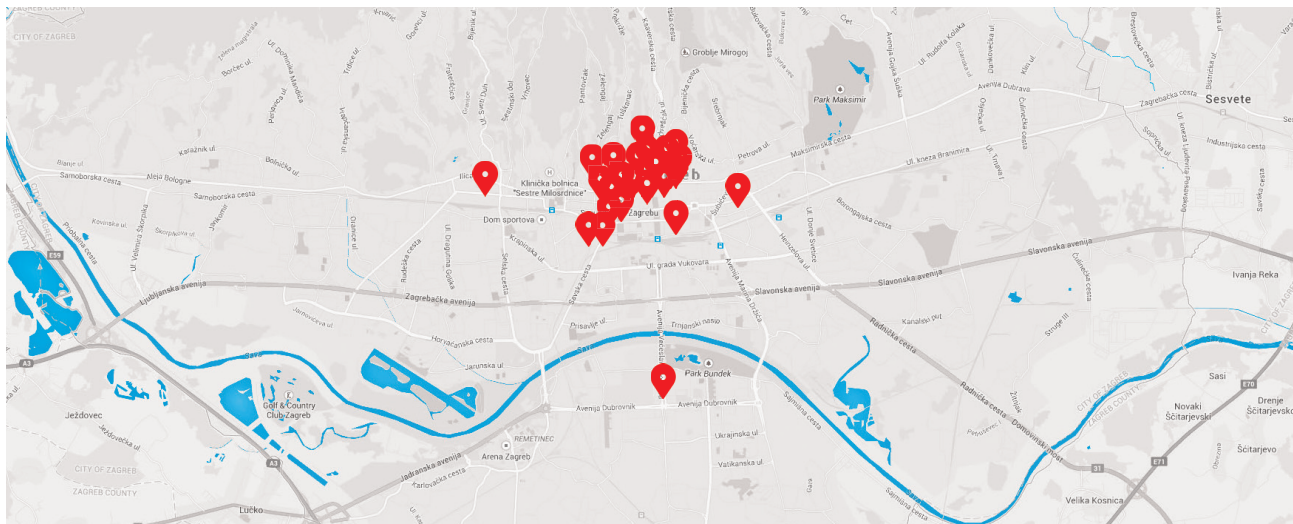
Likewise, Zagreb2020 will work closely with the newly created cultural infrastructure and be a partner in developing **specific profiles** and a sustainable image. The new social-cultural centre stands as an example of a new infrastructure project true to the spirit of the capital of culture.



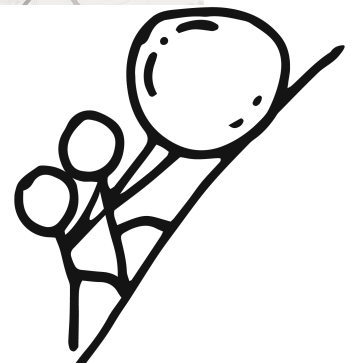
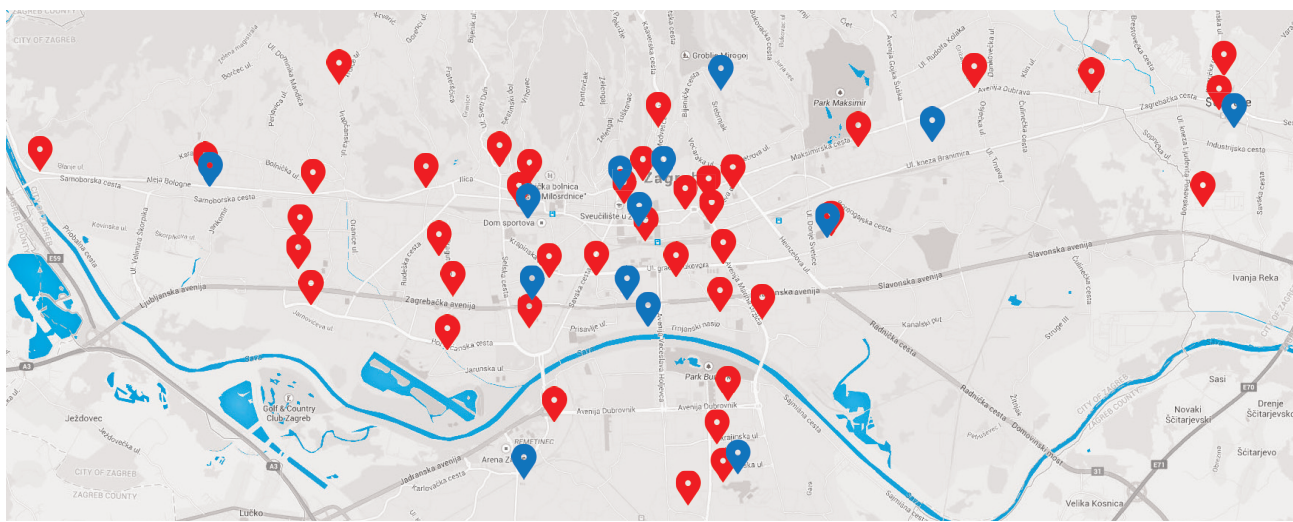
THEATRE AND DANCE  & CONCERT HALLS AND MUSIC VENUES 



MUSEUMS AND GALLERIES



LIBRARIES  & CULTURAL CENTRES 



Zagreb2020 plans to animate public spaces and to extensively involve schools and universities, as well as social institutions in its activities, transforming the city into a capital of culture and arts for everyone.

In the year of the event a whole variety of existing festivals, theatres, concerts, museums, the independent and alternative scene will fill the city with the **vibrating atmosphere of intensified culture**, using it as a unique opportunity to build broader audiences, heighten their visibility, establish or extend international contacts and strengthen their connection with each other, as well as with the city.

Thus, through its strong links and cooperation with a whole range of local cultural players, Zagreb2020 intends to reshape the cultural infrastructure and create, nourish and sustain a widespread cultural and artistic biotope of great diversity.

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

Zagreb, the capital of Croatia, is a Central European city that has good air, road and train connections to other European and non-European cities. For instance, it is only 390 km away from Vienna, 576 km from Munich, 380 km from Budapest and 420 km from Venice.

Zagreb is one of the hubs of the European traffic corridors: pan-European road and rail corridor X (Salzburg - Ljubljana - Zagreb - Belgrade - Thessaloniki) and pan-European road and rail corridor VB (Rijeka - Zagreb - Budapest). Thanks to new motorways, the Croatian capital is 1.5-3 hours away from the Adriatic Sea and other parts of the country. National and international motorway routes that have origin in or pass through Zagreb are : A1 Zagreb - Split , A2 Zagreb - Macelj, A3 Bregana - Zagreb - Lipovac, A4 Zagreb - Goričan, A6 Zagreb - Rijeka and A11 Zagreb - Sisak (under construction).

For those who live in more distant metropolitan cities, the best way to arrive is by air. Besides the national carrier Croatia Airlines, the major airlines that fly year round to Zagreb are: Aeroflot, Air

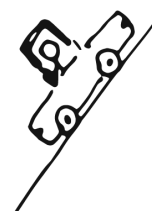
France / KLM, Austrian Airlines, British Airways, Germanwings, Qatar Airways, Lufthansa, Norwegian, TAP Portugal, Turkish Airlines. The city centre is only 17 km away from the Zagreb airport, which is connected with direct flights to numerous European cities, including Amsterdam, Brussels, Paris, London, Rome, Zurich, Vienna, Barcelona, Munich, Frankfurt, Madrid, Warsaw etc. Also, the Zagreb airport is the main hub for all other national airports that are located in: Split, Dubrovnik, Rijeka, Zadar, Osijek and Pula. In 2014, the Zagreb International Airport registered 2,430,971 passengers and 38,894 flights. A significant increase of passengers and flights is expected with the opening of the new airport terminal scheduled for the end of 2016. The new terminal will enable the Zagreb Airport to accommodate five million passengers a year.

