





COMUNE DI CAGLIARI



CAGLIARI





cover

Maria Lai, *Pagina (detail)*, 1977

previous pages

Maria Lai, *Mondo Incandescente (detail)*, 1988

## Institutional Partnership



Municipality of Assemini  
Municipality of Barumini  
Municipality of Capoterra  
Municipality of Carbonia  
Municipality of Decimomannu  
Municipality of Domus de Maria  
Municipality of Elmas  
Municipality of Iglesias  
Municipality of Maracalagonis  
Municipality of Monserrato  
Municipality of Muravera  
Municipality of Pula  
Municipality of Quartu Sant'Elena  
Municipality of Quartucciu  
Municipality of Sant'Antioco  
Municipality of Settimo San Pietro  
Municipality of Santadi  
Municipality of Sarroch  
Municipality of Selargius  
Municipality of Sestu  
Municipality of Sinnai  
Municipality of Teulada  
Municipality of Villa San Pietro  
Municipality of Villasimius

Regional Agency Conservatoria delle Coste  
Anci (National Association Italian Municipalities) Sardinia  
Port Authority of Cagliari  
Cagliari's Chamber of Commerce  
Casartigiani Cagliari  
Cgil  
Cisl  
Cna Sardegna  
Confartigianato Cagliari  
Confcommercio  
Confcooperative Cagliari  
Confesercenti  
Confindustria Sardegna Meridionale  
Conservatorio Pierluigi da Palestrina di Cagliari  
Consorzio Centro Storico  
Crs4  
Diocese of Cagliari  
Fiera Internazionale della Sardegna  
Film Commission Sardegna  
Fondazione Banco di Sardegna  
Fondazione Teatro Lirico  
Inaf- Osservatorio Astronomico di Cagliari  
Legacoop Cagliari  
Parco Geominerario storico ambientale della Sardegna  
Parco di Molentargius  
Sardegna Ricerche  
Uil

## Application for the title of European Capital of Culture



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## I. BASIC PRINCIPLES

### 1. Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture?

#### What, for it, would be the main challenge of this nomination? What are the city's objectives for the year in question?

Taking part in the competition for the title of European Capital of Culture offers to Cagliari the opportunity to demonstrate the richness of cultural resources in Cagliari itself and in the whole Sardinia. The enthusiasm and motivation with which we undertook this challenge, have activated involvement and participation processes that are becoming means of social aggregation.

It represents an important stage in a profound urban transformation process, which was started two years ago by the City Council, where all policies, programmes and economic investments (urban quality improvement, rehabilitation of Cagliari's cultural heritage, support to cultural activities by local associations) are the result of a shared vision: rethinking of Cagliari on a cultural basis.

Cagliari applies to this competition because this urban and cultural regeneration, suspended between past and future, between renovation and innovation and focused on the ancient "doing", present and yet to be invented, can become a shared and hybrid space where to design new possible futures. Therefore, the title of European Capital would be the transition stage from the current Cagliari, to Cagliari European Capital.

Located in a strategic position in the Mediterranean, a place of millennia past, a place of encounters and spreading of knowledge and skills, Cagliari applies because it wants to invite Europe to visit its physical and imaginary landscapes, so that an urban laboratory can be built for experimentation, production of knowledge and skills, reflection and creation, discovery and invention.

Focusing on "doing" and "producing", rather than "showing", human beings can regain their centrality, deploy their past, present and future knowledge, by designing new relations and new forms through a cross-cultural exchange.

Cagliari has much to offer to the rest of Europe: applying as a never-ending laboratory for experimentation and hybridization of languages means to affirm the concept that culture can only arise from a continuous exchange with "the elsewhere" and "the other".

#### The main challenge

The challenge is that the urban regeneration process being carried out by the Municipality of Cagliari intersects with knowledge and talents, so that the city might become an important cultural reference for Europe. The challenge is to change the image of Cagliari and Sardinia: not just beach tourism destinations but places, which are able to produce culture and innovation.

All this can be achieved in Cagliari, because Cagliari was actually born from the continuous intersection of cultures and civilisations. Through this application, Cagliari aims to emerge from its geographical and cultural isolation and, by regaining the thread of interwoven stories and the "know-how" of millennia past, to set itself up as a territory where to truly be "united in diversity". Cagliari wants to become a meeting place, a place where the intangible becomes tangible through the joint and cooperative efforts of European men and women.

All the actions, activities and projects listed in this form are the tools and the ways Cagliari has chosen to build a new inclusion project, to construct new relations and internationalization networks, to regain an active and independent role in its future. It intends to start this project while thinking about other European island-cities, in order to experience work styles that can be applied

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elsewhere, that may result elsewhere in processes of inclusion, new belonging, identity renovation, and in a real participation in the future and in a broader idea of Europe.

#### Objectives

2019 will represent the culmination of a process of experimentation, production and education that will begin in 2015. 2019 will be the year of a multi-faceted open-air exhibition of what has been produced, experienced, rediscovered. The goal for 2019 is to put on a choral text, integrated in the heart of the urban and extra-urban spaces, developed through different artistic means and multiple points of view thanks to a rich residency programme and workshops starting in 2015.

The general objectives to be achieved are:

- Reinventing the urban settlement space on a cultural basis, making it a cultural reference at both national and international level;
- Transforming Cagliari in a great laboratory for experimentation and contamination of art, science, technology, capable of replacing the mere fruition with the concept of participation and active involvement of citizens;
- Improving the artistic and cultural quality of the city, starting from the enhancement of human resource on territory and the promotion of a diversified and synergetic proposal;
- Increasing cultural and structural connections between Cagliari and Europe;
- Connecting traditions and knowledge as values to protect, learn, develop and pass on as key representatives of our history and our culture.

The specific objectives are:

- increase in employment, particularly for young people, women and vulnerable people;
- increase in new creative and innovative enterprises;
- creation of new education opportunities (by professionals and amateurs) for both adults and children, in order to increase awareness and respect for ancient traditions and knowledge, so to allow their continuation and diffusion;
- production of new intangible cultural resources and/or modern interpretation of the existing ones;
- growth of European exchanges (visitors, artists, knowledge) ;
- tourism deseasonalization and cultural tourism development in Cagliari and the entire Sardinia.

### 2. Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture?

*To facilitate the visualization of the fundamental concepts of the project we will often use terminology borrowed from weaving and the textile sector. Thus, we will often talk about milling, cloth, and colors. We will name many traditional material because of their particular ability to absorb influences from different cultural and geographic contexts.*

*The metaphor of the textile has been inspired by the work of Maria Lai, a great Sardinian artist disappeared this year. It can be said that all her path starts from the frame, from weaving. From the thread that sews the broken paths of people and places. In 1981, a 27 km long blue ribbon was used to join together all the houses in Ulassai, symbolically representing the union of all the members of a recalcitrant community with the landscape of the surrounding mountains. Maria Lai's work, to which Cagliari and Sardinia will devote a large retrospective exhibition in 2014, has inspired the project of Cagliari Capital of Culture and the logo that represents it. Mary's wires that run through "The glowing World" become a metaphor of a city that weaves and designs new scenarios. Her wires that do not draw defined and closed forms are unpredictable as the sense of a city that plans but at the same time it is open to the world.*

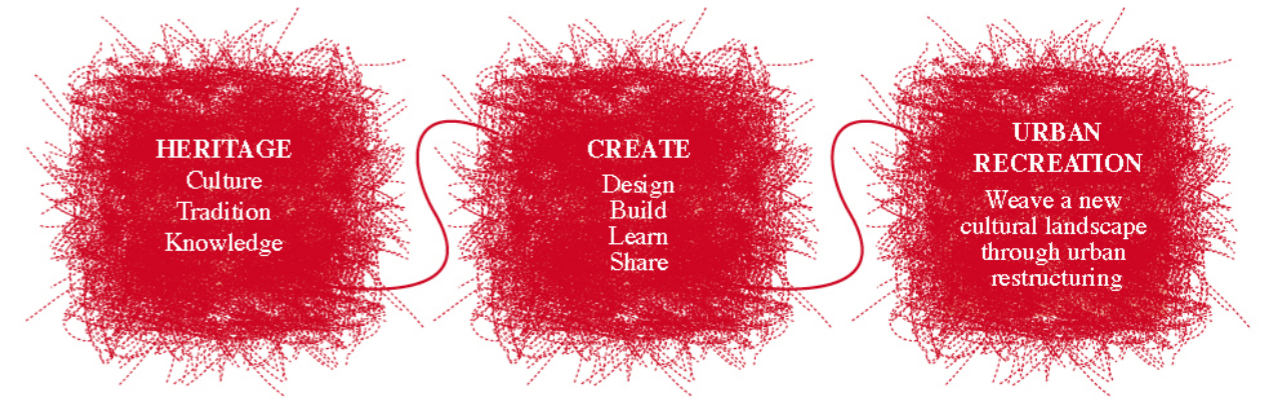
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The Candidacy itself is grounded in an ongoing project of innovation strongly supported from the City Council: the intension is to weave a new cultural landscape in Cagliari and in Southern Sardinia through the transformation of knowledge into concrete products. Create rather than show; build rather than host. Culture (both material and immaterial), creativity, and innovation are fundamental instruments to change and renovate the city.

Our challenging goal is to achieve urban restructuring through an exploitation of the positive synergies activated through cultural activities. The socio-economic context has many weaknesses that are common to other European realities, but can rely on a strong concentration of human capital. Knowledge, deeply rooted in the traditional heritage of the island, is the lever that we will use to rebuilt the local economy. Over the last two years, Municipal Authorities have dedicated great efforts to the strengthening of social capital through the valorization of knowledge, he fostering of cultural integration, promotion of better standards of living, and support for youth employment.

From 2015 the Sardinian region will become a large atelier in which Italian and European people will produce, learn, and share their knowledge and traditions. This atelier will increasingly involve the local community.



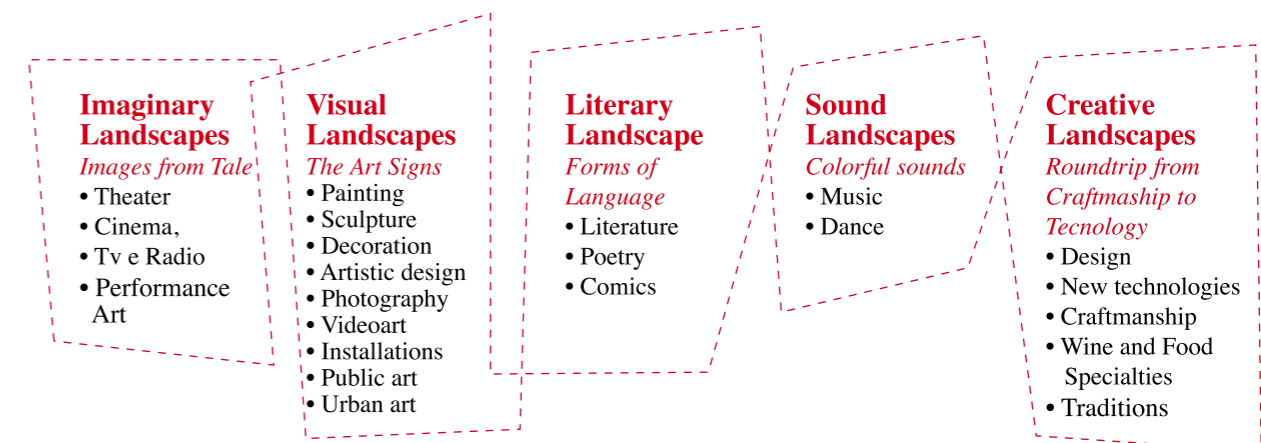
The city will be divided and rearranged following a new scheme which envisions different cultural areas, some of them bordering, some of them overlapping. New infrastructures will be integrated with older ones, in a process of mutually beneficial contamination. The goal of this process is to communicate the cultural heritage of the city in a more appealing way.

The structure of the project here presented is based on the concept of “transition”: transition from the immaterial culture to made, transition from the artistic heritage to the contemporary art, transition from Mediterranean to the Continental Europe, transition from identity to identities, transition from isolated to the contaminated landscape and integrated. The project derives its innovative potential from a strong collaboration with the local stakeholders focusing on studying, rethinking, and revitalizing the urban settlement space.

Urban restructuring aims at sewing together the different neighborhoods of the city through the recovery of disregarded and abandoned objects. These objects will be recovered through the construction of public spaces and green areas to surround and valorize them.

The project sits at the interception of different concepts, times and spaces: past and present, Cagliari and Europe, craftsmanship and technology, science and humanities. All these relationships will be administered by citizens of Cagliari, together with the Municipal Authorities, cultural brokers, social organizations, and entrepreneurs.

Five under-weaves will intercept to obtain the final product:





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### **Imaginary Landscapes - Images from Tale**

Imagination has characterized mankind since the dawn of times. Mankind has always attempted to transmit its knowledge, orally at first, then in writing, and lastly through images. This shared knowledge becomes over time the bulk of the Cultural Heritage of a population. Theater was used to tell stories, but also to teach how to prepare food, how to build a bow how to set aside negative instincts, etc. Most notably, it was used to pass traditions to the following generations. Theatre was chosen as the most appropriate media because memory becomes more concrete when images are associated with sounds. Today, new technologies have facilitated information diffusion, multiplying the potential to communicate images, broadening the potential audience, and creating new languages to spread knowledge. The communication revolution is facilitating the creation of new knowledge through widespread sharing of previous forms of knowledge. (Page 40, Map 1)

### **Visual Landscapes – The Art Signs**

Artistic production has a very close relationship with immaterial production. However, knowledge, instincts, and aesthetics become concrete matter, acquiring new significance. In this way, marble is turned into a living thing, colors become history, bronze is turned into images, raw matter becomes art. The masterpieces left on the territory are themselves a sign of the relationship binding the original idea to its permanent marks. (Page 40, Map 3)

### **Literary Landscapes – Forms of Language**

Language is what shapes local culture, deciding its features and exalting its salient characteristics. The presence of many different dialects is what allows for the great vitality of the Italian language. The Sardinian dialect, recognized as a language in its own right, plays a very relevant role in determining the autonomous profile of the Sardinian region. This topic is obviously expanded at the European level, in which there are 11 official languages complemented with 60 spoken ones. More than 40 million people (roughly 10% of the European population) use a language that is different from the one spoken from the majority of the population in their country of residence. Socio-cultural diversity represents one of the most important pillars of the European Identity. Defense of such diversity is contained in art. 22 of the “Charter of Fundamental Rights of the European Union”, which clearly states that “the Union shall respect cultural, religious and linguistic diversity”. (Page 40, Map 4)

### **Sound Landscapes – Colorful Sounds**

Music and dance are considered to be means to free human soul. Their peculiarity lays in their simplicity. Although immaterial in nature, music and dance exist in physical terms. They exist as long as the performance lasts. At the end of the performance, they disappear. However, they remain in the memory of those witnessing it.

Sounds, be they human voice, electronic experimentations, or folk music, have the power to trigger emotions, and contain the various features of life and history. Dance is inevitably intertwined with sounds, and represents its visual transposition. The colors that arise from music and dance permeate the population. Music and people mutually characterize each other, carrying each other features and passing on a precise set of memories and emotion. (Page 40, Map 5)

### **Creative Landscapes – Roundtrip from Craftsmanship to Technology**

Innovative culture: immaterial, but at the same time extremely real and needful. New technologies allow for improved communication aimed at the promotion, narration, and optimization of local resources. “good” and “beautiful” are the natural products of an immaterial culture that has allowed for the passing of local knowledge and identity through the centuries. Ancient ways of doing things have survived the erosion of time, and today constitute the fundamental part of the local population. Innovation and creativity are among the most important pillars of the economy. Effective integration of creative and artistic products with hand-manufactured goods promotes a virtuous interaction between civil society (especially youths), firms, and the cultural Heritage. (Page 40, Map 6)

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### **3. Could this programme be summed up by a slogan? (the answer to this question is optional at the pre-selection stage).**

The creation of a slogan is for us an opportunity to involve Cagliari’s citizens. Considering the main theme of the “cultural wire” connecting Cagliari with Europe, we will launch a call for ideas open to all citizens of the city. They will be required to submit proposals for an image to be the official logo of Cagliari in 2019. The call will be launched on the website. Cultural association will be charged with the task of fostering public participation. The slogan will be drafted from the local administration through a process that will include large public engagement.

### **4. Which geographical area does the city intend to involve in the “European Capital of Culture” event? Explain this choice.**

Sardinia’s geographical and cultural peculiarity makes it almost impossible to deal with one of its areas without holding together the idea of the island as a whole. However, the proposed project is strongly related to Cagliari, to the Area Vasta and to the South of Sardinia, whose municipalities were directly involved from the beginning.

In ancient times, Sardinia was known by the name of Ichnùssa, the footprint: the land in the middle of the sea, which has always been a hub of great importance for the passage of goods, ideas and people crossing Europe’s great sea, an island that has received and sent culture and cultures, to and from the continent. Inside this “footprint”, Cagliari has always been the strongest and most marked sign, capital and crucial centre, with its central location within the Golfo degli Angeli. Open in the southern coast, scattered over the centuries of docks, ports, maritime towns, toward Africa and the sea routes between East and West; and also toward the inland, to the large agricultural plain of Campidano, and over to the Marmilla’s hills, dotted with large *nuragic* settlements.

Cagliari presents unique characteristics for its landscape and geography, its language, history and culture, and at the same time, has always shared a clearly European attitude.

The numerous historical layers<sup>1</sup> have left important traces in the tangible heritage in the area, which testifies the role of Cagliari and Sardinia as strategic crossroads for all the cultures in the Mediterranean: the Phoenician-Punic and Roman Eras (e.g. Tuvixeddu Necropolis), the Byzantine period (e.g. Basilica of San Saturnino), the Pisan Era (e.g. churches, fortifications and towers), the Aragonese and Spanish period (e.g. the Shrine of Our Lady of Bonaria, Palazzo Viceregio, the City Palace), the Savoy period (e.g. Boyl Palace, the monumental cemetery of Bonaria), the XX century (e.g. art nouveau architecture, the city of salt in Molentargius), and examples of contemporary architecture (e.g. Tiscali Campus in Sa Illetta).

This heritage, which is rich and varied in itself, acquires a unique value of excellence if put in the context of a landscape, which is just as multifaceted, and a nature that has always coexisted with human beings, influencing them and being influenced by them.

Mining activity has shaped both the landscape and culture of the peoples and its monumental traces can be recognized in examples of industrial archaeology. The Geomineral Historic and Environmental Park of Sardinia was acknowledged as the first Geomineral park in the world and it is an emblematic example of the geosite-geopark world net established by UNESCO. It has a heritage that fuses intangible culture with architecture. Other sites in the South of Sardinia are unique for

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<sup>1</sup> - Inhabited since the Neolithic Era, Cagliari was a Phoenician port, then passed to the Romans with the rest of Sardinia and Corsica. Widely looted over the centuries before 1000 A.D., it was first supported and then fought over by the two Maritime Republics of Genoa and Pisa and the latter eventually conquered it. In the 13th century passed to the Aragonese until the 18th century, when the Treaty of London established its passage to the house of Savoy, before being annexed to the unified Italy. Heavily bombed in World War II, it became the official capital of Sardinia in 1948. During the 20th century, the city centre expanded to the Poetto coast and included the area of Mount Urpinu giving rise to San Benedetto, Bonaria, La Vega, Tuvumannu and San Michele areas.

their environmental and cultural peculiarities, as for example Nora lagoon in the municipality of Pula, or Villasimius, with Capo Carbonara Natural Marine Reserve.

It is an area of high cultural, environmental and landscape impact, where human beings have always been the focus of concern. And this is what now allows Cagliari, for example, to be at the forefront in providing citizens with digital services. Thanks to € 30 million regional funding (POR), an advanced infomobility system and georeferenced services have been developed (i.e. bus stops with information in real time, cameras, smartphone apps, restricted traffic zone ZTL, variable-message signs, etc), which rank Cagliari first in the “iCity rate” as the smartest city in the south of Italy, the closest to its citizens’ needs.

#### 5. Please confirm that you have the support of the local and/or regional political authorities.

The partnership that was established on the initiative of the Municipality registered the steadfast commitment of all the major local institutions, both regional (Regione Sardegna, Conservatoria delle Coste – Coastal conservation agency, Sardegna Ricerche, Port Authority) and local (municipal governments of South Sardinia), along with trade union and employer representatives. Moreover, committed and cooperative was also the adhesion of the Diocese, the University of Cagliari, the Conservatory, INAF – Cagliari’s Observatory, the Regional School Office and the Regional Directorate of the Ministry of Culture with the three Superintendencies. And finally the Chamber of Commerce.

#### Institutional Partnership

Municipality of Cagliari  
Regione Autonoma della Sardegna  
Province of Cagliari  
Italian Ministry of Culture – Regional Directorate  
for Cultural and Landscape Heritage of Sardinia  
Ministry of Education, University and  
Research – Regional Office for Education  
University of Cagliari  
Municipality of Assemini  
Municipality of Barumini  
Municipality of Capoterra  
Municipality of Carbonia  
Municipality of Decimomannu  
Municipality of Domus de Maria  
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Municipality of Quartucciu  
Municipality of Sant’Antioco  
Municipality of Settimo San Pietro  
Municipality of Santadi  
Municipality of Sarroch  
Municipality of Selargius  
Municipality of Sestu  
Municipality of Sinnai

Municipality of Teulada  
Municipality of Villa San Pietro  
Municipality of Villasimius  
Regional Agency Conservatoria delle Coste  
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Confartigianato Cagliari  
Confcommercio  
Confcooperative Cagliari  
Confesercenti  
Confindustria Sardegna Meridionale  
Conservatorio Pierluigi da Palestrina di Cagliari  
Consorzio Centro Storico  
Crs4  
Diocese of Cagliari  
Fiera Internazionale della Sardegna  
Film Commission Sardegna  
Fondazione Banco di Sardegna  
Fondazione Teatro Lirico  
Inaf- Osservatorio Astronomico di Cagliari  
Legacoop Cagliari  
Parco Geominerario storico ambientale della Sardegna  
Parco di Molentargius  
Sardegna Ricerche  
Uil

#### 6. How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?

The Municipality of Cagliari has identified in art, creativity, and culture – even scientific culture – in general, the basis from where to start in order to achieve a urban, social and economical regeneration of the city. The desire, made explicit and concrete by cultural programming documents and public works financing plans<sup>2</sup>, is to renovate Cagliari and make it a cultural reference at both national and international level.

The project for Cagliari, European Capital of Culture, is animated by the same theoretical assumptions and the same values that have been inspiring the cultural policy in recent years and determining its future direction:

- The creation of participatory processes among citizens, neighbourhoods, administration, cultural associations, schools, local economic entities;
- The enhancement of the intangible cultural heritage and strengthening of creative knowledge as the basis for “doing”, “learning” and “sharing”, to create also new job opportunities;
- The belief that culture means a greater overall quality of life and it might be a response to overcome the crisis;
- The necessity to find a balance between public interests for social benefit and private interests – in both profit and non-profit sectors;
- The importance of safeguarding and promoting the existing heritage, by also opening up to contemporary international languages and contaminations.

Counting on culture, creativity and innovation is also one of the objectives pursued by the Sardinia Regional Administration, whose long-term goals are: realizing economic, social and cultural inclusion, with a particular focus on vulnerable people; innovation and opportunities for technological and cultural development; promotion of youth entrepreneurship and employment.

