

# URBINO2019

## MARCHE

CANDIDATA CAPITALE EUROPEA DELLA CULTURA

**Candidate City**  
**European Capital of Culture 2019**

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*www.Urbino 2019.eu*





# NEW RENAISSANCE: THE IDEAL SHAPE TO BUILD UP THE FUTURE

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## I. BASIC PRINCIPLES

### I.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?



*Our dream is that Urbino will once again become a place of encounter, of study, of lofty, noble spiritual and intellectual appeal. Now, for this to occur we must lay the groundwork, press for the relationships, give an international scope to our vocation. While we cannot recreate the miracle of the "Palazzo" with its round table of elect spirits... we can however try to prepare the climate and build a house so that when the name of Raphael is pronounced, we know what is behind it...*

**Carlo Bo**

Literary critic, Dean of the University of Urbino for fifty-three years

### WHY?

The serious economic crisis that has involved the entire world has been a stress-test that has revealed the weaknesses of the various state systems. Italy, in particular, has had to pay a very high price, mainly due to its cultural short-sightedness, namely "closure".

Now we are proposing Urbino as a candidate for European Capital of Culture, because here we still have Italian excellence with regard to taste, creativity, entrepreneurial skill, youthful enthusiasm in trying a new idea for progress and a new model for development that may be useful to Europe.

Urbino, with its historical centre, is an extraordinarily homogeneous urban compound declared UNESCO World Heritage Site.

Urbino is a small city. It has a population of 15,000 inhabitants and the permanent presence of at least 30,000 students, 28% of which are not Italian.

Urbino has the highest percentage in the world of teaching institutes per capita, and all of maximum prestige: from the very famous university, to the schools of graphics and design, the I.S.I.A. (Istituto Superiore per le Industrie Artistiche) and the Scuola del Libro, the Academy of Fine Arts, the School of Journalism, lyceums and avant-garde professional institutes. Here ENI, the second petroleum company in Europe, has established within Sogesta its training and technological experimentation center.

Urbino is the heart of the Italian province that boasts the largest numbers of cultural and creative enterprises (Symbola Report 2013).

The Marche region, that, as a whole, supports the candidacy (the Region, the provinces, the municipalities, the entrepreneurial system), has just earned the title of European Entrepreneurial Region (E E R, 2013). **It is the only Italian region to have earned this title.** A small region of one million and a half inhabitants.

Certainly the inheritance of an extraordinary past and a present which is lacking in the impulse for a new European and international OUTLOOK to become the drive for a universal model.

## THE CHALLENGE

The challenge is that of launching a model for an innovative, original, unexpected comeback starting from a small city with immense cultural value though underutilized due to systemic criticalities, to make it once again the beacon of knowledge, savoir faire and virtuous economy, as it was 600 years ago, for the entire Western World.

All of this, by OPENING Urbino to Europe and Europe to Urbino, through a well organized program for infrastructure development and cultural events.

All that is missing is the opportunity!

## THE OBJECTIVES

Introduction - Urbino. A history of “future”

Historically, Urbino has been and is still a place where value is produced. Here, between the XV and XVI centuries, there was a cultural “revolution” that left its mark on the culture of Italy, of Europe and of the entire Western World.

Around the personality, the ideas, the humanistic ideals, the aspirations of Duke Federico da Montefeltro - warlord, illuminated monarch, man of culture -, around the events of the construction of his Ducal Palace, cultural events impossible to find elsewhere occurred.



His court was the round table of architects, painters, sculptors, scholars, mathematicians, scientists from around the world. Raphael and Bramante were born here. Piero della Francesca, Leon Battista Alberti, Cardinal Bessarione (who brought the texts and culture of the Greek civilization to Italy), the Latinist Landino (author of the first Latin-Italian dictionary), Francesco di Giorgio Martini, Justus of Ghent, Luca Pacioli, Baldassarre Castiglione, Paolo di Middelburg,

Raimondo di Moncada lived here and in a harmonious symbiosis of propositions and ideas they codified and put into action a new vision of the world and society.

They placed man at the centre of this new world vision, before all else: and beauty as his maximum aspiration and virtue.

What counts is the particular atmosphere which was created in Urbino, emanating from the soul of Federico in search of peace, in the same way he wanted to be depicted in the silent and secret space of his study. For Federico, who spent his life in the midst of the horrors of battle, political intrigue and the corruption of society, Urbino had to be an ideal refuge, a place for recreation, his utopia. Urbino had to be the temple of beauty, harmony, art, science, peace.

In other words, of CULTURE

In the Ducal Palace of Urbino, in the ‘city built in the shape of a Palace’ (Baldassare Castiglione, *The Book of the Courtier*, 1528), Federico of Montefeltro created something more than a court: a cultural centre so alive, so teeming with life, so OPEN and international so to become a beacon for an entire civilization. The place

from and in which Federico held regular relations not only with the Pope and the Italian princes, but also with Edward IV of England, Matthias Corvinus of Hungary, Louis IX of France, Ferdinand of Aragon and where he hosted Persian ambassadors.

The assembly of knowledge gathered at the court of Urbino produced scientific discoveries, technical achievements, theoretic formulas, masterpieces in painting and art, poetic and literary compositions, musical scores that today continue to constitute the foundations of European culture and Western civilization.



The painting of Raphael is the absolute, unsurpassed model that all European and world art has been measured against from the XVI century to now; the panel painting of the *Ideal City*, in addition to being the first pictorial depiction of an urban space based on a constructed mathematical perspective vision, alludes to the modern Western vision of the role of man in space and in nature; Donato Bramante, designer of Saint Peter’s Basilica in Vatican, is considered to be the *inventor and beacon of good and true architecture*; the Urbino lesson of Leon Battista Alberti is the *de facto* transcription of the *De Prospectiva Pingendi* code by Piero della Francesca and became the canon for the European art of building. *The Book of the Courtier* written by Baldassarre Castiglione on his experience in Urbino is a European text like few others. Already translated into French, English, Spanish and German in the XVI century, it marks the most perfect style of living and thinking and was quickly picked up in the most important European courts; in the meantime, Francesco di Giorgio Martini, genius of military architecture, protected the Duchy of Urbino with an impenetrable treasure chest made of fortresses, that was to be replicated in France, Germany and elsewhere in Europe. During this season in Urbino, the arts spurred the sciences and factories of precision tools. The magisterial Palace saw in this great union of *scientia et conscientia* the first urban solution linked to an architectural need and therefore the first urban plan of modern civilization. It is not at all surprising that this context provided the terrain for the reappearance of the supreme art with which man wonders about himself: comedy, which in Urbino with the *Calandria* by Donato Dovizi of Bibbiena was presented in the “vernacular” for the first time.

Finally, we can affirm that thanks to its cultural and artistic preeminence in the Renaissance era, Urbino can be compared to great Italian “cities of art” the likes of Rome, Florence and Venice, or to foreign seats of great cultural significance, with which fecund relations of exchange were formed in that period. Various European courts borrowed elements typical of Urbino’s artistic culture through cultural and diplomatic relations and the circulation of artists and craftsmen, thus contributing to spread that “court” culture typical of the Renaissance that goes beyond national confines to build a European “koinè”. We would like to say a UNIVERSAL one...

The heritage of yesterday’s knowledge and acquisitions increasingly deposited becoming part of the city.

In 1506, the University, i.e. “Public Study”, was born; and along side of it, craftsmen’s shops specialised in the production of precision tools and clocks - including that of the very famous Barocci family - proliferate, along with research centres and laboratories of science and art that Galileo Galilei would draw from.

Real institutions that will also find their loftiest applications in the majolica laboratories and in the numerous

print shops that would slowly appear in proximity to the renowned paper mills scattered more or less all over the territory of Urbino.

In fact, a never interrupted common thread lead to the institution in the XIX century of the Scuola del Libro (Book Arts High School), and later the Academy of Fine Arts, the I.S.I.A. (Superior Institute of Artistic Industries), the Marche National Gallery, the School of Journalism, the Physics Study Centre.

Today, the streets, the squares, the gardens of Urbino are still permeated by a cultural and artistic atmosphere... and yet:

*“From capital of the spirit -Carlo Bo said- Urbino has become a place of memory, albeit sublime, but a place of memory, a mirror turned towards the past... **Our dream is that Urbino will once again become a place of encounter, of study, of lofty, noble spiritual and intellectual appeal. Now, for this to occur we must lay the groundwork, press for the relationships, give an international scope to our vocation. While we cannot recreate the miracle of the “Palazzo” with its round table of elect spirits... we can however try to prepare the climate and build a house so that when the name of Raphael is pronounced, we know what is behind it...**”*

The European Capital of Culture is a clear and extraordinary opportunity to rediscovery synergies between different disciplines, between city institutions which are their repositories, between private enterprise and culture, teaching and training centres that serve to regenerate a system of production of value.

The European Capital of Culture is a great opportunity for Urbino to turn around and look to the future; for it to once again become the artistic and culture vanguard of Europe, the frontier of a new creativity and of scientific research.

The European Capital of Culture is a great opportunity to start a new model of economic and social development in which culture and research are the driving and pulling forces.

More specifically, the objectives of Urbino 2019 are articulated on four levels: in four distinct territorial contexts/dimensions and on four content spheres corresponding to: the city of Urbino, the Marche Region, the Adriatic macro-region, Europe.

### Objectives for the city

As two are the towers - the Ducal Palace turrets, known as ‘the Torricini’ - for which Urbino is famous all over the world, as two are the vocations of the city of Urbino - humanistic and scientific, technical and poetical - so our proposal as a candidate of European Capital of Culture is centred around two cardinal objectives: 1) to requalify itself as the primary and innovative planning centre; 2) to requalify itself as a plac of ‘the good life’, to affirm itself as a hospital and cosmopolitan city, teeming with cultural ferment and with a strong call in terms of tourism. A modern city in terms of services and functions for citizens of the world, on the crest of the wave in terms of the production of cultural models and products able to face the challenges of the Third Millennium.

The proposals of Urbino 2019 are the starting point triggering economic and social development processes having a cultural matrix. Given the vocation of Urbino, its natural bent for cultural production, given the importance, the history and the vivacity of the city’s teaching institutions, its arts and crafts centres and laboratories that continue to exist here, Urbino will have to qualify itself as the cornerstone of the Marche region’s cultural district, the place where culture motivates every productive process and determines the approach to urban development; as the catalyst for social aggregation; as the reason behind the city’s call to tourists, and as an opportunity for creating jobs.

### Obiettivi per le Marche

Urbino must be the beacon of the Marche region. The European Capital of Culture will have to represent the opportunity for transmitting and, at the same time, reinforcing a common cultural identity of the Marche region. In terms of ideals and with a practical and “instrumental” function.

The cultural programme of Urbino 2019 and the preliminary activities must mark the steps of a collective path of identification in common values, in a common history. Urbino 2019 must stimulate a sense of belonging to a strong, united community. Urbino must be a symbol of ‘belonging’.

In more practical terms, Urbino must become the identifying image of the Marche region, historically fragmented and characterized by polycentric settlements, it must become the centre of attraction centre for a tourist destination of regional dimensions and of great variety and quality. The Marche region must attract flows of foreign tourists and set a new Adriatic tourist directrix in alternative to the one that runs between the great mass tourist cities of Naples, Rome, Florence and Venice.

The excellencies of the Marche region must emerge: both cultural (three great geniuses of world art, poetry and music were born here: Raphael, Leopardi and Rossini) and economic ones (among others, Enrico Mattei-ENI and Aristide Merloni-Ariston were born and founded their enterprises here, building the ‘Italian economic miracle’ in the post-WWII period, and, more recently, Diego Della Valle-Tod’s). Urbino 2019 must also serve to recognise the Marche as the place of production of several of the most important Made in Italy brands, the region where quality is produced, where action is combined with a taste for beauty. With Urbino 2019 the Marche must lose its stereotype image as a sideline region, as a provincial territory - an image also reinforced by certain films - and take on a new image as a cultural pole of Italy and a land where beauty if produced.

### Objectives for the Adriatic macro-region

In 1463 a Dalmatian architect arrived in Urbino to design and construct one of the most extraordinary architectural works of humanity, today a UNESCO World Heritage Site: the Ducal Palace of Federico da Montefeltro, created by the skill of Luciano Laurana; and again, three mysterious horseman from Albania arrived in Urbino who the world came to know as the Albani family, from which the great Pope Clement XI descended; again here, were to arrive from the ‘Adriatic door’ extraordinary historical figures the likes of cardinal Bessarione ‘The Greek’, the last of the great Neoplatonic School of Mistra; not to mention primary symbols of faith like the Black Madonna of the Holy House of Loreto.

In the role of European Capital of Culture, Urbino will take particular action in the area of the Adriatic-Ionian basin, in the Balkan countries who are new members or candidates for EU membership. In fact, the Marche will be both geographically and politically at the centre of the Adriatic Ionian macro-region that is in the process of being constituted: Urbino will be a cultural take-off point which, from Ancona’s position on the sea, will spread to the Balkans and to the entire Adriatic area, but it will also be a landing stage for cultural experimentation of Balkan and Adriatic provenance. Traditionally, and also because of current relations.

The specific objectives will regard the formation of new local, regional, national and EU networks with aim of producing culture. 2019 will be the year for sealing all cooperative relations created in the previous seven years in the context of the cross-border initiatives and territorial cooperation.

The Adriatic macro-region will be the first space for a debate between cultures, the first portion of a common European space and the place for planning shared actions. In this context, Urbino will be the city representing the cultural characteristics of an entire region: the Marche region. Urbino European Capital must highlight the importance of the Adriatic Sea as a land that unites, as an area of a common civilisation.

## Objectives for Europe

70% of European citizens live in cities with populations of less than 250,000. 40% live in cities with a population of less than 50,000 (Eurostat Report).

The objective of Urbino 2019 is, therefore, that of affirming the European model of a small city as a privileged laboratory for experimenting new, intense, exemplary experiences for which there is a need and which cannot exist in a large city.

The small city as the place for a new development model: alternative, innovative, sustainable.

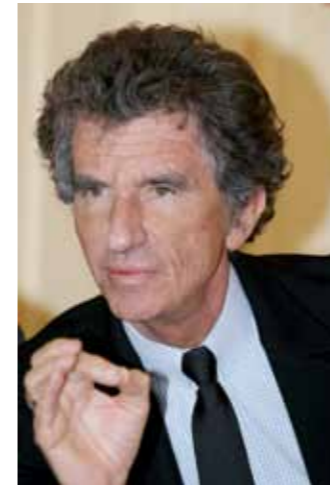
The small city, especially if rich in cultural content, as a European model of creative economy in which art, manufacturing and innovation come together to stimulate the entire productive system of a territory much larger with respect to the city alone.

In a historical situation in which immaterial networks and connections are at times more useful and important than their physical counterparts, in which digital access to services and the immediate flow of information and data reduce the need for physical travel, Urbino succeeds in converting those that are traditionally considered deficiencies (small dimensions and inaccessibility) into opportunities for an alternative revival that, instead, wagers on aspects of absolute innovation and contemporaneity. In this sense, Urbino intends to once again exercise its innate role, setting itself on the international scene with its own historic and cultural identity; bringing together, on the one hand, the uniqueness of a landscape which turns its static, almost fairytale nature into a value, with the instantaneous rapidity of global level processes through the Internet and the immediacy of human interactions on a local level, facilitated by its small size.

The success of Urbino as European Capital is not to be debated on the size of the city centre, but on the proportion of its idealness, on the capacity to pass down its historical heritage which the *civitas* will still know how to express to the world through total OPENNESS.



## I.2. EXPLAIN THE CONCEPT OF THE PROGRAMME WHICH WOULD BE LAUNCHED IF THE CITY WAS NOMINATED EUROPEAN CAPITAL OF CULTURE?



*Today, in a world unbridled by excessive individualism and competition, inborn characteristics of globalization, the symbolic value of Urbino can indicate, allusively, a path towards redemption, Urbino has the potential to generate a new 'concrete utopia'.*

*If we are justified in interrogating ourselves about the meaning of a society that seems to be suffering a decline, a loss of values, the history of Urbino can inspire a new Renaissance: a new model for a common way of life, a new idea of open and ethical community, a new idea of citizen: free, equal regardless of gender and origin; a new need for beauty. Urbino, European Capital of Culture, is the beacon of a plural and different region, the Marche, which intends to reinforce its own identity. In the Marche culture is everywhere: in each and every one of its hamlets and villages, in the thousands of theaters and museums, in the churches, in the flavors of its extraordinary culinary heritage and in the landscape.*

**Jack Lang**

President of Promoting Committee of Urbino 2019

## IL CONCETTO

Albert Einstein said that a problem cannot be resolved at the same level of knowledge that created it. We would like to add at the same level of conscious!

The Italian criticalities mostly derive from the various declinations of the very concept of **CLOSURE**:

- closure in relations with whoever is different or foreign;
- closure in relations between institutions and citizens;
- closure to innovation;
- closure in the various areas of research and experimentation;
- closure in relations between different religions and creeds;
- closure in relations between different generations;
- closure in relations between training and job market.

It is obvious that the password for freeing energy, to make ideas flow, to plan and build can be one and only: **OPENESS**.

On the example of the Urbino cultural revolution in the second half of the XV century, on the basis of the cultural humus that that experience generated in Urbino, on the basis of that heritage, still alive today, Urbino 2019 would like to experiment a new humanism; sending and spreading a message of value that, in the end, serves for the construction of Europe as a common OPEN space, with a strong identity and shared principles.

In the phase of a crisis which is first of all cultural and consequently economic and social, the Urbino 2019 project would like to propose a solution, a way out which, from the idea of OPEN in terms of attitude and world vision, passes on to: the recovery of beauty - every beauty - as aspiration, goodness as virtue, time as value, coexistence, intercultural dialogue, quality of life as possible and concrete objectives. The Urbino 2019 cultural project, in fact, intends to emphasise a vision of the world that places man at its centre; the intention is to re-establish its supremacy before the current supremacy of technique, before the 'ideology of brutality' that is an anti-cultural characteristic of modern times (Jack Lang). Once again proposing man - every man and woman - as the virtuous symbol of a cultural path means renewing the sense of not only aesthetics, but also of economy, politics, the liveability of our cities, through the eyes of creativity and invention.



The ‘place’ for experimenting this new humanism is the Open Court - OPEN COURT of Urbino 2019. The Open Court are the spaces of the city of Urbino, its squares, streets, alleyways, parks, courtyards, historic buildings, with their inspiring and evocative atmospheres. These spaces will be populated with and used by the ‘Uomini illustri’ (Illustrious Men) of the Urbino 2019 Promoting Committee, the most appealing, the most trendy, the most revolutionary, the smartest who will reside here for a period. The spaces of the city will be organised to offer gathering places where the citizens of Europe, students, the resident population can meet and talk with these iconic personalities from the worlds of art, entertainment, science, politics, economy, music. In 2019 Urbino will host the highest concentration of intelligence, knowledge, geniuses from Europe and the world with whom everyone can meet with: in informal moments, in organized assemblies, participating in their performances and at spectacular events.

This cultural ferment will stimulate ideas, develop talents, produce suggestions, serve as a lesson, it will germinate other courts of discussion and debate... and produce projects.

“ ‘Illustrious Men’ at Court”. The Promoting Committee of Urbino 2019

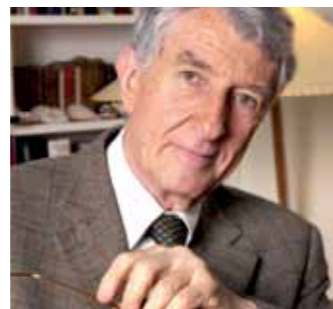
The Organizing Committee is not an embellishing element of the candidacy proposal but it is a constitutive instrument of the Open Court of Urbino 2019.



**JACK LANG**  
Former Minister of Culture of France,  
President of the Committee



**ANTONIO PAOLUCCI**  
Director of the Vatican Museums



**CORRADO AUGIAS**  
Journalist, writer and television presenter



**M° UTO UGHI**  
International violinist



**BARBARA ALBERTI**  
Writer



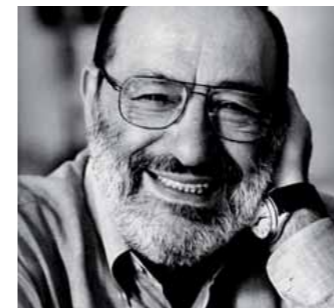
**M° ANDREA BOCELLI**  
Opera and Pop music singer



**COLIN LEMOINE**  
French historian



**DANTE FERRETTI**  
Scenographer and Oscar winner '05, '08, '12



**UMBERTO ECO**  
Semiotician, philosopher and writer



**FRANCESCO ROSI**  
Film director



**M° FRANCO CERRI**  
Jazz musician



**RICHARD GALLIANO**  
Musician and composer



**GIULIANA GAMBA**  
Film director



**GIAMPIERO SOLARI**  
Theatre and film director, screenwriter



**HELEN COOPER**  
White House Correspondent for the New  
York Times



**ANTONIO AVATI**  
Film director, screenwriter and film  
producer



**KEITH CHRISTIANSEN**  
Curator of European Art at the  
Metropolitan Museum of Art in New York



**FRANCESCO MERLONI**  
businessman and patron of culture



**MICHEL LACLOTTE**  
Honorary Director of the Louvre Museum



**NERI MARCORÈ**  
Actor



**PIPPO BAUDO**  
Television presenter



**ILVO DIAMANTI**  
Political analyst and sociologist



**PUPI AVATI**  
Film director and producer, screenwriter



**SEBASTIAN ROTELLA**  
Winner of the Press Award



**M° ALBERTO ZEDDA**  
Musician and orchestra director



**VLADIMIR TOLSTOJ**  
President of Jasna Poljana Tolstoj  
Foundation



**MICHEAL WEISSKOP**  
Senior Correspondent of the TIME  
Magazine (USA)



**CARLO RUBBIA**  
Physicist, Nobel Prize winner



**M° ENNIO MORRICONE**  
Composer, musician, orchestra director,  
Oscar winner



**GLAUCO MAURI**  
Actor and theatre director



**JEAN D'ORMESSON**  
Académie française Honoris Causa Degree



**JIMMY FONTANA**  
Songwriter



**GIANFRANCO MARIOTTI**  
Superintendent of the Rossini Opera Festival



**FRANCO PANZINI**  
Landscape architect



**M° GIOVANNI ALLEVI**  
Pianist and orchestra leader



**JOE D NOVAK**  
Biologo, accademico



**VANNI LEOPARDI**  
Descendant of the poet Giacomo Leopardi



**VALERIO ADAMI**  
Painter



**VITTORIO STORARO**  
Winner of three Academy Awards 1980 -  
1982 -1988



**VANESSA REDGRAVE**  
Actress



**PAOLO MIELI**  
Journalist



**ELISA DI FRANCISCA**  
Fencer, specializing in foil - Olympic gold



**ANGELO BRANDUARDI**  
Singer



**LORENZA MOCHI ONORI**  
Regional director for cultural of the Marche



**NINO BENVENUTI**  
Campione mondiale di pugilato



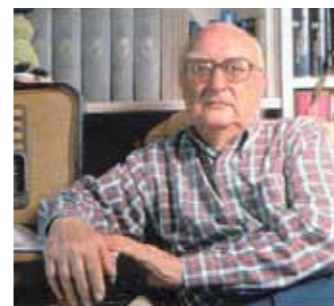
**IGINIO STRAFFI**  
Director, producer and animator