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

Zagreb offers a wide range of accommodation facilities to suit any budget or taste. In 2014, the total number of beds in hotels, hostels and private accommodation was 11,850.



HOTELS BY CATEGORY		
category	hotels	beds
*****	3	1.540
****	17	3.080
***	27	2.018
**	5	345
total	52	6.983



ACCOMODATION BY SECTOR	
hotels	6.983 beds
motels	103 beds
private accommodation	2.587 beds
45 hostels	2.177 beds
total	11.850

Overall there are 52 hotels, ranging from international hotel chains to small and family owned boutique hotels. Motels, boarding houses and private accommodation that offer 2,690 beds in total, represent good value for money, especially for visitors on a tighter budget. There is also a camping facility and something very typical - 10 mountain lodges offering budget accommodation in the Medvednica nature park. In addition, there are 45 hostels with a total of 2,177 beds that are especially popular among young backpackers.

Which projects related to cultural, urban and tourist infrastructure (including renewal projects) does your city plan to carry out as part of the European Capital of Culture initiative from now to the 2020? What is the draft schedule for these projects?

Various projects from the cultural, urban and tourist infrastructure are planned for implementation in the eve of Zagreb2020. The goal is to carry out these projects regardless of the results of the candidacy. Therefore the candidature itself is used as the driving force of strategically important projects.

CULTURAL INFRASTRUCTURE PROJECTS

The Zagreb Creative Cluster Gredelj (revitalisation of industrial heritage)

A renewal project of two halls in the former factory of Janko Gredelj for the creative industries cluster, and the new second stage of the Croatian National Theatre

The New City Library Project (revitalisation of industrial heritage)

A renewal project for a new building of the Central Library providing more space and defining it as a modern communication and social centre, connected through contemporary technologies. Paromlin is a possible location

The Gvozdanović Palace (revitalisation of cultural heritage)

Reconstruction of architectural features and the garden housing the Anka Gvozdanović collection

The Drašković-Jelačić Palace (revitalisation of cultural heritage)

Consolidation and restoration of the palace for the purpose of storing and exhibiting cultural heritage donations

The Novi Zagreb Cultural Centre

Renewal of the Centre and extension of the existing building encompass the construction of spaces for residencies and the adaptation of the large hall

The Croatian Museum of Natural History

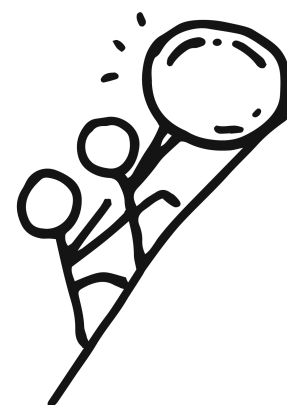
Construction of a new building on the location of the former army hospital

Pogon Jedinstvo – The Centre for Independent Culture & Youth

Reconstruction of former factory Jedinstvo into a multifunctional cultural and creative centre with presentation and production facilities and residential-working spaces

Museum of Arts and Crafts

Renewal, adaptation and reorganisation of the existing building and constructing of new facilities, in particular: spaces for exhibitions and the restoration department, removal of physical barriers and storage of Museum collections



URBAN INFRASTRUCTURE PROJECTS

Badel

Renewal and construction in the area of the old factory complex into a centre for business, tourist services, and cultural and artistic events, as well as a high end residencies

The Old Town of Susedgrad

Preservation and restoration of a medieval cultural heritage site, with an archaeological site/theme park

Zagreb za mene (Zagreb for me)

Urban revitalisation of public spaces through the implementation of 17 interventions in public spaces in all city districts

Zagreb Upper Town

Urbanistic, architectural and conservation study for renovation of public spaces of the Upper Town

Grič Hill Park

Research and restoration of medieval city walls, reconstruction of park infrastructure, presentation of the archaeological site and landscape work

Zagreb Fair

The Fair grounds and trade pavilions are planned to be renewed and revitalised through public, private and civil cooperation, including new public spaces, spaces for businesses, exhibitions and congress facilities

Technology Park

A new technology-oriented business incubator for innovative high-tech enterprises located at the Zagreb Fair

Crafts-entrepreneurial vocational centre

New centre for lifelong learning and quality educational programmes west of the Zagreb Fair grounds

Congress Centre

Construction of a new multifunctional congress centre at the location of the Zagreb Fair or at the corner of Pierotti and Jukić streets

Jarun Bridge for Pedestrians and Cyclists

New bridge across the Sava river to connect the northern and southern parts of the city and to create new recreational facilities

Greenway – the main state bicycle route no. 2

The construction of cycling and pedestrian infrastructure on the embankment of the Sava river will connect the existing network of bicycle paths and lanes in Zagreb and the Zagreb County

Infrastructure for recharging electric vehicles

New infrastructure to encourage production and usage of sustainable transport in the city

Zagreb Energy Efficient City – ZagEE

Implementation of energy efficiency measures, renewable energy and environmentally friendly fuels in buildings and public lighting systems owned by the city

TOURIST INFRASTRUCTURE PROJECTS

Region of Digital Museums

Preserving cultural and historical heritage by using new technologies for both presentation and international promotion at nine locations in northwest Croatia

Tunnel of Sensation

Revitalisation of the tunnel under the Upper Town into a tourist attraction

Thermal Resort

Construction of a new thermal resort with supporting facilities at the location of Blato

Sljeme Cable Car

Construction of a cable car to Sljeme reconnecting the city with the mountain top

Tourism Visitors Centre

The proposed site for the centre is Gradec Gallery

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?

Local population

A Zagreb2020 objective is Culture for & with all / Innovation through participation.

Participatory methodology is at the core of both development and implementation of Zagreb2020 programmes, aimed at increasing the social engagement of cultural and arts institutions, organisations, and individuals, as well as greater citizen involvement.

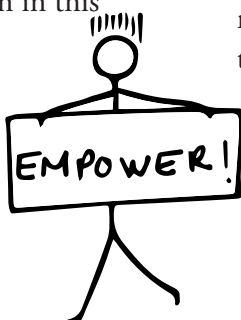
In the preparation phase, a detailed “Zagreb Brand” survey with 3000 people was conducted in order to understand the perception of Zagreb in the eyes of its citizens and visitors.

The new Cultural Strategy was also devised in a participatory way.

With the official launch of the candidacy, Zagreb2020 created numerous tools for direct communication, information and consultation with citizens.

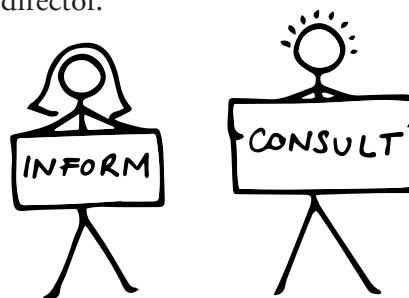
Fliers and questionnaires were distributed both on- and offline: in street actions, cultural centers, neighborhood councils and libraries, theatres and even clubs and bars.

The data collected from the questionnaires was analysed by the Baltazar University of Applied Sciences and taken into consideration in this bid-book.



Civil Society

As one of the most pro-active cultural sectors in Zagreb, the civil society has played an instrumental role in the preparation of this application. Through individual meetings and strongly represented in numerous focus groups, they contributed with project proposals for the cultural programme as well as with ideas for the organisational structure and the selection criteria. Representatives of civil society organisations are members of the Advisory Board (see p. 37), of which one of them serves as artistic director.



Workshops in Schools

A true inspiration for the programme came from our engagement in schools. A total of 16 workshops with children and teenagers named “Observing, feeling, rethinking and changing the city” were carried out in many of the city’s primary schools, bearing in mind that all the neighborhoods should be covered. Around 330 children, aged seven to fifteen years were included. The pupils were introduced to different kinds of scenarios and asked to share their experiences of the city, places they like and dislike and contents and events they consider important. The pupils created emotional maps of the city and their neighborhoods.