Moreover, the enhancement of the regional cultural heritage would also represent a great opportunity for the development of cultural tourism, sustainable and open to new international markets. In this way it would be possible to deseasonalize tourism demand and direct the tourist flow to different destinations, not just the classic beach tourism destinations. Deseasonalization of tourism demand and activation of cultural tourism routes imply also creating the conditions to strengthen the tourism industry and create new job opportunities; working for employment in the tourism sector means working mainly on women’s employment, which is particularly high in tourism.

Finally, the 2019 event fits in the 2014-2020 regional programming, currently being defined, which aims at youth employment, with particular focus on women’s employment. It identifies culture and cultural policies as keystones for the impact they can generate in terms of sustainable economic development in a region that boasts one of the richest intangible cultural heritages in the entire country.

#### 7. To what extent do you plan to forge links with the other city to be nominated European Capital of Culture?

*“In Bulgaria I have been desperately searching for a landscape which was not twisted by the restless exploitation of industrial agriculture, for a lawn which was still a lawn or for a river bank which had no concrete embankments. Beyond the perfect location, I found in those lands something much more important, I found in those people an ancient quality which in our country is almost completely lost.”* Ermanno Olmi

2 - For the description of “Piano per le Politiche Culturali, Il Piano Triennale delle opere pubbliche e il Piano Città” please see the answers to question n. 15-section. I, n. 3-section IV and n. 2-section VII.



The incentive from the European Community to forge real and concrete links between the two each year's European Capitals of Culture will be perceived by the city of Cagliari as an opportunity of the enrichment of the cultural and cognitive path that the city has undertaken.

The occasion will offer an interesting opportunity to increase the knowledge of the Bulgarian bidding cities, which represent a nation very different from Sardinia in many aspects but at the same time, the two countries share some significant common features: the historical stratification, the varied and fascinating landscape, but above all, the huge and rich intangible cultural heritage, accompanied by the interest to safeguard, study and transmit this heritage to the future generations. Just to quote the maybe most famous dance, "the fire dance", Nestinarstvo, has been part of the UNESCO list of intangible heritage. It is a mixture of ancient Pagan tradition and Orthodox Church's rituals, whose dancers, in the grip of a trance, manage to dance with bare feet on burning embers.

Considering the fact that the topic of the intangible cultural heritage represents a significant part of the project Cagliari 2019, some Bulgarian experts will be called to take part in the activities of the working groups, among them: Dejana Danailova, President of the UNESCO Centre for the Safeguard of Intangible Cultural Heritage of South Eastern Europe and Mila Santova, vice-president of IOV (International Organization of Folk Art) -Unesco.

As regards the "preparation" for the year 2019 and the artistic exchange that will include a program of long-time residencies, we will forge connections with contemporary artistic realities from the Bulgarian bidding cities, among which Art Today Association – Center for Contemporary Art of Plovdiv, the MOST Bulgarian Contemporary Art Contest project, The International Theater Festival of Varna, in order to establish common projects in the fields of education, culture, research, and also in the fields of business and innovation. In particular we will build relationships with ICA (Institute of Contemporary Art) of Sofia, which promotes artist residency projects using art and creativity as means of transformation of the urban profile.

At an academic level, we will try to take advantages of the over ten-years collaboration between the Department of Ethno – Anthropological Studies of Sapienza University of Rome and the University of Sofia in the area of Cultural Heritage. In the wake of these relations we would like to create a twinning of exchanges that will include also the Department of Ethno-Anthropological studies of the Faculty of Liberal Arts and the Department of Anthropological Sciences of the Faculty of Experimental Biology at University of Cagliari.

An agreement between universities will include a strong encouragement of master and doctorate theses on the topic of Sardinian and Bulgarian intangible cultural heritage, as well as a combined operation of cataloguing and digitizing material of the two realities.

In order to start this path of exchange and knowledge, the Bulgarian Institutions in Italy will be contacted at first. In particular we will refer to the Bulgarian Art and Culture Academy "Boris Christoff" in Rome, on behalf of The Bulgarian Institute of Culture, whose aim is the spreading of Bulgarian Culture in Italy in every sectors of art, and to the Association "Bulgaria-Italy", founded in May 2001, active in the spreading of mutual knowledge of the two cultures as an encouragement to build a more respectful world, far from mistrust and stereotypes. In addition to the Bulgarian Embassy in Rome and to the Bulgarian Consulate in Milan, we will also make contacts with the seven honorary Consulates (Ancon, Bari, Florence, Naples, Parma, Turin, Treviso), in order to reach the Bulgarian community in Italy, which counts over 50,000 people, more easily.

**In case your city gets the title, do you plan to cooperate with the other bidding cities in your country which have been pre-selected? (the answer to this question is optional at the pre-selection stage)**

In the framework of the partnerships that we intend to establish with different cultural institutions,

authorities and councillorships, we will certainly consider the other Italian bidding cities as ideal partners of cooperation, as we share with them the strong and real interest in the promotion of innovative instruments and strategies for the social and economic renewal of the city.

From the very beginning of the project, if Cagliari is named European Capital of Culture, we will start agreements with Art Academies, Dramatic Art Academies, Dance Academies, Conservatories, Universities (Dams – Music, Art and Show Disciplines, Faculty of Engineering, Architecture, Urbanism) according to the formative offer that every city can afford.

In the general logic of the project, starting from 2015, contests and scholarships will be established in order to encourage the national mobility and the mutual knowledge of the peculiarity of the different Italian regions.

We would like to promote the combined organization of multi-disciplinary events – Hackathon, creative brainstorming to support new ideas and plan informatic solutions on cultural topics.

**8. Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).**

**As regards "The European Dimension", how does the city intend to contribute to the following objectives:**

**a) to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors;**

The programme of activities designed for this application intends to promote a European cultural space in Cagliari and in the surrounding area, where the cultural institutions, artists and creatives coexist and cooperate. People and knowledge mobility, knowledge transfer and the circulation of cultural and creative works, lay the foundation for intercultural dialogue, which, through the integration of languages (both artistic and semantic), contributes to disseminate awareness of European differences and common identities.

The absence of cities and areas devoted in recent decades – and with a special insistence – to the ephemeral, the worldliness and an easy spectacularity, can turn out an advantage for Cagliari and Sardinia. It can be a distinction consistent with the present times and with the expectations of those dedicated to research something new that might overcome, or reconfigure the present crisis.

Cagliari invites cities from various national and international contexts to establish embassies and consulates in its urban fabric and urban settlement space to promote their excellence in different fields of art, research, culture and innovation.

Different actors to work with will be identified and the most appropriate means of exchange and relations will be chosen:

- a museum of popular arts and traditions might allocate one of its section to be displayed in a new place that the city of Cagliari would put at the disposal of the direction of the museum on its territory.
- a research institute might take part in an annual project that requires specific spaces and research staff relocation in Cagliari.
- a festival might rerun part of its programme in Cagliari and offer residencies to young and emerging talents.
- a school or a university can plan their own summer courses in Cagliari.
- an art academy might select some students or a gallery can offer artists the opportunity to spend some time in Cagliari to study or work.



The aims of these collaborations are very concrete. Each entity is asked to be naturally in connection with the local productive, civil and artistic context. We will create the conditions whereby the artists can work in common areas and foster true *in situ* collaborations. The culture that characterizes Italy and Europe will be close and tangible in Cagliari, it won't be confined to display cases, far from our everyday life and still in a cold exhibition; it will be spread through producers, performers, organizers and all the people who work for culture.

Different groups – representatives of museums, research centres, theatres, festivals, etc. – liven up an area of international importance on urban scale; they turn Cagliari into an international city, speaking different languages and hosting different cultures, which literally inhabit the city and make it a place without boundaries. A place where it is possible to meet, learn, see traces of the commitment that a lot of cities in the world devote to research and innovation for the future, creating new tools, methods, procedures, and products. Therefore the city becomes a major research centre, a huge trading floor, and a European knowledge-sharing arena.

**b) to highlight the richness of cultural diversity in Europe;**

The enhancement of cultural diversity in Europe is at the root of this project. One of the main objectives of the project is the opportunity to reweave Sardinia into the European context, on an artistic level, while retaining diversity of pieces, colours and materials. This link and the joint work – which is both its identity and origin and its outcome –, thanks to cultural diversity, multiplicity of traditions and artistic heritage, in turn, creates new art, new science and new literature that are able to show the maximum synergy among cultural, scientific and literary peculiarities in Europe.

Cagliari 2019 programme promotes not only transnational mobility, but, above all, permanence. It is an invitation to enhance cultural differences among the European countries and to promote through their merger (compensatory, in some cases) the creation of art and culture that represent all of Europe through this process of synthesis.

The project follows from the criteria enunciated in the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and aims to enhance cultural diversity not only reflected through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment of cultural expressions themselves. The project enhances the cultural diversity embodied in the uniqueness and plurality of the identities and cultural expressions of societies and the peoples making up humanity, recognizing the importance of traditional knowledge as a source of intangible and material wealth.

**c) to bring the common aspects of European cultures to the fore**

The European cultural identity, which draws nourishment from a variety of traditions, histories, languages and regional peculiarities, is based on two fundamental values that allow us to affirm our belonging to a great community: a long common history and the attention that has always been given to the environment and the landscape, both in their wonderfully varied and spontaneous appearance, and in their urban transformation.

These values generally affect a number of aspects of European lifestyle, distinguishing it from Asian and American cultures, even in this era of strong globalization.

The programme is designed for the long run, not on the basis of closed and isolated events, but through moments of cohabitation, joint planning and sharing of ideas, spaces – both work and living spaces – materials, knowledge, ingredients. In this sense, the artistic residencies throughout the urban area (as explained later, the “EuCHo” European Cultural Home) will make clear to

participants and to the city fabric, all the cultural aspects that Europe has in common. These will reflect in debates and exchanges, as well as in the production of artworks and in the design of new products that will therefore reach a much wider audience. The attention that the project focuses on diverse creative fields and languages will highlight with more clarity the cultural traits of Europe. From the visual arts to the performing arts, from craftsmanship to design, from the renovation of the urban landscape to technological innovation, new ideas and know-how will be gleaned from a large common reservoir, based on respect and tolerance, on Roman and Byzantine cultures, the humanism, the repudiation of war, and – why not – also on the ingredients of the Mediterranean cuisine.

**Can you specify how this event could help to strengthen the city's links with Europe?**

Cagliari 2019 programme for residencies and cooperation not only between people but also between institutions, cultural organizations and governments aims to create stable and long-lasting agreements, to entrench a change in the life and cultural thought in Sardinia and the cities of the rest of Europe which participate. Such a project is not simply based on the organization of events that, no matter how interesting and rich, terminate in the end, but on the organization of a basis of exchange and dialogue, useful to design and build things together, using the necessary time and moving freely in the places – real and imagined – of creativity.

During the years of preparation for the planned events in 2019, Cagliari is a real construction site, a place where cultures and know-hows meet one another, where new ideas appear and spread, and lead both Mediterranean and central Europe toward the future, or rather toward the possible futures.

The meeting between countries, cultures, knowledge, their dissemination, their contamination and comparison, are aimed at creating new knowledge, methods, procedures, products capable of leaving the footprint of a small step into a shared future.

Therefore the city and the European institutions with their differences and their similarities will be the subject and the object of exhibitions, shows, conferences, workshops, researches, literary works, and music.

The link with some European cities will be further enhanced by the working plan that is emerging. Such a model that is going to be designed and implemented is conceived in a way that can be reproduced and reused. This model, which will be refined during the project, will explore, highlight and systematize the best practices that other European cities with the same geographical, cultural and social characteristics as Cagliari, might reuse.

In addition, the plan considers that the communication plan is also aimed at “advertising” all those involved in the design and creation process, as well as the countries and institutions that join the partnership with the city of Cagliari.

In 2019 Cagliari will become expression of art and culture of Europe, directly through the joint work and synergic efforts by artists, scientists, musicians, actors, writers, dancers, choreographers, etc. coming from different European cities. Cagliari 2019 will become expression of the outcome deriving from the city's links with the rest of Europe.

**9. Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).**

**As regards “City and Citizens”, how does the city intend to ensure that the programme for the event: - attracts the interest of the population at European level:**

At the very core of the project lays the idea of creating long lasting partnerships with domestic and foreign institutions dealing with mobility of people (especially youngsters, students, artists, and craftsmen). Effective involvement of significant portion of the European population will be achieved through the following practices:

- Six-months/yearly residences organized in agreement with national and foreign Cultural Institutions;
- Exchange programs through the system Erasmus Plus, agreements with Universities, and other programs of direct exchange, including those for students of secondary institutions (i.e. Comenius);
- Organization of Hackathon events: international brainstorming that focuses on the topics of the project and aims at facilitating the creation of new ideas and solutions in the field of informatics.

The projects aims at making Cagliari a **workshop for experimentation**. The concept and the methodologies used to achieve this goal are designed to be replicable in similar contexts (i.e. small-medium cities in Europe with significant cultural heritage and human capital, disadvantaged from their marginal location with respect to bigger realities).

The objectives of the project are perfectly coherent with some very relevant topics in the current European debate:

- The project is very anthropocentric: each individual, with his or her background of knowledge and traditions, is the keystone of an economic system based on knowledge. The cultural heritage of the European people is incredibly rich, and bonds together all the different European populations.
- The project aims at spreading skills and knowledge necessary to foster innovation, creativity, and technological progress among both entrepreneurs and workers. The final goal is to achieve the objectives of environmental and social sustainability contained in the program Horizon 2020.

Furthermore, Cagliari's candidacy is a unique opportunity to raise the international visibility of a metropolitan area that is rich of historically relevant attractions; beauties that often remain in the shadow of more popular locations. Recently, many air routes from Cagliari to main European capitals have been activated, generating a significant influx of tourists from abroad.

**- encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme:**

Cagliari's Candidacy for the title of European Capital of Culture is a unique opportunity for the cultural development of the city itself. Since the very early stage, the project aimed at involving cultural associations, local artists, and local inhabitants in training programs, workshops, and "learning-by-doing" initiatives based on creating and sharing. The projects is designed to favor, starting in 2015, the participation of artists, cultural association rooted in the metropolitan area, students, and youths in creative/formative activities.

Many activities will have the specific purpose of involving specific sections of the population, and will take place in the context of annual residences. Other initiatives will favor the participation of the population at large. Examples of these initiatives are:

- **CULTURE AUTOMATIC DEALER** – actual boxes placed on the streets from which it will be possible to download on USB drivers cultural contents (books, music, movies). The boxes will be placed in locations that symbolize the urban restructuring taking place in the framework of the project (i.e. in the neighborhoods hosting artists in residence, restructured cultural sites, etc.). In this way, it will be possible to spread awareness on the topics of the project;
- **HOUSE NETWORKING** – create a network between the local Administration and the local population to spread awareness about the parts of the project specifically designed for them. For

example, private spaces (houses, villas, etc.) might be used for the exposition of artistic products to involve the city and its inhabitants;

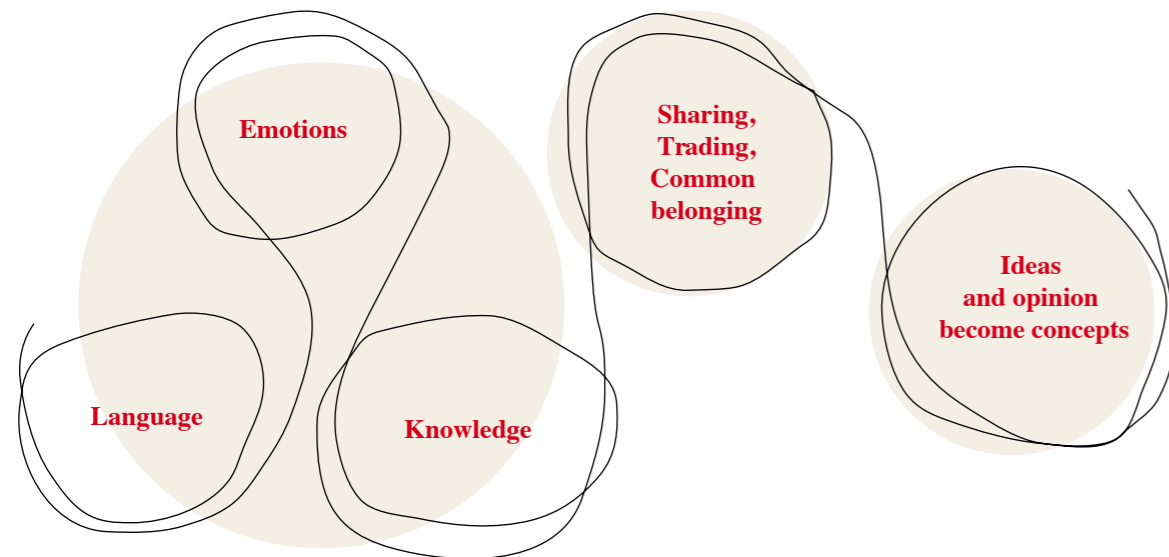
- **WORDS AND THINGS** – setting up of a dedicated space for the exposition of personal objects strongly connected to the traditional heritage of Sardinia. The dedicated space will be set in one of the areas object of requalification.
- **VIDEO BOX** – a video box will be placed in a symbolic position in the old town. Citizens will be allowed to leave video-comments to express his or her opinion on the city, the events, and other themes connected with the project;
- **VIRTUAL CAFÉ** – creation of a dedicated section for participation and sharing of information, ideas, videos, and images on the webpage for Cagliari European Capital of Culture

Furthermore, the different neighborhoods hosting "residences" (that will be described in sections II and III) will organize a broad range of activities, including English classes for kids, workshops for shared urban design, etc.

The Municipal authorities of Cagliari have started a project of shared decision-making two years ago. The project was designed to encourage participation in public life from citizens, associations, and institutions. The proposal here presented intersects the plan to foster public participation implemented from the Municipal authorities. Indeed, both projects want to achieve socio-cultural regeneration of the city. Besides, they aim at informing the local stakeholders about the economic opportunities opened from the candidacy of Cagliari to European Capital of Culture. Citizens will be involved in the definition of the strategies to win the title of European Capital of Culture.

Some meetings in which shared guidelines were decided have already taken place. These meetings were held with a methodology created ad hoc from Fondazione Rosselli. This methodology is named "architettura emotiva di progetto" (emotional project architecture), and is the product of many years of field work. It is grounded on two assumptions. First, real learning can only happen through emotions. Second, language has a fundamental role in communication. Once the population of interest is informed on the emotional side of the cognitive processes, it is possible to trigger emotions through the use of appropriate language. Through the use of metaphors, words, concepts, etc., language can foster the production of shared knowledge.





This model will be used throughout the project, and is likely to become the model of governance of shared from all the actors in the system.

The meetings of 2013 have been attended by:

- Local cultural association;
- Tourist operators (hotels, restaurants, transportation managers);
- Environmentalist associations;
- Universities.

Answer to question 12 of this form contains preliminary list of the subjects involved in the project. In the next few months the meetings will be extended to other subjects, including schools, social associations, groups of citizens, etc.

The participation of a broad range of subjects from the host metropolitan area is fundamental to achieve the level of collaboration required for a positive outcome.

**- is sustainable and an integral part of the long-term cultural and social development of the city:**

The project here presented can be defined as a workshop for active participation. One of its objectives is to trigger active participation from citizens, which in turn should promote the development of a stronger collective identity based on culture and traditions. The various phases of the project will contribute to the creation of a new, more active, and more self-conscious class of citizens. Spanning through several years, the project will allow for the involvement of schools, universities, youths, and other people that are currently not employed in formative/creative sectors. Besides, the opportunities offered during the 5-year span of the project will provide new carrier perspectives and channels for entrepreneurial activities. Given the very severe unemployment record of Sardinia, these opportunities will be rather beneficial, especially for the alleviation of youth and women's unemployment.

The project will also reshape and revitalize some neighborhoods. Events, presence of local and international artists for an extended period of time, the increase in the number of visitors, and the cultural and social events organized will bring people back to currently disadvantaged neighborhoods, favoring the development of new commercial activities and enterprises, and will contrast the phenomenon of gentrification, so common in medium-large cities.

Finally, the involvement of other less developed portion of the Sardinian region, the valorization of new talents and ancient traditions, and information sharing among artists and citizens will contribute to cultural, social, and economic growth also in marginal areas.

**10. How does the city plan to get involved in or create synergies with the cultural activities supported by the European Institutions?**

Within the different thematic areas under investigation some European institutions/stakeholders will be identified and contacted to accept the proposal to open their own places of work and/or representative offices in Cagliari. The aim is to propose them to bring and disseminate their activities in the Sardinian chief town. In addition, such institutions will be called upon to indicate the young talents of their own country hosted in EuCHO to be trained, so they will be able to create art and culture within European projects some of which are outlined below.

In particular, the main activities in collaboration with other European countries will be represented both by a portion of their own business (works of art in case of museum, summer schools for research centers; sections of workshops or laboratories for cultural institutions or festivals, ...) and by the identification of young talents in order to create new works/projects. They, however, will not just bring their own proposals but will work jointly to elaborate new international proposals which will have as a reference point the Sardinia Region, a kind of gateway between the Mediterranean Area and Central Europe.

The cooperation and synergies to be realized will allow to reach the following aims: to select institutions, international initiatives (mainly public initiatives) and cultural activities typically related to the innovative research - also in agreement with Embassies and Consulates in Italy from different countries; to enter into partnership with the identified structures; to host selected young talents; to host masters of art for workshops, laboratories, talk etc...; to host their own cultural productions through exhibitions in Cagliari; to be represented by the foreign institution in their own country as "ambassadors" of Cagliari.

In 2015 at least 6 partnerships with cultural activities promoted by the European Institutions are expected, in 2016 the expected partnerships will become at least 10, at least 20 in 2017, 30 or more are expected in 2018 while in 2019 all partnerships implemented in previous years will attend to the event.

**11. Are some parts of the programme designed for particular target groups (young people, minorities, etc.)? Specify the relevant parts of the programme planned for the event.**

The project focuses attention on the man as the holder of the traditions and knowledge and pivotal point in the knowledge economy. The project requires a complex range of activities which will involve a very broad target. However in line with the needs that are common to the guiding principles of the European Union and those of the local administrations, special attention will be devoted to the following specific targets:

• **Children and young people of school age**

The proposed program of activities and events for the Bid represents a unique opportunity to offer an enrichment in terms of knowledge, exchange and internationalization to the usual educational path adopted by primary and secondary schools.

It therefore intends to direct part of the resources of the Educational Plan of the City of Cagliari to the organization of a series of educational seminars designed to develop the creativity of children divided according to the guidelines of the project thematic areas: visual Landscapes, imaginary landscapes, sound Landscapes, creative and literary Landscapes (and some key concepts behind

the same: traditions, skills and knowledge).

The educational seminars provide a first phase of awareness dedicated to the teachers.

Students are provided a range of contents available on line hosted in a special section of the project website in order to enable them to approach to the different artistic languages, while during the meetings with artists hosted in Cagliari, students are accompanied in a creative process that leads to the realization of different artistic and cultural products. During 2019, the best works will be exhibited in a appropriate place in the city.

The degree of involvement of a growing number of year-on-year schools participating in the project is followed with the help of the Regional School Office of Sardinia Region.

#### • **Students**

The University of Cagliari will participate to the project by engaging European trade agreements to encourage mobility among Member States and proposing insights on site through degree and PhD thesis on topics related to the project both with regard to the “material culture” and to the activities for “urban regeneration”.

