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Master thesis:

CONTEMPORARY ARTISTIC PROJECT AS GENERATOR OF
CULTURAL TOURISM AND LOCAL DEVELOPMENT

Case Study: Museum of Broken Relationships

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1. ABSTRACTS

1.1. ABSTRACT

This work is an attempt of illustrating what potentials and influence can a contemporary cultural project have on cultural tourism and city development. Through the perspective of an artistic project called Museum of Broken Relationships, the work deals with current state and trends in cultural tourism, namely city cultural tourism, and influence and importance of culture in urban regeneration of cities worldwide. Successful international practices and theoretical work are the starting point for the analyses of the Croatian context and guidelines for the strategic development of the project named 'Museum of Broken Relationships'.

Museum of Broken Relationships is a Croatian art project that is formed around a unique concept of preserving material and non-material heritage of broken relations. Museum offers every individual a chance to overcome the emotional collapse through creation – by donating the objects that remind them of their by-gone loves to the Museum collection. Collection consists of various objects: from romantic and touching letters to different gifts given to lovers like teddy bears and photos, but also such unusual examples as leg prosthesis donated by a war veteran who fell in love with his physiotherapist or a gall stone. Every object on display is anonymous, and has a description / story related to the relationship that was behind. Since its launch in 2006 the Museum has been functioning as a travelling exhibition that has received wide recognition throughout the world: it had 14 displays in 10 countries (Croatia, Slovenia, Bosnia and Herzegovina, Germany, Serbia, Macedonia, Slovakia, Singapore, USA, Ireland), more than 20.000 visitors, 26.000 published articles, 5.000 video and audio coverages in electronic media.

Great interest for the project by the audience, critics and the media made the founders determined to form a permanent display with infinite renewing and widening possibilities. Desired location is an old Austro-Hungarian fort situated in the city of Pula, Croatia and negotiations with the city authorities for its use have been lasting for more than a year.

Starting from the presumption that project such as Museum of Broken Relationships could contribute to the development of a recognizable cultural touristic offer of Pula, revitalize an abandoned fort and contribute to the overall local development, this work has been divided

into 3 main thematic sections - cultural tourism, revitalization of cultural heritage and culture-led urban regeneration.

Cultural Tourism Section deals with the development and definitions of cultural tourism, current state of cultural tourism in Croatia, potentials of the Museum in fostering cultural tourism development, definitions and future development of city cultural tourism and Museum's potentials in regards to Pula as a city destination.

Revitalization of Cultural Heritage Section deals with importance of heritage for tourism industry, current trends of combining heritage and contemporary art to build a distinctive image of the city, it explores the history and structure of Fort Bourguignon and gives a development plan of Museum within its premises.

Culture-led Urban Regeneration Section deals with the ways in which culture can foster economic growth, gives examples of successful practices throughout the world and defines Museum's potential for local development.

After analyzing Museum of Broken Relationships in regards to each of the given thematic sections, the final part of the work gives overview and description of the strategies that would be used for the future development of Museum of Broken Relationships in Fort Bourguignon.

1.2. RÉSUMÉ

Cette étude se propose d'examiner les capacités et l'influence d'un projet culturel contemporain appliqué au tourisme culturel et développement urbain. D'après les courants actuels de la sphère du tourisme culturel, l'importance et l'influence de la culture dans la régénération urbaine deviennent globalement de plus en plus importantes. Dans la perspective du projet nommé *Musée des relations brisées* qui a connu un succès international, notre étude vise donc, en s'appuyant sur un travail théorique, d'en esquisser un développement stratégique dans l'environnement croate.

L'idée principale du projet artistique croate *Musée des relations brisées* était de conserver le patrimoine matériel ou immatériel des relations rompues. Le musée offre à tout individu la possibilité de dépasser l'échec émotionnel à travers une création – des objets qui lui rappellent les amours passés sont assignés à la collection du Musée. Parmi ces objets on trouve des lettres touchantes et romantiques, des cadeaux des amantes tels que les nounours et les photos, mais aussi des exemples inhabituels de la prothèse de genou et des calculs biliaires. Chaque objet exposé qui reste anonyme est présenté par une description voire une histoire de la relation concernée. Depuis l'an 2006 le Musée fonctionne en tant qu'une exposition itinérante qui s'est fait reconnaître dans le monde entier: le bilan fait 14 expositions en 10 pays (la Croatie, la Slovénie, la Bosnie et Herzégovine, l'Allemagne, la Serbie, La Macédoine, la Slovaquie, Singapour, Les Etats-Unis et l'Irlande), plus de 20000 visiteurs, 26 000 articles publiés et 5000 couvertures audio-visuelles dans les médias électroniques.