Neighbourhood Embassies

Zagreb has a well organised network of 218 neighbourhood councils equally spread throughout the city area (total area of the premises is 47.000 sq. metres). Zagreb2020 has initiated a dialogue with the neighbourhood councils to transform these



places of gathering into ECoC Embassies, in which specific projects and residencies will take place and micro-projects be developed, right in the heart of the city's neighbourhoods.

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

**Specify the relevant parts of the programme planned for these various groups.
(This question is optional at pre-selection stage)**

Every citizen has the right to participate in the cultural life of the city.

The Zagreb2020 programme will be accessible to all and inclusive, encouraging real participation of all citizens, not only as an audience but also as active co-creators, in the spirit of the Do It Yourself principle.

Zagreb2020 will implement the model of capillary participation in the cultural life of the city. Capillary participation is a metaphor for an organic model that will enable us to reach socially and spatially marginalised groups of citizens. The focus is on process, networks and learning through:

- ➊ increasing the number of citizens involved in the process as creators and not only as audience, relying on a broad network of volunteers, local cultural centres, network of elementary schools, high schools, public libraries, retirement homes, Public Open University and NGOs,
- ➋ encouraging citizens to be involved in cultural life and to take on co-responsibility in management of cultural life through voluntary agreements between different social actors,
- ➌ increasing communication channels, particularly using IT and social networks: smartphones and other devices, (interactive) boards located in neighbourhoods,
- ➍ reaching the furthest territorial units (neighbourhoods) of the city.

People with special abilities and needs

Zagreb2020 will implement accessibility tools, such as sign language translations and audio-descriptions in various events, and the use of different levels of easy-language and Braille in communication.

In partnership with the SoundMakers Festival (Italy), accessibility will be used as a tool for artistic expression in order to create performances that will actively use sign language and/or audio description as an integral part of the performance, not only for persons with disabilities.

Together with the Theater, Visual Arts and Deaf Culture – DLAN (Palm) Association, the Zagreb Association for Self Advocacy and Inclusion Europe, and others we will devise innovative methods of communicating cultural contents and events.

The developed models of accessibility and inclusion will be implemented in local institutions and cultural events as a sustainable legacy of a new accessible city culture.

Planned projects:

- ➊ **Novi Život (New Life)**
Europe's oldest Theatre of the Blind and Visually Impaired, founded in 1948, will present with local and international partners a festival celebrating the artistic oeuvre of people with special abilities.
- ➋ **Sounds of Silence**
A collaboration of sound artists and deaf participants resulting in a series of installations, artworks and compositions.
- ➌ **miTV**
Training for people with special abilities and needs to be able to work as journalists, camera operators and more and to create their own accessible web TV channel, which will also serve as a media platform for Zagreb2020.
- ➍ **Art-Accessibility-Technology**
An international network of artists, software and IT experts dedicated to the creation of innovative tools and means through art and technology, focusing on both social accessibility, as well as accessibility to art and culture.

Minorities

Together with the numerous potential partners engaged in working with minorities, Zagreb2020 will invite artists to develop projects with members of the various minorities represented in the city.

Planned projects:

- ④ **KasZhanes**
Meaning “Who do you know?” in Romani will be a series of projects (artistic, educational, social, neighbourhood development) culminating in a festival of contemporary Roma culture developed with the local community and numerous related associations in collaboration with the renowned Roma musician Ida Kelarova and other international partners.
- ④ **SOP**
The project integrates services for all age groups in the newly built quarter of Sopnica, particularly for people belonging to minority groups, at the edge of poverty, with disabilities, etc. It gathers volunteer based activities such as home assistance, learning help, finding a neighbour friend and various aspects of social and cultural inclusion.
- ④ **Unlock Zagreb**
Unlock Zagreb enables the staging of an invisible, neglected and underdeveloped Zagreb with the goal of creating new theatrical works of high value, increasing the quality of living of all citizens and increasing the level of their participation in the city’s culture. Unlock People is dedicated to marginalised groups. By means of audience-specific theatre, they are included into the processes of theatrical production, making their problems visible and bringing awareness to the role of politics and community in the creation of the current state of affairs.

Senior Citizens

Planned projects:

- ④ **Wise Archives** – a storytelling platform
- ④ **City Tours for the elderly** – in collaboration with the Zagreb Tourist Board

- ④ **Concerts, performances, and artistic residencies** in Senior Citizen Homes

Children & Youth

Planned projects:

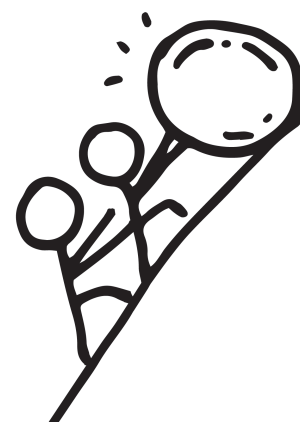
- ④ **Implementation of a youth advisory board**
- ④ **Schools and More**
Creative learning projects and artistic residencies in schools and youth centres.
- ④ **iPLAY**
Training and development of artistic gaming projects.
- ④ **Museum of Change**
The programme catering to children and their families will function as a learning centre and will provide a creative environment for children, foster children’s motivation and interests and offer artistic and creative events.
- ④ **Game Camp**
A camp aimed at children and young people, which will incorporate game rooms, workshops and digital collections and libraries. Mentors and animators will collaborate with participants on developing games connected with the various reconciliations reflecting the themes of Zagreb2020 in playful ways.
- **Generation2020** (see main events p. 33)

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

The planned audience development is structured around the following processes:

Spaces of knowledge and learning

The city provides a space that enriches communities and enhances the human capital in the city.



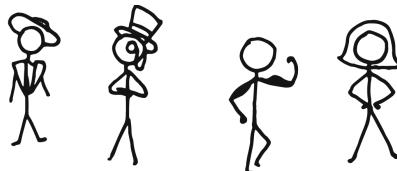
Inclusion and participation

The key change may be described as a transfer of focus from cultural products to active participation. New technologies are important as a way to address the public that is part of the digital generation. However, it is also necessary to engage the elderly in the project, especially because of their large share in cultural content consumption.

possibility of influencing our own environment and consequently the quality of our own lives. Zagreb2020 will create connections between learning and life. Young participants will comprehend that they are truly participating in shaping their city and their everyday life, acting both as creators and the audience.

Innovative and creative practices

The use of audience surveys will be instrumental in assessing the behaviours of the public and assist Zagreb2020 in devising both programmatic focuses and innovative means of communication. The visitor surveys will take into account motivation and identity, profile and expectations. Cultural experiences are often framed by different models of expectations and it will be important to monitor whether the benefits that people expect have been delivered. The surveys will also give feedback on how responsive users are to different offers, whether they are pleased or not, and what is the ratio between those who revisit and first timers. The usual assessment data like age, gender, education and geographical background will be useful as well.



Reaching educational institutions

The cultural sector has always been connected to formal education institutions, but an even tighter partnership will be established between primary and secondary schools and cultural players. Museums, libraries and archives will become more welcoming places to visitors and promote activities connecting learning and entertainment. Zagreb2020 will develop programmes which stimulate intellectual and emotional abilities and critical and analytical competences, all of which are crucial for educating active and responsible citizens.

In its fundamental objectives, the project is set up to relate directly to specific topics from the curriculum, such as learning about the environment and the surroundings and the development of creativity and critical thinking. Through the project, these subjects are expanded and elaborated by questioning the notions of private and public space, personal creative endeavours in our own environment, and the



6 Management

FINANCES

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

Year	Annual budget for culture in the city (in euros)	Annual budget for culture in the city (in % of the total annual budget for the city)
2011	64,644,126.62	7.82
2012	60,990,902.33	7.28
2013	61,189,344.25	6.26
2014	60,901,077.05	6.80
2015	56,343,324.61	6.28

The above mentioned data refers to regular operations of cultural institutions of the City of Zagreb. Additionally, Zagreb invests between 3-4 million euros annually into capital projects related to culture (for instance, the construction of the Museum of Contemporary Art, co-financing the Academy of Music and others). In the period from 2011 to 2015, the City invested € 15,652,426 into capital projects in culture.