Moreover, the University of Cagliari along with other local stakeholders, will promote the organization of meetings inspired by the Hackathon model (the universe hacker neologism) that identifies a meeting in which computer scientists come together for a session of collaborative computer programming. To facilitate the exchange of knowledge brainstorming will be proposed so that students of arts and social science and humanities will work together with experts/computer scientists, anthropologists, urban planners, architects and artists to design and propose new technological and cultural ideas exploiting entrepreneurial opportunities deriving from them.

#### • **Vulnerable groups**

The identification of *culture* as a lever of social and economic territorial development will cause that part of the project activities relating to the training activities are addressed to unemployed-particularly young people, women and vulnerable groups. For that reason, proposals/actions will be coordinated action with the European Social Fund to promote free courses on key cultural issues of the project and provide the appropriate tools to transform their knowledge in entrepreneurial potential. In this challenge, we will take account of the definition of a competition devoted to cultural start-up firms that explore the theme of potential cultural impact on the economy and trade integration between creative artistic products and handcrafted items.

#### • **Elderly**

The contribution of the elderly population becomes fundamental since the project promotes the importance of the traditions and especially the transmission of knowledge. The “wise old men” are involved to rebuild a private memory that becomes collective through interviews, video testimonials, photographs etc., which will talk about neighborhoods, customs, traditions, crafts. Video extracts of stories and memories will constitute a special section of the project website, a kind of “Memory Bank” of the area that will be accessible and usable by everyone. The “wise old men” involved in the project are invited to the comparison with the local young people and the artists who will reside in Cagliari through informal occasions such as short stories, questions and answers. Point of territorial reference for the organization of activities will be local ECoC points provided by the project located in each area dedicated to different artistic languages.

## **12. What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish, with:**

### **- cultural operators in the city?**

The objectives of the project were shared with cultural brokers from Cagliari during the preliminary phase (as specified in the answer to question 9 in this section).

The Municipality of Cagliari has organized a cycle of conferences with a group of roughly 40 cultural and artistic associations from the city. The group was selected as follows:

- recognizability in the host area;
- innovative level and potential;
- international value of previous projects.

The specific objectives of the meetings were:

- provide the selected associations with information regarding the candidacy of Cagliari as European Capital of Culture;
- Involve the associations in the dissemination of the objectives of the candidacy on the city;
- foster trust and collaboration to achieve municipal policy objectives regarding culture;
- gather information on the cultural-artistic environment of the city, on the most important cultural events, on the most relevant issues, and on the potential for improvement;
- gathers suggestions, proposals, and ideas for the implementation of the project.

The selected associations took part to three meetings following the structure of “focus groups”. Thirteen association with one or more members participated in each focus group. Great interest accompanied each meeting. Every association responded to the invitation sending a delegation of one or more members. During the meetings, they expressed the will to participate not only in the program “European Capital of Culture”, but also in the planning of long-run policies aimed at cultural development.

The associations involved in the project cover all the different kinds of cultural expression:

- drama
- dance
- literature
- photography, audiovisual production
- music and singing
- artistic craftsmanship
- architecture and landscape design
- science and research
- musei e centri culturali
- visual arts, others.

The associations involved in the project carry out the following activities in the field of culture and arts: production, experimentation, distribution, organization of events, and training.

The meetings with the narrowly defined group of cultural associations was considered not sufficient to achieve the objectives of the project. Thus, further meetings were held with:

- Local environmentalist associations;
- Tourist operators (representatives of hotels and restaurants consortia, unions of the workers in the sector, etc.);
- Universities;
- Ministry of Culture – Regional directorate with three Superintendents
- Cagliari’s “Area Vasta”, including the following municipalities: Assemini, Capoterra, Decimomannu, Elmas, Monserrato, Quartu Sant’Elena, Quartucciu, Maracalagonis, Pula, Saroch, Selargius, Sestu, Settimo San Pietro, Sinnai, Villa San Pietro;
- Some Municipalities from Southern Sardinia and from Sulcis Iglesiente: Barumini, Carbonia, Iglesias, Muravera, Sant’Antioco, Santadi, Teulada, Villasimius;
- Unions: Cisl, Cgl, Uil, CNA, Confindustria.

### **- cultural operators based outside the city?**

All the partners of the project have agreed to take action and concretely contribute to the candidacy of Cagliari to European Capital of Culture in 2019. Thus, they will not only provide venues for the events, but also take part to the managerial and implementation phases. Many are the structures that will host either artists in residence or events (expos, performances, etc.). Some of them will



also cooperate in the process of knowledge communication and sharing. The following structures are the ones that will most likely be partners of the project:

- For the area “Imaginary Landscapes” – Teatro Nuovo (Naples), Teatro Eliseo (Rome), Teatro Metastasio (Prato), Teatro Out Off (Milan), Accademia Silvio D’amico, Oltrarno Atelier Festival Cango (Florence), Dams, the College of Literature, various festivals of Theatre and Cinema (i.e. the Festival of Grifoni), and others yet to be defined;
- For the area “Visual Landscapes” –Madre Museum (Naples), Accademia di Belle Arti Italiane, Palazzo delle Esposizioni (Rome), Palazzo dei Diamanti (Ferrara), Museum of Arts (Catanzaro), MAMbo (Bologna), Museo Marino Marini (Florence), Xing/Raum (Bologna), and the auction houses Christie’s (Milan), Sotheby’s (Milan), Blindarte (Naples), and other museums and art galleries yet to be defined;
- For the area “Urban landscapes” – Universities (and more specifically various Colleges of Architecture and engineering);
- For the area “Literary Landscapes” – Festival of Mantua, Book Festival (Bologna), Philosophy Festival (Modena), Festival della Mente (Sarzana), publishers, Colleges of Literature, schools of creative and professional writing, and others yet to be defined;
- For the area “Sound Landscapes” – Associazione Canto a Tenore (Sardinia), Compagnia di Virgilio Sieni, the Romaeuropa Festival, Festival Paspera (Bologna), Conservatories, Orchestras, Lyric Theatres, and others yet to be defined;
- For the area “Creative Landscapes” – Tiscaly, Vinitaly, famous firms in the sector, the Chambers of Commerce, Schools of Design, and research institutes to be defined.

#### - cultural operators based outside the country?

Considering the overall strategy to host residences, expositions, performances, and other events to achieve communication and sharing of knowledge, potential European partners are:

#### For the area “Imaginary Landscapes”

Belgium: Berlin College, Kaaitheater Arts Centee, Theater/studio’s Brussels, the Centre de Recherche Artistique (Liege);

Bulgaria: State Drama Theatre (Plovdiv), Company SPARKE THEATRE, International Film Festival of Sofia, and Cinemania.

France: Compagnie Par Terre, Schloss Broellin, AFAA,

Germany: She she Pop, Ballhaus am Naunyustrasse, Sophiensale, Fabrik,

Other Countries: Daniel Linehan (USA), Suderman & Söderberg (Sweden/Holland), David Weber-Krebs (Holland/Germany), Festival des arts vivants Nyon (Switzerland), Mirfestival Atene (Greece), Tania el Houry (UK), Teatro Dona Maria of Porto (Portugal)

Others: Airlines flying to and from Cagliari.

#### For the area “Visual Landscapes”

Albania: International Biannual Exposition of Contemporary Art (Tirana), Institute of Contemporary Art

Algeria: National Museum of Modern and Contemporary art (Algeri)

Belgium: Wiels Brussels

Bosnia Herzegovina: Ars Aevi Museum of Contemporary Art Sarajevo, Sarajevo Center for Contemporary Art

Bulgaria: Civic Museo of Modern and Contemporary Art (Silistra), ICA – Institut of Contemporary Art (Sofia), Center for Contemporary Art (Plovdiv)

Cyprus: Pharos; Center for Contemporary Art Diatopos

Croatia: Museum of Contemporary Art (Zagreb), Museum of Modern and Contemporary Art (Fiume)

Egypt: Cairo Biannual, Cic-Contemporary Image Collective, Alexandria Contemporary Arts Forum (ACAF)

France : Musée d’Art Contemporain de Lyon, MAC - Musée d’Art Contemporain de Marseille,

CAPC – Musée d’Art Contemporain de Bordeaux, MAC/VAL Musée d’Art Contemporain du Val-de-Marne, Île de Vassivière. Centre International d’art & du Paysage, Fondation Cartier Paris;

Germany: Plateaux Festival Frankfurt, Skultur Project Munster;

Greece: Biannual of Athens, Biannual of Salonika, Deste Foundation, ReMap, Oxymoron, State Museum of Contemporary Art

Israel: ARTTLV (Biannual of Tel Aviv), CAA-Center for Contemporary Art, ROTHSCHILD69

Lebanon: Beirut Art Center, Ashkal Alwan

Morocco: AIM Festival (Biannual of Marrakech), Musée Hassan (Rabat)

Portugal: Fundacao Serralves Porto, Fondazione Serralves, Museo Collezione Berardo

Czech Republic: Tina-B Contemporary Art Prague

Serbia Montenegro: Kulturni Centar Beograda, Contemporary Art Centre of Montenegro

Slovenia: Gallery A + A (Venice), Gallery of Contemporary art Celje, Moderna galerija (Ljubiana)

Spain: Biannual International Exposition of Contemporary Art (Seville), Centre de Cultura Contemporània de Barcelona, MACBA-Museu d’Art Contemporani de Barcelona, CAC-Centro de Arte Contemporaneo de Málaga, MEIAC-Museo Extremeño e Iberoamericano de Arte Contemporáneo, MUSAC-Museo de Arte Contemporaneo de Castilla y León

Switzerland: Musée historique et des porcelaines Nyon Svizzera; Les urbaines - Festival des créations émergentes Lausanne;

Tunisia: Orestyadi Foundation, Dar Bach Hamba – Tunisi

Turkey: Biannual International Exposition of Istanbul, Elgiz Museum of Contemporary Art, Istanbul Museum of Modern Art, Platform Garanti

Hungary: Museum of Modern and Contemporary Art Rijeka

#### For the area “Literary Landscapes”

Bulgaria: Festival of the Month of Culture Plovdiv

France: University of Lione

Germany: Festival of Berlin

England: Festival of Oxford, Publishers, University of Manchester

Romania: University of Sibiu and publishers located in Sibiu,

Spain: University of Seville and publishers in Seville

Turkey: Literary Festival « Tanpinar » of Istanbul

Other Countries: Civitella Ranieri Foundation Residence, NY (USA)

#### For the area “Sound Landscapes”

Austria: Festival of Linz

Bulgaria: Bistrishki Babi, Festival of Arts (Sozopol), International Summer Festival (Varna), March Music Festival (Ruse), International Folk Festival (Koprivshtitsa)

France: Ilotopie, Port Saint Louis du Rhône

England: Red Pixel – Rotozaza (UK)

Poland: International Festival of Choruses and Orchestras (Cracow),

Serbia: Exit Festival Serbia

Spain: Sònar of Barcellona (partner 2019)

Others: sites and watchtowers in the circuit “Lost for Access”, Festival of Sibiu (Romania)

#### For the area “Creative Languages”

Bulgaria: International Fair (Povdiv), Bistrishki Babi, Festival of Arts (Sozopol), International Summer Festival (Varna), March Music Festival (Ruse), International Folk Festival (Koprivshtitsa)

England: Animate Projects, Onedotzero

Poland: International Festival of Choruses and Orchestras (Cracow)

Spain: Chamber of Commerce, Sònar di Barcellona (partner 2019)

Other Countries: Copenhagen Institute for Future Studies, l’ OCSE of Parigi

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### **Name some operators with whom cooperation is envisaged and specify the type of exchanges in question**

All the different actors that have already been contacted during 2013 are listed below. The level of involvement in the project varies case by case.

Of course this is only a first summary list: other associations and local businesses will be involved to share choices and programs in the next months.

#### **Cultural and Artistic associations:**

- Audiovisual and visual arts: Progetto Contemporaneo, Cineteca Sarda, Funivie veloci, Skepto, Spazio 2001, Consorzio Camù, Imago Mundi, Fondazione Casa Falconieri, Associazione TRW.
- Literature: Cooperativa e Libreria per Ragazzi Tuttestorie, Associazione Culturale Prohairesis, Associazione Culturale Malik, Libreria Piazza Repubblica Libri, Chourmo, Luna Scarlatta.
- Dance: Spazio Danza, Vox 2000, Carovana, Asmed.
- Music: Sardegna Concerti, Ti con Zero – Centro di Ricerca Musicale, Euterpe Iniziative Musicali, Studium Canticum, Voxday, Spazio Musica, Fondazione Teatro Lirico di Cagliari, CUM, Pangea.
- Drama: Is Mascareddas, Cedac, Figli d'Arte Medas, Riverrun, Teatro Stabile della Sardegna, Progetti Carpe Diem, Cada Die Teatro, Càika, L'Aquilone di Viviana.
- Architecture and landscape design: Inarch Sardegna, Sardarch, Cultarch, INU (Istituto Nazionale di Urbanistica).

#### **Associations and firms dealing with innovation, technology, research, sustainability, and artistic craftsmanship:**

- Tiscali, Sardegna Ricerche, CRS4, Comitato Società e Scienza, Sustainable Happiness, Terzo Uomo, Artimanos.

#### **Environmentalist associations:**

- Legambiente Regionale, FAI Sardegna, GRIG (Gruppo Intergiuridico), Italia Nostra Sardegna, WWF Sardegna.

#### **Turistic operators:**

- Consorzio Costa Sud and public-private Contratto di rete Visit South Sardinia, Consorzio Centro Storico (restaurants), Federalberghi, Confesercenti, Confindustria, Unione Turismo of Confapi.

In this phase, the project aims at starting a collaboration with cultural and artistic associations to define, through the Assembly of the Associations (Section III.1), the prospectus of the cultural-artistic attractions and events for 2019 and previous years. This will be achieved". The main goal is to valorize pre-existing and consolidate events. At the same time, the project aims at opening new channels of international cooperation. Intervention from environmentalist associations will complement the discussion on the valorization of natural heritages. Tourist operators will be required to create a coherent and comprehensive system of services for visitors. The different partners will be involved in each respective area of interest, and will be charged with functions of direction and supervision. Other local subjects will be involved in the next few months, and the terms of the already ongoing collaboration will be more narrowly defined.

### **13. In what way is the proposed project innovative?**

The project has several innovative dimensions both in the cultural content of the proposal and in the governance model of the multi-year program expected for the period 2015-2019.

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### **Governance:**

- From the organizational perspective the project provides a "multi-level" governance model able to involve all public and private entities starting from the regional and municipalities level to cultural associations, local ECoC points allowing participatory planning, sharing of programming choices and implementation of the various activities planned for the project ECoC.
- From the economic-financial perspective the project is in line with the needs of public spending review dictated by the international economic crisis and prescribed by the European Union. Expenditures coming from local administrations involved will be redirected towards one common goal. The aims of the European Capital of Culture program will find consistency in the objectives of development and growth of the different administrations declined in the various items of expenditures devoted to Social Policy, Education, Culture, Public Works etc.. The city of Cagliari's economic and financial planning, however, is already oriented to rethink Cagliari in cultural terms and also the urban choices are planned in that direction as described in section III and IV of this document.

### **Make, create, participate:**

- Cagliari EcoC cultural proposal is based on the idea of creating together: the EuCHO geographical and conceptual model (described in the section II), is an innovative method of co-creation and co-habitation with the aim to reach both international joint cultural production and training/participation for residents through culture, creativity and education.
- The model of participation itself is innovative, too. Through this model local cultural associations, economic stakeholders, international artists, governments and citizens have been involved and engaged as described in the answer to question 9 of this section.

### **Monitoring System:**

- Monitoring activities of the event will use an innovative geo-referenced information system (see section VI) that will attribute a dedicated informative card to any cultural place identified on the territory. This card will collect all the data needed for the performances and impact evaluation of the activities linked to the single locations and indicate their status of realization and/or rehabilitation. Such system will allow to have a detailed map about project progress and success factors.

### **Replicability of the model:**

- Strong awareness of all the players is a concrete sign of the innovative potential of the project. This project represents both a proposal for the Application of the city of Cagliari at European Capital of Culture 2019 and a model of best labor practices for all those European cities like Cagliari that want to use active forms of participation to become leading actors in the European context. Cagliari has studied, chosen and undertaken actions, projects and programs that can be adopted by any city of similar size and characteristics.

### **14. If the city is named European Capital of Culture, what will be the medium and long term effects of this event from a social, cultural and urban point of view?**

We believe that the title of European Capital of Culture would lead to the city of Cagliari and to the surrounding area many positive considerable effects, in terms of social, cultural, urban and economic development. Some of these positive effects are observed even now, since the preparation of the Application has enabled the launch of collaborations with many local associations, and it has begun to create a climate of trust, identity and awareness; greater effects to be observed later, in the years prior to the Application, in 2019, and in the following years, are: the improvement of the quality of urban life, the raise of the economic, social and cultural development of the population, a better image of the city abroad.

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Some of the effects of the ECoC title on the city are tangible, in other words, measurable and quantifiable, while others are qualitative, non-quantifiable, but are extremely important because of their ability, especially in the long run, to change the face of the city.

Generally, we can assert that the title of European Capital of Culture, for Cagliari:

- will contribute to strengthening the process of affirmation of the cultural citizenship concept;
- will represent a unique factor of social cohesion as it will contribute to the creation of a system of combined relations at an horizontal level by promoting dialogue and synergies among the citizens, institutions, cultural, social, touristic and economic operators;
- it will give to the city a place within the European cultural scenery with a consequent increase in the quality of the cultural and artistic offer;
- it will strengthen at European level the image of the city as an ideal destination for cultural tourism, for studying and research programs, as well as artistic production
- it will contribute to employment, creative business activity and growth of human capital.

The following table summarizes the impact that the ECoC title will have on the city in the medium and long term.

	Medium term	Long term
Social/ economic	20% increase of trained people 30% increase of the training courses /workshops 10.000 children and young people involved in the training /creative activities 1.000 older people involved in the building of a collective memory 1.000 volunteers involved 500 associations involved Creation of a participatory process strengthening of the organizational capability of the administrations involved	Increase in youth employment Increase in women employment Increased number of cultural, creative and innovative enterprises Increase in tourists Increase in international tourist arrivals Increase in the average spending per tourist Increase in the number of trades in the redeveloped areas hosting cultural events Public participation in decisions and policies for the city
Cultural	24 artistic residencies 1,000 national and international artists taking part in the residencies 30% of students of University of Cagliari involved in international exchange and research activities New places of the city to be devoted to culture Renewal of the cultural seats through the international artist residencies New forms of cooperation among cultural operators and local and European artists Approach of the non-customary cultural residents to the culture	Increase of cultural inputs (museums, theatres, etc.) Increase of visitors who consider Cagliari a place to live in and study Growth of human capital Increase of cultural associations
Urban	Redevelopment of cultural buildings Redevelopment of the open spaces of the city Upgrading of transport infrastructure	Increased number of buildings to be devoted to culture Increased cubic meters intended for cultural spaces Increase of redeveloped open spaces Improvement of public transportation infrastructure Improvement of the quality of the streets New perception of the beauty and the efficiency of the city for the citizens and for the visitors

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**Do the city authorities think to make a public declaration of intent, with regard to the period following the year of the event?**

The municipal administration of Cagliari sees in the Application and in the eventual final reward the turning point of a complex process oriented to the affirmation of creativity as one of the main axes of the urban fabric. For that reason, 2019 represents a milestone in a process which, as it has been conceived and structured, does not intend to concentrate all the resources and the efforts of organization only in one year but aims at the entrenchment of the experiences and the artistic activities in the local urban settlement space, acting as a long-term and transverse goal to make the city a permanent and inexhaustible center for creative production and a reference point in the intercultural dialogue and in the international artistic setting.

**15. How was this application designed and prepared?**

The design and preparation of the Application can be described as a thorough composition of a textile, in which the different energies of the region (institutions, associations, citizens) with their different potentials and experiences represented the weft, the warp, the threads, the colors which have led to the creation of a new design to be continued in the coming years.

The Application comes up as a natural evolution of a participatory process that started two years ago. It brought to the preparation of various policy documents by the city of Cagliari. The “city plan of on cultural policies” as well as the “three-year plan of public works 2013-2015” express a vision of the city of tomorrow in which the culture in its multiple aspects is a cross element and guide of every action of the started system.

At the same time, a **process of participation and sharing** with all the local actors has been started: cultural associations, economic and touristic operators, employers and trade unions. Moreover, the vision of “the city of tomorrow” has returned an image of the urban area which is not confined to the municipal boundaries and the organization of the most important strategic assets has involved throughout **the Area Vasta and the entire Gulf of the Angels** extending the range of the ongoing policies.

This construction of the combined planning as a method of participation in the public choices has been the starting point of Cagliari’s Application for the title of European Capital of Culture, Application which was almost the natural consequence of this complex weaving of the different energies of the metropolitan area.

It was then launched an *ad hoc* path which has been able to involve in the project Cagliari European Capital of Culture not only the local actors (cultural, economic and touristic operators) but also portion of the island, such as those of Sulcis Iglesiente and South Sardinia in general. In addition to the institutions, also personalities of the cultural world have been involved, as well as those who work in the fields of innovation and technology. They narrate every day their “making” of the city and its landscapes. Since the Application was born within an ambitious project which, among the other things, aims to give a response to the dramatic youth unemployment, it was decided to design the artistic organization through the involvement of young Sardinian artists or artists that have chosen Sardinia in the artistic board alongside with European famous personalities.

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**II. STRUCTURE OF THE PROGRAMME FOR THE EVENT**

**1. What structure does the city intend to give to the year’s programme if it is designated “European Capital of Culture” (guidelines, general theme of the event)? How long does the programme last? (This question must be answered in greater detail at the final selection stage).**

The planned events will include different artistic languages and will be linked to some key conceptual elements, such as: the human being, the rewriting of the natural and cultural landscape, the transmission of knowledge, the production and dissemination of culture, isolation and internationalization, the ancient and the futuristic, space, coexistence, hybridization.

By enhancing the existing heritage – be it historical, architectural, landscape or intangible – and inserting contemporary contaminations that aim at inserting Cagliari into an updated and international cultural debate, we want to create an urban laboratory for experimentation and hybridization of the languages of art, science and technology. Here citizens will play an active role, both as object and subject of a culture conceived as a continuous exchange with “the other” and “the elsewhere”, which are necessary dimensions to acquire the richness and the value of diversity, the attention to respect and inclusion.

The preparation of the events that take place in 2019 will probably start in 2014-2015, thanks to the desire to “reweave” a cultural foundation. To the warp offered by the current urbanism, by the architectural and social renovations in progress or to be implemented, and the knowledge and cultural peculiarities of the city, will be added a woof made of people coming from outside Sardinia and outside Italy, who through seminars, arts residencies, thematic workshops, innovative technology business incubators, etc., can develop a cultural discourse on the territory that projects into the future.

Through agreements with major European institutions, we intend to set up a five-year programme (whose first phase will take place from 2015 to 2019, and that can continue afterwards), which considers to select and host a considerable number of international exponents from the cultural sector (including scientific and technological culture) who will be working either on a personal or a collective project in close contact with local workers. This will also offer opportunities for training, for exchanges with other disciplines, for crossing one’s professional boundaries. A path that from the artmaking leads to a renewed community’s knowledge.

Each year residencies for members of the various areas-creative sectors will be organized. In the first year, two areas will be selected, to which two sectors will be added on the second year and two more on the third. The fourth year, thanks to the European Culture Home (EuCHO), annual artistic residencies, will be devoted to interconnections and hybridizations. During the fifth year, which corresponds to 2019, a series of events to enhance and disseminate experiences from the previous years will take place, along with the residency programme.