**NATALIA ASPESI**  
Italian journalist and writer



**CARLO DEGLI ESPOSTI**  
Television producer



**ANDREA CAMILLERI**  
Writer



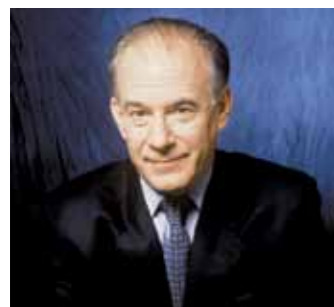
**MASSIMO RANIERI**  
Actor, singer



**MASSIMO GRAMELLINI**  
Journalist



**GIOVANNA TRILLINI**  
Fencer, specializing in foil



**DAVID IGNATIUS**  
Journalist of Washington Post



**LUCA ZINGARETTI**  
Actor



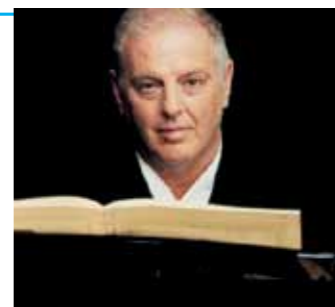
**LUC MONTAGNIER**  
He discovered the HIV virus in 1983.  
Nobel Prize for medicine in 2008. Honoris  
Causae at Urbino University



**FRANCO NERO**  
Actor



**PIERA DEGLI ESPOSTI**  
Actress



**M° DANIEL BARENBOIM**  
Orchestra leader, director of the theater Scala  
in Milan



**VALENTINO ROSSI**  
Motorcycle champion



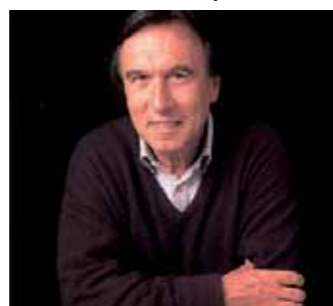
**FILIPPO MAGNINI**  
Swimmer, Olympic champion



**THOMAS FRIEDMAN**  
Journalist of New York Times



**DACIA MARAINI**  
Writer, poet, essayist and screenwriter



**M° CLAUDIO ABBADO**  
Orchestra leader



**RAPHAEL GUALAZZI**  
Singer- songwriter and pianist



**HOWARD GARDNER**  
Professor of Cognition at the Harvard  
Graduate School of Education



**M° MICHELE MARIOTTI**  
Director of Orchestra



**ROBERTO BOLLE**  
Étoile - Teatro alla Scala, Milano Principal  
Dancer - American Ballet Theatre, New York



**MARIO MARTONE**  
Theater and film director, screenwriter





**DUILIO GIAMMARIA**  
Journalist, television presenter and writer



**Card. STANISLAW DZIWISZ**  
Archbishop of Krakow



**GIUSEPPE PICCIONI**  
Film director



**VITTORIO SGARBI**  
Art critic, art historian, writer. President of the Academy of Fine Arts in Urbino



**GIUSEPPE MARRA**  
Director Adnkronos Group



**MAURO ULIASSI**  
Chef



**PAOLO CREPET**  
Doctor, psychiatrist and writer



**FERIT ORHAN PAMUK**  
Nobel Prize for Literature in 2006



**UMBERTO PIERSANTI**  
Poet and writer



**GIUSEPPE BALBONI ACQUA**  
Emeritus Ambassador of Italy to the Vatican



**SERENA DANDINI**  
TV presenter and television writer



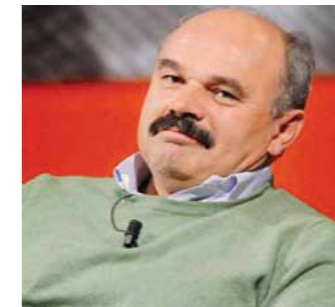
**MARCO BELLOCCHIO**  
Director



**BOB MARSHALL**  
Pulitzer Prize twice



**DENNIS CHAMBERLIN**  
Pulitzer Prize twice



**OSCAR FARINETTI**  
Business Man



**PIERO GUIDI**  
Business Man



**VIRNA LISI**  
Actress



**ETTORE SCOLA**  
Director



**KRYSTOF ZANUSSI**  
Polish film director, producer and scriptwriter



**PIERGIORGIO ODIFREDDI**  
Mathematical, logical and essayist Italian



**ZURAB TSERETELI**  
Sculptor and Painter



**SAVERIO MARCONI**  
Actor and director



**CARLO CECCHI**  
Actor and director



**CESARE BOCCI**  
Actor



**GIANFRANCO BASILI**  
Scenographer



**ROBERTO MANCINI**  
Football coach



**UMBERTO BROCCOLI**  
Television writer. Since 2008, Superintendent of Cultural Heritage of the City of Rome



**MORENO CEDRONI**  
Chef



**ARNALDO POMODORO**  
Sculptor



**MICHEL VOVELLE**  
French historian



**ROBERTO FAENZA**  
Film director, writer, university professor



**LÉA COHEN**  
Writer, former member of Parliament and ambassador



**ELIO GERMANO**  
Actor



**VALERIANO TRUBBIANI**  
Sculptor



**DARIA BIGNARDI**  
Journalist, Writer and television presenter



**TULLIO PERICOLI**  
Artist



**WOLF BLITZER**  
CNN journalist, Urbino Press Award winner



**CRISTINA COMENCINI**  
Film director, writer



**MONICA GUERRITORE**  
Actress



**JACQUES SANTER**  
Honorary Minister of State, former Prime Minister of Luxembourg, former President of the European Commission

## Two key dimensions mark the OPEN COURT:

- 1) one, as we have mentioned, is the **dimension of the debate**: through the participation to artistic, musical, cinematographic, dance, theatrical performances, high and popular; through the meeting, organized and informal, between European citizens and the 'Illustrious Men' of the Urbino 2019 Promoting Committee. The Court is the urban space of the city of Urbino, its streets, its squares, its parks, it is the entire territory where, with the event and the meeting, talents intermingle, curiosity is raised, ideas are animated, culture is made;
- 2) the second one is the **planning and operative dimension**: complementary and consequent to the first dimension. It is the dimension of the out-and-out work, that of the laboratory procedures, of practice in the 'workshop': of science, art, economy, technology, politics, intercultural dialogue. Here concept becomes fact: the idea is transformed into project: the young creativity meets expertise, rigorous method, verified rules, the experience of the Academy. The planning and operative dimension of the Open Court of Urbino 2019 will be carried out in several city spaces organised into laboratories and creative factories. First of all the DATA, the ancient ducal stalls, then the Orto dell'Abbondanza, today an extraordinary space redesigned by an expert intervention by Giancarlo de Carlo as a multipurpose space, identified by the Strategic Plan of Urbino as a symbolic place in which to create a permanent laboratory for innovation and development, having a management model that will be reproduced in places and spaces distributed over the entire regional territory and jointed in a technological cluster. Its three floors will each be dedicated to a particular project level: a) the Advanced Cultural District; b) the Adriatic macro-region; c) Innovation (See the following paragraph: *Themes and levels*).



The Open Court of Urbino 2019 will, in fact, become the place for extraordinary events, never before attempted, to promote ideas and projects. A place for intercultural exchange and dialogue. The creative workshop for new artistic languages. A tool for verifying new technical solutions. A teaching laboratory of new experiences... against the backdrop of the Ducal Palace and its magnificence, in the framework of Europe and the entire world.

**Open Town**, namely a city that opens to the world, drawing it to itself with spectacular, unique and unrepeatable events.

**Open Mind**, in the sense of a life lived in the framework of an open attitude towards every type of petition and project.

## Priority contents

Just like it was a 'court exercise' in the XV century to establish themes and topics to be treated in the daily assemblies, the Urbino 2019 Open Court sets three priority themes.

The three themes that will direct the works of the court have already been defined on the basis of the natural vocation and strategic policies for the territories of Urbino and the Marche, the themes have been identified as priorities during the round tables with the citizens and city representatives organized in function of Urbino 2019 (see the paragraph I.15) and will constitute the horizon, the guidelines along which the cultural program for Urbino 2019 will develop. The three themes are above all determined in the wake of the European programming, with several direct references to the Europe 2020 Strategy.

- 1) *According to the Book Products. The Advanced Cultural District*: the processing and realization of economic developmental strategies with a cultural matrix and of processes and tools of contamination between the two fields, culture/economy, to determine new forms of development and sustainable growth.

European programming has attributed a role of growing importance to culture, recognizing its previously unexpressed potential in terms of growth and development. The entire upcoming programming period shall be used to experiment a paradigm of development based on the interaction between cultural policies, policies for innovation and policies for cohesion (see the KEA Report, 2012 on the *Use of Structural Funds for Cultural Projects*). In line with European aims and strategies, the Marche Region, with the Regional Law no. 4/2010, launched the Advanced Cultural District Programme: a program of territorial development that plans to reinforce and stabilize the connections between art, design, audiovisual arts, performing arts, tourism, handicrafts, industry, agriculture... And it just so happens that in Urbino all of these elements coexist within a city dimension.

Urbino European Capital of Culture therefore sets the theme of continuum between landscape, urban space, cultural heritage, training system, artistic expression and productive system on the basis of a wager: it is not so much an "Italian specificity" as it is a model of development for all of our "Creative Europe", to be cultivated up to 2019 and beyond.

- 2) *Mare Nostrum. The Adriatic Ionian macro-region*: the development of strategies for collaboration, exchange and debate to bring together cultures that were already very close in the period of a common Adriatic marine civilization, then pitted against each other in an armed conflict, and in perspective participants in a common European region.

In view of the upcoming constitution of the Adriatic-Ionian macro-region, the OPEN COURT of Urbino 2019, in collaboration with the university students from Veneto, Friuli Venezia Giulia, Emilia Romagna, Abruzzo, Molise, Puglia, Basilicata, Calabria and Sicily, with the representatives of the large Albanian, Croatian, Greek, Bosnian, Slovenian and Serbian communities present in Urbino, with the local administrators and the citizens, plans to constitute a cultural bridge between the two shores of the Adriatic. The Marche region hosts the Permanent Secretariat of the Adriatic-Ionian Initiative; the offices of three of the four networks operating in the Adriatic-Ionian area are located here: the Cities Forum, the AIC Forum of the Chambers of Commerce, the UNIADRION Forum of the universities; the President of the Marche region supported the "Cooperation in the Mediterranean basin through the Adriatic-Ionian macro-region" in front of the Committee of Regions which was then approved; the second intergovernmental Italy-Serbia summit, chaired by the Heads of State and Government of both Countries, will be held in Ancona, next October.

Urbino 2019 must represent a real opportunity for an encounter, a breeding ground for projects to seal these relations, a calendar of spectacular events to endorse a common cultural space.

- 3) *Smart city. Smart culture. Innovation:* a keystone of the Europe2020 Strategy (aimed at two beacon initiatives: the Innovation Union and the Digital Agenda!), to promote the health and well-being of European citizens, to extend perception and cognitive abilities and social skills of the person, member of one and many communities, granting access to information and knowledge through the experimentation of new technologies.

For years, the city of Urbino and the Marche region have been the testing scene of technology platforms for integrated land management (smart land), the sharing of data and information, the development of innovative services and new fruition and participation ways. Urbino is both a city of art and home to science university faculties that actively contribute to the innovation process in the real regional business environment. With a third of the staff dedicated to active research in the hard sciences (mathematics, informatics, physics, chemistry, biological, Earth sciences), the University of Urbino makes a significant contribution to the enabling sciences and technologies that underlie the Smart Specialization Strategy of the Marche Region that is currently being drafted.

A clear demonstration is the creation by the university of two spin-off companies such as Diatheva and Ecoman Srl. Also to be considered are the PhDs, the start up of 11 projects under the Seventh Framework Programme for Scientific and Technological Research, but above all the start up by the same university of some research lines in settings deemed primary for the Smart Specialization Strategy of the Marche Region. In particular, the research projects started cover three main areas: Intelligent Factory, Technologies for Living and Active Ageing.

In Urbino, European Capital of Culture, Cloud technologies, smart appliances, neutral access networks, georeference techniques, sensor networks, techniques of participative development and new means of mass communication will be united in a single open platform which will transform Urbino in a symbolic space that offers itself in the net, so re-proposing on a global scale the characteristics of the ideal meeting and exchange place that in the Renaissance was the Palace of Federico.

### Methodological levels

There will be three levels in reaching the proposed objectives:

- 1) **Playful and Spectacular:** which has the task of attracting.
- 2) **Scientific and Research:** which creates debate and aims to the creation of content.
- 3) **Creative/Propositional:** which has the task of vulgarising, also by means of testimony and documents, through the new media.

Everything will be created in the daily development of situations, motivated by 'Illustrious men' (intellectuals, scientists, men of art and entertainment, entrepreneurs) which, in addition to the programmed events and the more intense moments, meet with the public, the Italian and foreign students, those using the city spaces, who take advantage of what the city has to offer, to discuss the three set themes and the development of ideas and projects pertaining to them both in organised and informal situations. The squares and streets of the city, the cafés and parks become places for exchanging ideas and knowledge. The succession of 'Illustrious men' which will be in Urbino, the continuous and different points of view that they can offer on the given themes, consolidate knowledge and press to stimulate the city of Urbino and those who live and visit it. They provide new creative sap that will nourish the city and Europe even in the future. This court of 'Illustrious men' will naturally give rise to many other courts, each with a thematic preference and its own personality.

### I.3. COULD THIS PROGRAMME BE SUMMED UP BY A SLOGAN?

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

**New Renaissance: the ideal shape to build up the future**



**The logo of Urbino 2019** is the golden section, the divine proportion: the measure of the standard of beauty and perfection in the Renaissance.

The snail is a recurring element, always surprising, in the architectures of Urbino: the stairs of the turrets, the ramp of Francesco di Giorgio. A physical connotation that makes the city recognizable.

The spiral structure indicates a centrifugal motion that from its propelling center expands all around. It alludes to Urbino European Capital of Culture: sending a message of hope, a vision of the future that gradually involves all of Europe.

The colours of the spiral are the themes, the sounds, the smells of the various Open Courts of Urbino 2019 and of the cultural program.



#### I.4. WHICH GEOGRAPHICAL AREA DOES THE CITY INTEND TO INVOLVE IN THE “EUROPEAN CAPITAL OF CULTURE” EVENT? EXPLAIN THIS CHOICE

*Do you know the Marche? Have you ever been there or simply passed through the Marche? [...] It can be said that it is one of the most beautiful towns, one of the most Italian that can be said; one of those towns that best coorespond to the very idea and notion of Italy.*

**Carlo Bo**

The area that participates in the Urbino 2019 project can be comprised in an ideal spiral that has its centre in Urbino, it unwinds over the territory of the Marche region, it widens beyond the Adriatic until it involves large part of the European regions, making a growing degree of participation from the outskirts to the centre.



In a stricter sense of the concept of territory, that which leads back to the ownership of the Urbino 2019 project, i.e. that identifies an area that sees the candidacy of Urbino as a privileged occasion for growth and development, that participates in the same history and the same culture (at least in recent times), that lives the same economy, that suffers the same criticalities and that includes administrations, institutions, enterprises, professionalisms and citizens who have contributed (by sharing cultural strategies and offering economic resources) to the definition of the Urbino European Capital of Culture 2019 project; well, in this sense the territory to be involved is that of the entire Marche region.

Urbino is the ‘gateway’ to the territory of the Marche region.

Urbino is home to the National Gallery of the Marche, **THE** museum... of the 397 museums in the Marche; there is the Sanzio Theatre... **ONE** of the 73 historic theatres in the Marche, united in a single promotion circuit network. Urbino echoes with the operatic notes of the Pesaro of Rossini, of the ROF-Rossini opera Festival, of the Sfaeristerium Arena of Macerata, of Gaspare Spontini and Giovan Battista Pergolesi of Jesi and the festivals dedicated to them. Urbino is home to the Festival of Ancient Music, an interanational event boasting a pluridecennial tradition... and then there is Fano with its Jazz Festival.

Urbino is ‘a place of the spirit’, like the Fonte Avellana Monastery on that ‘hump called *Catria*’ where Dante wrote *The Divine Comedy*; and like the Sanctuary of the Black Madonna in Loreto, which conserves the house of the Virgin, transported there by the ‘angels’... or by the Templar Knights. And in addition to these, the thousand churches, basilicas and cathedrals, abbeys, hermitages scattered throughout the Apennine hills and mountains.

The ‘Via del Gusto’ (The Taste Path) starts from Urbino. Here we find the Casciotta DOP. The road continues on to Aqualagna (truffle capital!), it crosses the Jesi Castles famous for the Verdicchio wine, it descends to the sea in Portonovo, where we find the ‘mosciolo’ (a wild mussel), it intersects with the Rosso Conero Road and continues up through the hills of Macerata, home to ‘Ciasculo’ salame. To the South, in the Piceno region (South of the Marche) it meets the Tender Ascolana Olive and, everywhere, the delicious Marchigiana Breed beef!

Pergola is home to the Golden Bronzes of Cartoceto, in the Genga Mountains we find the Frasassi Grotto... and

beyond the ‘Infinity’ hill of Recanati is poetry, it is Giacomo Leopardi.

The cultural system of the Marche substantiates the cultural offer of Urbino 2019. Here the region is represented, here there is the privileged stage for showing and promoting the territory of the Marche region. Reciprocally, the program of events Urbino 2019 will touch other cities and villages in the Marche and will illuminate them with a new light: of art and culture.

Urbino is the ancient, humanistic-scientific pole of the regional university system: widely spread and with numerous faculties. Ancona, Camerino, Macerata and their universities represent likewise many ‘Rooms of the Court’ of Urbino 2019, with decentralized workshops where it will be possible to develop and realize projects. As in the DATA (see paragraphs I.2 and IV.3).

Beyond the territory of culture, Urbino 2019 involves the territory of the Marche enterprises, that will populate the court of Urbino 2019, they will characterise its project related and operative dimensions.

And in an even more diverse sense of territory, as seen in the network of services and functions that will serve the European Capital of Culture, the Urbino 2019 event will prioritarily involve the North Vast Marche Territory, as delimited and organized by Marche2020: The Regional Strategy for Territorial Organization. It coincides with the Montefeltro and the Metauro Valley area, it is the horizon in the paintings by Raphael and Piero della Francesca, it is the heart of the old ducal properties. Montefeltro’s natural homogeneous hill country counts small historic villages connected by a system of functions and services that gravitate towards the city of Urbino. It is the place of widespread accommodations for the European Capital of Culture; it marks the confines of the local first aid health system; it is the space served by a system of strictly integrated and organized transportation.

Last but not least is the other ‘territory’ that Urbino 2019 intends to include: the infinite digital one of the web!

#### I.5. PLEASE CONFIRM THAT YOU HAVE THE SUPPORT OF THE LOCAL AND/OR REGIONAL POLITICAL AUTHORITIES

Urbino European Capital of Culture 2019 has obtained the formal support of the political authorities: regional, provincial, municipal and district authorities.

1. The city of Urbino with Town Council Resolution no. 52/2013 has expressed formal support of the candidacy of Urbino European Capital of Culture 2019. The candidacy of Urbino as European Capital of Culture 2019 is an organic project with the Strategic Plan of the City and the Management Plan of the UNESCO World Heritage Site (see paragraph I.6).
2. The Marche Region with Regional Government Decree no. 785/2011 proposed the candidacy of the city of Urbino as European Capital of Culture 2019; with Regional Government Decree no. 258/2013 nominated Jack Lang as president of the Urbino 2019 Promoting Committee and authorized the start-up of the procedures for the assignment of the cultural services and the drafting services of the candidacy form of Urbino as European Capital of Culture 2019.
3. ANCI MARCHE, the National Association of Italian Municipalities, in the person of the President, has formalized its support to the candidacy of Urbino 2019 with a dedicated act: *“A support that derives from the idea that the candidacy of Urbino represents a precious opportunity and an important launch pad for the entire Region, which in addition to the ducal city, which is a symbol of the Renaissance age of our Country, can boast a territory dense in history, culture, works of art, tradition. A history and a culture present in each of our Municipality, which today have the opportunity to once again*

show their bond by rallying around the candidacy of Urbino, conscious of the fact that a showcase of this calibre translates into prestige and visibility for the entire region”[...].

Here is a list, organized by provincial districts, of the towns that have undersigned their support to the candidacy of Urbino 2019

4. PROVINCE OF PESARO URBINO Acqualagna, Apecchio, Auditore, Barchi, Belforte all’Isauro, Borgo Pace, Cagli, Cantiano, Carpegna, Cartoceto, Colbordolo, Fano, Fermignano, Fossombrone, Fratte Rosa, Frontino, Frontone, Gabicce Mare, Gradara, Isola del Piano, Lunano, Macerata Feltria, Mercatello sul Metauro, Mercatino Conca, Mombaroccio, Mondavio, Mondolfo, Monte Cerignone, Monte Porzio, Montecalvo in Foglia, Monteciccardo, Montecopiolo, Montefelcino, Monte Grimano Terme, Montelabbate, Montemaggiore al Metauro, Orciano di Pesaro, Peglio, Pergola, Pesaro, Petriano, Piagge, Piandimeleto, Pietrarubbia, Piobbico, Saltara, San Costanzo, San Giorgio di Pesaro, San Lorenzo in Campo, Sant’Angelo in Lizzola, Sant’Angelo in Vado, Sant’Ippolito, Sassocorvaro, Sassofeltrio, Serra Sant’Abbondio, Serrungarina, Tavoleto, Tavullia, Urbania.  
PROVINCE OF ANCONA Agugliano, Ancona, Arcevia, Barbara, Belvedere Ostrense, Camerano, Camerata Picena, Castelfidardo, Castelleone di Suasa, Castelplanio, Cerreto d’Esi, Chiaravalle, Corinaldo, Cupramontana, Fabriano, Falconara Marittima, Filottrano, Genga, Jesi, Loreto, Maiolati Spontini, Mergo, Monsano, Monte Roberto, Monte San Vito, Montecarotto, Montemarciano, Monterado, Morro d’Alba, Numana, Offagna, Osimo, Ostra, Ostra Vetere, Poggio San Marcello, Polverigi, Rosora, San Marcello, San Paolo di Jesi, Santa Maria Nuova, Sassoferrato, Senigallia, Serra de’ Conti, Serra San Quirico, Sirolo, Staffolo.  
PROVINCE OF MACERATA Acquacarina, Apiro, Appignano, Belforte del Chienti, Bolognola, Caldarola, Camerino, Camporotondo di Fiastrone, Castelraimondo, Castelsantangelo sul Nera, Cessapalombo, Cingoli, Civitanova Marche, Colmurano, Corridonia, Esanatoglia, Fiastra, Fiordimonte, Fiuminata, Gagliole, Gualdo, Loro Piceno, Macerata, Matelica, Mogliano, Monte Cavallo, Monte San Giusto, Monte San Martino, Montecassiano, Montecosaro, Montefano, Montelupone, Morrovalle, Muccia, Penna San Giovanni, Petriolo, Pieve Torina, Pievebovigliana, Pioraco, Poggio San Vicino, Pollenza, Porto Recanati, Potenza Picena, Recanati, Ripe San Ginesio, San Ginesio, San Severino Marche, Sant’Angelo in Pontano, Sarnano, Sefro, Serrapetrona, Serravalle di Chienti, Tolentino, Treia, Urbisaglia, Ussita, Visso.  
PROVINCE OF FERMO Altidona, Amandola, Belmonte Piceno, Campofilone, Falerone, Fermo, Folignano, Francavilla D’Ete, Grottazzolina, Mogliano di Tenna, Massa Fermana, Monsampietro Morico, Monsampolo del Tronto, Montappone, Monte San Pietrangeli, Monte Urano, Monte Vidon Combatte, Monte Vidon Corrado, Monfalcone Appennino, Montefortino, Monte Giberto, Montegranaro, Monteleone di Fermo, Montelparo, Monte Rinaldo, Monterubbiano, Montottone, Moresco, Ortezzano, Pedaso, Petritoli, Ponzano Di Fermo, Porto San Giorgio, Porto Sant’Elpidio, Rapagnano, Santa Vittoria in Materano, Sant’Elpidio a Mare, Servigliano, Smerillo, Torre San Patrizio.  
PROVINCE OF ASCOLI PICENO Acquasanta Terme, Acquaviva Picena, Appignano del Tronto, Arquata del Tronto, Ascoli Piceno, Carassai, Castel di Lama, Castignano, Castorano, Colli del Tronto, Comunanza, Cossignano, Cupra Marittima, Folignano, Force, Grottammare, Maltignano, Massignano, Montalto delle Marche, Montedinove, Montefiore dell’Aso, Montegallo, Montemonaco, Monteprandone, Offida, Palmiano, Ripatransone, Roccafluvione, Rotella, San Benedetto del Tronto, Spinetoli, Venarotta.
5. The Superintendence for the Historical, Artistic and Ethno-anthropological Heritage of the Marche, Territorial Office of the Ministry of Culture based in Urbino, has presented to the City and the Marche region formal note granting its support and offering its operational contribution to the Urbino European Capital of Culture candidacy. The Head of the General Directorate for Cultural Heritage and Landscape of Marche, Lorenza Mochi Onori, is a member of the Organising Committee of Urbino 2019.
6. In line with its statutory mission to support regional cooperation in the cultural sector too, the Adriatic Ionian Initiative, given the objectives and the structure of the cultural program of Urbino 2019, supports

the candidacy of Urbino as European Capital of Culture 2019, evaluating it as an extraordinary opportunity to reinforce the relations between the regions on the Adriatic and Ionian sea in function and in view of the Adriatic-Ionian macro-region which is in the process of being formed.