Un intérêt immense éveillé chez le public a conduit les fondateurs à en créer l'exposition permanente avec de nombreuses possibilités d'innovation et d'élargissement. C'est ainsi que l'ancienne forteresse de la ville de Pula en Croatie issue de l'époque d'Autriche-Hongrie est devenu lieu envisagé du projet. Les négociations avec les autorités municipales ont commencé il y a un an.

Compte tenu des faits mentionnés ci-dessus nous partons de la supposition que le projet du *Musée des relations brisées* pourrait contribuer au développement de l'offre touristique reconnue de la ville de Pula, revitaliser la forteresse abandonnée et contribuer au développement local sur tout les plans. Conformément, notre travail va se faire en trois volets

thématiques – le tourisme culturel, la revitalisation du patrimoine culturel et la régénération urbaine amenée par la culture.

TOURISME CULTUREL

Pula est à la fois une zone urbaine très animée qui compte plus de 60 000 habitants et aussi une destination de tourisme de masse dont la plus grande partie de l'offre s'établit sur les beautés naturelles (la mer, le soleil). Même si Pula recèle un patrimoine culturel et historique qui est prérequis du développement du tourisme culturel, les touristes qui s'y rendent pour sa culture sont toujours peu nombreux. Suivant les nombreuses recherches qui apparaissent à l'heure présente dans le domaine du tourisme, une destination touristique se voit accordée une autre fonction que celle d'offrir aux touristes 'le tourisme de plage' - celle de devenir concurrentielle dans son ensemble à travers un programme culturel complexe, bien organisé et de qualité. 'Le touriste postmoderne' a une vision très précise des portions de la vie urbaine dont il veut faire partie, il a des intérêts spécifiques qui à l'avance déterminent le choix de sa destination; par conséquent, il s'attend à l'élargissement et l'approfondissement de ses intérêts qui devraient s'accompagner aux spécificités locales.¹ C'est dans cette perspective que l'offre touristique doit répondre aux exigences imposées par des formes spécifiques du tourisme.

La problématique d'utilisation des ressources culturelles en fonction de la qualité de l'offre touristique a entraînée de nombreuses recherches dans le champ du tourisme culturel dans les années 1980. Il est difficile de retracer le début du développement du tourisme culturel puisque tout voyageur fait la connaissance de la culture de sa destination touristique, que ce soit à sa volonté ou par hasard, et tout voyage peut aisément être caractérisé comme culturel. Il n'existe donc pas une seule définition de la notion de tourisme culturel. L'intérêt pour le tourisme culturel est très intense, mais il arrive que les champs et les termes se confondent. Le plus souvent on entend par là le tourisme qui s'oriente vers les visites des musées, expositions et concerts, ou simplement, qui se tourne vers le matériel, notamment le patrimoine construit – des monuments religieux jusqu' à l'architecture séculière. Ce terme est ainsi fréquemment utilisé pour n'importe quel voyage qui inclut des visites de ressources culturelles, quelle que soit la motivation initiale.

¹ Jelinčić, Daniela Angelina (2008.) *Abeceda kulturnog turizma* (L'Alphabet du tourisme culturel), Zagreb, Meandarnedia, 2008.

Le tourisme culturel en Croatie est en train de se développer d'une manière irrégulière et sans un système précis et il manque de données exactes et nécessaires pour mener à bien des études des projets ou des stratégies de développement. Malheureusement, la Croatie a peu recouru jusqu'à maintenant aux capacités culturelles pour développer le tourisme culturel et dans la majorité des cas elle n'est reconnue que pour son offre des ressources naturelles – les vacances 'de plage'.