The reasons for the falling share of culture in the total budget of the City of Zagreb for 2013, 2014 and 2015 in comparison with earlier periods are: In 2013 and 2014 additional revenues were earmarked for decentralized functions pursuant to a court decision, so that even though funds for culture are nominally higher or the same, in the overall structure they decreased.

In 2015, due to changes in taxation regulations, the City of Zagreb was left without a portion of revenues from income tax and surtax, and consequently, a lower level of budget revenues is planned, as well as a lower level of budget spending.

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

The City of Zagreb, in case it is nominated, will ensure **additional** 18 million euros in its budget for the period until the European Capital of Culture year.

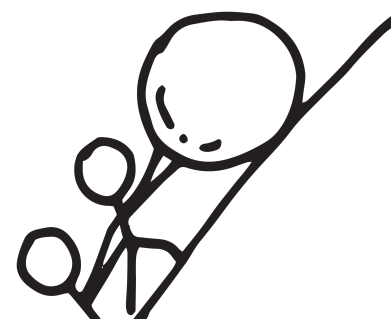
Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

The City of Zagreb plans to continue financing programmes and activities related to the European Capital of Culture after the title year, as evidenced by the financial plan of operating expenditure, which is an integral part of this document. After the European Capital of Culture year, it will also provide funds for co-financing the maintenance of newly built facilities.

The attached plan of covering costs up to 2023 is proof of the firm intention of the City of Zagreb to increase the overall percentage dedicated to culture within the annual budget.

This increase must be interpreted as an incentive for further fundraising from EU funds and State funds, especially in the current situation in which we witness a substantial reduction of funds available to local government units.

The title will enable concluding various



public-private partnerships that will be consolidated through preparation for the ECoC year, thereby enabling further support to the culture programme beyond 2020.

OPERATING BUDGET FOR THE TITLE YEAR

Income to cover operating expenditure:

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

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 %)
49,700,000	44,700,000	90.5%	5,000,000	9.5%

Income from the public sector:

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

Income from the public sector to cover operating expenditure	in euros	%
Funds from the state budget	10,000,000	22.37
City	18,000,000	40.28
County	2,000,000	4.47
EU (Except for the Melina Mercouri Prize)	12,700,000	28.41
Others / Zagreb Tourist Board	2,000,000	4.47
Total	44,700,000	100

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

The City Assembly, at its 23rd session held on 12 February 2015 passed a decision on the City of Zagreb bid for the 2020 European Capital of Culture.

The City of Zagreb budget for 2015, as well as the forecast for 2016 and 2017 plan for the project Zagreb2020. For the realisation of the first stage, funds amounting to 130,000.00 euros for operating expenditures are planned in the pre-selection stage. The aforementioned documents were adopted on 22 December 2014 by the City of Zagreb Assembly.

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

Based on the priorities defined on the national level within the Partnership Agreement for the European Structural and Investment Funds in the EU Financial Period 2014-2020, and relevant Operational programmes - Operational Programme "Competitiveness and Cohesion" (financed from EFRR and CF) and Operational Programme "Efficient Human Resources" (financed from ESF), it can be concluded that the majority of the activities that will contribute to the realization of the project goals could be co-financed from the above mentioned mainstream operational programmes, as well as from a variety of EU programmes.

A significant role will be played by several EU 2014-2020 programmes. Creative Europe (2 sub-programmes) is relevant, aimed at helping the cultural and creative sectors to seize the opportunities provided by the digital age and globalisation and to reach their economic potential. Other EU programmes are also considered, such as Horizon 2020, Employment and Social Innovation Fund and the URBACT programme focused on integrated and sustainable urban development activities.

Many of the so called “soft” activities, especially in the domain of lifelong learning, inclusion, capacity building and raising awareness will potentially be co-financed from the Operational Programme “Efficient Human resources”, mainly Priority axis 2, 3 and 4 (Thematic objectives 9,10, 11).

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?

INCOME FROM THE PRIVATE SECTOR:

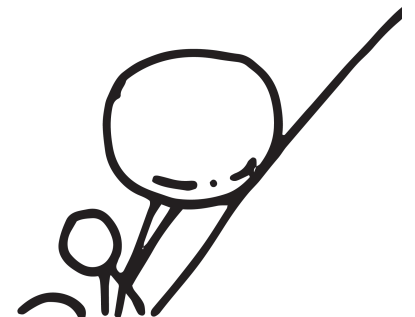
What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

The importance of citizen participation and belonging to the initiative Zagreb2020, as the very principle of “Do It Yourself” indicates, urges the citizens to become actively involved in efforts to raise the quality of life and culture of the overall urban environment, in cooperation with public authorities.

Source of income for operating expenditure	2015	2016	2017	2018	2019	2020
EU	-	-	-	300,000	400,000	9,000,000
Funds from the state budget	-		400,000	600,000	1,000,000	6,000,000
City	300,000	400,000	800,000	1,000,000	1,300,000	11,300,000
County	-	-	300,000	300,000	300,000	800,000
Sponsors	-	-	100,000	100,000	500,000	2,000,000
Tourist Board	200,000	200,000	200,000	200,000	300,000	600,000



For the purpose of building cooperation, already in the pre-selection stage Zagreb2020 has concluded a number of cooperation agreements with various prominent companies and organizations as well as a number of companies in the field of communications and the media. It can be seen from the included organizational structure that will lead the activities related to Zagreb2020 that the representatives of the private sector are not only a source of financing, but true partners who will actively participate in the process of organising and implementing activities such as fundraising for the project, as well as content-oriented projects along the general guidelines of Zagreb2020 and in agreement with the artistic direction. Partnership will, therefore, be based on needs, content and emotional affinities.



Operating costs:

Breakdown of operating costs

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
36,300,000	73.03	6,985,000	14.05	4,915,000	9.90	1,500,000	3.02	49,700,000

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



Time-table for spending ^a	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
2015	250,000	0.7	50,000	0.7	150,000	3.1	50,000	3.4	500,000
2016	300,000	0.8	75,000	1.1	175,000	3.5	50,000	3.4	600,000
2017	1,300,000	3.6	100,000	1.4	300,000	6.2	100,000	6.6	1,800,000
2018	1,550,000	4.2	300,000	4.3	500,000	10.1	150,000	10.0	2,500,000
2019	1,700,000	4.7	1,000,000	14.3	800,000	16.4	300,000	20.0	3,800,000
2020	21,690,000	59.8	5,010,000	71.8	2,250,000	45.7	750,000	50.0	29,700,000
2021	4,310,000	11.9	250,000	3.6	400,000	8.1	40,000	2.6	5,000,000
2022	3,500,000	9.6	100,000	1.4	170,000	3.4	30,000	2.0	3,800,000
2023	1,700,000	4.7	100,000	1.4	170,000	3.4	30,000	2.0	2,000,000
TOTAL	36,300,000	100	6,985,000	100	4,915,000	100.0	1,500,000	100.0	49,700,000

Budget for capital expenditure:

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:

Income from the public sector to cover capital expenditure	in euros	in %
Funds from the state budget	5,000,000	7.6
City	30,318,000	45.9
County	1,500,000	2.3
EU (Except for the Melina Mercouri Prize)	27,680,000	41.9
Tourist Board	1,500,000	2.3
Total	65,998,000	100

This data refers exclusively to the planned capital investment into cultural facilities of the City of Zagreb, rated as priorities in the period up to 2020. They are listed on page 43.