#### **1.6. HOW DOES THE EVENT FIT INTO THE LONG-TERM CULTURAL DEVELOPMENT OF THE CITY AND, WHERE APPROPRIATE, OF THE REGION?**

Urbino European Capital of Culture falls within the political-promotional strategy of the city and of the Marche Region which have been reconsidering their model of development and recognizing the role of privileged driver to culture and tourism.

**On a local level**, the candidacy of Urbino as European Capital of Culture 2019 has been developed in parallel with the realization of the *Strategic Plan of Urbino* and the *Management Plan for the UNESCO World Heritage Site* where the interventions for the cultural development of the city are outlined and a position of privilege is reserved to the candidacy of Urbino 2019.

The *Strategic Plan of Urbino* is the programme of social, economic and cultural policies and urban interventions developed jointly and in agreement with the inhabitants of the place and with all the social, economic and cultural forces present in the territory to delineate its future and realize it through concrete and precise initiatives over a period of several years.

The Strategic Plan of Urbino identifies three important elements for a development strategy:

1. Young people, who are the key resource for the future of our country. In Urbino there are thousands of young people - as well highlighted above - that study and live here.
2. Creativity. Urbino has many training and research institutions of great importance that are part of the cultural and historic heritage of the city. Culture, artistic creativity, scientific research, applied experimentation are strategic factors for creating new productive activities and jobs. Urbino has them and can attract others.
3. Innovation. Urbino already has a good digital infrastructure which can be further developed. It is the building block that places young people and their creativity in touch with the rest of the world, overcoming the problems of physical isolation and placing the specificity of Urbino in a system with other similar realities in Italy and in Europe.

*Management Plan for the UNESCO World Heritage Site* is built around three aspects:

1. The conservation of a cultural heritage constituted of the interlacement of tangible assets (architecture, structure of the historical centre, cultural landscape) and intangible assets (the intellectual contribution of the environment of Federico and Guidobaldo of Montefeltro);
2. the conservation of a culture that reached its highest peak with the invention of perspective and in the reinvention of the city, which has continued in various forms until today;
3. the development of social and economic conditions able to guarantee the realization of the two previous objectives in order to allow Urbino to be a place of excellence for the production of culture and to not concentrate primarily on tourism. This must be combined with a policy of promotion and development of activities which allow Urbino to produce high quality contemporary culture, thus continuing to create the cultural heritage of the future.

These elements also constitute the premises from which the Urbino 2019 project will take off.

Both the Strategic Plan and the Management Plan propose to realize, with the participation of all the education and research institutes, a workshop for interdisciplinary research and development for innovation having a permanent nature and open to a plurality of subjects and called LAP (Laboratorio Aperto Permanente o Polivalente- Permanent or Multi-purpose Open Laboratory). The workshop would aim to temporarily house research groups, be theatre of scientific experiments, facilitate technology transfer, put training institutions and businesses in contact, facilitate interaction between the training and research institutions working in the area, create systematic collaborations among the protagonists of the training sector, provide public spaces (meeting rooms, reading rooms, media centres, meeting places), coordinate and promote local initiatives, attract residents and students of all ages, be a point of reference for extracurricular cultural activities, provide spaces dedicated to creativity and exhibition spaces, host performances and artistic installations. Neither the Strategic Plan nor the Management Plan look upon the LAP as an alternative to institutions, organizations, associations, private entities that are already operating in the area with similar purposes. On the contrary, the aim is to enhance and promote any initiative that recognizes the purpose of the LAP so as to include them in a system.

The realization of LAP is articulated in two elements of equal importance:

- the management model, which must be inspired by transparency, fairness, simplicity, collaboration and excellence, and must ensure openness, polyvalence, efficiency and sustainability;
- the place that must have a strong symbolic value and guarantee usability, functionality, visibility and accessibility.

Just as an example, the Strategic Plan indicates the Data as the possible space.

That is to say the headquarters of the Open Court of Urbino 2019, namely the place where its planning-operational 'dimension' is put into practice. With an international vocation and permanent validity!

At **regional level** the focus is on making sure that all programme acts of the legislature be designed to promote the conditions for the implementation of concrete actions aimed to turn the cultural and tourist offer of Urbino and the Marche into a tool for economic and social growth, the second flywheel for regional economic development (second only to manufacturing).

It goes in the same direction the overall approach of the Unitary Regional Policy outlined in the Single Programming Document (SPD) for the period 2007-2013 (adopted by the Administration Resolution of the Regional Legislative Assembly no. 99 of July 29<sup>th</sup>, 2008), within the Regional Operational Programmes (POR) of the European Regional Development Fund (FESR) and the European Social Fund (FSE) for the current programming period together with the guidelines currently being drafted for the next seven years in the Regional Application Programme (RAP) for the Development and Cohesion Fund (FSC, formerly FAS). In addition, to remain coherent with this approach, the Region is implementing the three-year project *Marche+20* aiming to outline wide-ranging development paths, articulated and shared on the territory on a sub-provincial scale, enhancing both the factors of development and those of well-being.

The unification of regional administrative functions into a single Service, the development of a single Advanced Cultural District having Urbino as entrance gate to the territory and important assets on which to develop offer and demand to increasingly creative companies on the one hand and to an always more international tourist on the other; these are the guidelines underlying the choices that have characterized past and present government and administration acts of the Region and of the City of Urbino.

## **I.7. TO WHAT EXTENT DO YOU PLAN TO FORGE LINKS WITH THE OTHER CITY TO BE NOMINATED EUROPEAN CAPITAL OF CULTURE?**

The Municipality of Urbino and the Marche Region jointly intend to establish relationships based on a tight collaboration with the Bulgarian city that will be awarded the title of European Capital of Culture 2019. This is undoubtedly a great opportunity for an exchange of views between the two cities and a catalyser for their cultural growth, firstly in the context of the bilateral relationship Italy-Bulgaria and, on a wider level, as an important moment in the construction process of a common European space: not only monetary and financial.

The level of cooperation and the nature of relationships between Urbino and the ECoC Bulgarian city will be better specified after the effective nomination as European Capital of Culture. Starting from the common traits of the cultural programmes of Urbino and of the Bulgarian European Capital of Culture and from their respective objectives and themes, the intention is to build an action of cultural cooperation and to realize events and carry out joint projects.

On the other hand, the structure itself of the programme Urbino 2019 grants wide cooperation margins to this very day with the cultural institutions and the citizens of all Europe.

Way back in 2012, both the Township of Urbino and the Marche Region have started a 'reconnaissance' action of the Bulgarian cities that have submitted their candidacy for the title of European Capital of Culture.

The first step was the activation of contacts with the network of Italian delegations in Bulgaria: diplomatic (Italian Embassy in Bulgaria), cultural (Italian Institute of Culture in Sofia), commercial (ICE). The purpose being to have an overview on the status of the candidacies of the different Bulgarian cities for the title of European Capital of Culture and to determine the first direct contacts.

From the initial feedbacks the decision to recognize a leading role to the city of Sofia was taken: for the quality and quantity of energy lavished in the organization of the candidacy, for the high level of participation and deep involvement of the citizens and young people in particular in drawing up the Sofia 2019 cultural programme; for the symbolic significance of the capital city of Sofia as a representative of the history, culture and tradition of a Country that has just now become a member of the European Community.

In April 2013, a delegation of the Promoting Committee of Urbino made an institutional and operational visit to Sofia where it met the representatives of the Municipality, the supervisors of the Promotional Committee of Sofia 2019 and a wide network of cultural operators, the most 'lively' and original of the city.

At institutional levels the results were a reciprocal visit to Urbino of a delegation of the Municipality of the city of Sofia and of the Promoting Committee of Sofia 2019 and the undersigning in Rome on June 12<sup>th</sup> 2013 of a *Memorandum* of understanding that sets the terms of the collaboration between the parties in function of the European Capital of Culture 2019. The culture operators of Urbino and the Marche and Sofia have defined a programme of joint cultural events that will start from this year as the first step of a permanent collaboration that will reach its climax in 2019.

The Municipality of Urbino, the Marche Region and the City of Sofia, also representing the Southwestern region, have undersigned a *Memorandum* for Cooperation in the sectors of culture, arts, education, training, youth programmes, innovations and scientific collaborations all in function of the European Capital of Culture 2019.

The *Memorandum* has been undersigned respectively by the Mayor Franco Corbucci, by the Region Marche President Gian Mario Spacca, by the Council Member and President of the Permanent Committee for Education and Culture of the Town Council of Sofia, Malina Edreva.

The *Memorandum* will be valid for a period of two years, it is not exclusive and it envisages the possibility of a renewal for a further five-year period in case of assignment of the title of European Capital of Culture to both cities.

The *Memorandum* defines the operating perimeter of the Urbino-Sofia relationship that, during the 2014-2015 period, will be filled with specific cooperation projects, events and joint actions.

Hereunder are reported some passages of the memorandum that define the collaboration terms within the different spheres of disciplines coherent with the objectives and themes of the candidacy of Urbino as European Capital of Culture 2019.

- In the **culture and arts sectors** according to the respective availabilities, will be favored the activities of those cultural and artistic institutions that intend to divulge in each Country the culture of the other country. In particular, the realization of a series of exhibitions having an adequate cultural level are to be implemented, as well as shows and tours of individual artists or groups within the frame of a mutual exchange programme. Cinema will be the subject of other similar initiatives - with the collaboration for participation to cinematographic festivals and shows - and festivals, celebrations and important events foreseeing the transfer of cultural operators and the transnational circulation of works of art and cultural goods. Special attention will be dedicated to the young, to the valorisation of their creativity and their cultural and artistic production, as well as the support of fruition instruments - and always on the young's side - of culture, music, artistic activities for their individual, social and cultural growth.
- The Memorandum also provides for possible collaborations between the respective administrations, public and private parties, in the sectors of museology, librarianship sciences, conservation, restoration, cataloguing and computer sciences.
- In the **education sector** joint initiatives will be organised in the field of education and scholastic matters, as well as the cooperation between the two Parties by means of a special exchange programme. As far as higher education is concerned, an impulse will be given to the cooperation between universities, superior education and research institutes, with the possibility of annual exchanges of professors or university researchers. Exchange scholarship funds will be made available for periods of study and research in the other partner country of the Memorandum.
- In the **training sector**, based on the respective programmes of the European Union, the preference will be given to joint training processes aiming to develop the creativity and entrepreneurial abilities of young people; to offer young people the instruments and opportunities enabling them to translate ideas into business projects. Further interventions will regard to the cultural production and fruition by the young; the use of high technology within the field of cultural enterprises and ICT; the development of skills and facilitations for the entrance of the young in the world of work; support to the specific training of the operators engaged in the implementation of youth, cultural and artistic programmes.
- In the **Programme on Youth** sector, there will be provisions for the start of programmes promoting the cooperation and the interchange of students aiming to create major social, cultural and economical opportunities, enabling young people to have a leading role in development; projects supporting the growth, among the young generations, of the culture of active citizenship by means of new forms and occasions of participation within local communities; initiatives supporting personal growth and the taking on of responsibilities in a global and collective perspective. Other possible interventions will concern the promotion of peace policies, 'interculturalism', mobility and international exchange among the young people; the development of foreign exchanges for the realization of projects within Europe; the promotion of information, participation and intercultural dialogue. Furthermore, in accordance with EU and National legislation, it will be implemented those measures, deemed most appropriate concerning students mobility

as well as the mobility of trainees, of those carrying on volunteer activities, of teachers and educators so that they and their families will not incur in discriminations that could create obstacles to their activities and programmes.

- In the field of **cultural tourism**, agreements will be made between tour operators to define new tour packages featuring especially favourable conditions. Prior programmes of marketing activities and joint tourism promotion will be started, such as incoming of tour operators, educational-tours, presentation seminars of the respective touristic and cultural offers. For the year 2019 the respective touristic offers will have the faculty to offer especially favourable conditions to those visiting the other city, with discounts on the tariffs for the stay (-20% for tourists over 30 and - 30% for tourists under 30) and with the offer of free airport stopover for charter flights.
- In the **innovation and scientific collaboration sectors**, the favoured activities will be those regarding the field of scientific and technological cooperation developing joint programmes, in the perspective of a collaboration that will also involve the European Union with its programmes and funds supporting the single projects. Special encouragements will go to relationships between organisms, universities, research centres, institutions and other public and private bodies operating in Urbino and in the Marche region on one side, and in Sofia and in the other Bulgarian cities on the other side.

The collaboration that already binds Urbino/Marche Region and Sofia in the preparation phase of their reciprocal candidacies will receive an official and public seal in the grand presentation ceremony for the candidacy of Sofia and the Southwestern region organized by the Municipality of Sofia and by the Organizing Committee of Sofia 2019, to be held on September 17<sup>th</sup>, in Sofia. For the occasion the Mayor of Sofia has invited the Mayor of Urbino, the Governor of the Marche Region, the Assessor for Culture and the persons in charge of the Urbino 2019 Organizing Committee to participate. **This being the only Italian delegation to be invited.**

The presentation ceremony for the candidacy of Sofia as European Capital of Culture 2019 will also be the seat of a real, immediately excellent, cultural collaboration. In fact, the exhibition "*Raffaello Sanzio in Sofia*", jointly organized by the Urbino 2019 and the Sofia 2019 Committee, with the valuable contribution of the Soprintendenza ai Beni Storico Artistici delle Marche (having its seat in Urbino), will be inaugurated in that occasion. The masterpieces exhibited will be the painting with Saint Catherine by Raphael held in the Marche National Gallery and eight lithographs, dating to the XVII and XVIII century, portraying masterpieces of Raphael held in the Raphael Academy of Urbino.

The inauguration of the exhibition will be preceded by a conference by d.ssa Lorenza Mochi Onori: "*Urbino-Sofia: Dialogues on Renaissance Culture*".

Furthermore, a Round Table entitled "Cultural Tourism, marketing activities and touristic promotion" will be held. It will see the participation of the most important Tour Operators of the Marche (among which Eden Viaggi), Bulgaria and of Irina Savina, Deputy Mayor of Sofia and assessor for tourism.

#### **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 preselection stage)**

Urbino and the Marche eventually intend to cooperate with the other candidate cities that have passed the pre-selection phase.

In fact, it is considered that the collaboration between the preselected candidate cities, having thus gained a certain grade of acknowledgment of their proposals validity, can constitute a propitious occasion to activate multiply solutions of the single projects, thus giving major visibility to the city -in this case the city of Urbino-, to strengthen and widen the involvement and participation to its own cultural programme, to increase the awareness activity on Europe and on the strategies and cultural promotion objectives of the European Union.

It is undeniable that many Italian cities have met the challenge of the candidacy with great involvement and concrete actions. In order to avoid the dispersion of such patrimony of values, the City of Urbino intends to make the other candidate cities that have passed the first phase, a proposal of partnership and systemic cooperation to give life, in 2019, to a real national circuit of cities. This circuit, which will probably involve the entire peninsula, from North to South, and several cultural offers, will create an incredibly rich and multiform showcase of the entire cultural fabric of the Country. With this in mind, the Municipality of Urbino is looking with great interest to the *Italy 2019* Initiative promoted by the CIDAC Association-Città d'Arte e Cultura- (Association of the Cities of Art and Culture).

#### **I. 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 cooperation with the cultural operators of the city, the regional territory and those of European and international origin **is the prerequisite** on which the conception and organization of the proposal to candidate Urbino as European Capital of Culture 2019 has been based; the reason being in its history and in the characters of the Urbino Renaissance that will acquire new forms and outcomes in the space of the Open Court.

*From here on...*

Urbino 2019 encourages cooperation between cultural operators, artists and cities of Italy and other Member States, 1) in terms of contents of the cultural programme; 2) in terms of organization of spaces and functions of the city; 3) with a mobilizing action practiced *ad hoc*.

- 1) To this date, the structure of the cultural programme of Urbino 2019 includes six icons as likewise thematic areas. Within each icon, international events, seminars, conferences, festivals, performances and different project are envisaged. The Organizing Committee of Urbino 2019 engages itself to ensure the international nature of the contents and of the collaborations in the implementation of the programmes and will also encourage every form of artistic and creative expression.

In particular, on the lesson of the Duke Federico, under his ‘iconic’ image, the Open Court of Urbino 2019 will promote intercultural dialogue projects as a necessity and cultural internationalization as a goal (See paragraph II.1).

The thematic priority of the Adriatic macro-region, which together with those of the Innovation and of the Advanced Cultural District form the work of guidelines Urbino 2019 and permeate the cultural programme, represents a privileged ‘place’ of collaboration: practiced in the most recent history of the Marche region; attended during the period of preparation of the candidacy and to be strengthened more and more till the

year 2019 and further on with projects (only a few are cited!) such as the Adriatic-Mediterranean Festival, the exhibitions on the common *Adriatic Civilization* and that on artistic exchanges between Urbino, the Marche and Dalmatia which will be held in Urbino in 2019 and in Croatia, in the city that will be awarded the title of European Capital of Culture in 2020. (To this date, the exhibitions have been proposed and accepted by Zara in case of assignment of the European Capital Culture 2020).

- 2) The Open Court of Urbino 2019 is a cultural attitude but it is also a physical space organized to exercise said attitude consistently. In 2019, the city of Urbino will be reorganized from an urban-functional point of view to facilitate, in so far as possible, social aggregation, cultural debate and a shared planning process. The new DATA in particular will be the laboratory where projects will come to life through the collaboration between cultural operators, artists, intellectuals, personalities of the world of culture and sciences both from domestic and international origins (See paragraph IV.3).
- 3) Urbino and the Marche boast a long history of cooperation at national and European Union level, applied within the current period of European Union programming and within other recent periods. In years, many cross-border, transnational and international cooperation networks have been activated, operating within the frame of privileges assigned to the Adriatic-Mediterranean territory, especially with the IPA Programme. The University of Urbino and other Marche universities, training institutes, institutions and cultural associations, student organizations (including foreign ones), business communities involved in Urbino 2019 all have their own network of active and viable contacts. The Mobilization Unit of the Association Urbino 2019 will work to stimulate and reactivate these networks (See paragraph III.1).

Moreover, the same Unit will focus on the mobilization of cultural actors and national and EU citizens with leveraging actions on communities from the Marche abroad and Twin Towns.

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

Urbino 2019 intends to promote and endorse the cultural richness of the regions of Southeastern Europe, those overlooking the Adriatic-Ionian basin... up to Bulgaria. The area is a melting pot of traditions, mores, faiths, sensitivities, different stories: a florilegium of Slavic, Oriental, Arab, Greek and Turkish cultural influences, an anthology of religious faiths: Christian-Catholic, Orthodox, Muslim.

This rich and different multicultural space will find its expression in the events of Urbino 2019; providing the baggage of contents, creative forms, artistic representations of the Adriatic-Mediterranean Festival and the privileged cultural horizon of events under the icon of Duke Federico (See paragraph II.1).

**Furthermore:** The confined space of the Open Court of Urbino 2019 forces the citizens of Urbino, Italy, Europe and of the whole world to meet and fosters the blend between local and foreign cultures: naturally in the spaces dedicated to everyday activities.

**And again, in parallel:** Micro/Mega, small and immense. Dimensions apparently antithetical that have repeatedly been linked to some of the most exciting discoveries and passages in the history of mankind.

It was in fact its protected, **small** dimension -in which, however, **huge** concentration of intelligence and skills occurred- that has allowed Urbino to produce its extraordinary and peculiar scientific/mathematical Renaissance.

Micro/Mega, small and immense. Realities that still characterize the uniqueness of Urbino, turning it into paradigm.



Its candidacy to European Capital 2019 is a novelty that distinguishes itself from all the other Italian candidates and, furthermore, from all the cities that up to today have been conferred the title of European Capital of Culture since its establishment.

The candidacy of Urbino is concrete evidence of the extraordinary cultural wealth that lies in the European province, in **small towns**, in the scattered and fragmented territories characterized by a **great tradition** that is tied to a strong, dynamic thrust towards the future.

To this regard for the peculiarities of the happenings and for the equally peculiar achievements that we will realize - Urbino is absolutely an emblem: **small**, magnificent container of ideas, things, and **immense** projects able to give luster to the very idea of MAN.

- Schools, academies and training centres, museums and foundations located in prestigious architectonic Renaissance buildings.
- a landscape, used and well-preserved: among sea, mountains and countryside.
- natural food and beverages that maintain their fragrant flavors and aromas.
- the major concentration in the world of training institutions per capita.
- be part of a province having the highest rate of cultural and creative industries in Europe
- aptitude to socialization and aggregation.

### c) to bring the common aspects of European cultures to the fore?

We believe that the common trait to European cultures lies within the roots of a system of shared values related to the humanities and to the cultural revolution that in Urbino took the moves, in the XV century.

Values that have been produced at the court of Duke Federico with important European contributions and that soon spread all over Europe shaping its cultural identity and that of the entire Western world: as put in evidence by the motivations for entering the historic centre of Urbino in the list of UNESCO World Heritage Sites.

These values are represented by the icons of the cultural programme of Urbino 2019.

- Raphael is the aspiration to beauty also seen as virtue;
- the *Ideal City* is a representation of the centrality of man in the world. Man that designs his living space fully respecting it;
- the *Courtier* represents the need, desire and enjoyment of living in the society;
- the *Flagellation* is the recognition of the dimension of the mystery, of the sacred, of the transcendent that is inherent to human beings and, whatever it may be, must be respected;
- Duke Federico is the ideal of good politics, the champion of comparison and intercultural dialogue, of openness as a cultural attitude;
- Battista Sforza is THE woman and protagonist of her time, where she was able to be 'star' and 'queen'. The Open Court of Urbino 2019 is the place to verify, exercise/represent and promote these common values: in the most diverse forms and languages, by Italian European as well as international artists.