Le Musée des relations brisées contribuera à la diversification de la présente offre culturelle de la ville de Pula par son unique programme culturel sur toute l'année et aidera à la ville par sa puissance publicitaire à trouver sa position dans la carte touristique du monde. La stratégie associative du musée se focalise sur la création des liens avec le secteur du tourisme afin de pouvoir créer un nouveau produit culturel et touristique qui embrasserait aussi, à part des visites au musée, plusieurs attractions culturelles locales, notamment *Le Musée du tour des cœurs cassés* et la promotion des produits traditionnels autochtones (investissement en co-marquage des produits, tels l'huile d'olive, l'eau de vie d'Istrie, les truffes et les desserts locaux offerts dans le boutique de Musée.) L'objectif de l'association entre le secteur touristique et le Musée est de former une relation continue et bénéfique pour les deux parties et de revaloriser à travers le thème de Musée les produits culturels et le patrimoine déjà existants. Enfin, elle offrirait à la ville un contenu culturel, touristique et inédit pendant toute l'année assurant une image reconnue de Pula qui serait dorénavant capable de s'imposer sur le marché global.

REVITALIZATION DU PATRIMOINE CULTUREL

Pula possède un patrimoine culturel historique très riche qui est généralement seul et unique facteur qui en détermine l'offre culturel. Certes, l'importance de son patrimoine historique qui attire des touristes est indisputable, mais s'agissant d'un touriste postmoderne, l'exploitation de ses capacités se montrent vieilles et désuètes. Chaque site historique recèle une histoire qui, en vue d'attirer des touristes et de créer une image distinctive de la destination, pourrait être dévoilée aux yeux du public à différentes façons. Nos impressions d'une ville renommée se forment sur l'image que constituent des fragments de la vérité, de l'impression et des clichés. C'est précisément cette image qui l'emporte sur le choix du lieu que nous allons visiter, dans lequel nous voulons vivre ou investir.

La ville de Pula a un système de fortification unique et bien préservée qui forme une arche de 2.5 km de diamètre autour du port. La Forteresse Bourguignonne que l'Autriche a fait

construire dans la deuxième moitié du 19^{ième} siècle en est une partie. Ce système de fortification représente un patrimoine historique unique et puissant sans pour autant être suffisamment exploité.

La revitalisation de la Forteresse Bourguignonne par l'emplacement *du Musée des relations brisées* dans ses locaux devrait rendre possible la ressuscitation d'un patrimoine abandonné et mal tenu dans un contexte contemporain ainsi qu'attirer de nombreux visiteurs qui se verraient donner la possibilité de faire la connaissance non seulement de l'exposition mais aussi d'un exceptionnel patrimoine historique de Pula. La Forteresse serait ouverte aussi bien aux touristes qu'à ses habitants qui depuis des décennies témoignent de délabrement d'un monument historique important. L'emplacement du Musée dans la Forteresse de Bourguignonne introduirait de moindres interventions dans l'espace et apporterait la vie dans le site sans endommager ni changer ses parties intérieures ou extérieures. Puisque la construction principale de la forteresse se tient en bon état, la revitalisation serait faite à prix minimum sans grands travaux de restauration.

L'attraction des locaux de Forteresse et le concept de Musée contribuerait fortement à la diversification de l'offre culturelle de Pula et ouvrirait aux touristes une partie importante du patrimoine local qui a été jusqu'à maintenant fermé et oublié. Cette offre pourrait enrichir le séjour touristique et attirer d'ailleurs un nouveau type de touriste qui prend plaisir de l'offre culturelle de la ville.

Un contenu attirant en termes contemporains qui se situe dans un site de patrimoine majestueux peut appeler un grand nombre de visiteurs et ressusciter la vivacité et la vibration dans toute la région avoisinante. C'est précisément une atmosphère animée et une région distinguée qui représentent des atouts principaux pour l'investissement intérieur, les entreprises et la mobilisation des nouvelles initiatives qui à leur tour amènent à l'ouverture des nouvelles postes d'emploi et au progrès économique de toute la région.

CULTURE ET RÉGÉNÉRATION URBAINE

Conformément aux nouvelles orthodoxies, la culture peut s'utiliser en tant que moteur de l'essor économique et ainsi inciter les villes à maintenir leurs positions compétitives. Ces développements reflètent non seulement l'importance accrue de la sphère de culture dans l'économie urbaine contemporaine, mais aussi introduisent une redéfinition de la signification

de la culture qui dès lors, pour être capable de répondre aux exigences sociales, économiques et politiques, devrait comporter de nouveaux usages.²

Partout dans l'EU les autorités municipales font l'effort de susciter la régénération des centres urbains à travers les politiques conçues pour attirer l'investissement intérieur et le tourisme. Cela comprend l'investissement dans l'infrastructure culturelle tels que les musées et les galeries d'art, mais aussi dans les aspects culturels moins matériels notamment le déroulement des événements tel *La ville européenne de la culture*.