Every year, 100 artists for each artistic-cultural area will be invited to participate; they will be divided into two groups, residents and auditors, working on the territory for twelve months.

Conceived as a journey that selects, touches and transforms different areas in the city, every discipline-artistic sector will focus on a portion of the urban fabric where artists live, work, meet and know the local inhabitants. It is a process of experimentation, which each year adds a new tile to create a mosaic that reflects the new idea of the city and explores the themes of the public works programme proposed by the municipality of Cagliari. A fundamental part of the residency programme, which should flank and stimulate the design and implementation activities, will be the mutual participation of artists and citizens, through “open studio” days, activities in schools and



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training activities. In this way, the cultural background of each participant, consisting of suitcases filled with personal knowledge and trunks of collective memories and traditions that refer to the culture of their countries, becomes available and in communication, and turns into a means to transmit knowledge and opportunity to realize its essence through the practice of art, the “doing”.

As previously mentioned, five are the areas into which Cagliari’s cultural landscape will be first destructured and then structured. These areas are not regular, but are defined within the city map, their boundaries overlap resulting in cross-border areas which are necessary for cultural contamination and joint production and to make the landscape integrated, harmonious and connected from both a conceptual and a structural, infrastructural point of view. These “cross-border” areas are the most innovative and important in the city’s redesigning, because they create new colours, as when blue blends with yellow and makes green, so for example, when the area of Imaginary Landscapes mixes with that of Creative Landscapes will create a new landscape bearing the genes of parent landscapes, but being as different as it happens to children.

The complete programme for the application of the City of Cagliari as European Capital of Culture consists of five years, from 2015 to 2019. The first year is a preparation and a test for the complex project that involves many artistic and cultural entities working at the same time on the territory of Sardinia. Starting from 2016, each year two areas will be activated and the existing ones reinforced.

## **EuCHO - The Model**

### **What is an EuCHO**

EuCHO’s are areas of cultural creation, shared areas where major European cultural institutions coexist.

A European Culture Home is an area in the city of Cagliari identified on the basis of geographical, urban, structural, social and cultural typicalnesses; a house – or rather “workshop” – of residence of a previously identified Cultural Landscape. Therefore there will be the EuCHO of Literary Landscapes, that of Visual Landscapes, as well for Imaginary, Sound, Urban and Creative Landscapes.

In each EuCHO there are, in open and closed spaces, exhibition facilities, areas of creation, agoras for discussion, accommodation facilities, and also a city’s hub and a place for business incubators.

### **What happens in the EuCHO**

Inside these “geographically” and conceptually defined areas, artistic-cultural activities will take place from 2014/2015 for the training of professionals and amateurs, artistic conception, joint creation and implementation, and finally hybridization and dissemination.

In a EuCHO, then, young international talents meet, create, exchange and return knowledge.

These areas will become an expression of European art for both the exhibition of existing artworks and the creation of new works through joint and international productions in the years 2015/2019.

## **PARTICIPANTS - training and production group**

Training and creative activities taking place in EuCHO’s are aimed at involving each year about 50 young talents in the visual arts, performing arts, innovation and technology, literature, etc. They will come from five European countries, including Italy, and will be suggested by the sector partners structures in the chosen country and selected by an international committee which will be appointed by the Honorary Board and the Artistic Board responsible for the Cagliari 2019 Euro-

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pean Capital of Culture project. 50 auditors selected by the Artistic Board will join these 50 young talents.

Within this group of a total of 100 young people, there will be artists, artisans, organizers, etc., all the necessary competencies to autonomously create and implement a cultural project. This will engender a complex and complete working group.

To the 50 selected young artists will be granted a scholarship, whilst the auditors will participate in all the activities, the training course, will have access to all the facilities, but will not receive a scholarship.

The young people who will enjoy the opportunity offered by the residency will become “ambassadors” of their country, by sharing their knowledge, stories and peculiarities. They will also be in charge, back in their countries, to return part of the knowledge acquired during the experience in Cagliari (through the participation in events, the realization of works etc.). These young artists and artisans will reside in Cagliari using the existing accommodation facilities and allowing the activation of new facilities or new systems of youth hospitality. Every year, young talents and the auditors, once finished their training and their creation, will go back to their countries to meet again in 2019 in Cagliari.

## **ACTIVITIES**

A group of trainers selected by the Honorary Board, the Artistic Board and partner structures will meet these young people according to their areas of expertise and transfer their knowledge, they will also train for professions, create culture and art.

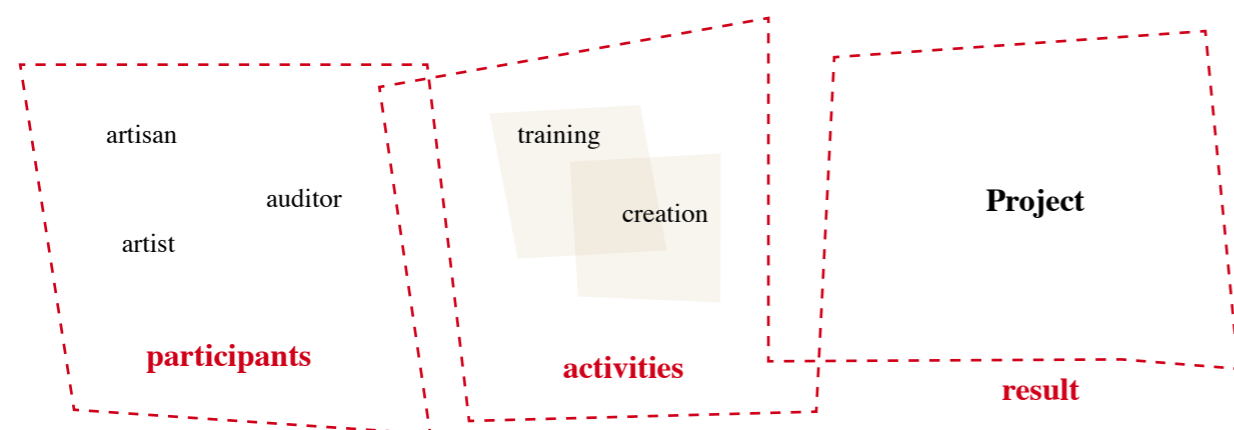
These 100 young people, in fact, will attend a training programme where artists, artisans, organizers, professors of national and international fame will spread their ideas and knowledge to the new generations. The young talents will have a permanent “exhibition” area where display their work from the beginning, an area of common creation, an artistic agora for discussion, as well as logistical and organisational support to their work.

These 100 young people, therefore, access – both as training and working activities – workshops, master classes, talks with artists, classwork, artistic residencies and well-equipped facilities to create artworks. In the EuCHO’s, the partner structures have “exhibition” areas to display their works in Cagliari from the very first moment, creating a permanent annual narrative.

The 100 young people will work together to produce art and culture, and their cooperation will be completed during 2019 projects.

Notwithstanding the features of EuCHO stay the same in both time and space, possible changes may be dependent on the artistic typicalness.

## How an EuCHo works



### Years 2014/2015

#### Activation Area – Test: Imaginary Landscapes

**Group in residence:** 20 young talents

**Activities:** artistic residencies, theatre, films, television and radio performances, classwork, conferences, workshops, master classes, talk with artists.

**Projects under construction:** Cagliari, New Europe.

**Partners:** Germany – She she Pop; Belgium – Collettivo Berlin, Kaaitheater Arts Centee; Italy – Teatro Nuovo di Napoli, Teatro Eliseo di Roma, Teatro Metastasio di Prato.

### Year 2016

#### Activation Area: Imaginary Landscapes (Page 40, Map 1)

**Area:** Seafront. Main hub: Sant’Elia area that connects with the Seafront (intersection between Literary and Urban Landscapes), Capo Sant’Elia (Sella del Diavolo trails) esplanade Poetto and through the navigable channels from Nervi’s Pavillon up to Molentargius and Terramaini Parks (intersection with sound paths). A lot of hubs: Nervi’s Pavillon, the former Lazaretto (leper hospital), Arena Grandi Eventi (Sant’Elia area), pavilions of industrial archaeology (Molentargius). Very interesting open spaces.

This area will represent an area of hybridization and articulation between several cultural areas, opening up to the rest of the territory of South Sardinia, in particular to the historical-geographical region of Sulcis Iglesiente, rich in settlements of mining archaeology and parks, as well as to the areas of lower Sulcis (Calasetta, Sant’Anna Arresi) and in the linkage between lower Sulcis and Golfo degli Angeli (Nora) and Sarrabus (Villasimius-Castiadas-Muravera).

**Cross-reference points and intersections with other areas:** former Vetreria (glassworks), Casa delle Associazioni in Via Zucca, in Pirri area, Teatro Massimo, Piccolo Auditorium with the adjoining complex, Roman Amphitheatre, Orto Botanico, Teatro Civico.

**Group in residence:** 100 young talents coming from Italy, Bulgaria, Germany, France, UK

**Activities:** artistic residencies, theatre performances, films, television, radio, classwork, conferences, workshops, master classes, talk with artists.

**Projects under construction:** Cagliari, New Europe.

## Partners:

Bulgaria: State Drama Theatre in Plovdiv, Sparke Theatre Company, Sofia International Film Festival and Cinemania;

France: Compagniae Par Terre, Schloss Broellin;

Germany – Ballhaus am Naunystasse;

England: Tania al Khoury ;

Italy: Teatro Out Off di Milano, Accademia Silvio d’Amico.

#### Activation Area: Urban Landscapes (Page 40, Map 2)

**Area:** The Hills. It consists of the hill range that reflects a twofold image of the city: high and low, aerial and hypogeal, visible and invisible. The imaginary boundaries of this area are the hill of San Michele (where a castle stands, which will presumably house the International Master of Landscape), the hill of Monte Urpinu, overlooking Saline di (salt marsh of) Molentargius, the Tuvixeddu and Tuvummannu hills (from where it is possible to admire the other vast wetland of Santa Gilla, intersection with Creative Landscapes) and the hill fort, the walled city with the Faculty of Architecture and the Urban Landscape Observatory.

In the context of other urban landscapes, it is not possible to miss Iglesias with a well-preserved medieval old town, and the city of Carbonia a planned city, recently awarded the Landscape Award of the Council of Europe, which constitutes an indispensable linkage in the territory of South Sardinia. We finally mention the nuragic archaeological site in Barumini, a UNESCO World Heritage Site.

**Cross-reference points and intersections:** Castello constitutes a plural point of view and therefore a unique intersection with all the other landscapes.

**Group in residence:** Also in this case there will be some young architects in residence. However, only 25 architects coming from 5 European countries will be selected to attend master classes and workshops, and collaborate with the Faculty of Architecture of the University of Cagliari and with experts in Landscape Architecture (e.g. Proap Italia) to rewrite the Cultural Landscape of the city of Cagliari.

**Activities:** architectural/urban planning, International Master of Landscape, laboratories, workshops, etc.

The area of Urban Landscapes, which, as previously mentioned, is an area conceptually overlapping all the others, is activated from the first moment to also allow an international involvement in rewriting Cagliari from an urban/infrastructure/cultural point of view.

### Year 2017

#### Stabilization Areas: Imaginary Landscapes, Urban Landscapes.

In the case of the Stabilization Areas, the first-year pattern will be repeated, but changing the theme, the young talents, partners and the countries of origin (all partners involved from 2014 to 2019 are indicated in the single project sheets).

#### Activation Area: Visual Landscapes (Page 40, Map 3)

**Area:** Castello area and Villanova involving the urban fabric at their margins. Particular importance: Cittadella dei Musei and Piazza Indipendenza, Town Hall, Palazzo Viceregio, Exmà, Gallerie Comunali with Grottoni and the Public Gardens, Terrapieno, exhibition area of Teatro Civico, and Manifattura Tabacchi (future headquarters of the Film Commission).



**Cross-reference points and intersections:** There will be references to all the urban fabric with public art projects and references in the region, such as Calasetta for example (where Fondazione MACC operates, whose activities are linked to the open-air gallery in Mangiabarche), Carbonia and Iglesias.

**Group in residence:** 100 young talents, coming from Italy, Bulgaria, Bosnia, Czech Republic, France, UK.

**Activities:** exhibitions of Italian and European artists, conferences, workshops, residencies, talk with artists, classwork.

**Projects under construction:** Contemporary Art of the Mediterranean Cities, (these projects will terminate in 2019)

**Partners:**

France: Musée d'Art Contemporain de Lyon, MAC – Musée d'Art Contemporain de Marseille, CAPC – Musée d'Art Contemporain de Bordeaux, MAC/VAL Musée d'Art Contemporain du Val-de-Marne, Ile de Vassivière. Centre International d'art & du Paysage; Bosnia and Herzegovina: Ars Aevi Museum of Contemporary Art Sarajevo, Sarajevo Centre for Contemporary Art; Bulgaria: Silistra Civic Museum of Modern and Contemporary Art, Sofia Museum of Contemporary Art, Art Today Association – Plovdiv Centre for Contemporary Art; Czech Republic: Tina -B Contemporary Art Prague  
Italy: Museo Madre di Napoli, Palazzo delle Esposizioni di Roma.

**Activation Area: Literary Landscapes** (Page 40, Map 4)

**Area:** The historic areas of Castello, Villanova, Marina and Stampace up to the Mediterranean Multimedia Library (Mediateca del Mediterraneo) on the western side, a link that connects the centre with the peripheries through the urban library system, and on the eastern side at Villa Muscas, important centre for wine, food, literature and music, ideal intersection with the creative landscapes.

**Cross-reference points and Intersections:** Apart from Villa Muscas, there is another connection point with the historic centre (intersection between visual landscapes and urban landscapes) and a connection with the Seafront system and the catalytic areas of imaginary landscapes. The activities in this area might present references to the territory of Sulcis Iglesiente in particular, where there are the two main cities (Carbonia and Iglesias), but also references to smaller centres already active in the literary field (Calasetta, Festival Parole dotto la Torre). Possible other references to Nora, where every year “La Notte dei Poeti” festival takes place in the amphitheatre.

**Group in residence:** 100 young talents, coming from Italy, Bulgaria, Turkey, Germany, and UK.

**Activities:** residencies, conferences, master classes, laboratories, workshops, talk with writers, etc.

**Projects under construction:** Festival of History and Literature of the European cities, Europe's emerging literature Award

**Partners:**

Bulgaria: Plovdiv Festival of the Month of Culture  
Italy: Mantova Festival  
UK: Festival of Oxford  
Germany: Berlin Film Festival  
Turkey: «Tanpinar» Literature Festival, Istanbul

**Year 2018**

**Stabilization Areas: Visual Landscapes, Urban Landscapes, Imaginary Landscapes, Literary Landscapes**

In the case of the Stabilization Areas, the pattern of the previous year will be repeated, but changing the theme, the young talents, partners and the countries of origin.

**Activation Area: Sound Landscapes** (Page 40, Map 5)

**Area:** Parco della Musica (Music Park). Epicentre of this European Culture Home is Parco della Musica and Ente Lirico, bordering on the former Cima school (seat of startups of creative enterprises and professional housing and therefore intersection with creative landscapes) on the one side, and on the other side on Villa Muscas and the Conservatory of Music. The “sound landscapes” develop following the thread of theatre network, but also the urban parks, such as the nearby Monte Claro Park (intersection with urban landscapes) and the Terramaini Park that through the navigable channels links the Sound Landscapes to the Imaginary Landscapes, where there is also Sant'Elia's Arena Grandi Eventi.

**Cross-reference points and Intersections:** Apart from Arena Grandi Eventi in Sant'Elia, the Sound Landscapes refer to Golfo Degli Angeli and lower Sulcis, in particular Sarroch and Sant'Anna Arresi, locations of well-established music festivals (Summer Groove Festival and Ai confini tra Sardegna e Jazz).

**Group in residence:** 100 young talents coming from Italy, Bulgaria, Serbia, Austria, Poland, Spain.

**Activities:** artistic residencies, events, concerts, conferences, workshops, master classes, talk with artists.

**Projects under construction:** Hub Network – Bosch NewBody4SocialArt project; Cagliari, New Europe, From Ancient to the Future (a festival where polyphonic singing and electronic music are compared)

**Partners**

Bulgaria: Bistrishki Babi, Apollonia Arts Festival, Varna International Summer Festival, Music Festival in March in Ruse, the International Folk Festival in Koprivshitsa  
Serbia: Exit Festival Serbia  
Austria: Linz Festival  
Poland: International festival of choirs and orchestras in Krakow,  
Italy: Italian conservatories and opera houses.  
Spagna: Sònar of Barcellona (partner in 2019)

**Activation Area: Creative Landscapes** (Page 40, Map 6)

**Area:** The epicentre is the vast wetland of Santa Gilla. On the western side, the area develops into an extended portion of extra-urban territory characterized by the presence of seats of innovation and research (Tiscali Campus in Sa Illetta, Crs4 and Sardegna Ricerche in Pula)

**Cross-reference points and intersections:** on the eastern side, going through Tuvixeddu - Tuvumannu (intersection with urban landscapes), we arrive at Villa Muscas, to the Parco della Musica, the Music Park (intersection with sound landscapes). An important reference point in this area is the covered walkway, the Craft Gallery and La Marina historic area, where the majority of the city's restaurant industry and craft activities takes place. In the extra-urban territory, passing through Sa Illetta, which houses the Tiscali Campus, there is the Pula area where the Sardegna Ricerche consortium, which houses a huge number of companies and research organizations, including the Crs4, is located. On the northeast side of the city, there is a link with Monserrato University

Campus, with all the scientific faculties, and the Campus of Arts and Crafts, which houses the Astronomical Observatory in Selargius. Craftsmanship and traditions suggest multiple references to the whole Sulcis Iglesiente area, including the Island of Sant’Antioco with its unique byssus manufacture, and to the South Sardinia, with the different craft traditions, such as Sinnai for baskets, Villamassargia for carpets, Teulada for embroidery and Assemini for the ceramic production.

**Group in residence:** 100 young talents, coming from Italy, Bulgaria, Denmark, UK, Spain.

**Activities:** residencies, conferences, master classes, laboratories, workshops, craft workshops, professional courses, classwork, etc.

**Projects under construction:** Southern Festival - Popular Arts and Tradition, Future Plots

**Partners**

Bulgaria: Povdiv International Fair

Denmark: Copenhagen Institute for Future Studies

UK: Animate Projects , Onedotzero

Italy: Tiscali, CNR, Research Institutes of Sardinia, University of Cagliari, Vinitaly, Slow Food

Spain: Chamber of Commerce

**Year 2019**

**Theme: Cagliari, European City of Culture**

**Stabilization areas:** all

In 2019 Cagliari will become evident expression of its change, of its new identity or structured dis-identity, of the new cultural writing.

The development of existing connections and the creation of new ones is the starting point for new projects for Cagliari. It is acknowledged the greater value of the sum of related ecosystems, compared to the same separate systems. And considering that the word “ecosystem” includes both natural and social systems, it therefore includes human being and nature together.

During 2019 we will work on both structural and conceptual interconnections, on coexistences, hybridizations, inter-area creations, site-specific production. Therefore, the stabilization areas will have to work in a contaminated and interconnected way, considering also temporary migrations, with artistic/cultural exchanges. At the end of 2018, the city, which was destructed in the previous years both in its urban planning and from a cultural point of view, will recompose and create the cultural landscape of Cagliari, European City of Culture. The city, then, at the end of 2018 will be culturally rewritten in line with the renovation of its connections and its tangible marks, it will be integrated, connected to Europe and will offer tangible evidences on its territory of the immaterial culture that will have permeated it in the four previous years.

Everything that will be created, which will have transformed the knowledge, the intangible richness into cultural products, by “doing”, through the matter, the human being, will be displayed, disseminated and distributed.

The city will become a stage, a museum, a gallery, a cinema, an outdoor book. Its ultimate openness to Europe will show the distance from isolation, highlight a viable model for removing through culture geographical barriers, such as the sea, the mountains, the distances.

The 2019 programme includes the first opening to the public of every EuCHo. European citizens selected through a public competition will be granted access and the best creations of the previous years will be on display.

There will be exhibitions, shows, concerts, movies jointly made by teachers and students. New books, short stories will be presented, along with innovative projects, handicraft items created by young talents and supported by eminent names all related to the projects implemented between 2014 and 2019.

In 2019 all the events that throughout the year will invade the city, will show the artistic/cultural

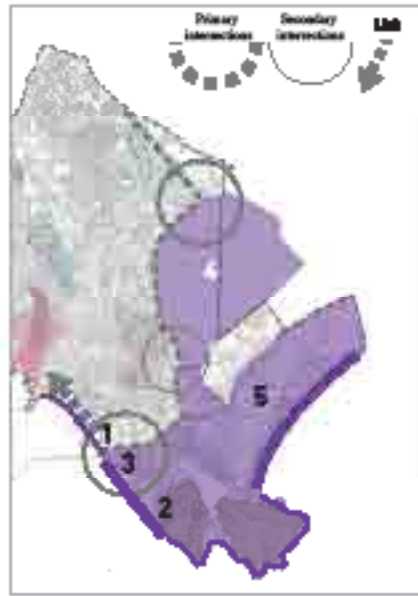
production of young Europe, the Europe of the future. They will show possible futures to the world.

Year	EuCHo	N. Artists	N. involved countries	Progetti in Costruzione
2014/2015	Imaginary Landscapes	20	3	Cagliari, New Europe; Art Air
2016	Imaginary Landscapes	50 + 50	5	Cagliari, New Europe; Art train
	Visual Landscapes	50 + 50	5	Contemporary Art of the Mediterranean Cities
	Urban Landscapes	25	5	
2017	Imaginary Landscapes	50 + 50	5	Cagliari, New Europe; Art Bus
	Visual Landscapes	50 + 50	5	Contemporary Art of the Mediterranean Cities
	Urban Landscapes	25	5	Scuola estiva di Architettura
	Literary Landscapes	50 + 50	5	Festival of History and Literature of the European cities; Europe’s emerging literature Award
2018	Imaginary Landscapes	50 + 50	5	Cagliari, New Europe; Art Air; Train and Bus
	Visual Landscapes	50 + 50	5	Contemporary Art of the Mediterranean Cities
	Urban Landscapes	25	5	
	Literary Landscapes	50 + 50	5	Festival of History and Literature of the European cities; Europe’s emerging literature Award
	Sound Landscapes	50 + 50	5	Hub Network – Bosch New-Body4SocialArt project; Cagliari, New Europe –From Ancient to the Future
	Creative Landscapes	50 + 50	5	Southern Festival – Popular arts and traditions; Future Plots
2019	Interconnections and events		ALL	Interconnections, shows, festivals, etc.

The involvement of the city and the citizens, with all the advantages which result, will support every stage of the EuCHo: the flux of new “residents” (artists, craftsmen, scientists, journalists, etc.) directly affects the area, in an indirect way as attractor of interested people and cultural tourists, and leaves site-specific goods and products on the territory.