### CAN YOU SPECIFY HOW THIS EVENT COULD HELP TO STRENGTHEN THE CITY'S LINKS WITH EUROPE?

#### Premise

The pathway followed to candidate Urbino as European Capital of Culture has already helped to forge relationships and activate collaboration networks at European level:

- within the **Adriatic regions** - with which, through the action of the Permanent Secretariat of the Adriatic-Ionian Initiative based in Ancona, relationships already active within the context of recent European projects of cross-border cooperation and development cooperation, thanks to the independent initiative of cultural operators - have been shared objectives, priorities, and in some cases projects related to Urbino 2019;
- with **Bulgaria**... (See paragraph I.7);
- with the city of **Mons**, European Capital of Culture 2015, that has been an important technical interlocutor in drawing up the candidacy proposal. Yves Vasseur, Commissioner of Mons 2019, and Marie Noble, Deputy Director paid a visit to Urbino, met the Promoting Committee of Urbino 2019, shared the terms of a possible cooperation to be started in 2015 and continue in 2019, assessed the consistency of the candidacy project of Urbino... appreciating it quite a lot!
- with all of **France**, also thanks to the efforts of Jack Lang that has promoted contacts and collaborations with the most important cultural institutions, with individual personalities of culture and arts.

...already from the very premise, Urbino has gained visibility and attention at international level, now let's work to open it to Europe and to open Europe to Urbino!

Urbino European Capital of Culture will reinforce the connections and relationships with the rest of Europe on four levels:

- in the space of the Open Court that must be a place for meeting and for cultural exchange, but also a place where projects will develop also in future perspective within a European context. What will be encouraged by Urbino 2019 is the germination of cultural, entrepreneurial and tourism promotion projects among young people across all of Europe that can be implemented even in future perspective, creating a 'real' and digital bridge between Urbino and the cities each time involved;
- organizing in 2019 and before study visits, twinning initiatives, stays of young people from Urbino in Europe and young Europeans in Urbino. A sort of Erasmus programme of culture entitled to Raphael... but under the effigy of Duke Federico! (See appendix);
- encouraging the exchange of private initiative between operators and personalities of theatre, music, dance, art, cinema of Urbino and the Marche and the rest of Europe. Here the soil is already fertile: considering the already existing international events that take place in Urbino and in the Marche region, such as the Rossini Opera Festival, the Sphaeristerium etc., but Urbino 2019 would be the chance for an extension of these relations and an accelerator; the opportunity to showcase local talents to Europe and European talents to Urbino, therefore filling it with professional European cultural networks;
- increasing the presence of artists from Urbino and the Marche region, replicating the most significant events of Urbino 2019 as well as borrowing from our culture services for on the occasion of the most important European events. And vice versa;
- making Urbino a case study and the occasion to experiment European projects within the field of Horizon 2020 (and other initiatives), with an immediate return on the city and the territory and with medium and long-term returns at European level.

**I.9. EXPLAIN HOW THE EVENT COULD MEET THE CRITERIA LISTED BELOW.  
PLEASE SUBSTANTIATE YOUR ANSWER FOR EACH OF THE CRITERIA**

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**(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.**

Urbino is a jewel of architecture and city planning, a treasure chest of masterpieces, a lively centre animated by young people and located in a natural landscape shaped by man with extraordinary respect and competence. Poetic. Here there is an important series of events and festivals such as that of ancient music, the Pageant of the Duke, the theater season, each bearer of appeal.

Here are to be found the profile of the hills and the landscape backgrounds of the most famous Renaissance paintings in the world... and here live them!

The entire Marche region is considered one of the five paradises of the world according to an article published by the American magazine AARP, and then taken up by the Corriere della Sera. The Rossini Opera Festival, the season of the Sphaeristerium Civitanova Danza, the wine and food offer, the network of historic towns, museums and theatres, make up the extraordinary but at the same time ordinary setting of Urbino 2019.

Beyond that:

- the whole team of ‘Illustrious Men’ of the Promoting Committee of Urbino 2019, and the possibility given to anyone to confront openly within the space of the Open Court is an attraction for all the European citizens who have ideas, projects, cultural or scientific curiosity or just intellectual ones. The cultural ferment that will be created in Urbino will draw citizens from all over Europe;
- the diversity and appeal of the themes condensed in the icons of Urbino 2019 will satisfy the most diverse cultural appetites;
- the same priority contents that constitute the thematic horizon of the cultural programme of Urbino 2019 are of great and actual interest. In particular, the Adriatic-Ionian macro-region is a space to build, to shape: a great attraction for those who belong to it and to those interested in an area that housed war conflicts up to only 15 years ago that today wants to recognize itself in a common space. The innovation also opens up to futuristic scenarios: it is a potential window on the future: on the cultural landscape of the city and Europe beyond 2019. The Advanced Cultural District constitutes a field of occupational commitment and area of interest perhaps unique in doing and enjoying culture;
- the space of the Open Court project, the possibility of creating and implementing a project under the guidance of ‘Illustrious Men’, in the DATA workshop is a perhaps unique opportunity to measure the feasibility of ideas that creative talents and European artists have so far kept in the drawer.

**- 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;**

The idea of the Open Court arises from an Open Source method.

In its initially phase, the candidacy of Urbino has been shared with social and cultural operators, with

delegations of city associations and categories. The basic ideas, the concept behind the project, the priorities and the thematic areas as well as the choice of certain events arise from a collective work... still in progress.

More than fifty meetings have been organized, discussion groups on specific themes, a collection of ideas for projects daily nourished and populated by individual performers of the city and region has been published on the [www.Urbino2019.eu](http://www.Urbino2019.eu) website (See paragraph I.15).

Beyond the method used so far, the pressing and stimulus actions that will be kept in movement from here onwards, the Open Court of Urbino 2019 is a space open to everyone and to every experiment.

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

The sustainability of the event is a base-criterion in the selection of projects and events that will qualify it. The event is the trigger and the chance to activate dynamic and cultural promotion projects that will have to feed themselves in a future prospective. The concomitance of the candidacy with the elaboration of the *Strategic Plan* of Urbino and *Management Plan of the UNESCO World Heritage Site*, and the likeness of intents found in the three areas are the foundations for a lasting and sustainable development.

Particular reference is made to:

- the collaboration between training institutions, public administration, the Superintendence for the Historical, Artistic and Ethno-anthropological Heritage, private companies that further to the event will have to become a habit, a practice;
- the collaboration between the city, the territory and other European realities that will have to transcend the temporal limits of the event;
- the use of certain areas of the city that will be set up and organized to accommodate meetings, events, performances related to the event and that afterwards will have to be routinely used by citizens;
- the practice of project making to be immediately experimented within the DATA and in all the regional places and spaces that will be sharing its management model, giving rise to ideas, to cultural contaminations and to the start-up of businesses that will live after the event;
- the forms of tourist accommodation that will be redesigned and upgraded for Urbino 2019 and then become standard;
- the dynamics of contamination between different disciplines that will be favored by Urbino 2019 and then perpetrated;
- the mobility of artists and works in European circuits of cultural promotion.

Furthermore:

it is part of the strategic organization documents of the Marche Region (See paragraph I.6).

## I.10. HOW DOES THE CITY PLAN TO GET INVOLVED IN OR CREATE SYNERGIES WITH THE CULTURAL ACTIVITIES SUPPORTED BY THE EUROPEAN INSTITUTIONS?

The Marche Region has started, within the SVIM-Sviluppo Marche S.p.A., (Marche Development S.p.A.) the Regional Development Agency of Marche Region, the *Unità Urbino 2019* (Union Urbino 2019), specifically dedicated to the drawing up of national, European Community and international plans, functional to the candidacy of Urbino and the Marche to European Capital of Culture 2019. SVIM first established in 2001 on first as a subsidiary company while today is an in-house organ of the Marche Region that has designed, produced and managed hundreds of European and international projects in the fields of culture, tourism, green economy, environment and renewable energy, industry, ICT, transport, research and development. It is based in Ancona and has a branch office in Brussels.

...

Urbino and the Marche have a strong vocation for European and international cooperation. The region has a twenty-year long experience in the design and management of projects co-financed by European funds and in the management of international partnerships and has also established strong cooperative ties with many European cities and regions and of the Balkan areas. With these, the relations and synergies that naturally exist have gradually increased in strength, becoming more alive also thanks to the territorial cooperation programmes, in particular what was the Interreg IIIA Adriatic cross-border and the most recent IPA Adriatic CBC Programme. Among these, there are many projects in the cultural and touristic fields that have now been completed or are still in progress and the candidacy of Urbino as European Capital of Culture will give a new impetus to planning activities in the field of culture, redefining its boundaries and clarifying the priority fields of intervention for the entire region. The main protagonists on the regional cooperation scene (Marche Region, SVIM, the Universities, and the Regional Consortium of Live Show) will contribute with their expertise and network of partners to strengthen the development of European and international projects around the themes chosen for Urbino 2019, particularly in the context of Horizon 2020 and of future programmes of the European territorial cooperation.

From the point of view of synergies with the already existing activities, Urbino and the Marche Region will begin a dialogue with the partners of the FP7 project “SmartCulture”, which deals with the issues of application of ICT systems for sustainable access to European cultural heritage. Other ongoing projects related to the themes of the Cultural District, Innovation and of the Adriatic macro-region will be selected in the coming years and to these Urbino will offer an exceptional stage to present their results and disseminate the contents of the projects.

In addition, the city of Urbino has contacted the network “*We are more*” signing its manifesto and using the network for the launch of new contacts at a cultural and artistic level in Europe.

Urbino will also participate to the next edition of the Forum of Culture, which takes place every year in Brussels dealing with the main European policies in the field of culture. The Forum will be a special place to call around Urbino the attention of the key European stakeholders in the fields of culture and to strengthen interest in its candidacy.

### *Postscript:*

in Urbino, from September 30<sup>th</sup> to October 2<sup>nd</sup> 2013, the results of the European project FP7-ICT will be presented, dealing with the next-generation Internet access networks (ULOOOP). The objectives of the candidacy and of the Strategic Plan for the city of Urbino will themselves be the subject of project proposals within the Horizon 2020 initiative, whose consortia are being defined.

## I.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 young need examples more than criticism.*

**Joseph Joubert** French philosopher

The Open Court is a ‘place’ open to all. It’s the place of ‘inclusiveness’, of the representation of differences, of the convergence of different experiences and skills. It is the place of attraction for social categories, for groups of people today not accustomed to the use of culture. Urbino 2019, through the court is the place to bring closer to culture those that today are far from it and on the other hand it is the place to innervate culture and creativity into multidisciplinary professional fields.

It is also clear that, if the intention of Urbino 2019 is to provide a new vision of the world in a future perspective and a model for forthcoming development; and if in Urbino the students of the University and other artistic education centres of excellence double the number of residents, **then young people are the prime target group of the event.**

The whole Urbino 2019 project is oriented so as to capitalize on the creativity and talent of the young people of Urbino, the Marche and Europe, on their ability to relate; the city that will follow 2019 will leverage on energy, on the competence and on the updated skills of young people.

Furthermore, young people are the privileged final users of new technologies and often their inventors.

The young of today will be those who will have to build and practice the common area of the Adriatic-Ionian macro-region.

It is up to them to practise the planning-operational dimension of the Open Court 2019, to get closer to businesses, propose project, experiment their realization and find an occupation.

Furthermore all the planning phases and the cultural events will be conceived and organized in the perspective of total accessibility. In particular, a special collaboration, regarding visual disabilities, has already been activated between the Organizing Committee of Urbino 2019 and the Omero Tactile State Museum of Ancona established with Law n.452/1999 of the National Parliament, bestowing upon it a unique value at national level “to promote” the cultural growth and integration of the visually impaired and diffuse among them the knowledge of “reality”- and for those with hearing impairments use is made of the “National Deaf Association - ENS (Ente Nazionale Sordi) of the Marche.



## I.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?;
- cultural operators based outside the city?;
- cultural operators based outside the country?

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

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

**Cultural operators in the city** - The entire city of Urbino has participated in the preparation of the candidacy proposal. Acknowledged institutes of arts and culture, smaller associations, a variety of operators at different levels, independent theatre companies, musical groups, student groups active in the cultural sphere, and not least individual artists: all were invited and together have given their own contribution to the debate on the themes of the candidacy of Urbino 2019, to the basic ideas and the cultural programme (See paragraph I.15).

**Cultural operators based outside the city** - In addition to the city of Urbino, further contacts and collaborations have been or will be activated firstly with the cultural operators of the Marche:

- those that up to this day ‘manage’ the cultural heritage of the three absolute and universal geniuses of music, poetry and painting who were born in the Marche: Gioacchino Rossini, Giacomo Leopardi, Raphael:
  - the Rossini Opera Festival and the Public Conservatory of Music Gioacchino Rossini of Pesaro;
  - the Leopardi House and the Institute for Studies on Giacomo Leopardi of Recanati;
  - the Raphael Academy (that however will be part of the operators of the city of Urbino and is thus enclosed in the references in the above paragraph).It will be up to them to vividly illuminate the Marche from Urbino 2019, making the region known once again to Europe.

- those who manage the opera house activities and the drama theatre of excellence of the Marche:
  - the Arena Sphaeristerium Association of Macerata;
  - the Pergolesi Spontini Foundation of Jesi;
  - the Theatre Company of the Marche of Ancona;
- those representing the theatres of the Marche, the companies, the most innovative and original groups, the festivals: traditional and more modern: of music, drama and dance:
  - AMAT - Association for Theatres activities of the Marche;
  - the Regional Consortium of Live Shows;
  - Civitanova Dance;
  - the Adriatic-Mediterranean Festival;
  - FORM - Philharmonic Orchestra of the Marche;
  - the Cantar Lontano Festival;
  - Marche Jazz Network.
- the Food and Wine operators:
  - the Chef stellati (Michelin starred) of the Marche (Cedroni, Uliassi, Pompili, Recanati, Cerioni, etc...);
  - the Consortia of wine producers (IMT, Piconos), truffles (Acqualagna, San Angelo in Vado etc...), oil and of pasta;
  - the single producers even those organised in networks and thematic territorial circuits.
- the Natural Parks:
  - Monti Sibillini National Park;
  - Gran Sasso and Monti della Laga National Park;

- Sasso Simone and Simoncello Inter-regional Natural Park;
- Conero Natural Regional Park;
- Monte San Bartolo Natural Regional Park;
- Gola della Rossa and of Frassassi Natural Region Park;
- Montagna di Torricchio Natural National Reserve;
- Abbadia di Fiastra Natural National Reserve;
- Gola del Furlo Natural National Reserve;
- Ripa Bianca Natural Regional Reserve;
- Sentina Natural Regional Reserve;
- Monte San Vicino and Monte Canfaieto Natural Regional Reserve;

- and furthermore:
  - the Carnevalesca di Fano Association;
  - the Centre of Visual Arts La Pescheria of Pesaro;
  - the Regional Association of Musical Bands;
  - the Regional Association of Historical Pageants;
  - the Regional Association of Folk Music and Dance Groups and of Folk Singing;
  - the Quintana Association of Ascoli Piceno;
  - Folk music and dance groups such as la Macina e Urbanitas;
  - the museum networks: the museum system of the Province of Pesaro, the network of the Piceno museums, the museum system of the Province of Ancona.

All these subjects have already established a **network of contact within Italy**, Europe and other parts of the world which will be activated in order to apply the programme of Urbino2 019.

**Cultural operators based outside the country** - The collaboration network with cultural operators in Europe and worldwide is the fundamental instrument for the organization of the Urbino 2019 Open Court and for the realization of the cultural programme.

Here are indicated only few International cultural networks that have been or will be contacted in relation to Urbino 2019: engaged in cultural activities pertaining to the thematic priorities of Urbino 2019.

The IETM (International Network for Contemporary Performing Arts) has its seat in Bruxelles, but it was founded in 1981, at Polverigi, a small town of the Marche, internationally acknowledged as one of the places dedicated to contemporary creation, currently associating more than five hundred Cultural Organizations, both public and private, coming from all of the European countries and also from extra-European ones.

The Roberto Cimetta Mobility Fund dedicated to the mobility of artists and operators within the Mediterranean area, that today has its seat in Paris is entitled to a man of theatre from Marche and since foundation in 1999 it has distributed more than one thousand and three hundred mobility grants that have enabled operators from every sector of art and culture to travel and work in the countries of the Mediterranean area thus contributing to the development of a culture of peace and of cooperation between populations.

The network of Municipalities of Belgrade, Tirana, Sarajevo (and Urbino), of their public universities and with the participation of ICCROM in Urbino are realizing a Cultural Heritage Observatory. This project, started under the aegis of the Adriatic-Ionian Initiative, is now developing in partnership with EMUNI. The project aim is to create an investigation and initiative centre dedicated to the specific trainings of those professions that are linked to renovation works and management of the cultural heritage of the area.

EMUNI - Euro-Mediterranean University that, under the effigy of the Union for the Mediterranean and European Union, groups a network of approximately ninety universities. Urbino is represented in the Administrative

Board. Currently the University of Urbino is preparing a UNESCO university chair project on the cultural Euro-Mediterranean Patrimony, centred on the Adriatic-Ionian area.

Furthermore, Urbino European Capital of Culture 2019 will invite the other candidate cities to participate to joint events.

It will then be up to the Art Director of the event to activate contacts with national and international cultural operators of his acquaintance.

### **I.13. IN WHAT WAY IS THE PROPOSED PROJECT INNOVATIVE?**

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It is innovative **for the iconic structure of its cultural programme**. The icons of Urbino 2019 are images known throughout the world and are here re-associated to the town of Urbino, namely the town that has produced them, thus acknowledging its centrality and importance. The icons are also an expression of the Urbino Renaissance values, values of the past that are here proposed again and updated in contemporary through the projects of Urbino 2019. The icon, recognized as a graphical interface, belongs to a specific language, the digital one, already spread and in use today, as it will be even more in 2019. The Urbino 2019 innovation is a reinterpretation of ancient tradition in a contemporary technological key: according to the humanism vision embodied by Urbino, technology is not a brute force that clears the past, but rather a brilliant declension of elements that already belongs to our civilization to a great extent. Each icon will have its matching themes, events and programmes related to the priorities contents set by the OPEN COURT, to make the city a place of great attraction, exchange, artistic and cultural production but also of positive social transformation.

It is innovative **in the functional urban reorganization of the city**. Urbino 2019 will be a 'zero-cement' European Capital of Culture, which does not concentrate on new infrastructures, tending instead to fully exploit those that the city already has. The project maximally preserves and enhances the historic and architectural heritage of the city, excluding any 'overbuilding' phenomenon, exclusively re-designing to give new functionality to certain areas, adapting them according to the needs of modern life and of their new intended use as part of the Open Court. Urbino, UNESCO World Heritage Site, proposes a model of sustainable development of the city, where recovery is preferred to new building activities, where concern for environment and landscape becomes essential.

It is innovative **for the OPEN COURT and the values animating it**. In the space of the OPEN COURT culture opens up to different people, experiences are shared, knowledge expands and the know-hows are spread. The foreign contribution of temporary residents is twice exploited. On the one hand, they feed the cultural, economic, business and social environment of Urbino. On the other hand, in the court talents are confronted and with them citizens and tourists will absorb the lessons of an enduring tradition... that they will bring back in Europe. Reference is made to the contemporary European citizens, to his opportunities to move and his thirst for knowledge, giving him here the chance to experience an extraordinary concentration of knowledge, art, science, culture... in an experience that deeply enriches those who live it.

It is innovative **in the themes and ways of communication**. Urbino 2019 will make of European Capital of Culture an extraordinary opportunity to promote the values of democracy and civilization. To do this, Urbino is already fully exploiting the potential of social media and the possibilities for interaction and sharing that characterize them. The awareness of the Urbino 2019 brand name on Facebook and Twitter, as well as the user base that it mobilizes, is amazing. The OPEN COURT of Urbino 2019, that of the squares, streets, alleys, parks and cloisters of the city, is therefore as real as it is digital, moreover all this is fully in line with the underlying vision of the Urbino 2019 project, namely that of a shared and participatory candidacy, based on people (Promoting Committee, citizens, tourists, lovers of art and science, students...), OPEN and able to accommodate and incorporate the most diverse experiences, expertise and creativity.

### **I.14. IF THE CITY IN QUESTION IS AWARDED THE TITLE OF EUROPEAN CAPITAL OF CULTURE, WHAT WOULD BE THE MEDIUM- AND LONG-TERM EFFECTS OF THE EVENT FROM A SOCIAL, CULTURAL AND URBAN POINT OF VIEW?**

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The assignment of the title of European Capital of Culture to Urbino will be an occasion to update and modernize the nature of the processes and interventions of cultural policy of the city and territory. It will particularly stimulate:

- a) the creative ability of the citizens;
- b) the citizens participation in the management of the interventions related to the cultural promotion of the city and the territory;
- c) the structuring of processes of contamination between culture and creativity and entrepreneurship;
- d) the strengthening of a local and territorial network of cultural promotion involving, education institutions, cultural operators, artists, businesses;
- e) the necessary collaboration and joint production of cultural projects between Urbino and other European cities;
- f) the inter-institutional and inter-sectorial transversal perception of culture as a resource and value.

Urbino 2019 will give the city and the territory new visibility both at national and international level as a place of culture and as a tourist destination. This will increase the flow of visitors to the city and the territory and thus consequently stimulate employment and new working opportunities in relation to the accommodating system, the creative industry, the business networks and the services for culture.

From the urban point of view, Urbino European Capital of Culture will provide the occasion to use in new way a modernized city in some of its strategic and symbolic spaces: the DATA, the Mercatale Square the Parco delle Vigne, the Ducal Palace (See paragraph IV.3).

These spaces that today are impracticable or inaccessible or differently used will be the places of the contemporary court: gathering and debate places and, with regard to the DATA, used to plan and design activities. In 2019 and them on, these places will thus help to decongest and diversify, the spaces of social relations of Urbino that are now all concentrated in the squares and in the most central streets.

### **DO THE MUNICIPAL AUTHORITIES INTEND TO MAKE A PUBLIC DECLARATION OF INTENT CONCERNING THE PERIOD FOLLOWING THE YEAR OF THE EVENT?**

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The municipal administration will formalize its support and participation in the Urbino 2019 Foundation for the period following the event. The Foundation will be the managing organism of the project results, ensuring their sustainability. It will qualify as a centre of regional and international cultural networks, locomotive of the Permanent Court of Urbino. Such aim is tangible affirmed in the engagement for a share of the project budget amounting to € 1M and a half allocated as of now to the three years following the year of the European Capital of Culture.

### **I.15. HOW WAS THIS APPLICATION DESIGNED AND PREPARED?**

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On May 30<sup>th</sup> 2011, with Regional Government Decree no. 785, the Marche Region proposed the candidacy of the city of Urbino to European Capital of Culture for the year 2019.

In October 2011, the City Council of Urbino and the Regional Council of the Marche organized a joint meeting to approve the candidacy of Urbino to the title of European Capital of Culture 2019 and the subsequent establishment of a working group and Organizing Committee.

A Directive Committee of political nature was this established, including the assessor of the Department of Culture of the Marche Region, the Mayor of Urbino, the assessor for culture of the City Council along with a

Working Committee headed by the Supervisor of the Services for Culture, Tourism and Trade of the Marche Region, by certain members of its structure, by the Supervisor of the Culture of the City of Urbino and other internal staff: technical and administrative.

These actions were followed by further three parallel and complementary actions: 1) the appointment of Jack Lang as President of the Promoting Committee of Urbino 2019; 2) the organization of the same Promoting Committee; 3) the involvement of the economical and social associations of the territory, of the cultural operators and of the delegations of citizens in the definition of the candidacy proposal.