Zagreb, just like other European cities, identifies itself with its capacity to represent the places of the community. Looking at a new project, Zagreb is a city that needs to reinvent itself, by recomposing the 'pieces' that have been scattered during the past fifty years, reactivating its numerous abandoned urban sites, reinventing its mobility and interconnectivity, system of relations between the built and the un-built, establishing new alliances with the environment.

For this purpose, in addition to regular investments such as maintenance and smaller physical interventions, in the period up to 2020 the City of Zagreb has plans to invest significant resources into projects intended to improve the quality of the urban environment through the development of public areas, development and construction of parks in new city suburbs, protection of cultural monuments and building facades, revitalization of the old city core, raising the level of energy efficiency of public facilities, environmental protection, and more. In the next five year period, the City of Zagreb plans to spend **119,560,000 euros** on these projects.

Aside from the aforementioned, in its projections until 2020 the City plans to invest significant resources in improving the transport infrastructure, both on the level of urban mobility, as well as on the level of better inter-city connections. For these capital projects from the transport infrastructure construction programme a total sum of **305,000,000 euros** is planned, from both the City resources, as well as European Union funds.

In the event that the City of Zagreb passes the pre-selection stage, all projects described here will be elaborated separately according to the amount of resources and financing sources.

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?

By adopting the 2015 City of Zagreb budget, the City of Zagreb Assembly adopted a plan of capital investments in prioritised cultural facilities. At the same time, it accepted the budget projection for 2016 and 2017 with the defined development programmes of the City, defined through strategic objectives.

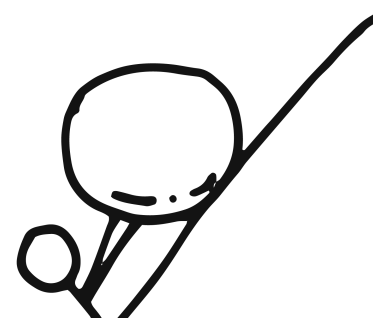
What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

In order to ensure efficient and timely preparation of development projects that can be co-financed from EU funds, on 11 April 2014 the Mayor of Zagreb adopted the Decision on the Establishing and Appointing of the Coordinating Committee for EU Projects the City of Zagreb (Zagreb Official Gazette 18/14).

The most important task at this stage of realisation of the defined goals is creating projects and strategic documents at local and national levels required for investments that are deemed a priority and necessary for the functioning of the City. Quality projects will apply for EU funds, while also ensuring the City's participation in a particular project.

As for the mainstream programmes on the national level, the majority of the capital investment is planned in culture. Other relevant capital investments (objective 4) will also attract co-financing from the operational programme "Competitiveness and Cohesion" (EFRD and CF), mainly from the Priority axis 6,4, 7 and 1 (Thematic objectives 4, 6, 7, 10).

In terms of attracting financing for capital investments/expenditures, programmes for territorial cooperation, in particular Cross-Border Cooperation Programme Slovenia – Croatia 2014-2020 will be of relevance.



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?(Please fill in the table below. This table is optional at pre-selection stage.)

Source of income for capital expenditure	Year -5* (2015)	Year -4* (2016)	Year -3* (2017)	Year -2* (2018)	Year -1* (2019)	ECoC Year (2020)
EU			3,000,000	10,000,000	10,000,000	4,680,000
Funds from the state budget			1,000,000	1,500,000	1,500,000	1,000,000
City	4,117,000	4,183,000	4,518,000	4,500,000	8,000,000	5,000,000
County			500,000	500,000	500,000	
Other / Tourist Board		300,000	300,000	300,000	300,000	300,000

Organisational structure

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

Lead by the principle of Culture for Everyone - Innovation through Participation, Zagreb plans to establish the Zagreb Culture Cluster whose role will be grouping different stakeholders that share the same goals related to Zagreb 2020. The connection within the cluster includes all components - from research and production of programmes, to communication and marketing. The formation of the cluster reflects the idea of ECoC, exchanging and dividing resources, knowledge, work force, technology, networks. This enables harmonisation and cost reduction of all programmes. The Cluster will integrate stakeholders in culture, professionals and non-professionals, institutions, associations and individuals, students, pupils and their teachers, so that new cultural values may be achieved through synergy, not only for the purpose of activities related to the title of ECoC 2020, but also as permanent inter-institutional cooperation aimed at advancing the culture of the City of Zagreb. It is expected that the Zagreb Culture Cluster will

receive full support from state institutions knowing that the government(s) of the Republic of Croatia have spent a considerable effort during the past twelve years developing various clusters. Our aim is to see these clusters grow into a partnership required for the actual realisation of Zagreb2020. The legal form of the cluster association will be



Cultural Association, Trust or Limited Liability Company. The choice will be made in the next stage, based on a final feasibility study and legal framework regulating the functioning of public authorities.

The Cluster model proved to be the best path for Zagreb to take for achieving **synergy** focused on cultural production, presentation of cultural programmes and events and the participation of all stakeholders interested in all aspects of culture, creativity and cultural heritage. Working within the Cluster at the same time represents a new and sustainable principle of association with a common purpose, ensuring that the joint initiative will continue after the title year. After 2020, the Cluster will continue to implement and organise activities.

The establishment of the Cluster will be initiated by the City of Zagreb.

CLUSTER MEMBERS IN DETAIL

CLUSTER MEMBERS IN DETAIL	
City of Zagreb	City offices, foundations and services, local government units, agencies, companies owned by the City, City institutions, Zagreb tourist board
Culture	Cultural institutions, associations, arts organizations, individual artists, cultural entrepreneurs
Economy	Businesses, companies, craftsmen, Chamber of Crafts and Trades, Croatian Chamber of Commerce, entrepreneurs, lobbyists, Zagreb entrepreneurship Incubator, Zagreb Development Agency
Education and science	University of Zagreb, higher education institutions, elementary and high schools, institutes and agencies, Public Open Universities
Citizens	Citizens of Zagreb, domestic and international experts

Advantages of the Cluster:

Associating will make possible the implementation of projects that individuals could not achieve on their own

- ➊ Direct cooperation among same interest groups facilitates research, professional development, knowledge transfer, sharing of financial and human resources
- ➋ Information, ideas, contacts, technologies are directly available
- ➌ Decreased administration, operation and management expenditure
- ➍ Thorough analysis is made from the very beginning with short-term and long-term objectives set and fast and flexible access to the required changes implemented
- ➎ Stronger motivation of employees, additional value created
- ➏ Direct involvement of all stakeholders who contribute to the implementation of the Cluster's objectives by developing and implementing their own objectives
- ➐ Diversity of cluster members removes the threat of over-specialisation and limitation of actions to the micro or macro level. Zagreb Culture Cluster will focus on the development of the overall culture of the City of Zagreb.

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?

The Management organisation of Zagreb2020 will follow the basic principles that drove the previous preparation work, such as transparency and cooperation, a solid financial structure, independence of management and programme design.

Regardless of the legal form of the Zagreb Culture Cluster, the organisation will include the following bodies:

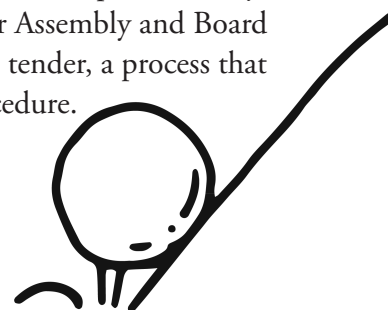
CLUSTER ASSEMBLY - the highest governing body of the cluster. Maximum is set at 50 members.