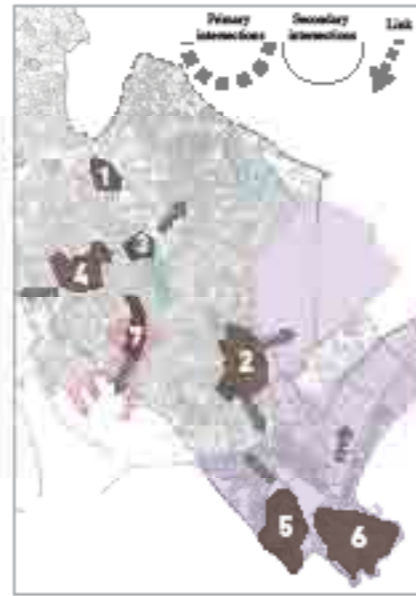
**Map 1 - Imaginary Landscapes**



- 1 Padiglione Nervi
- 2 Ex lazaretto
- 3 Aree grandi eventi
- 4 Mercato coperto
- 5 Collina di Quercia

Link: Area S. Elio, ovali navigabili

**Map 2 - Urban Landscapes**



- 1 Colle di San Michele
- 2 Monte Ulpiano
- 3 Monte Claro
- 4 Colle Tarinodda o Tarinodda
- 5 Colle S. Ignazio
- 6 Colle S. Elio
- 7 Quartiere Ostello

Link: Castello, valle di Merisavoglio  
Oltre mare: Salsia, Pola, Villanova

**Map 3 - Visual Landscapes**



- 1 Città della del Mare
- 2 Palazzo di città
- 3 Galleria comunale d'Arte
- 4 Exoni
- 5 Monumenti teatrali

Link: Villanova

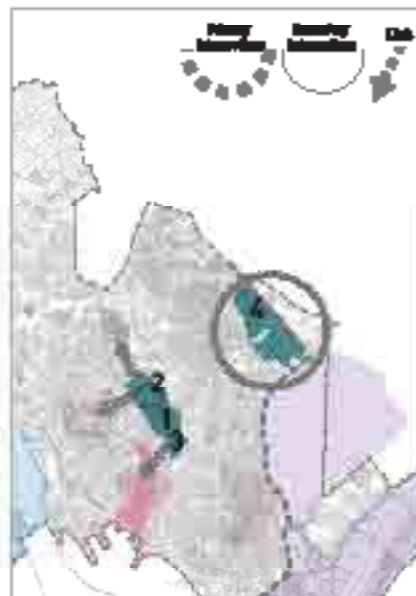
**Map 4 - Literary Landscapes**



- 1 Castello
- 2 Villanova
- 3 Salsia
- 4 Merisio

Link: Castello, Villa Minore

**Map 5 - Sound Landscapes**



- 1 Parco della Minore
- 2 Monte Claro
- 3 Villa Minore
- 4 Parco Tarinodda

Link: Caseromario, Parco Claro

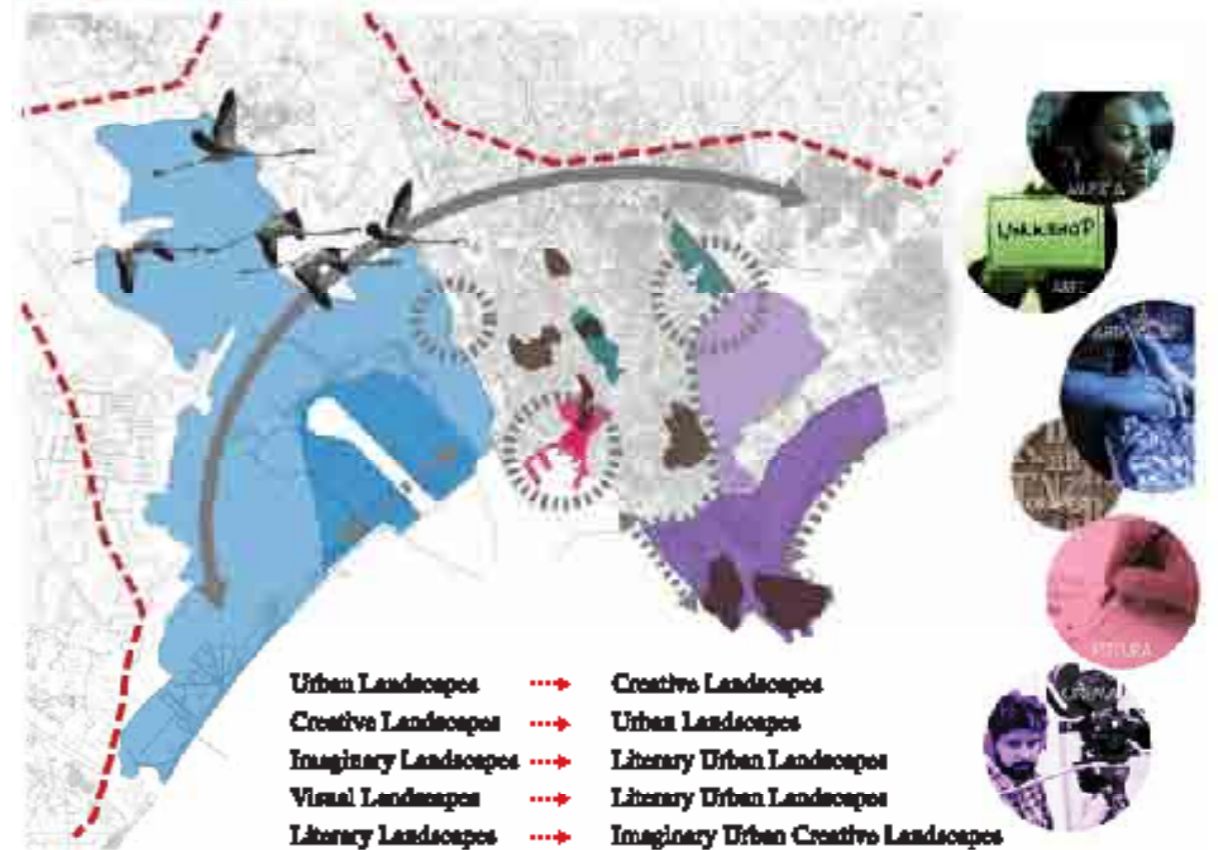
**Map 6 - Creative Landscapes**



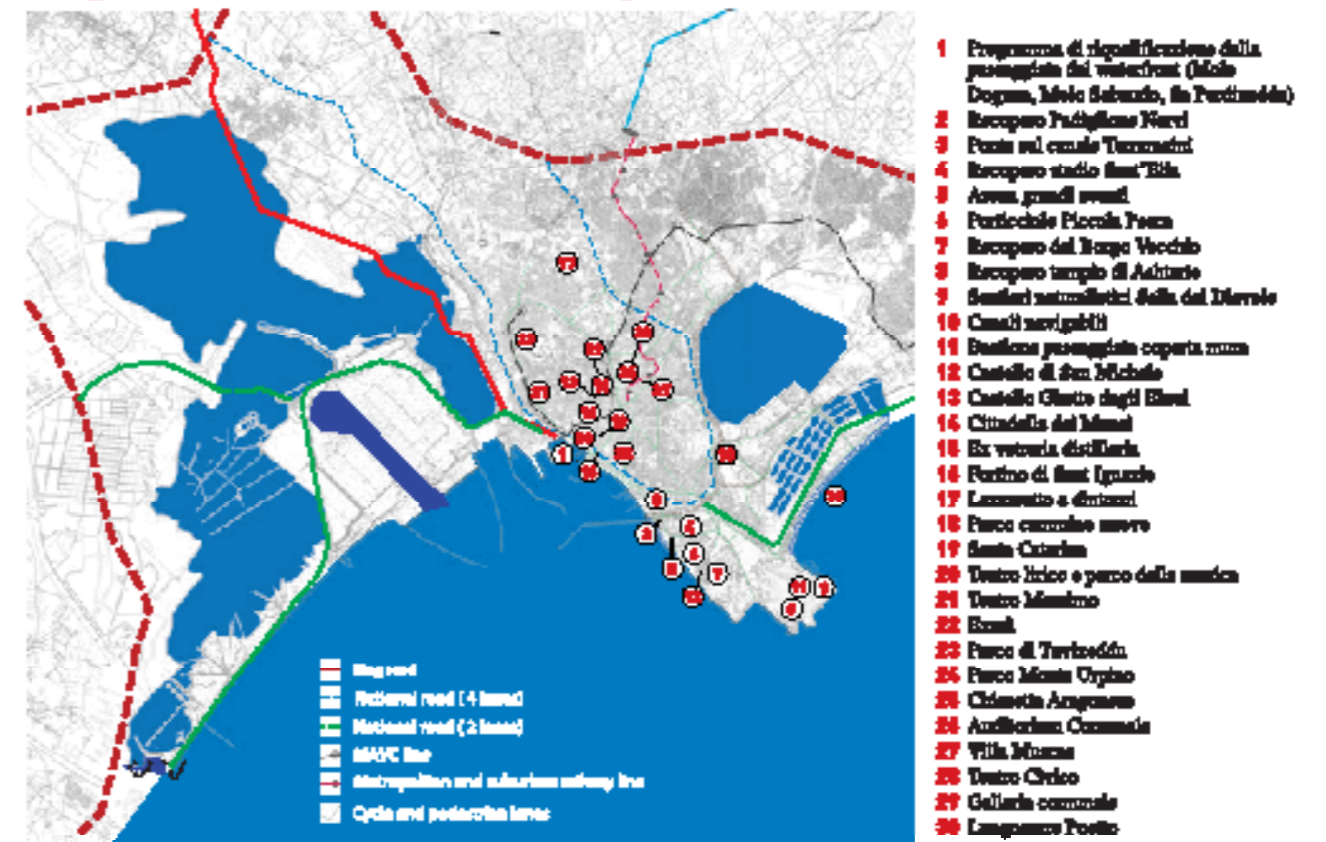
- 1 Area Tecnologica (Tosco)
- 2 S. Elio
- 3 Pola

Link: Pola, Villa Minore, Tarinodda

**Map 7 - Vision**



**Map 8 - Urban revitalisation's Projects**



- 1 Programma di riqualificazione della passeggiata del waterfront (Molo Dogana, Molo Sabando, in Portinella)
- 2 Recupero Padiglione Nervi
- 3 Ponte sul canale Tarinodda
- 4 Recupero stadio Sant'Elio
- 5 Aree grandi eventi
- 6 Porticchio Piccola Posa
- 7 Recupero del Borgo Vecchio
- 8 Recupero tempio di Ashtar
- 9 Sentieri naturalistici della del Mare
- 10 Canali navigabili
- 11 Destinazione passeggiata coperta mare
- 12 Castello di San Michele
- 13 Castello Giusto degli Elmi
- 14 Cittadella del Mare
- 15 Ex vetreria distilleria
- 16 Fortino di Sant'Ignazio
- 17 Lazaretto e distilleria
- 18 Parco comunale nuovo
- 19 Santa Caterina
- 20 Teatro lirico e parco della musica
- 21 Teatro Minimo
- 22 Exoni
- 23 Parco di Tarinodda
- 24 Parco Monte Ulpiano
- 25 Chiosata Argentario
- 26 Auditorium Comunale
- 27 Villa Minore
- 28 Teatro Claro
- 29 Galleria comunale
- 30 Langosco Poetto

## 2. What main events will mark the year?

For each one, please supply the following information: description of the event / date and place / project partners / financing.

(The answer to this question is optional at the pre-selection stage).

### 2014/2019 PROJECTS

#### IMAGINARY AND SOUND LANDSCAPES

##### CAGLIARI, NEW EUROPE - Companies' locations and production centers

To strengthen its own cultural framework and internationalize its own cultural potential, Cagliari will host some experiences of new European theatre. For each year, from 2015, the medium term residency will be provided to at least five European institutions of contemporary production, whereas in 2014 it will only be possible for three of them. According to the program, in 2019 it is foreseen the presence of all the invited groups (namely the activated partnerships).

LOCATIONS: In 2019, in all the performing areas of the city of Cagliari there will be theatre, dance and film performances which complete the project: Cagliari, New Europe.

TIMING: 2014/2019

##### GRAND TOUR - #1 ART>air / for a direct link to Europe

The second project thought for the Sound and Imaginary Landscapes areas is made up by a series of sound effects, both for performative and mechanical, realized into the cockpits of those planes that connect Cagliari to other European cities.

A series of artists are invited to think and create an intervention which reflects on the concept of space, time, distance and relation, between Cagliari and the specific city of landing: Madrid; Paris; Berlin; Kaunas, Brussels; Oslo; Krakov; Vienna; Prague; Bologna; etc. Creating a line of continuity between the territory and Europe, projecting the city towards an exceptional physical and conceptual bound.

LOCATION: Plane departing from Cagliari

TIMING: This part of the project will be first realized in 2016 and then in 2019, on those planes passing through Cagliari

##### GRAND TOUR - #2 ART>bus / bus / a link with the city

ART bus was born out of the idea of making it possible to have a selection of videos from both local and international artists, directly relating them with the environment in which they were conceived and originally realized: the bus/ the transportation means.

LOCATIONS: Public Bus

TIMING: A first stage of this second part of the project is scheduled for 2017, whilst its completion is foreseen for 2019.

##### GRAND TOUR - #3 ART>train / for a direct link with the region of Sardinia.

The type of intervention imagined for this last chapter of the Grand Tour project, which conceptually connects to the project in its integrity and in particular with Art Bus, is exclusively based on videos. It has been thought of specific interventions for the space of the train's cabin (works from international artists, young and well-known, shown within trains and that have to do with this transportation means in the context of an artwork).

LOCATION: Regional Trains

TIMING: 2018/2019

##### PARTNER

Belgium: Collettivo Berlin, Kaaithater Arts Centee, Theater/studio's Brussel.

Bulgaria: State Drama Theatre di Plovdiv, Compagnia SPARKE THEATRE, Festival Internazionale del Cinema di Sofia and Cinemania, Festival Internazionale del Teatro di Varna.

France: Compagnie Par Terre, Schloss Broellin.

Germany: She she Pop, Ballhaus am Naunyrstrasse, Sophiensale, Fabrik.

Italy: Teatro Nuovo Napoli, Teatro Eliseo Roma, Teatro Metastasio Prato, Teatro Out Off Milan, Accademia Silvio d'Amico, Oltrarno Atelier Festival Cango Firenze.

Other countries: Daniel Linehan (USA), Suderman & Söderberg (SWEDEN/ HOLLAND), David Weber-Krebs (HOLLAND/GERMANY), Festival des arts vivants Nyon (SUISSE), Mirfestival Atene (GREECE), Tania el Khoury (UK).

Others: airline companies on Cagliari.

#### VISUAL LANDSCAPES

##### CONTEMPORARY ART IN THE MEDITERRANEAN CITIES

Sardinia, Cagliari, and South Sardinia will organize, in the range of the years 2016/2019, the presence of about forty Art Museums of contemporary art or biennales in art cities in the Mediterranean, invited to Sardinia to propose sections promoted from their own cultural and expositive institutions and to report young talents for the formation and production which will happen in the dell'EuCHO Paesaggi Visivi from 2016 to 2019.

LOCATION: Cagliari city center and the mining sites in Sulcis and South Sardinia.

TIMING: A month a year from 2016 to 2018. In 2019 the exhibition will be yearly.

##### PARTNER

Albania: Biennale Internazionale di arte contemporanea di Tirana, Tirana Institute of Contemporary Art-

Algeria: Museo Nazionale d'Arte Moderna e Contemporanea di Algeri.

Belgium: Wiels Bruxelles.

Bosnia Erzegovina: Ars Aevi Museum of Contemporary Art Sarajevo, Sarajevo Center for Contemporary Art.

Bulgaria: Museo Civico d'arte Moderna e Contemporanea di Silistra, ICA – Institut of Contemporary Art di Sofia, Art Today Association – Center for Contemporary Art di Plovdiv, Progetto MOST BULgarian Contemporary Art Contest.

Cyprus: Pharos; Center for Contemporary Art Diatopos.

Croatia: Museo d'arte contemporanea di Zagabria, Museo d'arte moderna e contemporanea di Fiume.

Egypt: Cairo Biennale, Cic-Contemporary Image Collective, Alexandria Contemporary Arts Forum (ACAF).

France : Musée d'Art Contemporain de Lyon, MAC - Musée d'Art Contemporain de Marseille, CAPC – Musée d'Art Contemporain de Bordeaux, MAC/VAL Musée d'Art Contemporain du Val-de-Marne, Île de Vassivière. Centre International d'art & du Paysage, Fondation Cartier Paris.

Germany: Plateaux Festival Frankfurt.

Greece: Biennale di Atene, Biennale di Salonicco, Deste Foundation, ReMap, Oxymoron, Museo di Stato di Arte Contemporanea.

Israel: ARTTLV (Biennale di Tel Aviv), CAA-Center for Contemporary Art, ROTHSCHILD69.

Italy: Museo Madre Napoli, Accademie di Belle Arti, Palazzo delle Esposizioni Roma, Palazzo dei Diamanti Ferrara, Museum of Arts of Catanzaro, MAMbo Bologna, Museo Marino Marini



Firenze, Xing/Raum Bologna.  
Liban: Beirut Art Center, Ashkal Alwan.  
Morocco: AIM Festival (Biennale of Marrakech), Musè Hassan di Rabat.  
Portugal: Fundacao Serralves Porto, Fondazione Serralves, Museo Collezione Berardo.  
Czech Republic: Tina-B Contemporary Art Prague.  
Serbia Montenegro: Kulturni Centar Beograda, Contemporary Art Centre of Montenegro.  
Slovenia: Galleria A + A (in Venice), Galleria d'arte contemporanea Celje, Moderna galerija in Lubiana.  
Spain: Biennale Internazionale d'Arte Contemporanea di Siviglia, Centre de Cultura Contemporània de Barcelona, MACBA-Museu d'Art Contemporani de Barcelona, CAC-Centro de Arte Contemporaneo de Málaga, MEIAC-Museo Extremeño e Iberoamericano de Arte Contemporáneo, MUSAC-Museo de Arte Contemporaneo de Castilla y León.  
Suisse: Musée historique et des porcelaines Nyon Svizzera; Les urbaines - Festival des créations émergentes Lausanne.  
Tunisia: Fondazione Orestyadi, Dar Bach Hamba – Tunisi.  
Turkey: Biennale Internazionale di Istanbul, Elgiz Museum of Contemporary Art, Istanbul Museum of Modern Art, Platform Garanti.  
Hungary: Museum of Modern and Contemporary Art Rijeka-

## LITERARY LANDSCAPES

### HISTORIC AND LITERARY FESTIVAL OF EUROPEAN CITIES

In a very critical moment, when it seems like important episodes of emancipation and rebirth remain isolated events, in a context where everything appears as a separated fragment from the rest of the landscape, we reckon it to be necessary to try to bridge and connect the positive, vital sites in those parts of Europe from the major centers. Building up and establishing new relationships with history but looking at the future can be an instrument to connecting associations, educational and business vibrating realities in the different European areas. The purpose here is to cultivate and form an interconnected network of actions and reflections which supports in the targeting and pursuing of series a minimum goals. To do this it is necessary to recall the past, the historical traces which hide in the memory of the different territories, with the purpose of finding and make available the cultural, economic and productive resources of its several cities and isolated lands. The festival, appropriately structured, becomes the place, unique in Southern Italy, where to start feeling the consciousness and move towards the revival.

LOCATIONS: Cagliari City Center

TIMING: For this multidisciplinary event, besides the 5 days of 2017 and 2018 in the EuCho of the Literary Landscapes, it is scheduled a visit each month to theaters, museums, churches, public rooms, Cagliari's streets and squares with lectures, conferences, debates, shows and exhibitions on the themes that link with individual experiences.

### YOUNG EUROPEAN LITERATURE CONTEST

In 2019 will be awarded the prize for the best European emerging writer.

## PARTNER

Bulgaria: Festival of Culture month Plovdiv.  
France: University of Lyon.  
Germany: Berlino Festival.  
UK: Oxford Festival, Publishing houses and Manchester University.  
Italy: Mantua Festival, Artelibro Book Festival Bologna, Philosophy Festival Modena, Festival della Mente in Sarzana.  
Romania: University of Sibiu and Sibiu Publishing houses.  
Spain: University of Seville and Seville Publishing houses.  
Turkey: Literature Festival « Tanpinar » in Istanbul.  
Other Countries: Civitella Ranieri Foundation Residence, NY (USA).

## SOUND LANDSCAPES

In the **CAGLIARI, NEW EUROPE** project, more precisely in the section dedicated to the sound landscapes, it is developed the specific theme “from the ancient to the future” where the music of the past meets the one of the future. In this section of the project the historical music like the Sardinian tenor and the Bulgarian Chalga will meet the contemporary and experimental music to create meetings and feelings able to give birth to a new music which links the past to the future.

LOCATIONS: The Cagliari, new Europe project, in the section “from the ancient to the future”, will take place in the EuCho of the Sound Landscapes.

TIMING: 2018/2019

### HUB NETWORK Project Bosch: 'NewBody4SocialArt'

The land of Cagliari and Sulcis is connected by an old network, remained alive for centuries, and surpassed only from the arrival of modern technology and communication: the circuit of coastal watchtowers. These were the old social network through which distant populations would exchange knowledge. These towers will become places of promotion of artistic thought, spreading in and outwards.

LOCATIONS: Watchtowers and other places to be decided.

TIMING: The event is scheduled for Spring/Summer 2019, with the organization starting in 2018

## PARTNER

Austria: Linz Festival.  
Bulgaria: Bistrishki Babi, Festival delle Arti di Apollonia, Festival internazionale estivo di Varna, Festival Musicale di Marzo a Ruse, Festival Internazionale del Folk a Koprivshtitsa.  
France: Ilotopie, Port Saint Louis du Rhône.  
UK: Pixel rosso – Rotozaza (UK).  
Italy: Sieni, Festival Peraspera di Bologna.  
Poland: Festival internazionale dei cori e delle orchestre di Cracovia.  
Serbia: Exit Festival Serbia.  
Spain: Sònar di Barcellona (partner 2019).  
Other: Lost for Access circuit Watchtowers and other places.

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## CREATIVE LANDSCAPES

### SOUTHERN FESTIVAL- POPULAR ARTS AND TRADITIONS

A great festival/exhibition on Southern Cultures will give way to a debate aimed at showing the worth of traditions and at representing Southern culture for the first time on four different matters.

- arts and ancient misteries
- the feast machines
- food and representation
- the popular and traditional shows

LOCATION: EuCHo Creative Landscapes Places

TIMING: 2018/2019

### FUTURE PLOTS

Future plots is an itinerant and interactive festival in the city of Cagliari. Visitors are invited to discover literally the content of the festival through the streets, walls, squares, monuments, houses and people of the city. This a digital plot of the city, a city within the city, a map, a creative and active journey.

LOCATIONS: Sites of Cagliari.

TIMING : 2018/2019

#### PARTNER

Bulgaria: Fiera Internazionale in Plovdiv, Bistrishki Babi, Arts Festival in Apollonia, International Summer Festival in Varna, March Music Festival in Ruse, International Folk Festival in Koprivshtitsa.

UK: Animate Projects, Onedotzero.

Italy: Vinitaly.

Poland: International festival of choirs and orchestras in Cracovia.

Spain: Camera di Commercio, Sònar in Barcellona (partner 2019).

### 3. How does the city plan to choose the projects/events which will constitute the programme for the year?

**(The answer to this question is optional at the pre-selection stage).**

The projects / events and the partners will be selected first of all in relation to the possibility of forging links with major European centers in order to build collaborations or partnerships of medium and long term for the city of Cagliari.

The selection procedures will follow the rules of public evidence and will be entrusted to an international commission of experts in this field.

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## III. ORGANISATION AND FINANCING OF THE EVENT

### 1. Organizational Structure

#### 1.1 What kind of structure will be responsible for the organization and the implementation of the project? What will be its relations with the authorities of the city?