- 1) The reasons for the appointment of Jack Lang to head the Promoting Committee are different. First of all, Jack Lang has a long lasting collaboration relationship with the Marche region and a thorough knowledge of the history and culture of Urbino (on which he has published scientific and other papers). Jack Lang on the other hand was the creator along with Melina Mercouri in 1985 of the then called European City of Culture and has ever since been able to contribute from the very first to guide the applications, suggestions, ideas, cultural strategies arising from the territory of Urbino in relation to the definition of the candidacy proposal of Urbino 2019 consistently with the original intentions of the event. Jack Lang has represented that foreign, polished, critical European point of view on Urbino, the Marche, and on the contribution they can give to the development of Europe.
- 2) The Urbino 2019 candidacy is supported by more than one hundred protagonists in the arts, sciences, finance, politics, sport, of internationally known show business people of every origin. These form the Urbino 2019 Promoting Committee (See paragraph 1.2).

Every single member of the Promoting Committee of Urbino 2019 has presented a formal declaration of adhesion with relative motivations!!!

The idea of establishing such an Promoting Committee does not arise from mere requirements of visibility to promote the candidacy. On the contrary, the Promoting Committee is a key element for the organization of the Open Court, of the Contemporary Court of Urbino 2019. (...) It is real substance prior to the candidacy proposal of **Urbino 2019**.

The members of the Promoting Committee that will reside in Urbino for a sufficiently long period represent the 'foreign' experience feeding the cultural environment of Urbino with new stimuli, impregnating it with new interests and knowledge. The Promoting Committee is in itself an element of attraction for many European citizens who would like to meet some of the world highest personalities from different disciplines in the evocative, poetic, creative, familiar (for what concerns the dimensions) context of the city of Urbino. In the debate, even informal, with members of the Promoting Committee the young Europeans can develop ideas and elaborate projects. The Promoting Committee is one of the tools meant to open Urbino to Europe and at the same time encourage the proliferation of debates and exchanges between young people themselves, among the citizens of Europe that will come to Urbino.

The Promoting Committee must be considered an open organism, inclusive of new subscriptions.

The 'nobility' of the Promoting Committee in support of Urbino 2019 is balanced by a great 'popular' participation measureable through the five thousand signatures 'for membership', granted, at very short notice, on the digital platforms **Firmiamo.it** and **Change.org** and through signatures on specific forms scattered around the faculties of the University of Urbino, in the students accommodation centres university (Colleges), in the libraries of the territory (Oliveriana Library, soon also in the San Giovanni of Pesaro and Fano Memoteca).

Beyond signatures, popular support for the candidacy has registered the most original and extravagant ways

and forms. All spontaneous: like the one proposed by David Fanelli, 22 year old Superbike runner who has put forward Urbino "to 300 km per hour" coloring his helmet with the logo of Urbino 2019 for the Mugello race.

The most spectacular and exciting popular moment was the Festa dell'Aquilone of Urbino (kite Festival 68<sup>th</sup> edition), where more than six thousand people attended the launch of 'comets' bearing the **Urbino 2019** logo.



- 3) The proposal to candidate Urbino as European Capital of Culture was defined in the more general contest of definition of the Strategic Plan of the city and it also found elements of convergence with the Management Plan of the UNESCO World Heritage Site. The implementation of the Strategic Plan of the City, that aims to be *the agenda for the development of the city of Urbino in the context of the ongoing and foreseeable processes for the near future*, was commissioned by the City Council through tender notice procedures in 2011. The methodology adopted for the implementation of the Plan, markedly participatory, was articulated in three phases: a listening phase, a discussion phase, a decision phase. It was a process of progressive verification and selection applying the 'funnel' approach, a process that, starting from a large range of hypotheses and suggestions, came by degrees to set a few fundamental guidelines and indicate a doable and precise number of actions and projects feasible within a well-defined time horizon: ten years.

In detail, the discussion phase has seen the institution of seven thematic tables with the participation of hundreds of stakeholders: delegations of residents, of the social, economical and cultural forces: **1. Accessibility, Mobility and Communication; 2. Housing (and Agriculture); 3. Training and Innovation; 4. Industry and Crafts; 5. Trade; 6. Tourism (and Agriculture); 7. Cultural Heritage, Environment and Landscape (management of the UNESCO World Heritage Site).**

The elaboration of the candidacy proposal of Urbino 2019, of the objectives, of the structure of the cultural programme represents the synthesis of the contributions arrived from all the thematic tables.

Within the Strategic Plan, the European Capital of Culture is recognized as the testing ground of actions, as an accelerator of development processes!

In addition to the thematic round tables organized within the process of developing of the Strategic Plan,

the Operating Committee of Urbino 2019 has organized, between the end of 2011 and the spring of 2013, a series of meetings with the institutes for education of the city and territory, with the cultural operators of Urbino and the Marche to request and then collect project proposals that could be of use to qualify the cultural proposal of Urbino 2019. Some of these meetings have seen the participation, as motivators and prompters, of several representatives of the organizing committees of previous European Capitals of Culture and of already designated European Capitals of Culture.

**Furthermore...**

Different forms of dialogue and debate have been adopted, the intention being to involve as much as possible the citizens, cultural operators, potential stakeholders from Urbino, the Marche and others from outside the region:

[www.Urbino2019.eu](http://www.Urbino2019.eu) - a participation place

The bilingual website, Italian and English, of Urbino city-candidate to the title of European Capital of Culture was created in January 2011. The daily updated website has since then been an information channel about the European Capital of Culture at local, national and international level about the intentions, procedures, and reasons for the assignment of the title, about the history; the conception and elaboration path of the candidacy proposal and the promotional or sensitization events that have been organized all along.

Hereunder a report on the section regarding ‘Urbino/Europe’ and ‘Supporters’:

- ‘Urbino/Europe’ contains detailed information on the relationship of the city with the European dimension, partners such as Sofia and the Southwestern region of Bulgaria, and the European projects in which the city has been involved over the years;
- ‘Supporters’ is the selection that regards specifically the Promoting Committee (<http://www.Urbino2019.eu/Sostenitori/ComitatoPromotore.aspx>), it registers the bound with institutions, business and productive sectors of the territory, corporations and institutions, the Marche universities, small and medium businesses, brands, cultural and youth associations, local radios and newspapers. Particular relevance is given to the section dedicated to local institutions, the provinces and the municipalities of the Marche. The logos of the cities that have undersigned the on-line form are listed here, thus making their participation official.

Furthermore, the web site has been and continues to be an effective mean of the event financing, in so far of the candidacy process, from now on possibly of the event project, thanks to the fund raising service, to which a page is dedicated.

The site hosts interactive services: used by the citizens of Urbino and the Marche to express opinions, suggest ideas, and to discuss on the year of the European Capital of Culture. The possibility offered to users to fill out a quick form entitled ‘Participate’ is a clear evidence of the willingness to greet different voices, constructive criticism and opinions. These proposals come directly to the official email inbox (Urbino2019@regione.marche.it) and are checked daily, ensuring a constant and continuous dialogue with those who manifest their support and willingness to cooperate.

Through the site, where a specific downloadable form is available, over 80 project proposals for the programme of events of Urbino 2019 have been received from January 2012. They come from the most diverse categories. Not all of them will find a place in the calendar of events, but in any case they constitute a repertoire to which the city can glean at later for different purposes, even if only as suggestions.

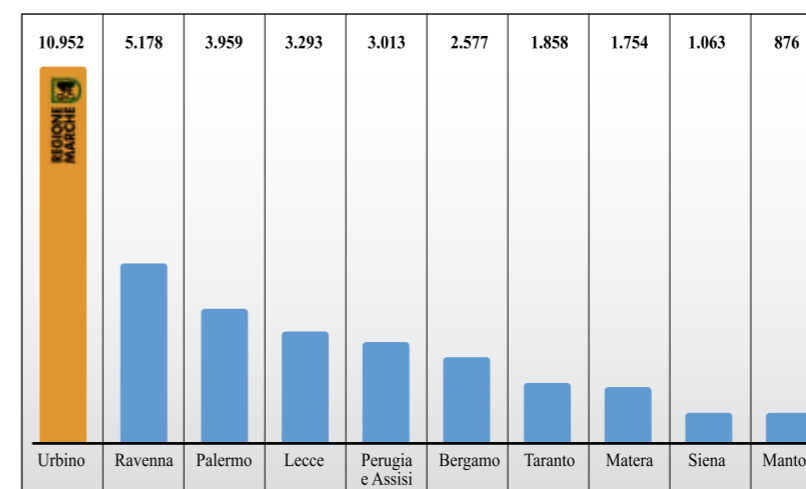
**Social media**

The participation and sharing of content of the candidacy proposal of Urbino 2019 by citizens and supporters of Urbino is a method applied thanks to the use of social medias too.

The social medias specifically dedicated to the candidacy of Urbino are managed by the Social Media Team Marche of the Marche Cinema Multimedia Foundation, founded in August 2012 that is also in charge of the coordination of the social networks promoting regional tourism. **The Marche has been renamed the ‘most social region of Italy’: in fact, it is the first Italian region for number of accounts opened on social networks for the tourism promotion.** They rank first in the index of users involvement, namely the ratio between the number of fans and their interactions on Facebook, where the reference profile is ‘Marche Tourism’, in addition to being one of the few regions in Italy to have an English page: ‘Discovery Marche’. Furthermore, the Marche is first on Twitter too for the number of followers, 23,478 on the Italian profile and it is among the few regions in Italy to have a Twitter profile in English which is visited in more than 150 countries.

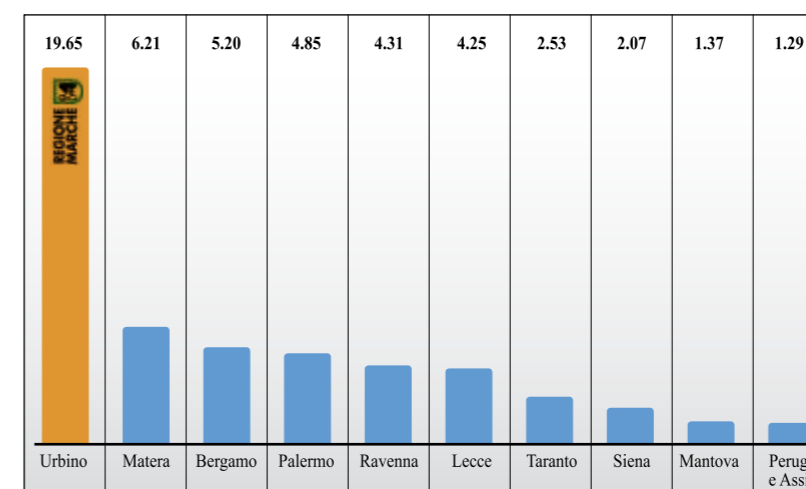
Four official accounts related to Urbino candidacy have been opened on the more important social networks sharing as their main objective the daily promotion of the candidacy at national and international level:

- **the Official Facebook fan page ‘Urbino 2019 - Candidate City for European Capital of Culture’** (<https://www.facebook.com/Urbino2019>), with daily postings on events, territory, historical and artistic heritage, sustainability, innovative projects, stories of those who live and support the candidacy of the city. The fan page currently has 10,952 fans, ranking first in comparison to other Facebook pages of the candidate cities.



Source: Facebook Insights data August 26th 2013

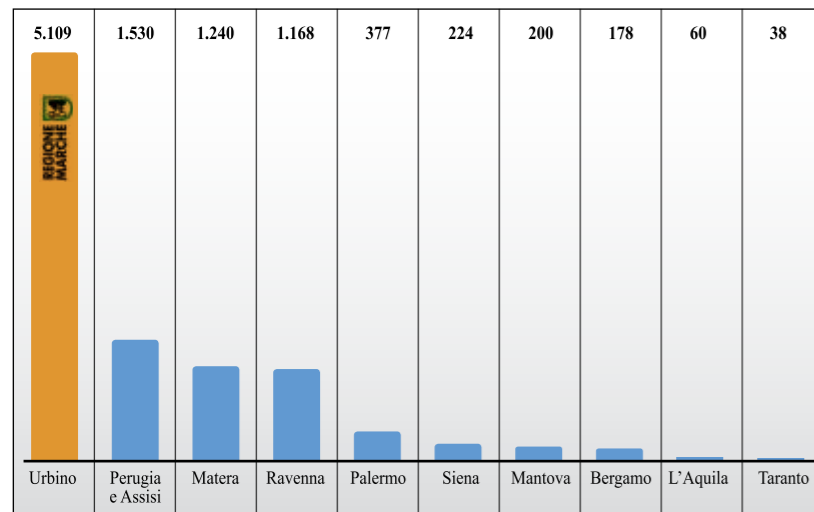
Similarly, according to the Facebook Insights and calculating the average index of Users engagement, that is to say the involvement of users, it is equal to 19.65%, the highest index if compared to the other candidate cities.



Source: Facebook Insights data August 26th 2013

**the Twitter account @Urbino2019**, offers daily information about Europe and the candidacy of Urbino, events, news, interactions in real-time. According to the updated data provided by Twitter, the followers are today 5,109 and the account dedicated to Urbino candidacy is first in Italy compared

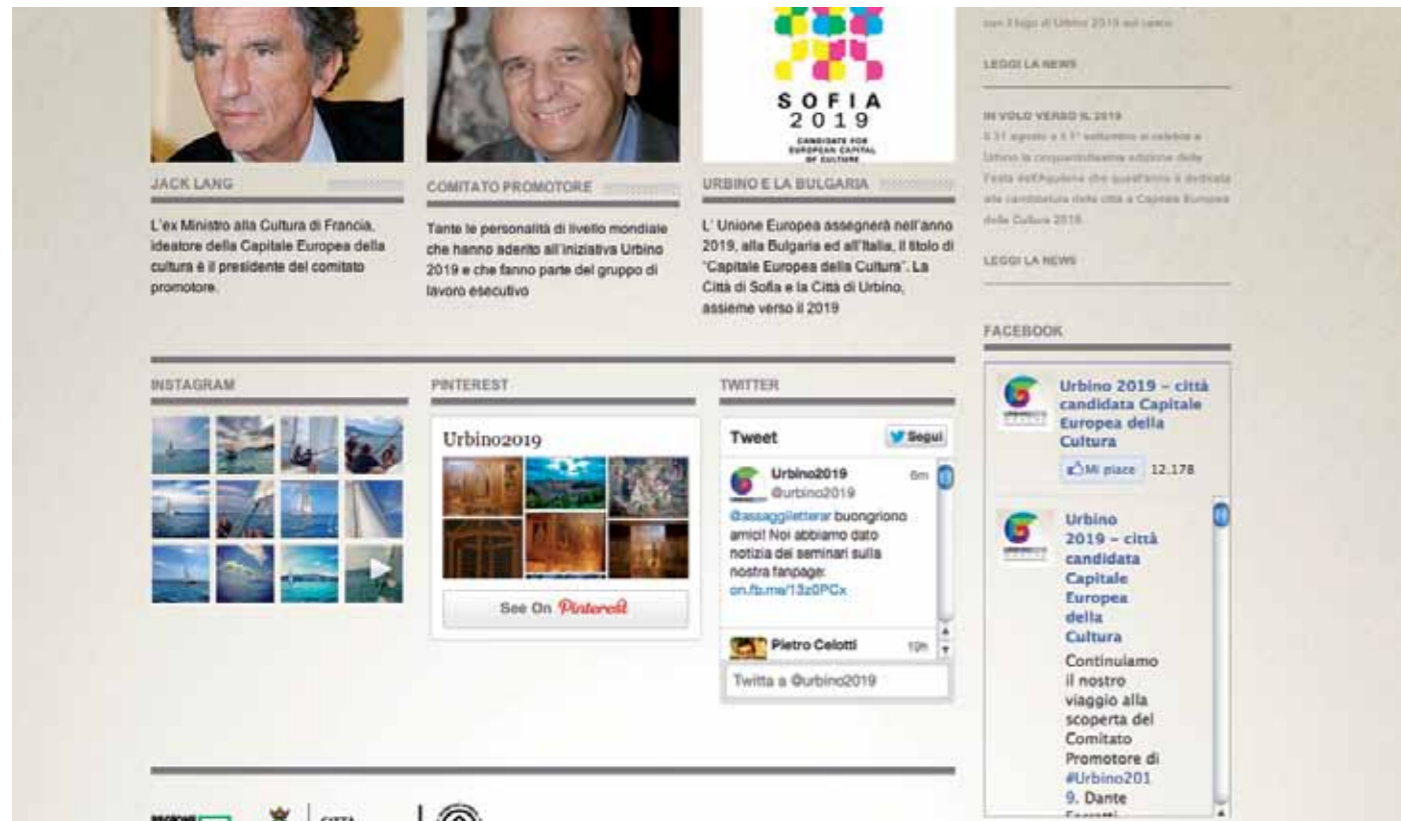
to the other candidate cities, as can be seen from the chart hereunder:



Source: Twitter data  
26<sup>th</sup> of August 2013

- the **Pinterest Urbino 2019** profile (<http://pinterest.com/Urbino2019>) is a virtual notice board, with pictures and video of Urbino, dedicated to its candidacy and organized according to the thematic areas;
- the **YouTube channel** (<http://www.youtube.com/user/Urbino2019>), constantly implemented, runs more than 50 videos to narrate the story of Urbino and its candidacy, the territory, its origins, its history, the places, the characters, as well as interviews, specials, reportages and in-depth articles.

The purpose of these accounts is to share projects, real-life experiences, personal stories and the relationship between citizens and territory, promoting culture as the bonding element between the glorious past and the contemporary world. The profiles are updated daily with images of the city and the Marche, news about culture, sustainability and creativity, information about Europe, news about important local, domestic and international events. Users receive information and answers in real-time, with a focus on listening, narratives and experiences, assigning the role of protagonist to those who support the candidacy day after days.



• The processing of the candidacy of Urbino has also passed through Sofia (See paragraph I.7)

## II. STRUCTURE OF THE PROGRAMME FOR THE EVENT

### II. 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)

#### Guidelines

The programme of Urbino 2019 has a preparatory phase, currently underway, an execution phase in 2019, and a results management phase after 2019. In the execution phase the space of the city of Urbino opens to 'Illustrious Men' and to the citizens of Europe: it becomes a Court: the Open Court. The spaces of the city become the stages for unique events, for impossible encounters. Here 'intelligences' are moved and consciences are awakened.

At the DATA the future is experienced: sectors, different expertises which stand beyond production, academic and associative rigidity are combined, research and development are practiced, in *de visu* and digital connection with the creative workshops spread all over the regional territory.

The connotation of the Open Court of Urbino 2019 arises from the "debate" and "operative and planning" dimensions, they shape a new development model that becomes paradigm. Permanent!

Work and play, creative exercise and workshop procedures meet under specific thematic plots.

#### General theme of the event

The Renaissance has always filled our collective imagination with 'icons-symbols'. The art of Raphael, the painting with the *Ideal City*, *The book of The Courtier*, the severe profile of Duke Federico and the sweet mirrored one of Battista Sforza immortalized in the diptych held in the Uffizi by Piero della Francesca and his *Flagellation of Christ* held in the National Gallery of the Marche all are, in fact, lessons that characterize the cultural and humanistic revolution that took place in Urbino between the fifteenth and sixteenth centuries.

The Renaissance, as and perhaps more than the present one, was a culture of icons and images: these instilled values, asserted powers, hid secrets (more or less intelligible), recorded brotherhoods, evoked protections, communicated dreams or visions, defined programmes.

Each icon had a function, it stated something.

Today, icons populate our daily life, serve to organize it. In the smart-phones, tablets, and PCs are the keys of access to knowledge and functions. Therefore on the basis of an extraordinary repertoire of images, vehicle of values, and relying on the current popularity of icons, on the familiarity with which they are used, and again, taking advantage of the charge of creativity, innovation and prospected future, Urbino 2019 lays its projects foundations on an iconic design, in which each icon represents a theme and opens surprising recreational and cognitive paths... Within the space of the OPEN COURT.

The programme of Urbino 2019 - built on the solid foundation of tradition and history but also opened to and implemented by the technologies hi-tech - will give the opportunity to experiment new forms of expression, convey new contents and state new values, producing new 'icons'-symbols: the iconography of a new European Renaissance, accessible to all.





The cultural programme of Urbino 2019 draws its inspiration, cultural essences and functional organization from the 6-icons symbol of the Urbino Renaissance. Each icon represents a system of values, a key-theme, and a container of projects/events that will find a way to be expressed in the OPEN COURT of Urbino 2019.

The icons of Urbino 2019 are the colors of the new hi-tech palette; the smart-phone and the tablet.

**The icons/keys around which the Open Court idea is organized**



**ICON 1 - RAFFAELLO**

**ARTS AND SURROUNDINGS**

*Beauty will change the world*  
**Fëdor Dostoevskij**

*Art is what the world will be, not what it is*  
**Karl Kraus**

*There is no safer way to evade the world than art, but there is no closer link with it than art*  
**Johann Wolfgang von Goethe**

*Art is not a mirror reflecting the world, but a hammer to forge*  
**Vladimir Mayakovski**

*Art must never attempt to become popular. The public must attempt to become artistic*  
**Oscar Wilde**

**Raphael** has always been a two-face master: on the one hand, the genius of art as grace and harmony. His painting is the ideal beauty: the representation of nature freed from its flaws.

On the other hand, a very lucid ante litteram entrepreneur, capable of transforming the paternal model of a Renaissance workshop into a real and organized ‘factory’, a source of beauty and a training ground for talents capable of creating wealth.

Raphael, in the fields of painting and architecture, with a lesson that after centuries still constitutes a universal paradigm, cannot but be the pivotal point of the way of relating to art, all the arts, of the Open Court of Urbino.

Under the icon of Raphael, the OPEN COURT will showcase and practise beauty: theatre, cinema, visual arts: using every possible language at best. Beauty as an ideal of aesthetics and ethics: beauty as a virtue... to be divulged and spread throughout Europe.

Furthermore, the Raphaellesque icon will open to shows, performances, conventions on different... artistic themes:

- the visions of art
- the mutations of art
- the future of art
- Arts and Crafts
- school and art. Art in the school



## ICON 2 - THE IDEAL CITY

### MAN, NATURE, THE CITY

*We must build more imposing buildings on a more solid base,  
on an ideal of systematic architecture harmonizing with the ideal of real  
democracy*  
**F.L. Wright**

*A pioneer of aviation told me that when he flew over Urbino with his small aircraft, it was difficult for  
him to spot the city because he wasn't able to extricate it from the equally and absolutely similarity of its  
surrounding landscape*  
**Giancarlo de Carlo**

Urbino, like few other cities, was born and developed over the centuries through the elaboration and implementation of projects. The construction of the Ducal Palace, as already said, stands as the first town-planning solution linked to architectural requirements, and thus represents the first example of urban planning in modern civilization. The interventions of the period of Pope Clement XI before and of Ghinelli after followed, up to the avant-garde outcomes of Giancarlo De Carlo, who has re-allocated historic buildings and public spaces of the city fully respecting their historical value but so as to satisfy the requirements of modern life. In the 60s, all of Europe looked to his university campuses projects.

The *Ideal City* is the painting that evokes in a sublime manner this planning vocation: inaugurating and anticipating it.

A rarefied image, as mystical as lucid, logical, that has been standing for centuries on the walls of the National Gallery of the Marche. It witnesses the first major effort of man to relate with his living space in an effective, as well as sensible manner, to try to organize it consciously.

From this experiment, from that episode, research has never stopped among shining examples and ruinous falls. And today more than ever, in an era of technique and its infinite power supremacy, either destructive or constructive, the problem strongly arises.