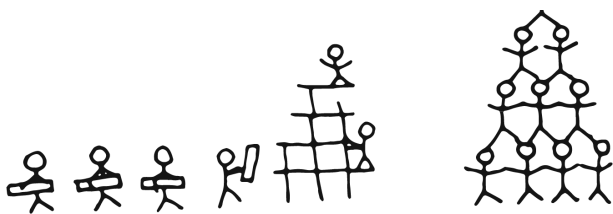
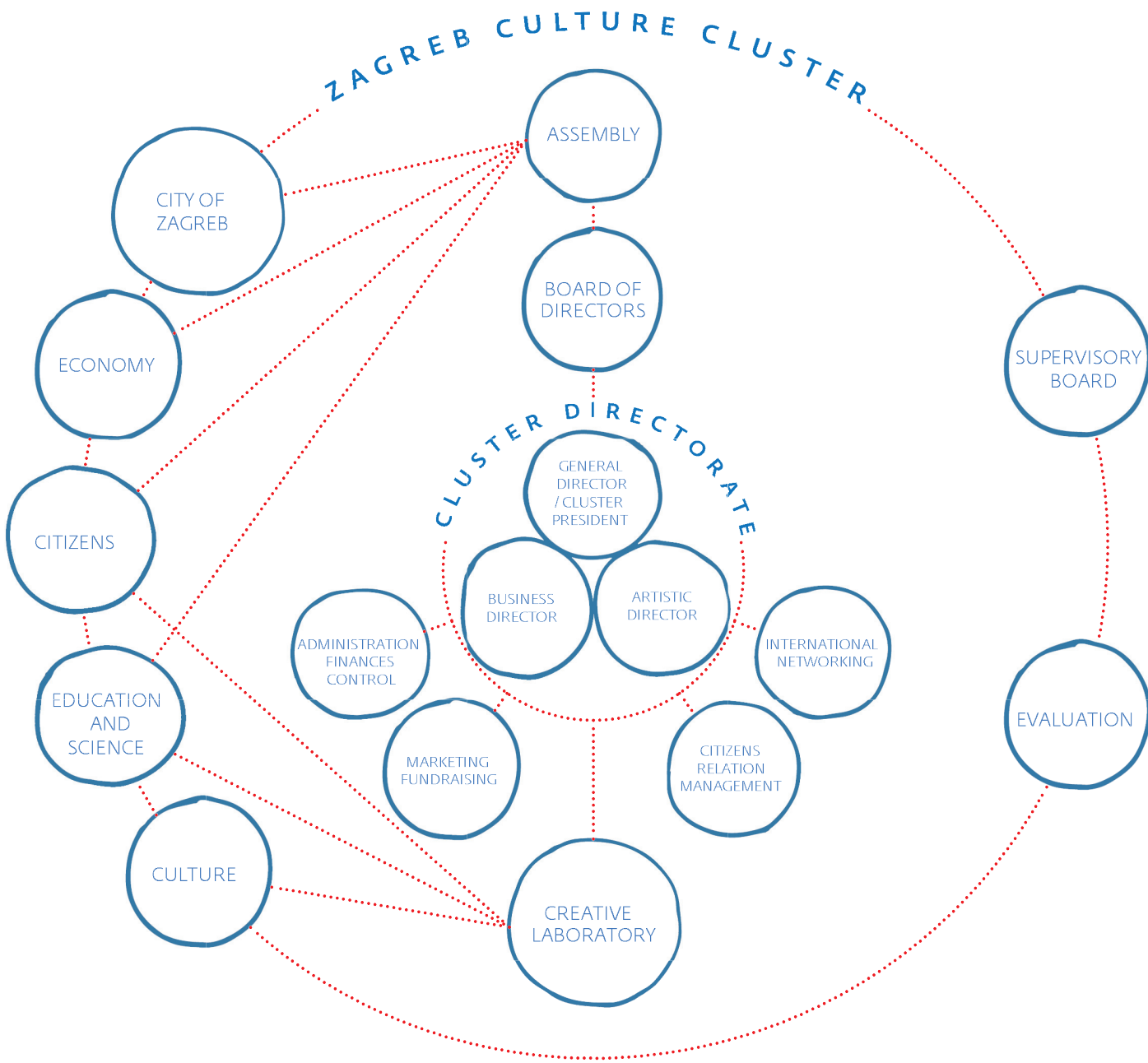
BOARD OF DIRECTORS - representatives of the cluster members, accountable to the Cluster Assembly. Chairman of the Cluster Board of Directors is the General Director of the Cluster. The Board will consist of a maximum of 9 members.

SUPERVISORY BOARD - oversees project management, financial operations, execution of the annual financial plan and programme. It will consist of max. 3 members.

The Cluster Directorate will be the operational part of the management in the organisational structure and will consist of three key persons: **General Director of the Cluster** as the head of the Directorate; **Business Director** as head of the Logistics Centre, and **Artistic Director** as head of the Creative Laboratory.

The Directorate with the General Director will be responsible for the realization of the overall project. The responsibility of the General Director is shared with the Business Director in terms of legal and economic operations, and with the Artistic Director in terms of quality and the scope of cultural and artistic events organized by the Cluster. All three individuals will cooperate closely and be selected by the Cluster Assembly and Board of Directors through a public tender, a process that will ensure a transparent procedure.





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?

All employees of the Cluster will be selected based on a public tender which will outline the specific knowledge, skills and experience required for each and every post within the Cluster. Moreover, a universal set of skills will be implemented, such as teamwork, flexibility, good communication skills and the desire to learn, since our aim is to develop solid cooperation among cluster members that will ensure the sharing of human, financial, technological resources.

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

Establishment of quality dialogue and cooperation among the members is the basis of the organization of any Cluster. The City of Zagreb as the initiator of the Cluster will be one of the core members. The City of Zagreb (offices and services, public companies and institutions owned by the City, City agencies and Business Incubators) will cooperate within the Cluster on two basic levels:

- Management: through the Assembly and Board of Directors
- Operational: sharing human, physical and financial resources required to carry out ECoC programmes and projects.

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?

Immediately after the announcement of the nomination, General, Business and Artistic Directors will be selected through a public tender, in which they will prove their competences necessary for successful job performance. Although different, all three functions require the following characteristics of the candidates: leadership and teamwork skills, holistic approach to project design

and management, excellent communication skills, international experience, flexibility and commitment.

The **General Director** is an open-minded professional with strong managerial and interpersonal skills and significant experience in the field of culture, who is familiar with the objectives of Zagreb2020 and is able to ensure their implementation.

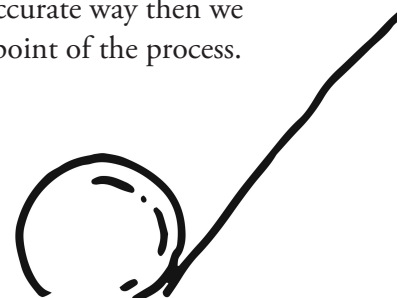
The **Artistic Director** is a person with proven experience and ability to design and develop international cultural projects based on participation and an inter-disciplinary approach. He/she has experience in project management, networking and co-production at the European level, as well as creativity and the ability to motivate collaborators intellectually and artistically.

The **Business Director** is an outstanding organiser, with sound knowledge of regulations and procedures, and the ability to maintain an orderly and transparent working system. He/she will work with the General Director to build a successful and consistent management system. He/she will have an understanding of all project activities and make high-quality plans with clear performance indicators. The Business Director must serve the artistic vision and function as a catalyst to realise the plans created by the artistic team.

CONTINGENCY PLANNING

Have you carried out/planned a risk assessment exercise?

The Zagreb2020 SWOT analysis has enabled us to identify two probable risk groups: risks coming from the environment and project organisation risks. Our risk assessment consisted of an evaluation of possible harmful effects on our organisation, programmes and activities. Should Zagreb2020 be selected for the second round of the candidacy, the monitoring and evaluation process that will be put in place will enable us to assess these risks in a more accurate way than we have been able to do at this point of the process.



What are the main strengths and weaknesses of your project?