(this answer will have to be more detailed in the final selection stage, with the attachment of the statute of the organization, organizational chart, the Curricula Vitae of the main participant, indications concerning its financial and managing capacity, as well as information regarding the respective responsibilities of the different levels).

The organizational model identified for the project management is a key success factor. From it comes the effectiveness of all the macro-functions that will be equipped to prepare and maintain the role of Capital of Culture, and in particular:

- design and art direction;
- planning and construction of infrastructural and structural adjustments;
- promotion;
- planning and economic-financial management.

For this purpose, the city of Cagliari has approved the establishment of an ECoC Office, which is responsible in particular:

- Competition in the conception and design;
- Definition and implementation of the operational plan;
- Management of internal communications and between the different stakeholders involved in the project;
- Coordination of support services (legal, IT, technology services, capital, human resources) oriented to the effective activation of all the resources of the administration;
- The fundraising;
- Planning and economic-financial control through budget and audits;
- planning and control of the organizational activities;
- management of contractors.

The ECoC Office is flanked by some external services of assistance and technical support, such as:

- Planning and organizational direction
- Artistic and creative direction headed by an Artistic Board represented for each artistic section by a young Sardinian artist or resident in Sardinia accompanied by an European artist.

A Honorary Board will be named to serve as a narrator, disseminator and promoter of the project also outside and parallel to the implementation of a structured communication strategy and participation. It will be composed by a large number of artists and other figures who operate in the fields of culture, innovation, technology and sport, whose great social importance will be a lever for the promotion of the project.

In order to provide guidance, monitoring and verification of the correct implementation of the project we have founded a Partnership, which brings together all the stakeholders with institutional or representative importance who agreed to be engaged in the implementation of the project through an indication of their referents within each section of the project. The members of the Partnership will constitute the Authorities Board.

At the time the municipalities of Area Vasta and many municipalities of the Sulcis Iglesiente and in general in South Sardinia, the Sardinia Region, the University of Cagliari, the Ministry of Culture – the Regional Directorate, the Ministry of Education, University and Research – the Regional Education Office, the main trade associations, the Chamber of Commerce, the Port Authority,



the Geological and Mining Park have joined the Partnership (for the complete list of institutional partners please see Section II.5).

The ECoC Office will work in staff with the General Manager of the City, will be governed by the Manager responsible for the matter (Youth Culture, Entertainment, Education, Sport and Youth Policy) who will be joined by the heads of the organizational direction and artistic and creative direction, and will be put in condition to operate with large autonomy, through three measures:

- it will have special sections of the budget;
- it will use the opportunities offered by the Regulations of the City relating to the acquisition of goods and services that enable a strong acceleration of the timing of the related proceedings;
- it will count on experienced staff external to the Office.

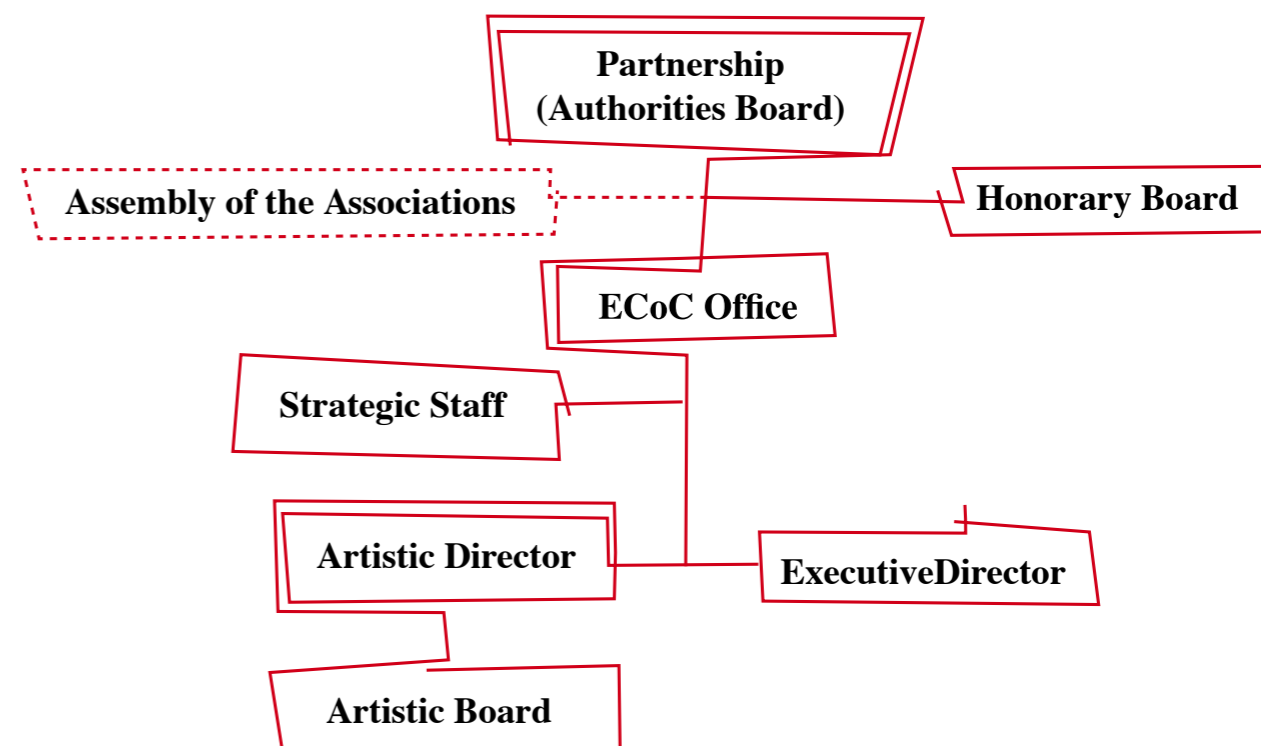
The methods used for information sharing, decision making, planning of activities (both at the level of governance between the organs of the project and at the operational level within the administration) will be participatory, managed through working and public meetings that will be characterized by transparency and ease of access, and where possible, facilitated by the experts.

The city will always be at the center of this network, and from the center it will play a triple role:

- Planning and control;
- Directing (especially for infrastructure and structural adjustments, for the organizational direction, for the project addresses, for the promotion and for the economic and financial management);
- Monitoring.

Because of its size, strategy, organization, the project does not aspire to a model in which the ECoC Office has in itself all the necessary skills, but, on the contrary, it only has the “transversal” skills that are common to any kind of development or management of projects, so when for the management of one phase of the process, the Office will need more technical skills, it will search in the organizational units that take care of that aspect of the administration, or involving the technical staff able to complete the set of expertise required. In this way, all the technical aspects included in the process will be managed in collaboration and combination with other organizational units of the administration and / or with high professionals also indicated by the external partners.

Finally, all the cultural associations of the area, some already involved in the participatory process linked to the ECoC Application and partly still to be involved, will form the **Assembly of the Associations**, which will be called periodically in order to share decisions and artistic and cultural programming.



**1.2. If the surrounding area is involved in the event, how will be the coordination between local and regional authorities organized?**

At the moment, the areas involved in the project are those of the entire Gulf of Cagliari, from Villasimius to Teulada, and the neighboring area of Sulcis. The towns and the areas of the Gulf are the ideal stages of an integrated and internationally known tourist system for its landscape and environmental value.

Cagliari will be the pivot around which the governance and coordination of the stakeholders of the Partnership will be articulated.

The ECoC Office and those responsible for organizational direction and artistic direction will periodically report on the progresses of the project to the institutional Partnership (with half-yearly meetings in the years from 2014 to 2016 and quarterly in 2017-2018).

**1.3. According to which criteria and under which arrangements has or will the artistic director of the event been chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action?**

**(This question must be answered in greater detail at the final selection stage).**

The Municipal authorities of Cagliari decided to appoint a multi-headed artistic board to manage the event rather than a single event manager. Almost all the members of the board have already been involved from Cagliari’s municipal authorities. The board will include artists, curators, festival directors, journalists and other professionals. The board will be chaired from a head event manager with strong managerial and artistic competences. This particular structure was selected because of three features: plurality, contamination, and internationalization.

The selected pull of artists will come from each of the five thematic areas of the project. For each area, there will be an international artist and a Sardinian artist. 90% of the board members have already confirmed their commitment to the project. All of them have been involved in the preliminary phase, and will take care of the artistic/creative area of the project for all the 2015-2019 span.

## ARTISTIC BOARD SARDINIA – EUROPA

EVENT MANAGER

**Renato Quaglia**

IMMAGINARY LANDSCAPES (theater, cinematic arts, TV, radio)

**Renzo Francabandera** – Artist expert in cross-medial languages and live performance. He works and lives in Cagliari and Milan.

**Jean Pierre Wurtz** – free lance advisor for a broad range of artistic and cultural institutions, including Shanghai’s Theatre Academy, Paris’ Center of Chinese Culture, Ljubljana’s Mladinsko Theater, and others.

VISUAL LANDSCAPES (paintings, sculptures, graphic arts, photography, video art, urban art, public art, art installations)

**Christian Chironi** – an artist that produces original works through the interaction of different artistic languages, including performances, photography, videos, and others. He alternates periods of residence in Sardinia with other periods in Brussels.

**Lorand Hegyi** – curator and historian, Director of Sant’Etienn Museum of Modern Art.

LITTERARY LANDSCAPES (literature)

**Flavio Soriga** – writer and journalist. Born in Cagliari, he currently lives in Rome.

TBD – Candidates are: Mario Fortunato (Italian writer and journalist, former Director of the Institute of Italian Culture in England ), or Oliviero Ponte di Pino.

CREATIVE LANDSCAPES (craftsmanship, design, technology, and innovation)

**Carolina Melis** – designer, illustrator, and director. She works and lives between Cagliari and London.

TBD – candidates are: Mila Santova, vice-president of IOV (international organization of folk art – UNESCO); an international exponent of technological creativity from Digital Arts Network (Denmark) -: -MOTLEY – TELLING STORIES AT THE SPEED OF CULTURE (candidate for the innovative lion at the Cannes Film Festival)

## 2. Financing of the event:

**2.1: What has been the usual annual budget for culture in the city over the last 5 years (excluding expenditure for the present ECoC application)? (please fill in the table below).**

Year	Usual annual budget for culture in the city (in euro)	Usual annual budget for culture in the city (in % of total annual budget for the city)
2009	€ 22.246.361,00	17,2%
2010	€ 16.135.487,00	10,8%
2011	€ 19.816.747,00	13,4%
2012	€ 38.561.132,00	26,1%
2013	€ 42.985.574,39	21,9%

Despite the international economic crisis, the city budget analyzed in relation to the amount of investment in culture has almost always steadily risen over the last five years.

The reason for the increase from 2009 to 2013 is primarily due to large expenditures for cultural infrastructure but also some new operational expenses.

From 2009 to 2010 the budget decreased due to the fact that in the 2010 budget have not been considered a substantial commitment of economic resources allocated almost exclusively on an accrual accounting in 2009 for the assets re-qualification of sports facilities as well as contributions to young people for access to the home location and facilitated the allocation of vouchers to support young innovative ideas.

Always in reference to the year 2010, a lower financial commitment in the field of culture in *strictly sense* is closely matched by a greater commitment in the public education and social services for vulnerable groups integration fields.

More generally, the administration has engaged economic resources in the sector of Public Education -for the period 2009-2013- for a total amount of more than eur 82 million with a difference between the value of 2009 and that of 2010 amounting approximately to eur 13 million (which is the margin higher in period considered the comparison year by year).

These values were not reported in the previous table but they represent an important indicator in absolute and relative terms about the choice made by the city administration of Cagliari.

The city of Cagliari has invested in the access to educational opportunities in relationship to the cultural growth and re-organization of key cultural places as a starting point to guide the development processes at the basis of investment and planning that is local cultural resources such as source of creation of an economically and culturally “competitive “ environment, inside of which one of the parameters is the presence and concentration of critical mass able to develop the culture on site (that is created mainly by investments in Public Education).

The rise from 2010 to 2011 was caused by new construction projects and their operation in particu-



lar related to the realization of a Smart Business Factory, a center of support for innovative start-up that identified the “Teatro Lirico” in Cagliari as a center of excellence for cultural production and technological innovation.

The big leap from 2011 to 2012 (almost double in terms of value and % compared to the previous year) was due to the fact that the budget was increased because the municipality deposited funds for both the running and the management of green areas and parks and for the expansion of the municipal art gallery. A significant proportion of the budget was allocated as the previous year on the creation and management of the “Teatro Lirico” - center of excellence for cultural production and technological innovation.

The rise again from 2012 to 2013 (+22,8%) is primarily due to the assets re-qualification of sports facilities.

Moreover, it should be noted the steady increase in absolute terms of new projects/interventions and the greater ability to attract substantial resources designed primarily to the following purposes:

- grants for young people who want to rent a house to be independent and able to live on their own - “Vita Nova” project);
- economic support measures called “De Minimis” derived from community policies to develop entrepreneurial skills and to improve business creation policies.

Finally, in terms of relationship among annual budget for culture in the city (in % of the total annual budget for the city) the average value in percentage terms referred to the last 5-year period is equal to (18,4 %).

**2.2. Si prega di compilare le seguenti tabelle con le informazioni riguardanti il budget complessivo relativo al Progetto Capitale Europea della Cultura (ovvero specificare l'entità dei fondi destinati al Progetto).**

Total expenditure (in euro) in the budget	Operating expenditure (in euro)	Operating expenditure (in %)	Capital expenditure (in euro)	Spese per Capital expenditure (in %)
372.949.574	29.000.000	8%	343.949.574	92%

The city of Cagliari has successfully launched a clean-up operation of the budget and expenditure rationalization that has eliminated unnecessary and repetitive expenses while maintaining the budget dedicated to welfare, culture and education. It is supposed that the strengthening of these policies aimed at improving the performance of expenditure may free up additional resources in favor of cultural policies as already did in the first phase.

Moreover, since the city of Cagliari has put together an ambitious plan of public works in the following areas of intervention urban regeneration, enhancement of the historic centre, sustainable mobility and infrastructure connections from the periphery to the city, etc., the emerging difference between capital expenditure and operating expenses is impossible to compare.

Concerning the value shown under capital expenditure it should be emphasized that the value reported in is entirely represented by available resources allocated up to 2015 from the city of Cagliari in reference to the three-year program of public works. Of course the investments will be secured with continuity also by virtue of the Strategic Cities Plan of the *Area Vasta of Cagliari*

that comes from a strategic and shared vision of the city which currently does not allow a precise temporal identification nor a their indication in terms of economic value. Much will depend on the outcomes of this first multi-year cycle/process of urban development in a broad sense (detailed in section 2.4.) which aims to make Cagliari a welcoming city for own citizens and tourists.

Total income (in euro) in the budget	From the public sector (in euro)	From the public sector (in %)	From the private sector (in euro)	From the private sector (in %)
29.000.000	20.300.000	70%	8.700.000	30%

For the contribution of the private sector concerning the operating expenditure we presume a percentage not particularly high compared to public income (30%), not because we do not feel a strong commitment here, but in light of the current economic crisis we decided to be prudent. If the economy is stronger than expected by economic international forecasts it will be possible to increase the expected financial commitment from the private sector.

Income from the public sector	in euro	in %	Please specify amount planned/ secured
National Government	4.060.000	20%	Planned
City	5.075.000	25%	Planned
Region	4.872.000	24%	Planned
UE	4.466.000	22%	Fondi UE garantiti per ECoC e potenziali fondi da programmi specifici 2014- 2020 quali (Europa creativa, Europa per i cittadini, Life ecc.)
Others	1.827.000	9%	Planned
<b>TOTAL</b>	<b>20.300.000</b>	<b>100%</b>	

**2.3.: please explain the operating budget for the ecoc project. please fill in the tables below.**

**a) Overall operating expenditure:**

Operating expenditure (in euro)	Programme expenditure (in euro)	Programme expenditure (in %)	Promotion and marketing (in euro)	Promotion and marketing (in %)	Wages, overheads, administration (in euro)	Wages, overheads, administration (in %)	Other - reserve fund (in euro)	Other - reserve fund (in %)
29.000.000	18.270.000	63%	6.380.000	22%	3.480.000	12%	870.000	3%

In order to calculate the operating budget of the ECoC 2019 we have used estimates based on the current planned projects in the Programme.

In detail 63% of the operating budget is spent on cultural programming, 22 % on marketing and promotion, 12% on wages and administration and a reserve fund of 3%.

The reserve fund is specifically intended to cover gaps in the financing and to have some financial flexibility especially for the programming in the last 3 years (2017-2019).

About programme expenditure dimension, 2% of budget planned will be reserved for monitoring and post-evaluation activities and 2% for joint projects with the ECoC city in Bulgaria.

**b) Planned timetable for spending operating expenditure**

Timetable for spending operating expenditure	Programme expenditure (in euro)	Programme expenditure (in %)	Promotion and marketing (in euro)	Promotion and marketing (in %)	Wages, overheads, administration (in euro)	Wages, overheads, administration (in %)	Other - reserve fund (in euro)	Other - reserve fund (in %)
2014	0	0%	63.800	1%	34.800	1%	0	0%
2015	365.400	2%	191.400	3%	174.000	5%	0	0%
2016	1.278.900	7%	446.600	7%	313.200	9%	0	0%
2017	2.923.200	16%	765.600	12%	417.600	12%	130.500	15%
2018	4.384.800	24%	1.722.600	27%	904.800	26%	261.000	30%
2019	8.404.200	46%	2.807.200	44%	1.496.400	43%	478.500	55%
2020	913.500	5%	382.800	6%	139.200	4%	0	0%
Later		0%		0%		0%		0%
<b>TOTAL</b>	18.270.000	100%	6.380.000	100%	3.480.000	100%	870.000	100%

From the time that Cagliari is granted the ECoC title 2019, the operating expenses will increase progressively year by year until 2019.

Finally, in line with our long-term strategy there is also budget allocated for 2020.

**2.4. Spese complessive in conto capitale:**

Capital Expenditure (in euro)	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres etc.) (in euro)	Urban revitalisation (renovation of squares, gardens, streets, public space development etc.) (in euro)	Infrastructures (investments in the underground, rail stations, dockyards, roads etc.) (in euro)
343.949.574	32.034.829	144.710.000	167.204.745

The preparation for European Capital of Culture would coincide with some major investments in the City.

However it should be noted as these proposed investments do not depend on ECoC being granted. In total there are about 350 millions of euro investments planned with the largest projects in transportation infrastructure and public works in general. Although most certainly relevant to the potential ECoC process if completed within the terms provided, these infrastructures and public works projects will not be bottlenecks to the City in the ECoC path if they not be completed in the planned time.

Financial Community planning represents an opportunity in order to make decisions of the municipal administration of Cagliari more concrete and operational in terms of selection and orientation of the projects. Concerning the next programming period 2014-2020 particular emphasis is placed on the role that cities/urban areas must play in order to maximize the actions of urban development in the context of the Structural Funds.

Concerning the application and implementation of the Cohesion Policy and Development the city will have the opportunity to access to resources for the period 2014 – 2020 deriving from both the Regional Operational Program and PON Urban Development.

The overall objective of PON is the consolidation of development in the city/Italian urban areas, especially in the direction of economic and social revitalization and dissemination of specialized services and innovative functions able to facilitate the improvement of services to individuals and businesses, the entrepreneurial development, the establishment of new economic initiatives.

This framework outlines the starting point for the choices adopted by the City of Cagliari in terms of project information processing related to the priorities of urban development that will be the subject of the next economic-financial programming period.



In this direction we should mention, for example, the planning and funding of the first part of Strategic and Inter-Cities Plan of Area Vasta (see section IV.3 for more details).

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

Public finance authorities have not yet taken formal commitments in relation to the payment of the financial commitments but every institution contacted in this first phase is thought to participate according to their skills by providing own structural, logistical and organizational resources in order to realize the planned actions so far expressed as a function of the application of the City.

The adoption of formal commitments will follow at first in the pre-selection and then in the final selection stage will reach the levels of consistency related to initiatives planned and as proposed in the scheduling set out in Section 2.7. table a) Income to be used to cover operating expenses.

**2.6 What is the plan for involving sponsors in the event?**

The sponsorship strategy for the application of Cagliari to European Capital of Culture 2019 is mainly based on two different elements: a strong involvement of business excellence in the area and a sponsorship program for SMEs, private foundations and cultural associations.

The logic that we will follow will not be easy to sponsorship, but co-marketing on a basis of co-participation in which the company can also share the project in its communication phase working jointly to it and strengthening the success keys and addressing its weaknesses.

In the spring of 2014 will set up a task force that will interface directly with the board of directors of the city of Cagliari. The task force will consist of fundraisers, sponsors and networks of experts fundraiser for projects in the cultural and entrepreneurial area. In the last quarter of 2014, this task force will provide a comprehensive plan including sponsorship contracts and contacts with the enterprises- where possible specifying their commitment by financial point of view.

A portion of the sponsorship plan will focus on the traditional elements of private funding for events through exposure in the media. Special attention will be dedicated to collaboration with the private sector in terms of co-branding and awareness in relation to the quality of the project influencing directly, where possible, the educational growth of the artist and indirectly enhancing the artistic and cultural product in such a way that companies themselves involved may use these results to develop their products and services.

It should be noted that such kind of actions has a twofold objective: to involve the sponsor so that they acquire the project as their own in their communication phase and exploit the relationships that will help the project under international partnerships (in particular by promoting cultural development and flywheel effect).

It is certainly a good start the strong interest from the private sector (institutions, private foundations, associations and local authorities) has been met in this phase of preparation of the application in view of the fact that some private institutions have already expressed favorable opinion about the opportunity to co - funding the application of Cagliari to EcoC 2019.

**2.7. According to what timetable should the income 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?**

**a) Income to be used to cover operating expenses**

Source of Income	2014	2015	2016	2017	2018	Year ECoC 2019
UE		300.000	591.000	800.000	1.275.000	1.500.000
National Government		350.000	585.000	800.000	1.025.000	1.300.000
City	150.000	525.000	675.000	900.000	1.250.000	1.575.000
Region		500.000	750.000	1.075.000	1.100.000	1.447.000
Sponsors		900.000	1.100.000	1.500.000	1.900.000	3.300.000
other	200.000	150.000	200.000	277.000	400.000	600.000

**b) Income to be used to cover capital expenditures**

Source	2014	2015	2016	2017	2018	Anno ECoC 2019
UE	3.600.000	11.400.000				
National Government	4.500.000	5.200.000				
City	76.523.172	38.263.476				
Region	70.470.210	88.337.753				
Sponsors						
other	4.704.936	40.950.000				

The indicated value for each of the sources assigned for 2014 also includes the total amount of eur 27,283,203,000 duly broken down by sources (this value is related to the availability of funds for the current year -2013).

The amount allocated to the Region in the 2014-2015 period includes a share of €ur 45 million related to a significant investment in the axis of the primary viability interconnection and mobility.

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**2.8. Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?**

The city of Cagliari, ensuring the continuity of investments in the culture of the past 5 years, as more fully described in section 2.1, intends to allocate approximately 20% of the total annual budget for culture even after the end of the year ECoC (2019).

In absolute economic terms, the investment would amount around 25 million of Euros per year including the quota for both operating and capital expenditures.