In fact, which urban design? Which planning? Which is the role of man within a space/ground that is no longer defined and with endless resources as in the times when the masterly work of art was conceived?

The icon of the *Ideal City* 'inscribes' projects and events concerning public space, the way it is used and its fruition, the methods and instruments of architectonic and urban planning, while looking to future solutions.

Themes:

- **Requalification of the environment**
- **Alternative Energy Sources**
- **Viability, what type?**
- **Infrastructures also telematic**
- **Zero-volumes and bio-architecture**
- **The spaces of life, the life of spaces**



## ICON 3 - THE COURTIER

### SOCIETY AND I: STRUCTURE AND WAYS OF A CHANGING WORLD

The *Courtier* by Baldassarre Castiglione, written in Urbino and keeping Urbino well in mind, has been the meter and the extent of the court as a place of choice for the development of the personality of the individual in his own and that of others. This is the origin of the meter and measure of an entire civilization of the human way of living and relating.

Today, under his inspiring sign, we aim to investigate the role and problems of the 'Courtier' of the Third Millennium. Man in search of himself, in relation to others, in a society made to become global as much as immaterial by new technologies. Where all the parameters are constantly changing.

The great themes that we shall deal with are:

- **Between solitude and the world: the "I" in the Internet era**
- **The existential *Galateo*: love and feelings in the management of daily life**
- **Ethics and the net: one, none and a hundred thousand**
- **One, none and a hundred thousand: multiplication of the image of the own (in the image era)**
- **Avatars and Niks: authors in search of a character**
- **Public vices and very private virtues**



## ICON 4 - THE FLAGELLATION

### THE MYSTERY, THE MAGIC, THE SPIRITUALITY

*If the world were clear, art would not exist*  
**Albert Camus**

The *Flagellation of Christ* is one of the most mysterious work of art ever. Faithful mirror of a cultural environment crammed with esoteric notions and religious dramas, scientific knowledge and philosophical visions, such was in fact the court of Federico and of the many sages of every kind that populated it.

Under its arcane sign we shall deal with:

- **Inter-religious dialogue**
- **Relationship between faith and science**
- **Which science?**
- **Which faith?**
- **The reigns of fantasy**
- **Fantasy and imagination**
- **Story telling**



## ICON 5 - THE DUKE FEDERICO

### GOOD POLITICS AS 'ART OF PEACE'

Piero della Francesca eternalizes the image of duke Federico his portrait held in the Uffizi as the profile of Italian Renaissance itself, its most famous face, maybe the most influential one. Condottiere and captain of one of the major professional mercenary troops of the time and Lord of a small state that at the peak of its splendor had contacts with many nations, coming to be known worldwide not so much for his military glories, as for his incessant activity as sponsor and patron of every form of art. This earned him the epithet of 'light of Italy'. Legacy of his education, certainly. But also of a nature most naturally inclined to knowledge and beauty, to the point of driving him to invest more than 40% of his wealth to acquire "virtute e conoscenza" (virtue and knowledge). Urbino is his most beautiful masterpiece, monument to peace and joy of living. An entire work of art based on a conceptual and logical model which now re-proposes itself with a most cogent topic.

Under his icon, we shall deal with themes having great relevance today.

Intercultural dialogue: an absolute necessity in a changing Europe, trying to connote itself as 'United States of Europe'. An absolute necessity to catalyze in Italy too and in this case in the Open Court of Urbino new concepts, new ideas and different visions of things.

Politics and Institutions: for the construction of a new world order between peoples based on peace, cooperation between peoples and systems, on the diffusion of individual and collective well-being; a slow and gradual course, but undeniable, based on the creation of international relationships having the search of common good as its leitmotiv.

Economic development and social cohesion: the world market requires new rules to govern the processes of growth and development, the implementation of economic and commercial exchanges, a more equitable distribution of wealth. If they want to grow again, national and local economic systems will have to open up and talk, define new parameters for free trade, for company investments, for the respect and defense of the dignity of work and workers.

And moreover:

Patronage, new emergency in times of crisis, how the illuminated Company can help culture and culture in turn help Companies.

• **The art of enterprise. The enterprise of art. The 'modern times' of Federico**

• **Languages, cultures, differences: towards which growth and social development models**

• **The Polis, the right to citizenship and social justice**

• **New economical and social growth models, for a sustainable development respectful of Man and Environment**

• **Europe, the West and the World: towards a new model of democracy and universal liberty**



## ICON 6 - BATTISTA SFORZA

### THE FEMININE, THE SOUL AND THE STRENGTH

*Give women adequate occasions and they will be able to do EVERYTHING*  
**Oscar Wilde**

Young, graceful, tenacious. Cultured, pious, refined. She has been the woman among the already revolutionary women of the Renaissance, to whom the contemporary image of woman probably owes more. Married to Federico with an arranged wedding as custom in those days, she succeeded in transforming it through the nobility of her moral values in a love union stronger than time and history.

- She was the one to hold the reins of the duchy in her hands during the long absences of her husband.
- She was the one that maintained court relationships with her cogent knowledge.
- She was also the one that will not hesitate to tread the battlefield to debate with her husband, at par, on the matters linked to the management of the duchy.

Her image perfectly mirrors the feminine dynamics of every age and latitude as such.

A model, an icon that allows the Open Court of Urbino to base on the feminine as such a series of themes that are extraordinarily actual, in what can be considered a kermesse within the kermesse.

• **Women and Art, between painting, cinema and music**

• **Women and politics**

• **Mother, saint and prostitute**

• **The feminine**

• **The Great Mother**

### **Duration of the programme**

It is a ten-year project, with different levels of intensity, engagement and action. It starts with the candidacy application ending on the closing date of the monitoring activity, and keeps going on with the long-term results.

		2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	∞
Pre-candidacy phase	Drafting of the candidacy application form and presentation to the evaluation committee											
	Start of the collaboration with Sofia: Raphael Exhibition and round table											
Pre-selezione phase	Organization of the collaboration network with the candidate cities having passed the pre-selection phase											
	General infrastructure programmes											
Urbino ECOC preparatory phase	Infrastructural programmes in relation to Urbino ECOC											
	Establishment of the Urbino 2019 Foundation											
	Definition of the Calendar of the Urbino 2019 events											
ECOC Year Phase following the year of the event	Unfolding of the event											
	Management of the results of the event											
	Urbino permanent Open Court											
	Financial, administrative and social accounting of the event											
	Dissemination of results at European and international level											
Permanente activity	ECOC comunicazione											
	monitoring											
	Search for sponsors/investment pull											

## II.2. WHAT MAIN EVENTS WILL MARK THE YEAR?

### (la risposta a questa domanda è facoltativa nella fase di preselezione)

The Organizing Committee of Urbino 2019 has made a pre-list of cultural events to be realized in 2019. The pre-list derives from the selection of project ideas submitted by cultural operators of Urbino and the Marche Region during the preparation work for the candidacy and gradually recognized by the Organizing Committee as of utmost importance being representative of the identity and culture of Urbino and the Marche region, of its links **with Europe and the world** and as responding to the basic concept of the event (See how this candidacy was prepared; paragraph I.15).

The finality of these events is to fulfill the goals set by Urbino 2019 and apply the indicated priorities abiding the thematic plots that are outlined in the icons.

It is the inaugural celebration event of Urbino 2019; of a major exhibition dedicated to Raphael, never attempted so far, that will recreate the entire artistic journey of the Great Renaissance painter of: *The Firmament of the Marche; The Dispersed Marche; Urbino and the Marche: Stage of Europe; The Adriatic-Mediterranean Festival; of 2019 Project: Urbino, the Marche, the Young and Europe.*

The inaugural event of **Urbino 2019** will be a virtual manipulation of the city with video-mapping techniques. The walls of the Ducal Palace of Urbino, the palace-city, the prospectus of the turrets and the wings of Piazza Rinascimento will be the 'pages' of a dynamic 3D display illustrating, through images, scenes and games of illusionism, the themes of the candidacy to the European Capital of Culture, the objectives of the city, Europe 2019, references to the Adriatic macro-region and the cultural bridge between the two shores of the sea and so on.

The inaugural event will also be occasion to unveil to the public *l'Uomo Nuovo* installed in Piazza del Mercatale. A big, sculpture representing the contemporary man that prospectively and allusively relates with the Ducal Palace that will stand over it as a wing. Its realization will be the object of a public tender opened to artists of international level.

The exhibition dedicated to **Raphael** will have Jack Lang as curator, with the support of a Scientific Committee composed of illustrious internationally known, members of the world of arts and culture. It will be the occasion to return the genius of painting to his birth city. The exhibition on Raphael will host great masterpieces held in European Museums and propose virtual and technological set-ups that will bring the visitor to experiment a sensorial immersion through diverse sensory approaches (the most original and innovative of 2019!), the characteristics, the qualities and the beauty of the works of the artist of Urbino: of the architectures built and painted ... collocated everywhere! The technological form of the exhibition and its cultural substance will have equal significance and appeal.

A separated and parallel section of the exhibition will display works on Raphael, on the significance of his art, produced by artists from all over Europe. It will be a popular reflection on the art of Raphael expressed in the most different languages, in the greatest variety of video art, short films, drawing, painting, theatre ... and so on. From this, a real comparison on the perception of Raphael in Europe will emerge, on the cultural bearing of his art and more generally it should provide a new exhibition concept: the result of a contemporary reflection on the meaning of exhibition, its function, attractiveness, of its instruments!

### **The Firmament of the Marche in the most signed Palace of the Marche**

The project takes the start from the Ducal Palace of Urbino, the result of the strong design talent of Federico da Montefeltro who signs it everywhere with the initials F.C. (Federicus Comes), F.D. (Federicus Dux) or in full as FE DUX or FE COMES. During the Renaissance, the discovery of the centrality of man is also revealed in the use of the signature to confirm the authenticity of a

work and the personality of an artist: the signature is the sign of a style, a philosophy, an identity. Federico, signing his palace, witnesses on the one hand the rise of his power, on the other hand, in the places chosen such as vaults, window sills, architraves, expresses the symbolic value of this sign / initial. The assertion of the concept of personality in modern times lays its roots in the mindset of the Renaissance. In the contemporary world the trademark is expression of a trend, a philosophy, a line of trend from clothing to furniture, from food to journey. The signature becomes the expression of a choice that helps to distinguish the individual from anonymity.

The project *il Firmamento delle Marche nel Palazzo più firmato delle Marche* envisages a dual path, a temporary and a permanent one:

### the Exhibition

- interpreting the place of signature of Federico inside and outside of the Palace to draft an interpretation based on history and semiotics.
- discovering the places of the signature in the works of the National Gallery of the Marche (seated in the Ducal Palace of Urbino).
- confront works from other museums that confirm the variety and originality of signature in works of art.

### the Observatory

Building a path in the ducal spaces (exhibition halls, underground floors and the DATA) to host the designers of the world who have lent their creativity to the brands created by the enterprises of the Marche (Frau, Guzzini, Tod's...), which today embody the strong design will of Federico. This gallery/observatory, periodic renovations for what concerns geographical areas, thematic and, monographic formulas, will be a beacon of reference in the region and throughout the country for a new Renaissance since it focuses on the personality of the artist over the object. Urbino will be lighthouse and observatory for both businesses and for the public being a presentation space of designers, creative talents and artists, expanding the exchange between business and public through workshops, laboratories, stages, advertising sets in many sectors, from furniture to fashion, graphics to boating, from lighting to food.

**The Dispersed Marche.** Urbino and the Marche are everywhere in Europe, but many have not noticed them! Works of art, paramount masterpieces of painting and sculpture of the world made for churches and palaces of Urbino and the Marche, commissioned and originally located here, are dispersed in the most important collections in Europe and the World: and after Napoleon's spoliation, a great many! Following halter sales episodes, inheritances etc... Temporarily relocating these works of art in their original contexts allows for a major cultural and fuller understanding of the works that, in the web of material and symbolic relations with the original set up apparatus, acquires new readability, new meanings; also valid to promote the small and beautiful villages of the Marche region from the point of view of tourism, to revive their cultural historical and artistic value; it is the acknowledgment by Europe of the culture of Urbino and the Marche region and strengthens a common European cultural space.

**Urbino and the Marche: Stage of Europe.** The Marche region holds the Italian record for number of theaters, 73, all open and operating. The Sanzio Theatre of Urbino and all the 73 historic theatres of the Marche, recently renovated and equipped with the newest functional equipment, open simultaneously: the same day, at the same time. They parade themselves in full regalia. And of the theatrical art in all its manifestations. Titled and improvised theatre companies, music groups, dance companies, opera, rock and pop singers coming from all over Europe occupy the first symbol of representation of the history and culture of the cities and small towns of the Marche. Along with the bell tower! They act on it and reinterpret it. The historical and cultural heritage of the Marche meets creativity and European culture in a fertilizing reciprocity.

**The Adriatic-Mediterranean Festival** is the place of the spectacular, intercultural, joyfully noisy reflection on central issues of the contemporary world, which develop within the increasingly strategic geopolitical scenarios

of the Mediterranean, combining, from the artistic point of view, with the Adriatic-Ionian macro-region project. A Festival that will involve cities on this and on the other side of the Adriatic Sea; not only a cultural festival, it will also be an instrument for social inclusion and understanding between different cultures which for centuries have blended with in the tradition of the Marche. The Marche, a region that faces the sea with a vocation for peace, solidarity, inclusion and understanding among peoples.

**2019 Project: Urbino, the Marche, the Young and Europe** intends to offer the visitor, in particular young people, throughout the region, an offer of art, music, theatre events, etc... of extraordinary value and great cultural and emotional intensity combined with a visit to the places, the products, the extraordinary environment of the Marche. A curious and interesting journey through the Marche, its culture, differences, lifestyles, welfare, difficulties... which also exist. A fantastic journey from many points of view in the land where people know how to enjoy life, the land of the long life. The Marche is, in fact, the region in Europe where life expectancy is greater: on average 80 years for men and 85 for women!

Another event, still to be defined as the others, will be the closing of the Capital-Year and the handing over of the title from Urbino to the Croatian 2020 Capital City... in the name of the Adriatic macro-region. An exhibition on the common Adriatic civilization to be held in the Marche region in 2019 and replicated in Croatia in 2020 (here contacts have already been successfully taken with Zara, the only city that has already published its application!) would be an advantageous proposal.

### **II.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).**

**Yesterday** - The planning phase of Urbino's candidacy has been preceded by a preliminary review and collection of cultural project proposals that would come from the territory of Urbino.

Such review was at first communicated and handled through the site of the project, [www.Urbino2019.eu](http://www.Urbino2019.eu) from which it was possible to download the presentation from for the project idea. Even though the review did not have a structured pattern, a scientific and capillary approach, it served a triple aim:

1. To get to know the main interest spheres of on the territory, verify the convergence between objectives and planning strategies to bear them in mind in the drawing up of the final candidacy proposal.
2. To get to know some of the unthinkable stakeholders that would have the creativity and the technical capacity to carry on projects, thus involving them in the following round tables for the selection of the proposal to adopt.
3. To draw out creative sparks for the candidacy proposal of Urbino 2019.

Of the more than 80 projects arrived, a certain number correspond to the basic concept underlying the project for the Urbino 2019 candidacy and can easily be collocated within the structure of the 'iconographic' programme ruling our proposal.

**Tomorrow** - Projects and events will be selected according to their relevance with the six thematic/iconographic themes identified based upon the correspondence to the objectives of the candidacy, and to the three priorities given: support to the Adriatic-Ionian macro-region; agreement between the cultural and economical components; level of innovation and originality. Moreover, the projects selected will address the criteria imposed by the EU: the *European Dimension* and the *City and the Citizens*.

The quality of cultural contents will be guaranteed by the Artistic Direction of the Urbino 2019 Foundation.

## **III. ORGANISATION AND FINANCING OF THE EVENT:**

### **III.1. ORGANISATIONAL STRUCTURE**

#### **III.1.1. WHAT KIND OF STRUCTURE IS ENVISAGED FOR THE ORGANISATION RESPONSIBLE FOR IMPLEMENTING THE PROJECT? WHAT TYPE OF RELATIONSHIP WILL IT HAVE WITH THE CITY AUTHORITIES?**

**(This question must be answered in greater detail at the final selection stage, by enclosing in particular the statutes of the organisation, its staff numbers, the curricula vitae of those primarily responsible, information concerning its financial and management capacity, and a graph of the structure with comments on the respective responsibilities of the different levels).**

Should Urbino pass the first phase selection, it is the intention of the Town Administration and of the Marche Region to establish a Participatory Foundation for the management of the second phase (from pre-selection to the formalizing of the candidacy and third phase (the year 2019 and the following years).

In this specific case, the Participatory Foundation is deemed to be the most appropriate and efficacious formula being a private law legal institute, which is the new Italian management model for cultural and more in general no profit initiatives.

(However, it is necessary to point out here the possible modifications that could be imposed by the regulations of Art. 9 of Law Decree 95/2012 on the *Spending Review*, changed through the modifications of Law 135/2012 imposing the *administrative rationalization, prohibition to establish or eliminate corporations, agencies and organism* by Regions, Provinces and Municipalities. Limitations, exceptions, waivers to the prohibition are subject of an administrative revision on the matter that is still underway).

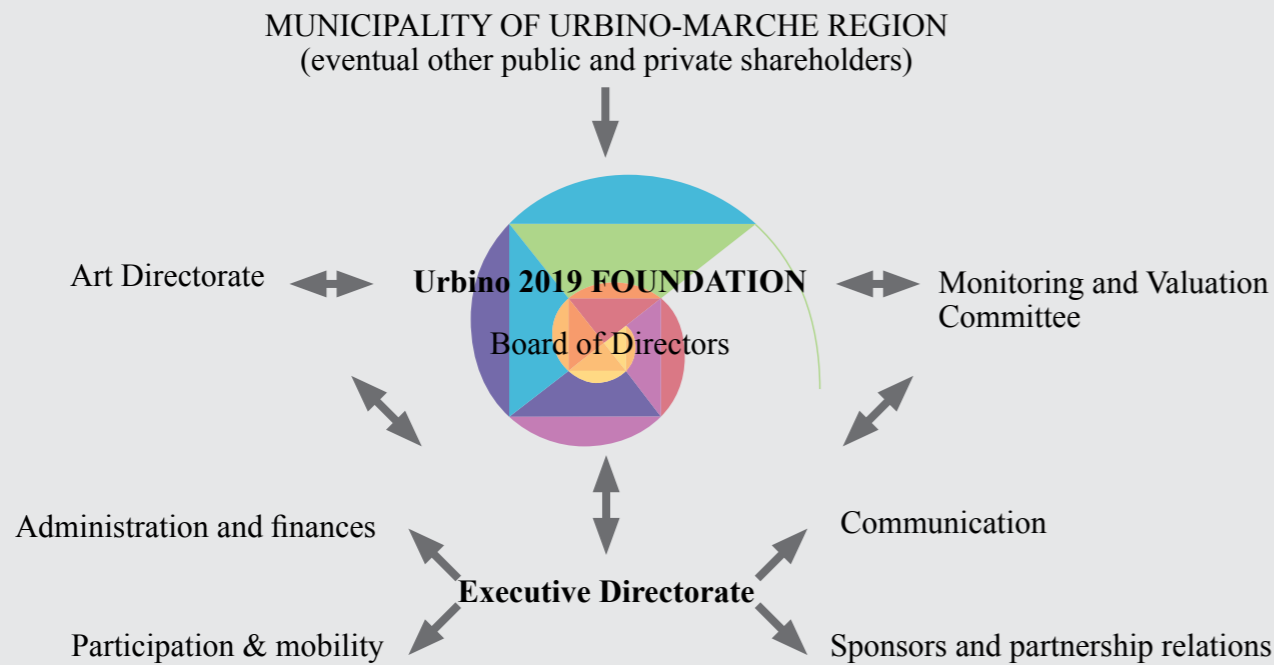
*Urbino 2019 Foundation* (this will be its name) will be the subject responsible for the organization, promotion and coordination of the cultural project of Urbino 2019, of the administrative and financial management. Its structure will be as lightweight as possible and, at the same time, representative in order to guarantee maximum efficacy and efficiency of the administrative and operational processes which are functional to the realization of the events programme of Urbino 2019.

The Urbino 2019 Foundation will be provided with qualified staff and adequate financial means to reach the pre-determined objectives. It will work with public institutions, private companies, local cultural operators, le representatives of the citizens, single citizens that, for the nature of the Participatory Foundation, will be able to quality as members even after the draft of the Constitution Act thus giving substance to a sort 'diffused cultural shareholding' guaranteeing rights and stability.

Among the no-profit organizations and private companies that have already undersigned a pre-agreement of partnership with the Municipality of Urbino and the Marche Region for the promotion of Urbino 2019 we here mention the following: Scavolini S.p.A., ErnestoMeda S.p.A.; FAAM srl; Rainbow Srl; Fiam S.p.A.; Lardini Srl; Pedini S.p.A.; Calzaturificio Spring Srl - Mario Bruni; Baby Graziella Srl.

The operational structure of the Foundation will be composed of a General Management, a Monitoring and Valuation Committee and an Art Directorate. In particular, the General Management will be composed of different units dedicated to the administrative, contractual and legal tasks, to the research and management of sponsors, to participation and mobility, communication, relationship with local, national and international partners. The Statute will define the participation modalities, organisms and the Foundation functioning

## Urbino 2019 Participatory Foundation - Structure



### Relations with the Town Council of Urbino

The Town Council of Urbino is a founder of the Urbino 2019 Foundation, it hosts its legal and administrative seat and the Mayor participates to the Board of Directors.

The Town Council is one of the funding subjects and lends staff, spaces and instruments for the organization of the Urbino 2019 cultural programme; it also gives emphasis to any initiative of Urbino 2019 through its own, ordinary channels and communication instruments.

The Responsible for Culture and tourism of the Urbino Town Council is member of the Monitoring and Valuation Committee of the Urbino 2019 Foundation and his principal duty is to direct the results of the cultural programme of Urbino 2019 towards the development of the city in a future prospective.

### III.1.2. IF AN AREA AROUND THE CITY IS INVOLVED IN THE EVENT, HOW WILL THE COORDINATION BETWEEN THE AUTHORITIES OF THE RELEVANT LOCAL AND REGIONAL AUTHORITIES BE ORGANISED?

The organizing structure as it is described at point 1.1 will have the general responsibility for the management of the cultural programme of Urbino 2019 at local, regional, national and international level.

The Town and Province Councils of the Marche and project partners will realize events and initiatives within the boundaries of a shared programme, coordinated by the Urbino 2019 Foundation.

### III.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 Urbino Town Council and the Marche Region will appoint Professor Jack Lang as Director of the Event, already chosen as President of the Promoting Committee of Urbino 2019. The reasons of choice are to be found in the absolute qualifications of the person: a paramount figure in the contemporary history of international culture. Minister of Culture and Education of the Republic of France for 10 years under the Mitterrand Presidency, he has changed the urban and architectonic profile of Paris and France and has inspired a new cultural attitude at European level. Dignified and popular. We owe him and Melina Mercouri the institution in 1985 of the European City of Culture Programme, then European Capital of Culture. In 1999, as Mayor of Blois (France), he has signed a protocol of friendship with the city of Urbino. Prof. Jack Lang, who will be officially in charge of the passing of the candidacies pre-selection phase, will also define the events calendar: the themes, the times, the places, the forms to develop the projects that the icons of Urbino 2019 allude to and support their realization together with the Directorate Executive, drawing from the DATA experimentation.