D'après Charles Landry la typologie de la régénération amenée par la culture peut être divisée de la façon suivante: *La construction comme régénérateur, L'activité artistique comme régénérateur, Les événements comme régénérateur, Le bizarre comme régénérateur, La planification urbaine comme régénérateur, La flexibilité comme régénérateur, La confiance sociale comme régénérateur, Les mécanismes comme régénérateur, L'individuel comme régénérateur, L'artiste comme régénérateur, Le marketing comme régénérateur, L'organisation comme régénérateur, La crise comme régénérateur*.

Le Musée des relations brisées est sans doute un contenu unique et pour cela bizarre, prometteur de la régénération urbaine à la manière de la ville Pieve S. Stefano en Toscane. Cette ville célèbre annuellement 'le Festival des journaux intimes' et décerne le prix au meilleur journal qui ensuite va être publié. La ville a constitué 'Une archive nationale des journaux intimes' et cherche à attirer l'attention du public par son autopromotion comme 'Ville des journaux intimes'. Un autre exemple est la ville de Montespertoli située près de Florence où se déroule le festival des gens laids (Festival dei Brutti) qui dans la bonne humeur célèbre la laideur exceptionnelle. L'événement est peu à peu devenu bureau des mariages informels. La couverture nationale est assurée et la ville a gagné sa place sur la carte touristique.

Le procès du marketing peut lui-aussi être une partie de la dynamique de régénération, comme c'est le cas des villes européennes de la culture et d'autres endroits. Bien que le projet artistique initial puisse être de moindre dimension, son résultat se maximise par usage du marketing. Celui-ci nous sert pour raconter l'histoire d'un lieu et la ville de Montpellier située au sud de la France en est un bon exemple. Une combinaison des messages est consciemment choisie et utilisée afin de créer une identité progressive et scientifique de la ville – la

² Paddison, R. & Miles S. (2006). Culture-Led Urban Regeneration. Routledge, Tawlor & Francis Group

bienvenue multilingue, les rues nommées d'après des scientifiques connus, les pistes cyclables et les centres médicaux mobiles.

Aussi a-t-on commencé de plus en plus à exiger des projets majeurs du secteur culturel non seulement de remplir la fonction culturelle et éducationnelle, mais également de faire progresser l'économie locale et régionale. Les exemples pertinents du type 'La construction comme régénérateur' de la régénération urbaine amenée par la culture seraient Guggenheim à Bilbao, Tate Liverpool et Tate Modern à Londres. Ces projets de construction sont en majorité des cas entamés par des autorités locales (Guggenheim à Bilbao) ou par des agences urbaines assignées à la rénovation (Tate Liverpool). Ce sont des projets phares très coûteux qui représentent de vrais centres d'intérêt pour les visiteurs et ont une valeur symbolique et économique pour la région environnante surtout lorsque de grands efforts sont investis pour coopérer avec la population locale en matière de l'offre de l'emploi ou la participation active dans la réalisation du programme, comme c'était le cas de Tate Modern à Londres.

Les institutions et les événements culturels attirent d'une part les touristes et d'autre part le capital et le travail. L'influence de la culture sur le développement local est directement visible dans la création et l'ouverture de nouveaux emplois – un exemple qui l'illustre bien est la Royaume Unie où les emplois culturels sont estimés à 4.5 pourcent de tout emploi. Pourtant, il faut affirmer que le Musée ne peut pas avoir une influence de grande envergure sur l'ouverture de nouveaux postes de la région, mais quand même, sa singularité peut attirer bien des visiteurs qui apporteraient la vivacité de toute la région et encourageraient sans doute le développement économique dans tous les sens.

Après avoir examiné *Le musée des relations brisées* dans l'optique de la thématiques des trois parties mentionnées, la dernière partie de notre étude présente un aperçu d'ensemble et une description des stratégies choisies pour le développement futur du *Musée des relations brisées* dans la Forteresse de Bourguignonne: les stratégies organisationnelles – augmentation de la volume de production et de produit et la création d'équipes, les stratégies d'associations et les stratégies de promotion et de marketing.