After analysing the project Zagreb2020, a SWOT analysis has been conducted in order to determine strengths and weaknesses, as well as opportunities and threats in the environment. One of the most important goals of the SWOT analysis is address organizational weaknesses, which normally can be removed as potential risks, whereas environmental threats, which we cannot influence, can transform into risks relevant to the project.

Through the establishment of the Zagreb Culture Cluster, the abovementioned opportunities will be fully exploited. Furthermore, the aim will be to ensure sufficient capacities for the institutions and cultural associations to successfully apply for EU funding and the develop or intensify international inter-city and international cooperation, which will inevitably lead to the development of creative cultural entrepreneurship.

The aforementioned weaknesses, e.g. the fact that the Mayor and a number of his collaborators are under investigation have caused certain difficulties during the preparation of this bid book, slowing the course of the decision making process that inevitably negatively influenced the creative process.



	STRENGTHS	WEAKNESSES
CITY OF ZAGREB	<ol style="list-style-type: none"> 1. Diverse and experienced human resources 2. Strong & numerous cultural infrastructure and professional & engaged independent scene 3. Diverse and rich cultural programmes and events year-round 4. A solid city budget capacity, which can be directed to cultural projects 5. Rich cultural heritage 6. Strong engagement of non-professionals in cultural activities 7. High concentration of high school and university education institutions with programmes in the field of arts and social sciences 	<ol style="list-style-type: none"> 1. Outdated system of financing cultural production and cultural development 2. Fragmentation and lack of cooperation has been present between the stakeholders of the city's cultural life 3. Poorly developed field of creative industries and marketing in culture 4. Mayor of the City and a number of his collaborators are under investigation which influences the dynamics of the preparation of the projects 5. Lack of strategy in cultural heritage management 6. Low level of industrial heritage protection and preservation 7. Insufficient funding for cultural innovation
EXTERNAL INFLUENCES	OPPORTUNITIES	THREATS
	<ol style="list-style-type: none"> 1. Potential resources from the State budget and EU funds 2. Development of cultural co-operations with European cities & partners 3. Connecting independent & institutional cultural scenes through cooperation on projects of mutual interest 4. Increasing active participation of citizens in creating and producing cultural projects and events 5. Increasing employment in culture and creative industries 6. Introduce standards of quality management for the realization of cultural projects and programmes 	<ol style="list-style-type: none"> 1. Continued deepening of the economic crisis 2. Delay in preparation of documentation related to infrastructure projects due to complicated legal ownership relations 3. Insufficient support from commercial sponsors 4. Insufficient citizen participation 5. Lack of synergy between the members of the Cluster 6. Lack of qualitative and quantitative data in culture 7. Attempted influence by stakeholders

The numerous focus groups, even though they produced wonderful material for this application, have not had the time to develop a common language of shared experiences, however, this will become possible in the near future.

While using the limited time to first look inward, the following phase will connect the various focus groups and will also strengthen the outwards vision, creating a stronger European dimension.

The governance model of the candidacy, which was under the direct control of the City until April, did not allow much flexibility and fast reactions necessary in this compressed process. The governance model is due to change radically, creating an independent entity in the nature of the governance described in this bid-book to manage the process, should Zagreb2020 make it into the next round.

The answer and solution for the other aforementioned weaknesses is seen in the implementation of the Strategy of Cultural and Creative Development of Zagreb and in the foundation of the Zagreb Culture Cluster, which will have a key role in eliminating the weaknesses.

The strengths of the candidacy include the potential of the social and cultural landscape of the city, which is well interconnected both locally and internationally. Reconciliation of existing differences that are prevalent between administrations, institutions and independent stakeholders has in this short time created a collaborative and participatory platform which enabled the process to arrive at this first result, a true breakthrough for the flow of creative ideas between otherwise often alienated entities. The art scene is well connected and is used to merging ideas and visions and will be used as the facilitator of that same approach in other cultural aspects. Another asset Zagreb has is the existing cultural infrastructure in most city neighbourhoods that will be easily revitalized and will as a result lead to the decentralisation of cultural content within the city. This is also important since the population of the entire country and the neighbouring countries gravitates towards Zagreb and settles in the residential neighbourhoods outside the city centre. The role and commitment of the University, with over 80,000 students that comprise 10% of the city's population is another strong point of this

candidacy, especially bearing in mind the effort that the Zagreb University has made in the recent years to encourage the interdisciplinary approach and international cooperation between students, teachers and the administration. And last but not least, all stakeholders strongly support an honest approach, which promises to touch on difficult topics, the taboos of the community, in order to promote real change, as part of the role of a contemporary Europe Capital of Culture. Another comparative advantage Zagreb has is the multicultural heritage: a strong presence of minorities and foreigners who live here and those who increasingly come as tourists.

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

Most of the answer to the previous questions can be brought here.

Contingency planning

In order to prepare the overall ECoC structure to respond coherently to possible challenges, the following risk mitigation has been developed according to two categories of risks that were identified:

Risks coming from the environment

Deepening of the economic crisis:

Mitigation through exploitation of opportunities arising out of the creation of the Cluster: the possibility to engage more citizens (i.e. crowd-sourcing and crowd-funding), more collaborative and production partnerships (co-productions), closer relationships with potential sponsors to develop early contingency plans. Development of more external relations for international co-productions for the realisation of specific projects.

Transparency, monitoring and regular evaluation for necessary adaptations of priorities.

Mistimed completion of infrastructural projects:

planned investment projects are financially demanding, but this is not a significant risk considering the investment capacity of Zagreb.

Major risks are ownership relations and timely preparations for projects, including preparation of architectural plans and choosing a contractor, because of the complex public procurement procedure, which increases the possibility of delay for complex investments. If Zagreb passes to the second round of the application, the city will make a suggestion to the national government to declare all investment projects strategic investments, and thus get prioritised in administrative actions of state bodies.

Insufficient support of economic subjects:

This risk is connected to economic conditions and trends present at the time of preparations for the project, i.e. until and during 2020. We have reason to be optimistic, because major corporations such as Agrokor, Kraš and many others have expressed their interest to support the project and participate in it. The ECoC would drastically increase Zagreb's visibility on the European map, and correspondingly, launch Croatian industries to the European market. Zagreb2020 will launch a communication and marketing campaign, accompanied by a series of workshops for entrepreneurs to attract potential sponsors and investors.

Lack of quantitative and qualitative data in culture:

The lack of innovative statistical and other indicators for cultural projects draws the question of evaluation of any cultural policy that has been implemented on the political level. Namely, statistics are one of the fundamental indicators, which always have the same method of evaluation, represent valuable feedback, and enable the comparison of achieved results. Zagreb2020 aims to develop, with international experts, a new vocabulary to define new indicators of large scale socio-cultural projects.

The risk of project organization

Lack of synergy among participants in the Zagreb Culture Cluster:

Zagreb has a large number of participants in culture and these participants are in a competitive relationship on several levels. This refers firstly to the relation to the public, and secondly to

acquiring finances, which are same for everyone in terms of budget, sponsors, donors *etc.*

The first phase of Zagreb2020 has shown that with a goal like ECoC the different protagonists were willing to put differences aside and collaborate for the common good. This is a fragile process but it will grow together with the trust. Zagreb2020 will function as a mirror and bridge between the various stakeholders promoting the necessary synergies.

Insufficient participation of the citizens:

The citizens' interest in Zagreb culture is a question that lacks research and systematic analysis. Research of the cultural market is mostly conducted by private entities, whose existence greatly depends on the market. Zagreb2020 plans to involve the public on various levels before the title year to create a sense of ownership and pride in the project. The implemented volunteer programme and the intensive interactions with schools and the University will also have a positive impact on participation.

Attempted influence by stakeholders:

Unfortunately, numerous cultural capitals have been damaged by stakeholders influencing the management of the organisation and the proposed programmes.

Zagreb2020 will be devised as an independent entity within a strong cluster of a diverse set of stakeholders. The Zagreb2020 management will consist of three independent and experienced managers/directors, who will have complete autonomy guaranteed, in order to protect the Artistic Freedom necessary for the values and quality of such a project.