### III.2. FUNDING OF THE EVENT

#### III.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)

2.1. Annual budget allocated by the City to culture in the last 5 years

Year	Usual annual budget for culture in the city (in euros)	Usual annual budget for culture in the city (in % of the total annual budget for the city)	
		total annual budget	% on culture
-4 - 2009	1.185.000,00	23.033.000,00	5,14
-3 - 2010	1.560.500,00	22.133.000,00	7,05
-2 - 2011	1.590.000,00	21.550.000,00	7,38
-1 - 2012	1.158.000,00	22.021.000,00	5,26
-0 - 2013	1.321.000,00	21.318.000,00	6,20

2.2. Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project). Please fill in the tables below.

Total amount directly allocated to the project

Toatal expenditures (in euros) in the budget	Operating expenditure (in euros)	Operating expenditure (in %)	Capital expenditures (in euros)	Capital expenditures (in %)
50.000.000,00	25.000.000,00	50	25.000.000,00	50

The city has been planning to use the funds of the municipal budget for culture to co-finance the ECoC Project, as illustrated by the following chart. These resources will be integrated with special project funds borne by the regional budget of the Marche Region which is a main project partner, as described in the enclosure..

2013	2014	2015	2016	2017	2018	2019	TOT.
100.000,00	200.000,00	500.000,00	650.000,00	750.000,00	800.000,00	1.000.000,00	4.000.000,00

Overall income classification

Total income in the budget (in euro)	From the public sector (in euro)	From the public (in %)	From private sector (in euro)	From private sector (in %)
50.000.000,00	45.000.000,00	90	5.000.000,00	10

Detailed Public income

Income from the public sector	in euros	in %	Please specify: amount planned, secured
National Government	9.000.000,00	25	50% plan. 50% sec.
City	4.000.000,00	10	50% plan. 50% sec.
Region	25.500.000,00	56,25	50% plan. 50% sec.
EU	1.500.000,00	3,75	secured
Other	5.000.000,00	5	50% plan. 50% sec.
	<b>45.000.000,00</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 euros)	Programme expenditure (in euros)	Programme expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads, administration (in euros)	Wages, overheads, adm.tion (in %)	Other (please specify)
25.000.000,00	12.500.000,00	50	7.500.000,00	30	2.500.000,00	10	10

The investment for promotion work and marketing has a high percentage impact because it is deemed to be structurally linked to the dynamics and the general aims of the project.

b) Calendario previsto per effettuare le spese operative:

Timetable for spending	Programme expenditure (in euros)	Prog. expenditure (in %)	Promotion and marketing expenditure (in euros)	Promotion and marketing expenditure (in %)	Wages, overhead, administration (in euros)	Wages, overhead, administration (in %)	Other (in euros)	Other (in %)	Overall annual operating expenditure
2013- 14 (- 5)	1.000	68,97	200	13,79	250	17,24			1.450
2015 (- 4)	1.000	48,78	800	39,02	250	12,20			2.050
2016 (- 3)	1.000	48,78	800	39,02	250	12,20			2.050
2017 (- 2)	1.000	44,44	1.000	44,44	250	11,11			2.250
2018 (- 1)	1.000	28,57	2.000	57,14	500	14,29			3.500
2019 (ECOC)	6.500	68,42	2.500	26,32	500	5,26			9.500
2020	500	52,63	200	21,05	250	26,32			950
Foll. years	500	66,67	0	0,00	250	33,33			750
	<b>12.500</b>	<b>50</b>	<b>7.500</b>	<b>30</b>	<b>2500</b>	<b>10</b>	<b>2500</b>	<b>10</b>	<b>25.000</b>

2.4. Spese complessive in conto capitale

Capital expenditure (in euros)	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, art centres, etc.) (in euros)	Urban revitalization (renovation of squares, gardens, streets, public space development, etc.) (in euros)	Infrastructures (investments in the underground, rail stations, dockyards, roads etc) (in euros)
<b>25.000.000,00</b>	10.000.000,00	8.000.000,00	7.000.000,00

The expenditures allocated to the capital account will be mainly spent in the quinquennial 2015-2018. Only the expenditure directly attributable to the project is calculated. They represent approximately 20% only of the estimated general costs for investments in support of the event that are planned, attributable for example to more general viability projects.

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

The **Marche Region** has formally allocated the funds directly attributable to the project referring to the year 2013. The Triennial Sector Project (Culture), now being drafted, plans the resources for the period 2014-2016 engaging the Region within the limits of the annual budget laws. Similarly, estimates of expenditure will be

formalized in the Multi-year Programmes of the Tourism and Transport Sectors and the Regional Investment Plan. Many projects in the startup phase eligible to receive State and Town funds, already have availability of funds that has been formalized through precise engagements, because they will be realized regardless of the final result outcome of the candidacy. The Region plans to approve a specific appropriation starting from 2015 through a special law which shall be submitted to the Regional Legislative Assembly, after the passing of the pre-selection phase.

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

The participation of important companies of the territory has already been started during the pre-selection phase, and, even though not yet formalized analytically, the single sponsors and different economic subjects already appear with their logo in the presentation page of the candidacy having these opted to take on real co-responsibility in the preparation first and following participation because they are deeply involved in the project. In addition, more than 20 well-known companies from all over the region joined the project Cultural District for ECoC Urbino Capital, investing as sponsors on Urbino as a showcase of the productive excellences of the whole territory.

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? (please fill in the tables below).

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

a) Income to be used to cover operating expenses

Source of income	Year - 6 2013	Year - 5 2014	Year - 4 2015	Year - 3 2016	Year - 2 2017	Year - 1 2018	ECoC 2019	TOT.	Following three years
EU			1.500.000,00					1.500.000	
National Government					1.000.000,00			1.000.000	
City	100.000	200.000	500.000	650.000	500.000	250.000	500.000	3.000.000	500.000,00
Region	300.000	1.200.000	2.400.000	2.600.000	3.200.000	3.700.000	1.100.000	14.500.000	500.000,00
Sponsor									
Other			1.000.000	1.000.000	1.000.000	1.000.000	1.000.000	5.000.000	
<b>TOT.</b>								<b>25.000.000</b>	1.000.000,00

b) Income to be used to cover capital expenditure

Source of income	Year - 6 2013	Year - 5 2014	Year - 4 2015	Year - 3 2016	Year - 2 2017	Year - 1 2018	ECoC 2019	TOT.
EU								0
National Government								8.000.000,00
City								1.000.000,00
Region								14.000.000,00
Sponsor								0
Other								0
<b>TOT.</b>								<b>25.000.000,00</b>

2.8. Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (2019) (in euros and in % of the total annual budget)?

2020	Estimated overall annual budget 2020	% For Urbino ECoC	2021	Estimated overall annual budget 2021	% For Urbino ECoC	2022	Estimated overall annual budget 2022	% For Urbino ECoC
500.000,00	20.000.000,00	2,5	500.000,00	20.000.000,00	2,5	500.000,00	20.000.000,00	2,5

We do not plan allocate a high percentage of the municipal budget to the project in the years following 2019 because the events and investments should create self-sustainable dynamics that in any case will generate widespread value resulting in attribution to general finances. Therefore the estimated amount is moderate and mainly linked to monitoring activities and to the drafting of final reporting on social impact.

#### IV. CITY INFRASTRUCTURE

##### IV.1. WHAT ARE THE CITY'S ASSETS IN TERMS OF ACCESSIBILITY (REGIONAL, NATIONAL AND INTERNATIONAL TRANSPORT)?

*“One does not just happen on Urbino, you must want to go there. And almost always for a spiritual need, almost an inner need even if masked by other stories and events which are seemingly more profane”.*

*The Urbino 2019 Organising Committee*

**Bus** The bus is the preferred and most direct means of transportation for reaching Urbino. Urbino is connected to Pesaro with busses that make 28 round pairs of daily Round Trip courses from September to June, 22 in the summer months and 18 routes in the month of August. In Pesaro, the terminus is in front of the railway station and there is a strict correlation between the arrivals and departures of trains from the same station.

15 pairs of round trip courses connect Urbino with the railway station of Fano.

2 pairs of round trip courses connect Urbino with Rome.

4 weekly round trip courses connect Urbino with the regions of Abruzzo, Puglia, Basilicata and Calabria.

Other less frequent connections connect Urbino with most of the regions of Italy.

**Train** There is no railway station in Urbino. The most important railway stations directly connected by bus with Urbino are those in Pesaro, 34 km away, and Fano, 44 km. The Pesaro station is a stop for high speed trains on the Milan-Bari and Bologna-Rome lines.

**Plane** Urbino is 88 km from the *Marche Airport* in Ancona; 90 km from the Rimini airport; 100 km from the Perugia airport; 170 km from the Bologna airport. The *Leonardo da Vinci Airport* in Rome-Fiumicino is 270 km away.

**Ship** The port of Ancona is 100 km from Urbino and connects the Marche region with all the regions that are on the Adriatic and on the Mediterranean with frequent periodic daily ferries. The port of Ancona has its own railway station where there are more or less hourly round trip trains to Pesaro. The travel time from here to Pesaro is less than 45 min.

**Car** Urbino is 30 km from the Pesaro exit on the A14 Adriatica highway and is on the Fano-Grosseto motorway which is being completed (See paragraph IV.3)



...BUTWEAREMOBILIZING:WITHTHEFIRSTSUSTAINABLETRANSPORTVIRTUALCOMMUNITY!

AMI S.p.A. (Integrated Mobility and Transport: the company that manages public transport in the cities of Urbino, Pesaro and Fano as well as the interurban transport connecting the neighbouring cities) with totally public capital, has constituted a SPE (special purpose entity) with one of the most important Italian companies operating in the field of transportation applied information technology (Pluservice Srl of Senigallia): ***mobilitAMI***.

The declared objective of MobilitAMI Srl, the *newco* born from the partnership, is that of designing and promoting new forms of mobility, providing for both the creation of new transportation services (through AMI) and the design and implementation of advanced systems for the control of new services and for information aimed at the citizens of Urbino and tourists (thanks to Pluservice's know-how and experience).

MobilitAMI's first initiative was to develop the information portal of the same name which then created the first virtual community for sustainable transport, for a substantial contribution to reducing CO2 emissions and with a very interesting and immediate impact on tourism and linked economy. The project was presented in a national announcement made by the Ministry of the Environment, centred on the theme of mobility and sustainable development as regards protecting the environment through the awareness of the users, educating residents, commuters and tourists on the conscious use of transportation, favouring a reduction in the use of private cars without giving up convenient travel, thus inaugurating a new style of local mobility.

In a few words, the portal [www.mobilitami.it](http://www.mobilitami.it) is a virtual place where the citizen/tourist/commuter (or, more simply, user) can find all of the information on how to get to where they want to go with directions on how to make reservations and purchase tickets.

As regards the informational phase, the portal considers all of the travel possible with public transportation, i.e. the complete network of stops, lines and stop schedules for all of the public transportation operators (and therefore not only AMI) in order to provide itineraries, scheduled stops with the indication of early/late arrivals and transfers, as well as the ways of reaching Urbino with long distance transportation by bus, train, plane or ship. All of the special collective transportation is also indicated, i.e. shuttles and busses on demand (a sort of collective taxi). And finally, other types of available individual transportation are widely indicated (taxi, car/bike sharing).

For all methods of transportation indicated, on-line purchase with credit card is possible.

Recently the system has been further developed, giving rise to a multi-channel information platform (Internet, smartphone, self-service touch-screen kiosks) called ***myCicero***. With myCicero all of the information on events, places, potential traffic generators (shows, fairs, interchange nodes, museums, cinema, libraries, theatres, events, exhibitions etc.) can be added to all of the Mobilit information.

Each event or place indicated is accompanied by a descriptive multimedia sheet (text, images, video) which can be called up by suitable QRcodes on both road signs (synoptic panels or in proximity to the destination) and on the pages of the printed guides distributed at the infopoints in the city.

But myCicero is also a true virtual assistant: each registered user is informed with spontaneous messages via smartphone (the so called push mode) of tourist emergencies or commercial opportunities in the area, or they can also purchase the ticket for an event of interest at the last minute without having to stand in line at the register, or they can prolong their parking permit without physically going to the parking lot, and are notified that a previously purchased show is about to start.

For all 'non technological' visitors, the same information and booking/purchasing services offered by myCicero are also available on special interactive touch-screen totems, installed where there is the greatest flow of visitors and at the most important hotels. Obviously, the same services are available on the Internet and therefore can be easily consulted in hotels from Internet points already normally available to the clients.

In short, to say it in evocative terms, myCicero is a hub, a starting place for the discovery of the surrounding area, the showcase of territorial quality and excellence. It is a map, but the territory it maps as well: a physical and virtual space, general and personal, for one and all. It is everywhere: in your pocket on a smartphone, at the hotel reception on a touch-screen monitor, and online via the Internet.

MyCicero is the first welcoming gesture offered to the guest, it welcomes the guest here, in this territory, ready to talk about and share its past and present excellences. myCicero is a 'touch accessible Urbino', easy to understand, contemporary, personalised on demand: services of personal and public utility, events, shows, culture, mobility. myCicero is a travel experience... TOWARDS Urbino 2019!

#### IV.2. WHAT IS THE CITY'S ABSORPTION CAPACITY IN TERMS OF TOURIST ACCOMMODATION?

##### Accommodations structures

To date, the city of Urbino boasts the availability of **123 accommodation structures**. These structures can guarantee about **2.305 beds** of different typology as per the Chart below:

STRUCTURE	NO. STRUCTURES	BEDS
B&B	56	293
Hotels	12	904
Spread hotel		
t.h.r. (tourist hotel residence)	1	80
Campgrounds	1	245
Agritourism	25	270
Country house	15	292
Historic residences		
Room rentals	10	94
Vacation homes and apartments		
Furnished apartments	1	51
Youth hostel		
Vacation homes	2	76
Religious lodgings		
Mountain huts/shelters		
<b>Total</b>	<b>123</b>	<b>2305</b>

##### University residences and dormitories

The city of Urbino also has about **1.600 beds** in the university dormitories and residences (Collegio La Vela, Il Tridente, L'Aquilone/Serpentine, Casa della Studentessa, Campus Sogesta, Alloggi in Pesaro) which are mainly destined to students but which can also be used for training initiatives or congressional tourism events.

## Accommodation in the Province of Pesaro and Urbino

In the municipalities in the territory of the province of Pesaro Urbino, in a 30 km radius of Urbino and reachable within 30 min by car, there are **1.063 accommodation structures** that can guarantee an additional **41,353 beds**, of different typology as per Chart below:

STRUCTURE	BEDS
Hotels	19.417
Tourist hotel	484
Campgrounds	10.226
B&b	1.440
Agritourism	3.133
Country house	1.396
Room rentals	563
Vacation homes	605
Religious lodgings	73
Vacation homes	1.366
Furnished apartments	1.522
Mountain huts/shelters	117
Hostels	218
Historic residences	51
Rest areas	742
<b>Total</b>	<b>41.353</b>

The accommodation offer of the City of Urbino, the Province of Pesaro and Urbino and of the entire region will be increased and upgraded over the next few years, also in view of Urbino European Capital of Culture 2019.

The plan envisions new B&Bs, hotels, agritourism, country houses, a new network of 'spread hotels' as also envisioned in the project of the Advanced Cultural District presented by the city of Urbino and financed by the Marche Region.

Moreover Urbino can count on accommodations in nearby Rimini and in Romagna, which can be reached by car in 30 minutes!

### IV.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)**

Urbino 2019 will be a different city with respect to what it is today: its structures will be modernised, it will have new services, it will be more technological, efficient, hospitable. Urbino European Capital of Culture will be a city renovated in several strategic points which will change its functional order. In particular we note five strategic interventions:

1. the spaces of the Ducal Palace will be reorganized and opened to public functions;
2. the renovation of the DATA and its instrumental fittings;

3. Piazza del Mercatale will be redeveloped;
4. the Colle delle Vigne will be upgraded;
5. hotels will be built throughout the historical centre of the city.

1. The Ducal Palace will open spaces already inserted into the museum layout of the National Gallery of the Marche to the public and for free use. The Laurana Cloister and the Pasquino Garden will be duly renovated and will become a place for public aggregation and recreation: for those who live in Urbino and tourists. This has an extraordinary functional and symbolic value. The citizen of Urbino and the tourist will physically take possession of the 'Palace in the form of a city', they will freely use the spaces and necessarily feel that they are protagonists of the cultural season that those spaces have produced, they will feel like owners of that cultural heritage: they will identify with it. Moreover, the opening of the Ducal Palace for free function and use opens the way to an extraordinary, circular Urban pedestrian path that connects the palace with the DATA, from here through the Francesco di Giorgio Martini Ramp, to Piazzale del Mercatale, up to the Giardino delle Vigne and the Fortezza Alborno.

The museographic plan of the National Gallery of the Marche that is also hosted within the Ducal Palace and conserves masterpieces by Raphael, Titian, Piero della Francesca etc. will undergo a transformation in terms of structure and concept: all aimed at transmitting information to a diversified public, in an attractive, interactive and personalisable manner. The exhibit will be reduced: the art exhibit will concentrate on the large masterpieces and lots of space will be left to the new ICT technologies for reference, in depth study and spectacular reproductions: even the original context of the placement of the works of art.

2. The DATA, or Orto dell'Abbondanza, that hosted the ancient ducal stalls will undergo an intervention of architectural completion and instrumental fittings. The DATA will house large spaces with features suitable for hosting exhibitions, artistic, theatrical, cultural reviews, etc. and, in parallel will provide the city with a permanent, open 'laboratory' to host research groups, put training institutes in touch with productive industries, facilitate interaction between training and research institutes that work in the territory, coordinate and promote initiatives on the territory, promote the education, training and citizenship practise; being itself an object of study, research and experimentation. In 2019 the DATA will be the image of a modern and renewed Urbino, European Capital of Culture. The privileged place of the contemporary court. The workshop of Urbino 2019, organised on three floors, each of which will be destined to a particular planning level: a) Economy and Culture; b) Adriatic macro-region; c) Innovation (See below: themes and levels). (See paragraph I.2 too).

3. Piazza del Mercatale, the old cattle market is today an open air parking lot. One of the most extraordinary and scenic prospects of the city will be reclaimed and open to public use. This will be the Beauburg plateau of Urbino, the stage for the great events of Urbino 2019: under the Ducal Palace turtest: with mobile trees (planted in vases with hydraulic systems to allow them to be lifted and moved); under the eyes of the New Man (See *The celebratory event of Urbino 2019*, in paragraph).

4. The Colle delle Vigne, together with the Ducal Palace, has always been one of the composite cornerstones in the landscape of the city. For those who observe the surrounding landscape from the Ducal Palace, it represents a continuation that accompanies the eyes towards the Montefeltro territory, visually connecting the city with the country. Over the years, the side of the Vigne, while remaining a privileged panoramic view, has shown significant signs of degrade. The discontinuity in the farm maintenance works and the lack of plans for serious interventions in terms of management and enhancement of the open spaces, have lead to the current situation in which the landscape and functional values appear to be flawed: the area lacks a plan for the open spaces and the existing vegetation is mostly the fruit of episodic and occasional interventions. The Colle delle Vigne will be the object of an integrated plan with the neighbouring area of the Mercatale; the plan contemplates the naturalistic upgrading of the area of the Vigne, the creation of pedestrian paths connecting it with the historic centre, the University Dormitory area (an important tourist accommodations area for Urbino

2019) and the Fortezza Alborno. For the purposes of the effective use of the area by citizens, tourists and students rest areas, food courts, fitness and education trails (naturalistic and sustainable environment) will be created... in a one of a kind scenario!

*The XV century architectural, urbanistic and landscape complex formed by the Luciano Laurana's Western front of the Ducal Palace and Francesco di Giorgio's architecture - the Ramp, the Data, the original engineering work of the Piazzale di Borgo Mercatale, with the XIX century interventions by Ghinelli (Sanzio Theatre) and XX century interventions by De Carlo (the renovation of the Ramp and of the Data), together with Porta di Valbona and the slopes of the Vigne -mirror of the Ducal Palace-, with the Fortezza Alborno towering above, constitute an absolute unicum in the already rich Italian architectural heritage, an absolutely unique setting in European urban culture. The palace that turns the two turrets towards the countryside of the Metauro valley, the large artificial plain below ending with the free area of the vineyard, are an exceptional testimony of the Italian architectural culture and an icon of the Renaissance and of the cultural world of the Montefeltro court. Together with the painting with the 'perspective' of the Ideal City, they are a concrete representation of the new concept of the relations between man, constructed space and natural environment that Urbino transmits to the world. It is a system of volumes, spaces and views that today can totally recover its lofty meaning through a full and attentive redevelopment and the reacquisition of the functions that correspond to its quality.*

5. With the purpose of enhancing the tourist system, it is important to start building hotels throughout the historical centre of Urbino as envisioned by the Advanced Cultural District plan wanted by the Region and approved with Regional Government Decree. 1,753, December 17<sup>th</sup>, 2012. The 'spread hotel' qualifies and strengthens tourist reception in Urbino and is an opportunity for upgrading part of the construction heritage run down by the 'mono-culture' of rentals destined to university students.

...Moreover, in a wider context:

in view of the 2019 deadline, the Marche Region intends to give new impulse to works already started and to open new work sites to complete the programme of strategic regional infrastructures that envisions works throughout the territory, for about 5 billion euros.

The Marche region is recovering a historical gap in equipping infrastructures, also thanks to the extraordinary planning and financial efforts of the Region that will allow significant improvement in transportation connections. Urbino will be one of the main beneficiary cities of these works.

Among the infrastructural priorities, we note:

1. the completion of the third lane of the A14 highway from Rimini to Pedaso;
2. the completion of the Fano-Grosseto E78 motorway which will, for the first time, link the Adriatic and the Tyrrhenian seas, in connection with important national and European arteries;
3. the Quadrilateral Marche-Umbria project;
4. the link between the port of Ancona and major road networks. The new route of the SS16 is also part of the programme of works as well as the realisation of the Pesaro-Fano by-pass;
5. the regional Ports Plan which envisions the allocation of about 256 M Euros, of which 20 M Euros for the port of Pesaro.

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## V. COMMUNICATION STRATEGY

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### V.1. WHAT IS THE CITY'S INTENDED COMMUNICATION STRATEGY FOR THE EUROPEAN CAPITAL OF CULTURE EVENT?

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**(This question must be answered in greater detail at the final selection stage, in particular with regard to the media strategy and the mobilisation of the public and the inhabitants. At the final selection stage, consideration must be given in particular to the partnerships planned or established with the written press and the audiovisual sector with a view to ensuring media coverage of the event and of the plans relating to this strategy).**

#### **Premise**

The Urbino 2019 project will be supported by an integrated communication strategy that will anticipate (*before*), accompany (*during*) and follow (*after*) the event, to amplify its image, cultural proposal and the results.

The **strategic communication** plan derives from the definition of specific communication targets and objective: it is only by establishing who are the interlocutors and which are the expected results, that it will afterwards be possible to develop a coherent set of actions and instruments (*Operating Plan*).

#### **Target**

The communication strategy of Urbino 2019 is composed of a cogent system of messages (with thematic areas, fruition contests, expressive codes). But it is the public sphere above all that present itself as the most variegated element: the interlocutors to whom the project is addressed are stratified in quite different sub-segments (according to age, social roles, social identity, involvement level, etc...).

In fact, the strategic targets of Urbino 2019 include:

- **The Young** - from kindergarden to university students of the territory, national and international;
- **Business communities** - companies and businessmen of Urbino and the Marche;
- **Associations** - cultural, sports, social, etc..., that operate on the territory;
- **Tourism Operators**-tour operators, accommodation facilities, travel agencies, etc..., of the territory;
- **Tourists** - Italian citizens, Europeans and people coming from other parts of the world as visitors;
- **Journalists** - National and International media (print media press, radio-TV, web);
- **Institutions** - National and European.