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**IV. CITY INFRASTRUCTURE**

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

**National and international transport**

In an island region such as that of Cagliari and Sardinia, which is also characterized by a great distance from the mainland, the state of facilities and of transport network is a key factor for the competitiveness of the whole region. The two main hubs to reach Cagliari are the seaport and the airport:

**Seaport**

Cagliari's port is a passenger port, a cargo port and a cruise terminal: located in the city centre, allows passengers direct access to the historic centre. There are scheduled services with passenger ships from Cagliari to Civitavecchia, Naples, Palermo and Trapani, and with cargo ships to Genoa and Livorno. An area of the port is reserved to tourist boats. In the city there are two more ports: Su Siccù (Lega Navale) and Marina Piccola.

**Airport**

The city is currently endowed with a modern international airport (Cagliari-Elmas, Mario Marmeli), which is located a few kilometres away from the centre of Cagliari. Since June 2013 there has been a railway connection, which takes a few minutes to connect the airport with the city centre. The railway line that goes from the city centre to the airport meets the line that connects Cagliari with the rest of Sardinia up to the north. The airport is also connected to the city by ARST (the Regional Transport Company) buses. Over the past 5 years, numerous low cost airlines have started flights to and from Cagliari's airport. This significant growth in the number of flights has favoured the increase in the arrivals of tourists, particularly for short break holidays. As for domestic routes, Ryanair, Meridiana, Air One and Alitalia provide connections with about 20 Italian cities. In Europe, Vueling, Ryanair, Easyjet, Skywork, Germanwings, SAS, Air Berlin, Darwin Airline, m Luxair, Lufthansa, Meridiana, Smartwings, Edelweiss and Austrian fly from Cagliari to about 35 cities in various European countries (Spain, Switzerland, Germany, Belgium, Denmark, Poland, the UK, Luxembourg, France, Russia, Norway, Czech Republic, Austria). Cagliari Airport counts 3,600,000 passengers a year, with almost 16,000 inbound flights and as many outbound flights every year.

**Urban transport**

The public transport network in Cagliari has much improved in recent years, in terms of infrastructure and vehicles development, and for the frequency and quality of service. This improvement has resulted in a rise of public transport users: in the last year, bus passengers in Cagliari have increased by 3.6%. In 2013 Cagliari's CTM – Consorzio Trasporti Metropolitan, (Metropolitan Transport Consortium) was awarded best public transport company in medium-sized cities for the efficiency of vehicles and service and for its quality. There is already a good stretch of light rail operated by ARST that connects the former railway station of Piazza Repubblica with Monserrato, from where it is possible to reach various inland towns. Another segment connects the city centre with the airport, while more connections to the city centre are being built in the next three years. Trenitalia runs a suburban railway up to Decimomannu with 6 stations. New railway stations have been recently created in some centres north of Cagliari. The rail transport connecting the University Campus to the city centre is also very good. Cagliari, along with Turin, has been labelled the smartest city in Italy. Thanks to € 30 million of regional funds (based on European funds), for about 6 months it has been developing an advanced infomobility system and georeferenced services (i.e. bus stops with information in real time, cameras, smartphone apps, variable-message signs, etc.). The city has a large Restricted Traffic



Zone, which covers almost the entire historic city centre and 15-20% of the entire municipality. The train station connects Cagliari with Iglesias and Carbonia, Olbia and Golfo Aranci and Porto Torres and Sassari through the Ozieri-Chilivani junction. Some major state highways and provincial roads depart from Cagliari, connecting the city with the rest of the island.

### Transport and accessibility in the rest of Sardinia

To effectively combat the inconveniences of insularity, a good network of port and airport services and facilities has been developed over time. It is well distributed in the area, linking the island to mainland Italy and Europe.

Sardinia is connected with the most important Italian ports, but also with France, Spain and Tunisia. The departure ports in the rest of Italy are: Civitavecchia, Genoa, Livorno, Piombino, Naples, Palermo and Trapani.

Three international airports (Alghero-Fertilia, Olbia-Costa Smeralda, Cagliari-Elmas) share the outbound and inbound traffic to and from the main Italian cities and several European destinations. The National Rail (Ferrovie dello Stato) connects Cagliari with Sassari and with Olbia-Golfo Aranci. Another line connects Cagliari with Iglesias and Carbonia.

ARST, which manages the secondary network on the island, connects Monserrato with Isili, Macomer with Nuoro and Sassari with Nulvi, Sorso and Alghero.

ARST tourist service, the Green Train, is a special way to visit some inland areas of the island.

The entire road network is developed and is expanding further. Being Sardinia the only Italian region lacking highways, there is a dual carriageway network linking the main cities, which is completely public and free. Secondary roads leading to all locations branch off these main roads. Transport by car remains the most popular in the region.

ARST, the regional public transport service, provides bus connections to all the municipalities with at least a trip a day, and it is present in airports and ports to connect with arriving flights and ferries.

## 2. What is the city's absorption capacity in terms of tourist accommodation?

In 2012, accommodations in Cagliari recorded 186,000 arrivals and 381,000 overnight stays, with an average stay of just over 2 days. The number of foreign arrivals is almost half the number of the Italians, but the average stay of foreign tourists is longer. Throughout the whole province of Cagliari there were 510,000 arrivals and 2,277,000 overnight stays, with an average stay of more than 4.5 days and with a much more pronounced seasonality than just the city of Cagliari. Also in the whole province, foreign tourists and Italians are in a one to two ratio, with an average longer stay for foreigners. 80% of overnight stays were recorded in hotels, whilst the remaining 20% was distributed in other accommodation types.

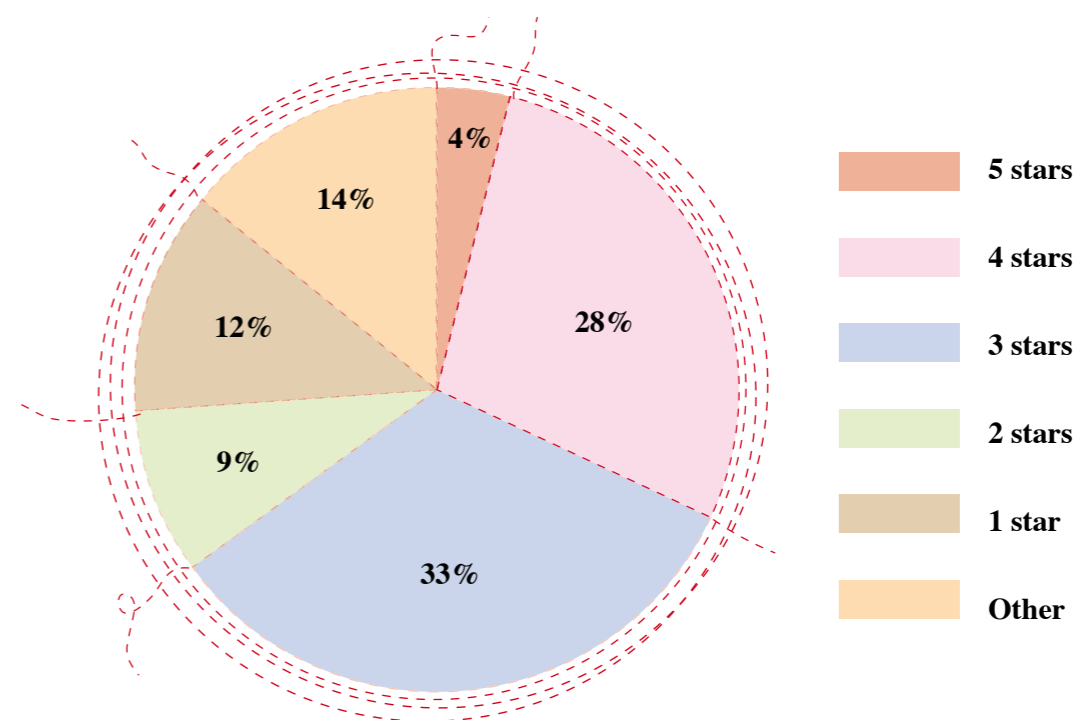
Until a few years ago the prevalence of Italian tourists was much more pronounced. Now, on the one hand the economic crisis has led to a decrease in the number of Italian tourists; on the other hand, the proliferation of low cost flights from a number of European airports has encouraged foreign tourist arrivals.

The province of Cagliari counts over 900 accommodation facilities for a total of about 53,400 beds (source: Province of Cagliari, Tourism Bureau, 2011). Hotels are approximately 215 with 35,000 beds; extra-hotel receptivity consists of about 178 facilities for a total of over 16,200 beds; Bed & Breakfasts and other private accommodations consist in about 510 facilities, with 2,170 beds.

Hotels are mainly three stars (33% of the total) and four stars (28%). As far as the number of beds is considered, almost two-thirds of them are offered by four-star hotels (see the following two pie charts).

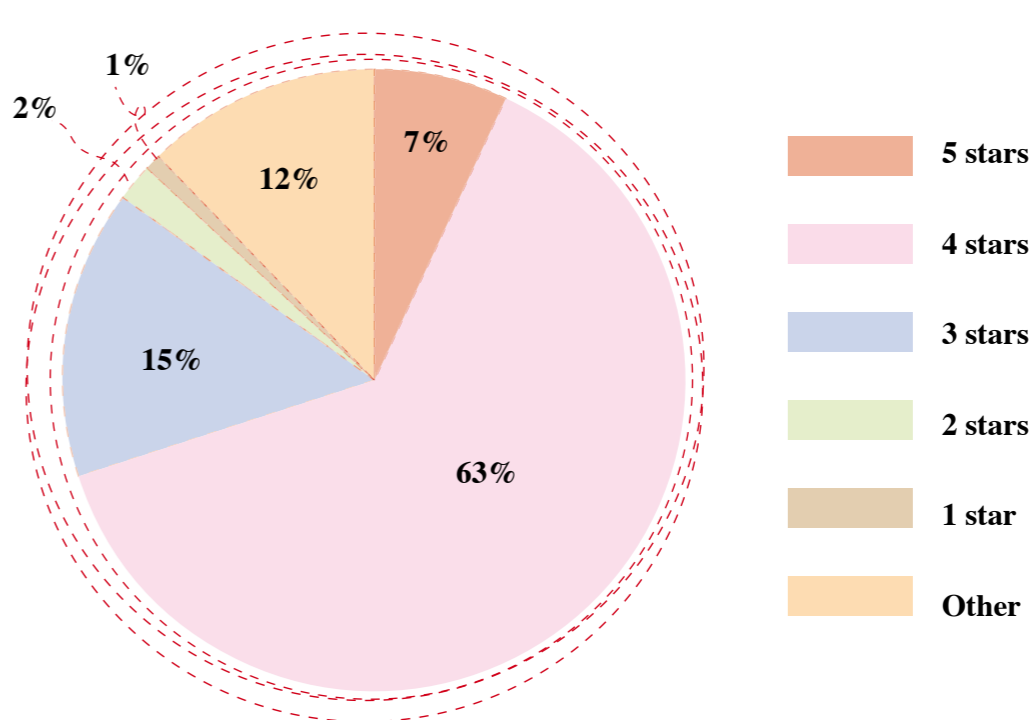
The use of the rooms throughout the year equals 32.5%, a figure that rises to 39% if we consider only hotel facilities, whilst extra-hotel accommodations register an annual utilization rate of 20%.

Hotel accommodation in the province of Cagliari. Percentages by type



Source: Province of Cagliari, Tourism Bureau, 2011

Hotel accommodation in the province of Cagliari. Percentage of beds per type of facility



Source: Province of Cagliari, Tourism Bureau, 2011

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### 3. What projects are to be carried out between now and the year for which the city is applying for the title of European Capital of Culture in terms of urban and tourism infrastructure, including renovation? What is the planned timetable for this work?

(The answer to this question is optional at the pre/-selection stage).

The Municipality of Cagliari, along with the other 16 municipalities of the Area Vasta (Assemini, Capoterra, Decimomannu, Elmas, Maracalagonis, Monserrato, Pula, Quartu Sant’Elena, Quartucciu, Sarroch, Selargius, Sestu, Settimo San Pietro, Sinnai, Villa San Pietro) has started a programme for the upgrade of transport infrastructures and the promotion of a new sustainable mobility. Several are the aims of the Strategic Inter-municipal Plan of Area Vasta of Cagliari, with a system vision that identifies sustainable mobility as the most important priority to be achieved through a main light-rail service, integrated with park-and-ride facilities.

Road infrastructures will be completed and expanded in order to reduce congestion, encourage walking and cycling, limit energy consumption and pollution. The four-lane ring road between Pula and Terra Mala is also being implemented: a 50 km road going from the eastern to the western part of Golfo degli Angeli, which will ease the traffic and improve fruition of tourist amenities.

The Municipality has put in place an ambitious Public Works plan for a value of € 348 million, spread over three years. It comes from a strategic and widely shared vision of the city, which has the following objectives in the different areas of intervention:

- urban regeneration;
- renovation of some neighbourhoods, which have so far been perceived as marginal;
- enhancement of the historic centre;
- realization of a polycentric city by connecting previously unconnected parts of the urban fabric, in order to establish a positive relation between centre and “periphery”;
- great attention to the quality of urban life.

The challenge is to make Cagliari, at the end of this multi-year urban development process a welcoming city, for both citizens and tourists. In this sense, it is possible to define the following areas of intervention:

#### Mobility

The main goal is to start a cultural transformation in the way people live and travel in the city, through the following main infrastructural measures, so to reverse the current trend and encourage the use of public transport and sustainable means, instead of private cars. The main measures are:

- the extension of the underground line to the University Campus and the University Hospital (Policlinico), so that it will be possible to cross the whole city, up to the airport;
- the creation of a series of segregated cycle facilities;
- the implementation of bike-sharing and car-sharing services;
- the creation of several car parks in the major city’s interchanges;
- the enhancement of the infomobility system and traffic management;
- incentives using electric vehicles.

#### Public works

The goal is to return a unified image of the city, which is currently perceived as fragmentary, through some important areas of intervention, and improve the liveability for both residents and visitors.

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Below are the main measures that will cover all the areas of the city:

- Road and pavement maintenance, with the renovation of the underground services and the removal of architectural barriers. In particular, a thorough renovation programme will be implemented to support the revitalization of commercial areas: the streets in the city centre (via Alghero, via Garibaldi, via Manno, Largo Carlo Felice, Corso Vittorio Emanuele, via Angioy, via Sassari and surrounding areas, Viale Buoncammino) will be repaved, completing in this way the renovation and enhancement of the historic areas of the town (Marina, Villanova, Stampace, Castello).
- Reinforcement of renovation activities and extraordinary maintenance, in particular for public housing in Sant’Elia, San Michele, Santa Teresa a Pirri, which are perceived as peripheral and marginal areas.
- Requalification of the squares (piazza San Michele, piazza delle Aquile in Pirri, piazza Garibaldi, piazza Gramsci etc.).
- Completion of the renovation, requalification and retrofit programme for municipal schools, from nurseries to primary schools, along with measures to improve school gardens and to increase energy efficiency in the buildings.
- Renovation and enlargement of existing municipal sports facilities, through a specific and inclusive programme intended for Via Rockefeller Sports Centre; the completion of Via Abruzzi swimming-pool to be achieved with project financing, and Ideas competition to rehabilitate Stadio Sant’Elia and others facilities in the area.
- Renovation and enhancement of the whole Sant’Elia area, by realizing an esplanade and rehabilitating Nervi’s salt Pavillon, which stands near the navigable channel outlet leading to Molentargius pond, small fishing port, greenery plan, completion of Sant’Elia Arena, target of a specific founding through the city plan.

Actions in the arts and cultural heritage field described in the “Cultural Policies Municipal Plan” have been implemented within the public works three-year plan, deserve a special mention, such as the following:

- Renovation of some municipally owned historic buildings (Palazzo Accardo, Palazzo Caide, Pallazina di via Maddalena) .
- Enhancement of the important cultural heritage in the historic centre: the Roman amphitheatre, rehabilitation of the covered walkway on the Bastion of St. Remy and Hypogeum of Santa Caterina, and Teatro Civico di Castello.
- Enhancement of the walled city, with the implementation of the Urban Park in via del Cammino Nuovo.
- Restoration of important monuments (Grotta della Vipera, Castello San Michele, Sant’Avendrace and Sant’Efisio, Villa di Tigellio, Torre dell’Elefante, etc.).
- Completion of Tuvixeddu archaeological park.
- Completion of the Mediterranean Multimedia Library (Mediateca del Mediterraneo).
- Extension of the Fondazione Teatro Lirico’s project through the completion of the Music Park (from small theatre to renovation of Cima school devoted to cultural startups, to the removal of architectural barriers).
- Expansion of the Municipal Art Gallery devoted to services.

#### The Seafront

The aim of the following actions is to renovate the whole seafront (from the centre to Poetto, passing through Sant’Elia), creating a unique enhancement system aimed to establish a network among important hubs in the city:

- Renovation and reexam of allocation and management of areas controlled by Port Authority (from Giorgino to Su siccu) with the enhancement of the historic port;
-

- Starting from this core, it is important to create an avenue on Sant’Elia esplanade, the small fishing port, to improve the Sella del Diavolo scenic trails and those of the archaeological excavations in Capo Sant’Elia, and to renovate Poetto;
- 20 million euros, allocated to the restoration and consolidation of salt marsh channels, aimed at productive use and tourism improvement of the entire park, located behind Poetto esplanade.

Clear symbol of this interconnected system is the cycle route network which is being realised. The above-described seafront connects through these segregated cycle routes to one of the most important environmental and special landscape areas of the city, the Molentargius Park.

It is also worth mentioning some of the activities that the territory of Cagliari and South Sardinia are carrying out to promote tourism:

- the Municipality of Cagliari is leading the “#SudSardegna” macro destination, which was conceived in “Visit South Sardinia” Memorandum of Understanding, signed by the five main municipalities in the Golfo degli Angeli (Cagliari, Domus de Maria, Muravera, Villasimius, and Pula). “#SudSardegna” is among the top 10 tourist destinations in the world, which have passed the selection to take part in the Sustainable Tourism Development international accreditation program, promoted by Global Sustainable Tourism Council, a non-governmental agency sponsored by the United Nations World Tourism Organization (UNWTO);
- Numerous accommodation facilities in South Sardinia, thanks to a special regional law, have requested free grants for renovation, to improve the quality of accommodation, energy saving and to offer services specifically designed for particular customers, such as disabled people or families.

*Please see the map n. 8 in Sec.II.1.*

## V. COMMUNICATION STRATEGY

### 1. What is the city’s intended communication strategy for the European Capital of Culture event?

The very first objective of the plan is to trigger an emotional response that would lead to direct involvement of Cagliari’s citizens and businesses.

Besides, the Communication Plan will broadcast the message to the rest of Europe, giving primary importance to those communities that are connected (or might become connected) with the artistic and cultural initiatives of the Project. These communities will be the center of a “peer to peer” process of communication, also supported from the contribution of the artists acting as testimonials.

The communication strategy will outline which are the most likely future scenarios in which is possible to highlight the direct connection between creative/cultural production and other activities in the service and manufacturing sectors. Strategies for horizontal integration of these two sectors will be proposed.

The Plan will use an “inferential” model of communication. The sender (the Municipal Authorities of Cagliari) will produce “cues” that the various recipients (citizens, associations, firms, European cities, artists, partners) will “interpret”. The feedback produced from the recipients will contribute to the definition of the message.

Thus, the Communication Plan of the overall Project will become itself a representation of Cagliari. Indeed, collective participation in the communication process will be an important moment of community building centered around the culture of “creating together”. For what concerns communication to non-citizens of Cagliari, the Plan will propose the city as a “creative workshop”.

Artists and cultural associations will guide the preliminary phase of the project (2014) in which the citizenry will be asked to submit proposals for a slogan and a logo of the event. The “Visual Landscapes” area (topic for 2015) will be finalized during this phase. Cagliari’s relationship with painting, sculpture, decorative arts, graphic arts, and photography will be represented through creative solutions designed during this phase. The same process will be repeated every year until 2019. Six different creative projects will be designed to interpret and communicate the five different “Landscapes” – visual, imaginary, literary, sound, creative – and their final synthesis.

For what concerns advertisements, the Plan envisions a Multi-subject Campaign that will be broadcasted not only from traditional and web media, but also from the citizens, the firms, and the associations of Cagliari.

Indeed, vertical and horizontal communication of visual elements is one of the main guidelines of action in this Plan. This will be implemented taking care of limiting environmental impact while achieving the maximum level of public engagement. Buildings, squares, streets, monuments, and the Port will be used as the “screen” on which major advertisements will be projected. All of these advertisements will contain words selected ad hoc to represent Cagliari as European Capital of Culture.

The population will be involved also in the process of selection of the images to be screened. The most dynamic section of the population will do so in what can be considered a “urban-game”. This process is aimed at fostering direct participation in public life.

In light of their role as “entry doors”, the Port and the Airport will be “dressed” with different messages drafted to suit the annual topic (or “landscape”). Large advertisements will be placed both inside and outside the two structures, with the objective of welcoming visitors not only to the city, but also to the event that will span from 2015 to 2019.



Each year of the event will have a different topic or “landscape” and will interest different areas of the city. Interested urban areas will be the core of a communication process that will spread to the rest of the city and the Larger Urban Area, filling private and public spaces with the color of the “landscape”.

The activities of the EuCho<sup>3</sup> will allow for the penetration of the message in the daily life of the different urban districts. Artists and residents will act as testimonials of the “landscape”, becoming themselves a medium of communication.

Thus, communication will facilitate a process aimed at the creation of self-conscience and self-knowledge within the urban community. More specifically, the Communication Plan will trigger:

- A shared vision of the project, together with identification and selection of the main pillars and transformation of ideas into messages. This goal will be achieved through public meetings, role-plays, focus groups, and narrative workshops;
- The creation of a program for ad hoc intervention that will involve citizens and brokers through the technique of the “street marketing” (jumbo projections, pop-ups, urban-games, flash-mobs, etc.)
- A progressive action of designing, producing, and spreading informative material and advertisements. This will be a natural result of the creative action of EuCho, and will be used to characterize the urban territory with characterizing and evocative signals;
- Initiatives to advertise the projects in the European partner cities. Initiatives will be carried out coherently with the identity of foreign artists in residence in Cagliari, and will more generally respect the plan for cultural production, exchange of pieces of art, public intervention on the infrastructures, and actions to support street art;
- The activation of a digital platform dedicated to constant action of social networking, with the objective of involving web communities in the participation process through forums, event-management, proposals, surveys, etc.;
- A Media Plan aimed at producing effective communication on the principal media;
- Activities of Monitoring and Evaluation, aimed at: verifying adequate implementation of the Plan, measure effectiveness of the message on the interested population, evaluate the results of the overall communication strategy.

The Communication Plan aims at promoting the following best Practices:

- expands the opportunities available to the citizens for the access to EU call for proposals in the creative-cultural sector and related informative material (Creative Europe program, FAME and C-I Factor partnership, WORTH pilot project, financial instruments Horizon 2020 and COSME);
- prevent discriminations based on gender, race, religion, handicap, age, or sexual orientation; grant equal access to information and knowledge to every citizen through media of communication that use a language accessible to everyone, regardless of their age and social status, in full respect of the laws for equal opportunities of handicapped people, and the use of languages other than Italian (English and French) to grant capillary diffusion of the information;

Social networking activities will grant constant and consistent implementation of the Communication Plan in terms of public participation and involvement.

A platform containing all the most important features of social networks (event management, forum, surveys) will be created. The platform will provide the Eucho with an instrument for more effective communication with their intended audience.