MARKETING AND COMMUNICATION

Could your artistic programme be summed up by a slogan?

The main concept of our artistic programme is Reconciling Our Contradictions.

It is an inter-subjective and intergroup process that requires all parties in a particular situation to willingly seek agreement. The process requires patience and persistence, but has a great potential

for rewards - it brings to the fore an urge for dialogue and mutual proactive commitment to work out all the challenges together. This is precisely what is needed for our City and the nation, as in our culture we have detected numerous layers of essential need to begin the reconciliatory processes. We will share this experience with Europe and in that respect we invite all to start the reconciling processes together with us. Therefore, we introduce the slogan:

“RECONCILING OUR CONTRADICTIONS”



To begin to reconcile, each of us, as individuals, ought to make a decision to approach the other. Each of us has to become active and take responsibility for our actions and our future. If you wish to reconcile you need to do it yourself. We see the **Do It Yourself** approach as a driving energy and the spirit of the reconciliation process.

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

There is no culture without community. And there is no cultural capital without communities.

With this in mind and with the principles of our Do It Yourself (but Do It With Others) philosophy our communication strategy will be based on community building and informal information. In collaboration with various departments of the Zagreb University, Zagreb2020 will initiate a series of workshops where interested citizens will learn techniques to create and disseminate the messages of their own cultural capital.

In the first years leading up to 2020 the strategy will be based on rumours.

True, fake, funny, absurd, outrageous, political, social, artistic, financial, speculative, manipulative, horrendous. Rumours of all sorts will fill the city. And the best thing about rumours is they spread for free and they travel fast.

The closer we get towards the title year, the more concrete the rumours will become and the more focused the discussed themes will be. Beyond the person to person, neighbourhood to neighbourhood, and community to community communication, the rumour traffic will be enhanced through social media, as well as through collaborations, starting first with local, then national, and at a final stage international radio and television stations, daily newspapers and magazines.

The rumours will also be spread abroad with the help of Croatian Cultural Institutes and Embassies, as well as in collaboration with the local tourism board in significant tourism fairs around Europe.

Content based communication and the use of cultural events to spread the messages and contents of Zagreb2020 will also be employed as part of the strategy.

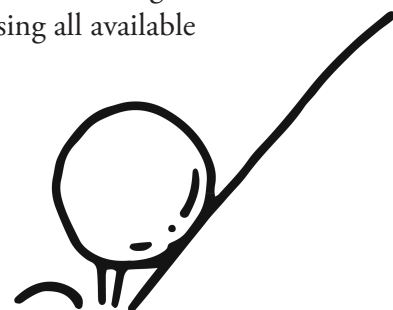
The work on Reconciling Our Contradictions on a European level will involve numerous partners, such as Universities, NGOs, cultural operators and independent professionals in different fields, who will all function also as Ambassadors, or Rumour Spreaders.

A more precise strategy with a more detailed media plan will be provided in the selection phase, should Zagreb2020 be selected.

The communication strategy will consider the following elements:

- Key communication messages
- Tone of communication
- Communication channels

The communication strategy has been adjusted to all target groups on the local, national, regional and European levels, while using all available media platforms.



Tools and media for all phases of communication:

- Social networks (facebook, instagram, twitter), blogs, radio stations, web, TVs, magazines, newspapers, YouTube
- Strong community network (ambassadors, opinion leaders, university radio stations)
- Media events
- Digital events (ECoC-related events on social networks, blog content development in collaboration with other cities)
- Newsletters
- Promotional OOH campaigns
- Regional events which will include citizens (public debates, for example)
- Open calls for ideas
- Info points, information desks within local, national and international events. At the local level, Zagreb will open a large urban/info point dedicated to 2020. This info centre will inform all citizens, students, visitors and professionals about the details of the route to urban transformation and cultural production connected to our nomination as ECoC, as well as where to go to see all the progress being made
- Summer school and training courses
- Print/Brochures

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

The rumours strategy is predestined to mobilise our own citizens.

Additionally, we will involve the networks of Croatians living abroad, whom we will also invite to participate in projects dealing with stories of migration.

Increasing social inclusion, self-awareness, solidarity and trust among members of the community in the long-term will lead to an awareness of belonging to a community and

greater motivation to act for the general welfare, which also includes the representation of their own community in the world.

Mobilisation of citizens will take place in three stages:

- Stage 1: Determining the social groups which will be mobilised as communicators towards the outside world. These are, for instance, bloggers, students, scientists, NGOs, artists, athletes and others.
- Stage 2: A special approach, tasks and objectives would be elaborated for each of the aforementioned groups, depending on the communication networks where their contribution is expected. To that end the existing communication channels available to specific individuals in their professional life would be used, as well as connections with the outside world which are already established in the areas of education, culture and sports.
- Stage 3: The aforementioned communication activities would be followed by a media campaign motivating citizens (the general public) to similarly activate their own communication channels towards the outside world. Media space would be opened up for them where they could present their contribution to spreading the image of the city as a European Capital of Culture.

Digital technologies provide many opportunities for communication with diverse communities. The social media in particular should be used as a platform for communications with the outside world. These technologies enable competition for the best communicator on a weekly and monthly basis. Thanks to their broad networks, these media enable the democratic process of choosing the most successful and most original “ambassador” of the city at the local, national and international levels.



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

The European Union will be highlighted and present on various levels of Zagreb2020.

The most obvious one is communication and marketing where the logo of the European Union will be present on all printed materials, press releases, web platforms, etc.

Posts in social media will tag the EU where applicable.

On the content level, themes and values of the EU will be present throughout various aspects of the programme, as can be seen in the projects mentioned in this application.

Zagreb faces an ambivalent relationship with the European Union, as there is still little awareness of the advantages and disadvantages, rights and responsibilities among its citizenship. The historical and traditional affiliations to European foundations and a strong sense of belonging to Western Civilization culminating in the entry to the EU in July 2013 ambiguously overlap with both the economic crunch and austerity measures, as well as the contemporary crisis of ideological and traditional values.

Zagreb2020 is a real opportunity and a key player to portray an objective view of the Union in its full spectrum and variety. It is a chance to reinforce the consciousness and responsibilities of an EU membership that has not yet been embodied in Croatia as it should.

Through specific activities and programmes Zagreb2020 will encourage the celebration of the practically unnoticed Europe Day, already in the years proceeding 2020.

The year itself will mark the 7th anniversary of Croatia's entry to the Union and we plan on developing a special project under the motto and title "The Seven Year Itch" reflecting on the relationship of Croatia with the Union and to celebrate this very special anniversary.

Additional information

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

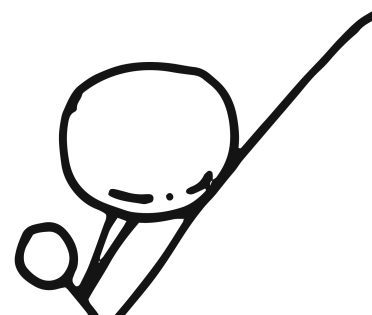
We hold special the immediate and intensive response of citizens from different walks of life. How they accepted the invitation to engage in the process and recognized the authenticity of the application given the political, social, and economical realities and the timeframe in which this first phase of the application has taken shape, is even more remarkable. Their contributions underline their longing for change, hope and self development. They encourage the political administration to an imaginative and inspired journey.

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

This intensive process would not have been possible without the active participation and good will of many who promptly adopted our proclaimed principle of **Do It Yourself** and took on the responsibility of co-animating this application and process of transformation together.

We are aware of the scope of our ambitions and we know that ECoC can not offer solutions to all challenges facing our city and communities. In the context of reconciliations and the principle of **Do It Yourself** we would like to reactivate Camus' interpretation of an ancient European myth:

"We must imagine Sisyphus a happy human."



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