#### **Objectives**

Considering the *General Objectives* of the European project and of the reference target, strategy will aim to reach the following *Communication Objectives*:

*BEFORE (objectives already achieved during the candidacy phase)*

- **developing the notoriety and visibility** of the duo Urbino-Marche and Bulgaria as European Capital of Culture;

- **strengthening the brand reputation** of Urbino 2019
- **increasing the sensitivity of communities** (starting from the local one) towards the intrinsic values of the European project;
- **promoting the sharing of the objectives** for the co-construction of the cultural proposal of Urbino 2019 not only in the city but throughout all the regional territory (Marche region).

#### *DURING*

- **involving and stimulating the active participation of the public** (firstly, the citizens of the Marche region and tourists) to the **activated cultural proposal**;
- strengthening the **international network of relations and communication** through the new media;
- **supporting the visibility and fruition of the infrastructural networks** implemented (firstly transport networks);
- **involving national and international media** in the diffusion of the **European values** inherent in the Capital of Culture project.

#### *AFTER*

- **valuating the cultural and socio-economic results** of the project/event;
- **maintaining** the values expressed in the Urbino 2019 project in the local media agenda;
- **supporting the continuation** of cultural and social initiatives in the regional contest.

The fundamental parameter, common to all these objectives, is the **European dimension** that will always be valued in all its meanings.

#### Communication Multipliers

The communication strategy of Urbino 2019 runs on a local driving force that moves a thousand gears. An important part of the Strategic Communication Plan aims to involve at local level different cultural and economic operators as actors or better, **multipliers of communication**, capable of triggering a virtuous circle on national and European scale.

#### **Culture and Education - Università degli Studi of Urbino and the School of Journalism**

The University, one of the oldest in Europe, has developed a long-standing qualified experience in the disciplines of local marketing and communication. In this sense, the intention is to strengthen an already active and stimulating collaboration between the University and the city, in function of the Urbino 2019 project, thanks to the synergies that can be activated with professors, students and professionals in the world of communication.

The School of Journalism is among the most famous in Italy. Further to training future professionals, it promotes each year **prizes and awards** that are assigned to people who have distinguished themselves in the panorama of media for their commitment and value. Directing these awards towards the objectives set in the Urbino European Capital of Culture candidacy will attract the attention of the media and therefore of the public (local and national) in the contest of the Urbino 2019 project.

Alongside the University and the School of Journalism, there are also other important cultural centres of quality, rooted in the history of the ducal city, such as the I.S.I.A. (Higher Institute for Artistic Industries) and the Academy of Fine Arts: these latter two institutions preside over **graphic design contests** that may be directed to the theme and the European values of Urbino 2019.

#### **Economy and Business Communities - the Companies of the territory**

Other important multipliers of communication are acting within the identified segments in the target of the communication strategy. It is the business fabric of the territory to represent not only a group of key **stakeholders** (the project aims to become a promoter of local development), but also a **catalyst** of the image and message of Urbino 2019.

From design and fashion (furniture, footwear, leather goods like Scavolini, Tod's and Piero Guidi), to household appliances (Merloni Group), passing through tourism (big international tour operators like Eden Viaggi) and agribusiness (with its PDO -Protected Denomination of Origin, DOC and DOCG wines) many are the companies, large and small, that excel in the production of quality, spreading the Made in Italy prestige in the world. Thus, in addition to being called upon to participate in the co-construction of the cultural and infrastructural project, the companies will convey the image of Urbino 2019 as an integral part of their identity and communication strategy.

#### In Principle

#### **Beside Web 2.0...**

According to a distinguished report by Audi web/Doxa published on December 2012 by Prof. Gianluca Giansante of the University "La Sapienza" of Rome on the diffusion of the ON-LINE trend in Italy:

- 80% of Italians between 11 and 74 years of age declare to access the Internet from any place and instrument. In detail: 18 million from mobile phones, 3,7 from tablets. More or less all from PC;
- young people represent the most exposed segment of population (more than 92% among people between 11 and 34 years of age). With a penetration ratio ranging over 90% for graduates (98,1%), high-school graduates (93,2%), employees in general (90,7%);
- university students reach 100%;
- junior high school and high-school students reach 95,2%;
- in Europe and worldwide, people is even more oriented towards the NEW MEDIA universe, supported by the Internet.

Furthermore the WEB features some elements that we consider strategic:

- a) possibility of total independent management of instruments;
- b) real time divulgation of contents;
- c) interactivity with end-users;
- d) possibility to evolve - through constant upgrading within systems;
- e) minimum impact on environment and saving of materials.

The communication strategy takes the move from these numbers and from the awareness that it is no longer enough to launch a message to be present, but it is of paramount importance to **establish relationships** based on **significant contents** and by **means of shared instruments**.

Thus the PREFERRED communication instrument of Urbino 2019 is the WEB, an instrument that is certainly most fluid especially with reference to the growing rhythm of technology. Even if we cannot foresee the forms that the NET and digital media will take on in 2019, they undoubtedly will be *couriers par excellence* of any communication action.

**Eco-sustainability** - Urbino 2019, as European Capital of Culture, will be the mirror of a region and a Nation that are interrogating themselves on the future of the planet, in order to guarantee the next generations the same if not better conditions to inhabit the Earth. Urbino and the Marche intend to value the image of those concrete projects that will be activated, even small ones, to safeguard the environment thus guaranteeing an eco-sustainable development of the communities.

Thanks to the synergy between the technologies of the Net and the new media, eco-sustainability is the second pillar of the communication strategy. The Web is a virtual instrument thus having a low impact on environment, able to avoid the use of paper and wastage of resources.

Urbino 2019 will present itself as the **first TREE FRIENDLY city of Europe**: the only one that has no need to throw down trees to communicate and narrate itself.

All of this will be the result of a *smart community*, a word that is maybe abused but that in this precise circumstance is inevitable to identify the virtual network that will unite the communities (local, national, European) virtually and physically.

## **VI.2. HOW DOES THE CITY PLAN TO ENSURE THE VISIBILITY OF THE EUROPEAN UNION, WHICH IS AWARDED THE TITLE?**

**Europe and Urbino 2019, Visual Dissemination** - to visualize the European belonging of the project, the flag of the European Union will flank the Urbino 2019 logo in all the events of the calendar - cultural events, institutional meetings, local and regional events- as for all the places and contact points with the target, not only in the city but on all the regional territory of the Marche. All the great festival and more generally the cultural events that historically belong to the artistic regional calendar (like the Rossini Opera Festival, the Sferisterium Opera Festival, Civitanova Danza, etc.), will flow together under the symbols of Urbino 2019 and of the European Union.

**Advocacy** - All the communication activities made by the Urbino 2019 Committee and by its communication multipliers (training institutions and companies) carried out using traditional instruments and new media, will bear the EU flag side by side with the Urbino 2019 logo.

**Media Partnership** - Urbino and the Marche have undersigned a contract with **ADN Kronos Communication** by virtue of which they will communicate the European Capital of Culture 2019 project.

The press agency has already created and organized the communication of Milano's candidacy as host of the Universal Expo 2015; the World Aquatics Championship of Rome 2009; the participation of Rome to the Shanghai Expo of 2010; the promotion of a Formula 1 Grand prix in Rome; the Torino winter Olympics in 2006.

**Press Agency and Media Plan** - A press agency strategy will be developed in parallel with a media plan (bill boarding, printed press, radio-TV networks and web) to optimize the strategy and support the efficacy of the event organization. All the radio and TV communication referring to Urbino and the European Capital of Culture will state the European Union ownership of the initiative.

**Fairs** - The Region will communicate the project during all the fairs and occasions of institutional events abroad (stand characterization, roll up, posters, brochures, etc.).

**Urbino 2019 speaks to Europe** - The promotion of conferences, academic and artistic events, falling under the icon of Federico da Montefeltro icon, will be supported in all the European Union!

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## **VI. EVALUATION AND MONITORING OF THE EVENT**

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### **VI.1 DOES THE CITY INTEND TO SET UP A SPECIAL MONITORING AND EVALUATION SYSTEM:**

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- for the impact of the programme and its knock-on effects?
- for financial management?

The evaluation of Urbino 2019 is a process that goes along with the very project of European Capital of Culture 2019, from the development phase up until 2019, the year in which the city will concretize the initiatives and events of the cultural programme. In this sense, the evaluation has the fundamental function of following through and directing the candidacy and the cultural programme in all the different implementation phases. The basic principles on which the evaluation and monitoring system of Urbino 2019 are the following:

- methodological anchorage to the **evaluation system of the ECOC programme**, with a perspective towards the 2020-2033 period, especially opportune considering the year in which the Urbino Capital of European Culture will be held;
- **continuity of the evaluation process**, articulated in an ex-ante evaluation (with *baseline target values within* December 2017), in itinere and an ex post evaluation, foreseeing monitoring activities up until December 2022 to allow for the impact evaluation too;
- adoption of a **form of training and participative evaluation**, through a mutual learning process between the valuer, the administrative players and the other main stakeholders, that will be asked to participate to activities such as semi-structured interviews and focus groups;
- activation of a **single monitoring centre** aiming to avoid redundancies and contradictions in the data collection, also registered in previous European Capital of Culture;
- entrustment of the evaluation to an **independent external subject**;
- consideration, further to the **relevance, efficiency, efficacy and sustainability** of the programme, of the **coherence** with other programmes, such the ERDF and ESF, the intention being to search for maximum complementarity in fund use;
- allocation of adequate **resources** for evaluation and monitoring, for a period starting from the ex ante evaluation and ending in 2023 (after the conclusion of the post-impact monitoring and evaluation).

As pointed out in the first point here above reported, the Urbino 2019 candidacy refers to, already from the preparation phase, objectives indicated by the Commission in the Decision Proposal for the ECOC programme in the 2020-2033 period<sup>1</sup>. It is a matter of choice already made, in the ex-post evaluation phase, by the Ecorys<sup>2</sup> Company in relation to the Guimarães e Maribor Capital of Culture 2012.

<sup>1</sup> COM(2012) 407 final

<sup>2</sup> Ecorys, Ex-post Evaluation of 2012 European Capitals of Culture, Agosto 2013.

The Urbino 2019 programme thus contributes to the general aims of the European Capital of Culture to safeguard and promote the different European cultures, with the objective of highlighting the common characteristics that the different cultures share and to promote the contribution that culture can give to the long-term development of the city. It also addresses four different specific objectives:

- Improving the range, diversity and the European dimension of the cultural offer of the city, also by means of transnational cooperation;
- Widening the access to culture and the participation of all, citizens and non-citizens;
- Strengthening the capacity of the cultural and creative sectors of economy by favoring interconnections with other sectors;
- Improving the International capacity of the city through culture.

From a technical point of view, Urbino 2019 adopts the objectives and result indicator system of the ECOCC programme completing it with a series of S.M.A.R.T. type indicators (S.M.A.R.T. Specific, Measurable, Achievable, Relevant, Time-based), as indicated in the chart following hereunder.

The evaluation system of Urbino 2019 thus confirms the strong anchoring of the evaluation programme of European Capitals of Culture through a bottom-up construction effort of the indicators on two aspects: the operative one of the immediate **realization** of the activities (*output*) and the strategic one of the **impacts**. The choice of S.M.A.R.T. indicators, thus is time-based, and brings to work on a monitoring period of 3 years after the end of the project (2020-2022), concentrating the evaluation of impacts in this time period.

Concerning the financial management of the project, it will be entirely handled by the Urbino 2019 Foundation, specifically by the Executive Board. The unique structure controlling the financial aspects centralizing all the information; it will guarantee the coherence of the expenditures and simplify the very control of the project. Moreover, thanks to the direct involvement of a representative of the Marche Region in the Urbino 2019 foundation, the financial management will occur in close coordination with the management of the Structural Funds, and this in the crucial phase of the programming end.

Objectives (from ECoC Programme)	Impact Indicators - Monitoring 2020-2022 (specific of Urbino)	Result Indicators (from ECoC Programme)	Indicators of Realization-Monitoring 2019 (specific of Urbino)
<b>Improving the range, the diversity and the European dimension of the cities cultural offer, also through transnational cooperation</b>	- Increase of events in collaboration with EU cultural institutions and with institutions of the Macro-region (in comparison with the years 2017 and 2018)	- Total number of events	- Total number of events realized
	- Increase of tourists' expense (overall figures Italians/foreigners) for cultural activities	- Value in € of the cultural programme	- Budget of the cultural programme effectively allocated and spent
	- Increase of participation of partners of the territory of the Province of Pesaro and Urbino in territorial cooperation projects and related value in €  - Increase of executive assignments in the cultural sector of local operators coming from the EU and the Macro region	- Number of cross-borders cooperations present in the cultural programme	- Number of cross-border organizations involved in the cultural programme  - Number of cross-border artists, lecturers and cultural operators involved in the cultural programme
	- Increase of co-productions in the field of live show and of joint initiatives in the field of cultural assets at EU and Macro-region levels	- Rapport between artists participating to the initiatives of the cultural programme coming from foreign countries and those of the hosting country	- Number (according to EU and Macro-region origin) of artists housed
<b>Increasing the access to culture and the participation of all, citizens and non-citizens</b>	- Increase of visits to museums/exhibitions/ archeological sites at city and province levels (overall figure, Italians/foreigners)  - Increase of the fruition of live shows (overall figure, Italians/foreigners)	- Attendance to the ECoC events	- Number of tickets sold or given out  - Number of participants (in case of free entrance events the methods adopted will be (a) method of the distribution of promotional material deducted from the total number of pieces in order to count the effective participants (b) photos from the air of the place of the event, with following evaluation of participants according to standard methods selected ex-ante)
	- Increase (overall and relative to people <35 years, people without a university education) residents subscribers of theatre and musical seasons	- Percentage of residents participating to the events, including young people, underprivileged or 'culturally inactive' people	- Number of promotional initiatives of ECoC events in aggregation centres such as schools, sports groups, seniors associations, centres for the disabled, immigrants associations
	- Increase of the participation of associations to network projects at national and EU level	- Number of volunteers	-Number of volunteers, number of volunteers of EU origin, number of volunteers from the countries of the Macro-region, number of female and male gender volunteers, number of volunteers aged over 60, number of volunteers with special needs
<b>Strengthening the capacity of the cultural and creative sectors of economy by favoring inter-connections with other sectors</b>	- Increase of co-branding actions between cultural institutions and cultural and creative industries	- Value in € of investments in cultural infrastructures	- Investments in effectively realized cultural infrastructures

	-Permanence of the Organizing Committee as coordination authority between the different organizations and cultural entities	- Multi-sectorial collaborations for cultural governance	-Number of cross-marketing initiatives and integrated ticketing initiatives promoted by the Organizing Committee with: cultural and creative industries, mobility companies, institutes caring for the elderly, sick or underprivileged people-review
	-Level of implementation of the projects of the Open Court approved by the funding subjects	- Long-term city cultural development strategy of the city	-Number (overall and per origin) of ‘Illustrious women and men’ activated by the Open Court  -Number of moments of informal debates activated by the Open Court
<b>Improving the international profile of the cities through culture</b>	- Increase of incoming of tourists in the city of Urbino and in the Province of Pesaro and Urbino in comparison to the years 2017 and 2018 (absolute values)  - Increase of incoming of foreign tourists in the city of Urbino and in the Province of Pesaro and Urbino in comparison to the years 2017 e 2018 (absolute values)	<b>- Increase of tourist visits</b>  In detail: - Increase of incoming of tourists in the city of Urbino and in the Province of Pesaro and Urbino (2019 over 2017 and 2018 )  - Increase of incoming of foreign tourists in the city of Urbino and in the Province of Pesaro and Urbino (2019 over 2017 and 2018)  - Volume and % of positive media coverage of the city	- Number of contracts with Tour Operators
	- Increase of enrollments at the University, Academy of Fine Arts, School of Journalism  - Percentage increase of enrollment of foreigners (EU and Macro-region) at University, Academy of Fine Arts, School of Journalism		-Number of articles published and diffused at European and national level, interactions activated through social networks-Press review and statistics of the Urbino ECoC account  -Publication of a local news magazine on the cultural events and initiatives of the ECoC year
	- Percentage of residents aware of ECoC 2020, 2021, 2022  - Percentage of residents that decide to visit the ECoC of 2020, 2021, 2022	- Awareness and knowledge of ECoC among the residents	-Number of articles published by local press, of interactions activated through social networks- Press review and statistics of the Urbino ECoC account

## VII. ADDITIONAL INFORMATION

### VII.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?

The **STRONG POINTS** of the candidacy of Urbino lie: in the reasons behind our proposal, its objectives, its thematic priorities and vision, its strategy, the structure of the cultural programme, its innovation and sustainability.

...and in the city of Urbino: its urban setting and surrounding countryside: its charm, its poetry, the very dimension of the city which invites socialisation and the desire to be with people; its inclination for beauty. Everywhere.

The concentration of cultural and teaching institutions, with the presence of young students - Italian and foreign - with their energy and talent, that double the resident population.

The fact that it falls within the Province of Pesaro-Urbino, which has the highest density of cultural and creative enterprises in Italy; it's insistence on the Marche: the entrepreneurial European region of 2013

...conditions that make it possible to experiment a new development model.

Other important strong points are:

**the Promoting Committee:** the density and the importance of the figures from the worlds of culture, science and art from Urbino, the Marche, Italy, Europe and the World that have decided to support the candidacy of Urbino as European Capital of Culture. Starting with the President, Jack Lang who, together with Melina Mercuri in 1985, wanted to institute the European City of Culture and who has been a remarkable guide in the realisation of the proposal, in orienting the objectives, the purposes, the priorities, the method in a way that they would be conducive to the original intentions of the event;

the Urbino 2019 Promoting Committee is the proof of the attractiveness of Urbino, of the recognition of its cultural value which itself is an attraction, an element of interest among the European population for the Urbino 2019 event;

**the involvement of the territory:** The number of institutions, associations, social categories, professionals, citizens who have agreed on the importance of the candidacy of Urbino as European Capital of Culture 2019 and have participated in the works; and the degree of ownership of the project;

**the international, across-the-boards, multidisciplinary nature of the event;**

**the balanced and coherent budget;**

**the innovation: see relative paragraph!!!**

the **degree of sustainability of the event** built in the context of the definition of the Strategic Plan of the city of Urbino and of the UNESCO World Heritage Site Management Plan, in compliance with the terms of the cultural promotional strategy of the Marche Region; in the perspective of the Adriatic macro-region being constituted, according to the programmatic guidelines and the priorities of future EU development programmes;

the representativeness of a small territorial context, fragmented, polycentric, strongly interconnected. The place of medietà: of Middle Italy that has not had representations in the history of the European Capital of Culture.

### THE WEAK POINTS

The weak points of the candidacy of Urbino are in fact the characteristics of an alternative and sustainable development plan.

- The poor lacking roadways and transportation infrastructures;
- The small dimensions of the city;
- The sparse and polycentric administrative and installation organisation of the Marche region.

### VII.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 candidacy of Urbino as European Capital of Culture is part of a long-term development path of the city marked by the Strategic Plan of the City of Urbino and in parallel with the Management Plan of the UNESCO World Heritage Site.

Along this path, defined through a maximally participative method, we shall proceed regardless of the result of the candidacy, to strengthen cooperation between the cultural and education institutes and the business sector of the city and the region; to re-organize the functions and services of the city; to favor the dimension and the intercultural dialogue, the international vocation of the city; to support innovation. With the instruments indicated. With the support of the Marche Region. Of course the title of European Capital of Culture would accelerate the processes, bestowing them another dimension, procuring different impacts.

About single projects, mention is made here of two cultural projects that were born within the path of the candidacy of Urbino as European Capital of Culture and that will be realized (they are already in the organization phase!) regardless of the result of the evaluation:

1. The joint exhibition Louvre Museum - National Gallery of the Marche of Urbino Urbino/Marche Region of the *Tableau degli 'Uomini Illustri'* of the Studiolo of Federico from the Ducal Palace of Urbino. It is about extraordinary paintings of international personalities of culture, art and science, ancient or contemporary to Federico (XV sec.) that originally stood in the high part of the Studiolo and that have in part been removed and taken to France during the Napoleonic campaigns. The Exhibition will be held in France and then in Urbino.
2. The Marche Region within the boundaries of the regional tender on the Advanced Cultural District has identified Urbino as preferred pilot-area in relation to the candidacy of the city as European Capital of Culture. Projects of regional interest will be included here (selected through exam procedures and regional initiatives (directly determined and financed by the Region).

### VII.3. PLEASE ADD BELOW ANY FURTHER COMMENTS WHICH YOU DEEM NECESSARY ON THE SUBJECT OF THIS APPLICATION

The success of the candidacy of Urbino 2019 will be the demonstration that Europe, as it was conceived and for how it has then been lived by entire generations that have witnessed its slow, but unstoppable integration process, is not characterized only by decisions of the Heads of Government or State, by centers of more or less defined power or economic and dominating lobbies.

On the contrary, it will be the demonstration that the Old Continent, which has marked and guided great part of the History of Humanity is constituted by people, by a soul that palpitates even in its smallest centers.

To prepare the candidacy of Urbino 2019 we have simply worked with ordinary means, reorganizing what History had handed us down, re-discovering in this History the signs on which the dawn of a new hope can be constructed, especially for our Country, that is unjustly living a season of alienating desolation. In these signs, legacy of human and immortal spiritual values, belonging to our cultural identity, we have seized the reasons for a renewed confidence.

Tens and tens of Personalities of the world of culture, at National and International level, have spontaneously encouraged us to keep going forward, giving us useful contributions and offering their full personal and disinterested availability for the future too.

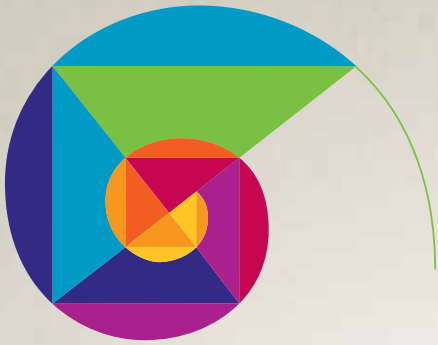
Thanks to these signs and to this push we convinced ourselves that the stake was not only that, even if most important, of the candidacy of Urbino as *European Capital of Culture*, but the much more important and maybe decisive one, of newly giving a 'frame of hope', a future of newly found confidence to the new generations.

We have come to realize that Culture, the true and authentic one, can really generate confidence and activate contagious moments of thoughts. This is what Italy and Europe need. For these reasons Urbino candidates itself to be the ideal place, as it was five centuries ago, to find the right pathway once again. Urbino will be the place of the concrete utopia, the agorà of thought, the laborious workshop of experimentation, and the centre from which a new humanism will irradiate.

We would like to conclude with a tweet, sent last August 12th by Alfredo Sparaventi, one of the thousands of support tweets that we have received. We have picked it out at random, both to thank through it the thousands of common people that have supported this candidacy, and for the simplicity and thoroughness of the content that makes any other comment superfluous: ***"I support the candidacy of Urbino as European Capital of Culture 2019 because I greatly believe that it is a starting point rather than a point of arrival"***.







**URBINO2019**  
M A R C H E  
CANDIDATA CAPITALE EUROPEA DELLA CULTURA

NEW RENAISSANCE:  
THE IDEAL SHAPE TO BUILD UP  
THE FUTURE



CITTÀ  
DI URBINO