The platform will be launched in 2014. Every page will be available in Italian and in English. Every user will have the possibility to:

3 - *Eucho is defined in Section II*

- know and spread information with regard to the Project in a georeferentiated manner, networking and involving citizens (like a social network);
- freely and openly debate his or her proposals (like in a forum);
- Share documents and draft shared documents (like in wiki and google docs);
- Manage a group with its activities (like in a meet-up);
- Share news and communicate with other locations (like in geo-blogging).

The structure of the platform will be designed offer:

- A personalized area where members of the community can present themselves, publish news in the various groups to which they belong, and share ideas;
- The possibility to organize actual meetings between members of the community;
- The possibility to advertise relevant events in a given area (georeferentiated calendar);
- An area of discussion for each proposals, in which it will be possible to offer suggestions to the author. The author in turn will be allowed to evaluate the suggestion received;
- A point system rewarding active participation and the actual quality of proposals;
- The possibility to invite contacts to a discussion;
- The possibility to become co-author of a proposal;
- Surveys on the proposals submitted by certified members;
- The possibility to invite facebook, google mail, or other contacts to a discussion;
- The possibility to access the platform from mobile devices through a dedicated app.

The platform will display four sections available for users (“in discussion”, “under scrutiny”, “vote” and “abandoned”) in which proposals will be listed according to their status).

Discussion could also take place on one of the other instruments of the platform, which will contribute to the effectiveness of this powerful instrument of communication.

Objective	Target	Message	Means	Geography of the media	Time
Territorial activation	Every resident of the project area	Let's build together our image	<ul style="list-style-type: none"> <li>meetings</li> <li>call for proposals</li> </ul>	<ul style="list-style-type: none"> <li>host territory</li> </ul>	2014
			<ul style="list-style-type: none"> <li>Gadgets to be distributed during meetings</li> </ul>		
			<ul style="list-style-type: none"> <li>Web platform</li> </ul>	web	
Active involvement in the activities of the project	Every resident of the project area	Let's weave together our future	<ul style="list-style-type: none"> <li>Street marketing</li> <li>Workshops for public participation</li> <li>Design of pop up</li> </ul>	<ul style="list-style-type: none"> <li>Host territory</li> <li>Euchos</li> </ul>	Starting in 2014, covering the entire span of the project
	Young resident		<ul style="list-style-type: none"> <li>web platform</li> </ul>	web	
	Students		Become protagonists	<ul style="list-style-type: none"> <li>Creative workshops in schools</li> <li>Scholarships for students abroad</li> <li>Agreements with foreign institutions</li> <li>Internships in the Euchos</li> </ul>	
	Social and cultural operators	Together we can make it	Assembly of the Associations		
	Firms and economic institutions	Culture is an opportunity for everyone	<ul style="list-style-type: none"> <li>Assembly of the stakeholders</li> <li>Meetings in the host territory</li> </ul>		
	Weak sections of the population	Let's build together a neighborhood closer to your needs	<ul style="list-style-type: none"> <li>Urban creative workshops</li> <li>Creative workshops</li> </ul>	Eucho	
	Communication of the project	The person benefitting from cultural events	Let's become eyewitnesses of this project	<ul style="list-style-type: none"> <li>National and international media</li> <li>International PR</li> </ul>	
Creation of partnerships	National and European cultural institutions	Let's experiment together new ways to weave the future	<ul style="list-style-type: none"> <li>partnerships</li> <li>direct exchanges of artists and researchers</li> <li>project embassies</li> <li>organization of events and lectures</li> <li>intervention of urban art</li> <li>advertising in Italian cultural institutes</li> </ul>	External relations in Italy and Abroad	

Objective	Target	Message	Means	Geography of the media	Time
Maximum visibility in the EU	Local and European citizens	Cagliari, Sardinia –European Capital of Culture 2019	<ul style="list-style-type: none"> <li>display the logo in every media of communication used</li> <li>creation of ad hoc plates to signal an house hosting a resident artist</li> <li>place the logo on the informative material related to pieces created in the context of the project</li> </ul>		Starting in 2014, covering the entire span of the project
Increase in cultural tourism	European citizens	A journey to discovery Cagliari and Sardinia through art and experimentation	<ul style="list-style-type: none"> <li>insert project-related attractions in the brochures of tour operators with specific agreements</li> <li>tourism-dedicated web platform</li> </ul>	Web, tour operators, websites as expedia, lastminute, opodo, etc.	
	Tourists visiting Cagliari and Sardinia in the 2015-20 time span	Narrate your creative experience	<ul style="list-style-type: none"> <li>web contest to celebrate images, videos, and text messages regarding the artistic experience enjoyed by tourists</li> <li>Community for exchange</li> </ul>	web	
Involve “sur place” tourists	“Sur place” tourists	Experiment with arts: become painter, sculptor, writer	<ul style="list-style-type: none"> <li>Dedicated app to know the places in which the different events take place, read visitors reports, and comment on them</li> <li>Postcards from the Euchos to share the experience</li> <li>Hand-made local products created during the project and distributed in the different touristic hubs and online</li> </ul>	web	

## 2. How does the city plan to ensure the visibility of the European Union, which is awarding the title?

The project has the interest to highlight the European frame where it takes place giving visibility to the EU.

The EU logo, as well as the saying “European Capital of Culture will be present on all the communication tools. In particular it will be underlined on gadgets, papers and banners on all the territory and naturally on the appropriate website, from which it will be possible to redirect to the EU website and to the page dedicated to the capitals of culture.

The directives will be, moreover, to give visibility to the logo on all the digital and papery material which will be realized. There will be, in this regard, a specific downloadable manual dedicated to the project.

Plaques will also be used in the most visible places of the city to show the support of the EU to the project throughout the years, such as:

- Hosting premises of EuCho in the territory
- Urban works within the project
- Public artworks left by groups and artists in the range of the project
- Public artworks realized during the project and taken abroad

## VI. EVALUATION AND MONITORING OF THE EVENT

**Does the city intend to set up a special monitoring and evaluation system:  
- for the impact of the programme and its knock-on effects?  
- for financial management?**

### Tools and models to manage the process of monitoring and evaluation

The results and the impact of the long journey starting in 2014 and leading to the event “Cagliari – European Capital of Culture in 2019 will be closely supervised and evaluated.

It is important to activate a system of constant monitoring since the very beginning of the project, in order to have day to day feedback on the effectiveness of the actions undertaken (and eventually implement changes).

All the data gathered will be organized through an ad hoc system based on the georeferentiation of the analyzed phenomena. All the locations for culturally relevant events will be mapped. Each location will be provided with an informative document describing their level of requalification/organization and other technical details. Each document will contain the data gathered through the monitoring of all the events in that specific location. All the data will be organized in a database categorized in two different ways: by objects of observation and by location. Thus, location-specific analysis will be possible, allowing for the implementation of local initiatives to address relevant issues.

The monitoring system will be activated within the framework of the **Project group** (to this purpose, see question #1 of section III on the organizational structure of the event). The data obtained from the monitoring action and categorized in the georeferentiated informative system will be used to produce periodic reports. These reports will be submitted for discussion to **Authority Board** and to the **Assembly of the Associations**.

Different tools of analysis will be used to accommodate for the different variables object of study. Examples of these tools of analysis are:

- Instruments of desk work (statistics, census data, budgetary figures, comments from the “participation” area in the dedicated website, etc.);
- Instruments for field analysis (visits to interested locations, individual or larger meetings, polls, email or telephone interviews, etc.).

### Time frame covered by the activities of monitoring and evaluation

Il monitoraggio dovrà avvenire:

The monitoring phase will have to take place

- **Ex ante**, to evaluate: the validity of the proposed model of governance, the relevance of the objectives, the coherence of the project with the existing budgetary constraints, the feasibility of the events in terms of structures and timing, the possible forms of involvement that will be proposed to local stakeholders, etc.
- **In Itinere**, both during the activities taking place between 2015 and 2018 and in the planning for 2019, year in which the title of European Capital of Culture is assigned. During the years preceding 2019, all the following factors will be constantly monitored: the progress in the construction of the necessary infrastructures, the actual realization of the scheduled cultural activities (artists in residence, training programs, etc.), the level of cooperation among the promoting actors, the quality of the managerial model selected, the level of local participation, the coherence of the expenditures with the budgetary constraints, the effectiveness of the communication strategies implemented, etc. During 2019, it will be necessary to track: the actual visibility of Cagliari and of the event “Cagliari – European capital of Culture”, the flow of tourists to the city, participation rates for the scheduled cultural activities, the quality of structures dedicated to the reception and entertainment of tourists, the quality of public and private transportation networks, etc.
- **Ex post**, to evaluate the impact that the title of European Capital of Culture had on the city of Cagliari and on the other areas involved in the project, especially in terms of consolidation and promotion of further cultural initiatives triggered from the original event. Particularly, the focus will be on: changed perception and visibility abroad of the city, touristic flows, increase in the employment rate and in local entrepreneurship, increase in the education level of the population, increase in the rate of participation of citizens to social and cultural activities, etc.

### Methodology

Comprehensive evaluation of the project and of its effects requires different tools of analysis::

- **Quantitative analysis** – quantitative variables will be identified within the sectors listed below. The study of these variable will allow for clear and objective analysis. Besides, these data will be comparable with different realities and with eventually available data from the past.
- **Qualitative analysis** – every phenomena that cannot be evaluated in a quantitative manner will be analyzed through qualitative studies (i.e., satisfaction of the visitors). This kind of analysis aims at finding possible issues that quantitative analysis might not detect.
- **Adherence to the schedule** – this type of analysis will be used to evaluate the activities dealing with the building of infrastructures: requalification of buildings and spaces dedicated to culture, requalification of urban areas (streets, signals, etc.), improvement public transportation, etc.



The variables selected to evaluate each phenomenon will be used to measure:

- **Performance** (completion of the different actions, results of such actions, financial efficiency);
- **Impact** (consequences of the implementation of the project on the population and the area, both during the project and after the final event in 2019).

### Objects of the monitoring

The objects that will be monitored can be classified in the following categories:

- The project itself (objectives, schedule, cost-effectiveness, financial planning, plan for the governance);
- Sites (buildings, open spaces);
- Urban infrastructures and transportation networks (streets, signals, public and private transportation facilities for people and goods);
- Cultural events and activities (artistic residences, workshops, lectures, concerts, expositions, and every other event included in the cultural program of the project for 2019 and previous years);
- Tourist reception (quality of hotels and restaurants, quality of tourist information points, maps, charts, signals available for cultural sites and activities, etc.);
- Participation rates (from the people, schools, local associations, etc.);
- Social, economic, and cultural impact (on the youth employment rate, women's employment rate, entrepreneurship, level of innovation and creativity of new firms, socio-cultural growth of the population at large);
- Image of the city (touristic influx, popularity abroad, effectiveness of the selected communication strategies, etc.);
- Governance (structure of the Artistic Board, structure of the Authorities Board and its relationship with other institutions administering the project, effectiveness of internal communication, rate of internal participation, etc. );

### Monitoring and evaluation of the financial management

Financial management will be constantly monitored in every phase of the project. Control and planning of financial transactions will be operated from the Authorities Board. Evaluation will take place twice a year and will regard the relationship between planned expenditures, actual expenditures, and completed activities. Financial control will be cross-sectional, and will interest all the other topics of analysis (events, urban restructuring/requalification, etc. To this purpose, see the attached chart).

### Some indicators

The following chart contains the different areas or “objects” of monitoring activities, with possible variables and the relative tools for analysis.

Time	Object	Indicators	Tools for analysis
ex ante (2014)	Planning	Shared selection of the objectives within the Authorities Board and with the population Cost effectiveness Shared decision-making for the governance and the financial planning models	“participation” area of the website Meetings of the Board
in itinere (2015-18 e 2019)	Sites	Timely completion of the planned activities of requalification Relationship between planned expenditures and actual expenditures (or further necessary expenditures) Satisfaction of artists and other sections of the local population	Direct observation Reports of the relevant offices Financial control Polls
	Urban infrastructures and transportation	Timely completion of the planned activities of requalification Relationship between planned expenditures and actual expenditures (or further necessary expenditures) Number of users; Increase in the number of users	Direct observation Reports of the relevant offices Financial control Polls
	Cultural events/ activities	Number of events realized/planned number of events Number of visitors, number of people taking part to workshops, lectures, etc. Number of associations involved Awareness level within the local population Medial visibility (number of articles), number of positive/negative reports on from the media Visitors' satisfaction Number of new local and international partnerships Visitors' satisfaction	Data on ticket sales Observations and estimates Polls
	Tourist activities and infrastructures	Rental rates in hotels and other receiving structures (compared to previous years) Number of visits to tourist information desks Tourists' satisfaction rates	Data from receiving structures and public transportation networks
	Governance	Transparency Participation from the different members of the Authorities Board, the Artistic Board, and the Honorary Board	Direct observation polls Feedback from the website
	Participation	Number of visitors to the webpage Number of schools, students, and associations involved	Feedback from the website
	ex post (2020)	Economic, social, and cultural impact	Number of newly employed people, change youth employment rate, women's employment rate, employment rate of other vulnerable groups Number of new enterprises, number of creative and innovative enterprises Change in the influx rates of cultural sites
Image of the city		Visibility abroad Medial visibility (number of articles), number of positive/negative reports on from the media Change in tourists' influx Number of cultural events that are repeated after 2019 Number of transnational programs extending after 2019	Data on tourists' influx Observation of web informative sources etc.

## VII. ADDITIONAL INFORMATION

### 1. What, in your opinion, are the strong points of the city's application and the parameters of its success as European Capital of Culture and what, on the other hand, are its weak points?

#### Points supporting the bid:

- An urban regeneration project of approximately 350 million euro that redefines the landscapes of the city and improves the quality of life of its citizens
- Use of methods of participation and engagement (Emotional Architecture Project) of the population, cultural associations and human resources involved in the governance of the project, methodologies that, through the language, lie on emotion in order to facilitate the processes of knowledge and learning.
- Active participation of other European cultural centers in the realization of the project through the enhancement of existing relationships and the creation of new ones aimed at the development of common project and at the mobility of human resources
- The important investment in terms of commitment of human and economic resources held by the Administration
- A young cultural-artistic direction composed by Sardinian artists and European artists
- The creation of EuCHO - European Culture Home as places of contamination of different creative languages and new models of urban participation
- Multidisciplinary activities and interconnections promoted by the project not only between different artistic languages but also in the transfer of these activities to the creative processes of the productive and social fabric of the area
- The economic and financial feasibility of the project
- The desire for a cultural redefinition of the city
- An innovative governance models all based on the transparency of information provided by a geo-referenced monitoring system and the active participation of all the stakeholders in the preparation of the bid

#### Within the project we pay special attention to the following factors:

- An inadequate access, which makes it more difficult and expensive to reach the island
- The cultural suspension that has affected the island in the last century, producing a negative impact on contemporary cultural production
- The remoteness of the creative forces compared to larger contexts and scenarios
- The high rate of youth unemployment (more than 40%, more than 10 points higher than the Italian average)
- The low rate of female employment
- A tendency to immobility due to objective geographical difficulties.

The values that have guided the construction of the project are, in our opinion, the parameters that can ensure success:

- **Participation and involvement:** since the beginning it was decided to weave the project asking everyone to contribute to its definition with a different wire or a color, in the awareness that the path would have been longer but also more grounded in the result. The whole project governance revolves around these values.
- **Transparency:** we are aware that only with a full and clear sharing of information the effective governance of the project can be assured. We have, therefore, a system of monitoring and evaluation that makes information immediately available to all the involved stakeholders.

evaluation that makes information immediately available to all the involved stakeholders.

- **Humanity:** The project revolves around the "person", and the implementation model and its contents include a particular attention for individual (consideration and respect), as a citizen, tourist or hosted artist, as human resource involved in the management of the project.
- **Beauty:** The beauty of the landscapes, the beauty of diversity and variety of the involved artists, the beauty of the buildings and neighborhoods that will host the Eucho is another fundamental value that characterizes the entire project.
- **Realism and sustainability:** we preferred to build a project that takes into account the limits of the city and the region and starting from these limits it designs a model of intervention that finds in the people and places of the city the courage, the skills and the professionalism to be realized. Even the use of technology will be conditioned to its effective capacity to lead to an improvement of the quality of life in the places of the project.

### 2. Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of European Capital of Culture? Please comment.

The current City Council of Cagliari, elected two years ago, has always valorized culture as the cornerstone of a broader strategy for socio-economic development that should guide all the political decisions of the Municipal government. Thus, the decision to valorize culture came before the candidacy of Cagliari to European Capital of Culture. In fact, it represents the platforms on which the candidacy is grounded. This vision will be implemented regardless of the outcome of this candidacy.

The political will to valorize culture produced the Municipal Plan for Cultural Policies. the Plan includes models for cultural development, objectives, and guidelines for short, medium, and long term action. The Plan acknowledges that art, creativity, and also the other field of culture (i.e. science) are extremely relevant to promote social and economic development. The cornerstones of the plan are transparency, participation, and shared decision-making.

The Plan outlines different fields of intervention for the upcoming years:

- The Municipality aims at networking the cultural heritage, libraries, artistic experiences, artistic locations (including those outside the cities), cultural brokers, and stakeholders from the public and private sectors. Valorization of the cultural heritage, with particular attention to sites currently disregarded, can be triggered unprecedented economic growth. The Local Administration aims at promoting entrepreneurship in the field, which in turn should increase social capital and culture-related tourism.
- Relevant interventions on urban infrastructures were also planned. These interventions are outlined in the Three-year Plan for Public Works, and aim at the requalification and valorization of cultural sites, cultural heritage, old town locations, etc. (each intervention in the Plan is described in section IV of this form).
- Finally, the Municipality will promote a wide number of activities within dedicated spaces and in partnership with local cultural associations. Such activities include but are not limited to:
  - Periodic invitation of artists and related lectures, workshops, and other initiatives aimed at research and development of local, regional, national, and international artists;
  - Logistic and economic support for the creation of artistic projects centered around the territorial reality of Cagliari's neighborhoods and urban community;

- Networking activities with national and international institutions;
- Promotion of training programs for citizens, events to foster socialization within the local community, and activities of multidisciplinary research;
- Promotion of live events, performances, and shows;
- Support for creative enterprises, co-working projects, etc.

Finally, it is necessary to point out that the participatory process has been launched in occasion of the candidacy of Cagliari to European Capital of Culture (described in section I of this form). Indeed, the candidacy has activated many new partnerships among local associations and institutions. The positive spill-overs of these partnerships in terms of information-sharing, contamination of ideas, and mutually beneficial agreements will have long lasting effects of the territory, regardless of the outcome of the candidacy.

**3. Please add below any further comments which you deem necessary on the subject of this application.**

For us the candidacy is part of a longer journey which started two years ago, an ideal point where to converge the vision of a programmed city also on cultural bases. A rewritten city, with a new model of governance based on inter-institutional synergy, popular participation and sharing of ideas and projects to affirm once for all the meaning of the expression “common good”.

Maria Lai’s heritage has been the leader of this amazing adventure, which taught us how to connect the past with the present and how to intersect them to relieve our territory. It taught us how to master them with distant and innovative knowledge, to bring back the theme of a territory which remains itself while giving a big European house. Culture is the invisible material pouring silent through all our programs intersected to tailor again experiences, places, times and spaces.

Cagliari has the qualities to go on towards the selection of the European Capital of Culture because it has already committed financially in a significant way to transform the profile of the city, because it will become a visible place of experimentation, placing value on the theme of knowledge, since it offers the opportunity to choose to its citizens, because it counts on youths and belongs to Europe despite provinciality.

Cagliari offers to Europe its environment, hospitality, history, traditions and above all its uncontaminated scenarios where to build alongside with others a rich and thrilling cultural path.

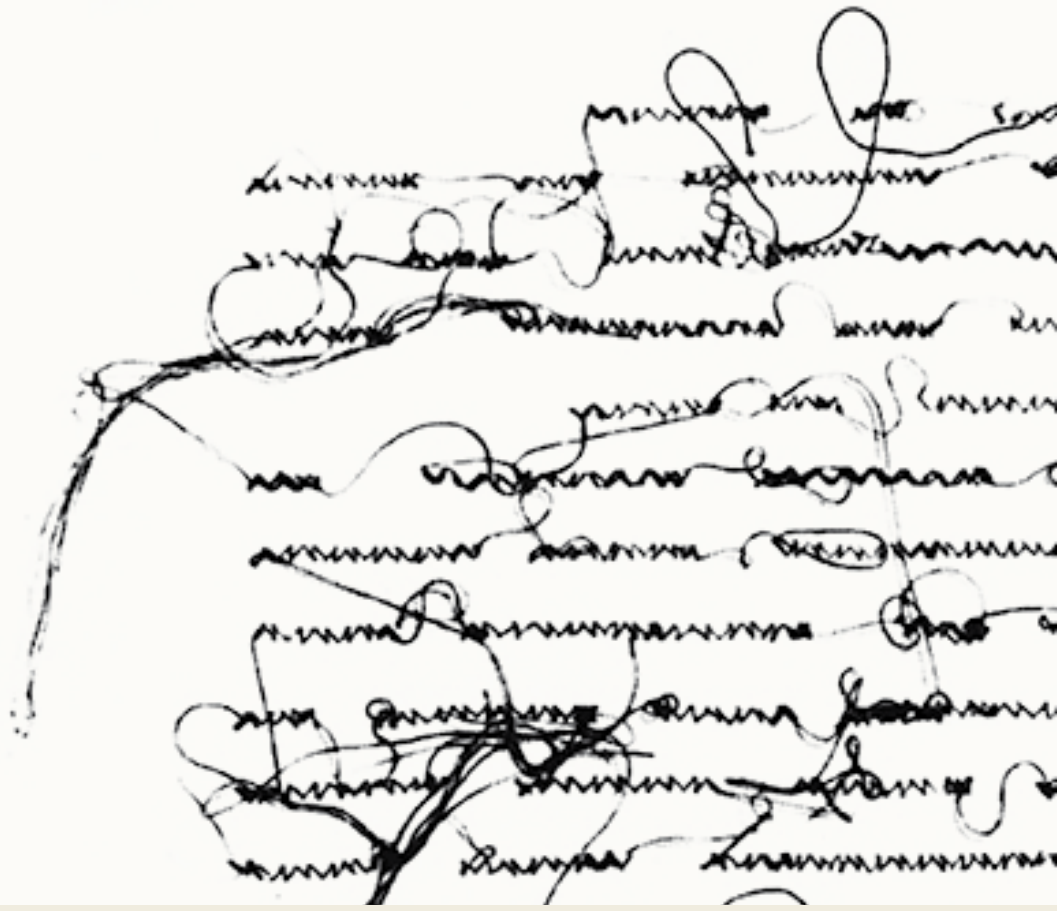
The path to candidacy has been already a victory for us, if we think about the huge teamwork that now sets the bases for concrete innovation

We interpret our political role as a shared design of the future, valorizing the present. In these multiple uncontaminated landscapes we want to invite the other to implement with us a model to be spread to all the capitals and peripheries of Europe, hence to all those cities which are far from big financial and cultural roots and which experience a great migration of the youths. This candidacy is from the city for the city, dedicated to the old generations in order not to lose their teachings. Still, this candidacy is mainly addressed to the young generations and to the coming ones since here, in Cagliari and Sardinia, they may find the ideal scenario to rewrite a human landscape where to finally project the future, being, paraphrasing Sergio Atzeni, Sardinian, Italian and European citizens. For everything that has been and that will be, we thank all these Sardinian Italian European citizens because it is only because of them that this journey of ours can exist.









COMUNE DI CAGLIARI