CONCLUSION

La pratique réussie des fondements théoriques de cette étude montrent bien que la culture peut contribuer au développement et renouvellement urbain, ainsi qu'au tourisme culturel. Les

analyses qui concernent le projet du *Musée des relations brisées* et le contexte appartenant ont démontré que le Musée ne peut être instigateur du tourisme culturel et du développement local qu'à travers les associations et les actions communes systématiques et bien coordonnées. Sans une approche systématique, le Musée ne sera qu'un des projets pionniers qui, certes, contribuera à l'offre culturelle, mais n'exercera aucune autre influence. C'est justement la collaboration, le support et la compréhension entre les secteurs culturels et touristiques, la communauté locale et les autorités concernées qui rendront possible la concrétisation des capacités et des effets estimés du projet.

La réalisation du *Musée des relations brisées* est conditionnée également par la mise au point de La stratégie du développement culturel de la ville de Pula envisagée pour la fin de l'an 2009 qui proposerait des solutions systématiques en matière de l'usage de la culture comme moteur du développement local et destinerait , on l'espère bien, la fortification patrimoniale de Pula aux projets culturels tel le *Musée des relations brisées*.

2. INTRODUCTION

This work is an attempt of illustrating what potentials and influence can a contemporary cultural project have on cultural tourism and city development. Through the perspective of an artistic project called Museum of Broken Relationships, the work deals with current state and trends in cultural tourism, namely city cultural tourism, and influence and importance of culture in urban regeneration of cities worldwide. Successful international practices and theoretical work are the starting point for the analyses of the Croatian context and guidelines for the strategic development of the Museum of Broken Relationships in the city of Pula, Croatia.

Museum of Broken Relationships is a Croatian art project that is formed around a unique concept of preserving material and non-material heritage of broken relations. Since its launch in 2006 the Museum has been functioning as a travelling exhibition that has received wide recognition throughout the world. Museum founders have decided to form a permanent display of the Museum in the country of its origin – Croatia which would open wide array of possibilities for its further development and have consequent positive effects on its surrounding. The location currently in negotiation is an old Austro-Hungarian fort situated in the city of Pula, Croatia, which represents a mighty and unique cultural heritage site whose potential has not been recognized by the local authorities or the touristic sector.

The fort has been decaying for decades already and the settling of Museum of Broken Relationships would enable its revitalization, it would bring benefit for the cultural and touristic sector and the city as a whole. Pula is a well known ‘sun and sea’ touristic destination that has not so far used its cultural potential to attract wider number of visitors, prolong the season and build a recognizable and unique image of the destination. The work deals with exploration of what makes destinations attractive nowadays and what it takes for a city with cultural and touristic potentials such as Pula to develop into a recognized destination on cultural touristic map of the world.

Structure of the work is divided into 3 main thematic parts - cultural tourism, revitalization of cultural heritage and culture-led urban regeneration. The work starts with description and analyses of the Museum of Broken Relationships whose strategic development plan is given at the very end of the work.

3. METHODOLOGY

Starting from the hypothesis that cultural projects are at the centre of urban regeneration schemes and contribute to local development, this work deals with analyses of potentials of a unique art project named 'Museum of Broken Relationships' that is to be settled in an Austro-Hungarian fort in the city of Pula, Croatia.

The work is divided into 12 chapters out of which 5 chapters present the core content part of the thesis. Those chapters are the following: 1. About Museum of Broken Relationships, 2. Cultural Tourism, 3. Revitalization of Cultural Heritage, 4. Culture and Urban Regeneration, 5. Swot Analyses and Development Strategies.

The first chapter named **About Museum of Broken Relationships** deals with descriptive analyses of the Museum of Broken Relationships, its developmental path, future plans and perspectives. Qualitative methods have been applied for gathering of data: observation, interview and analyses of content. Face-to face interviews have been conducted with the founders of the project. One part of the interview was semi-structured, meaning that the founders of the Museum of Broken Relationships have been given a list of themes and questions to be discussed, whereas part of the information was gathered through an informal interview which offered a deeper insight into the project and context of its settle. Interview data was supported by the analyses of all available documents and data regarding Museum's founding, exhibitions, partners, number of visitors, press releases etc.

Analyses of the acquired data on the Museum of Broken Relationships led to the formation of the following three chapters of the work: **Cultural Tourism, Revitalization of Cultural Heritage and Culture and Urban Regeneration**. They represent three thematic sections that are of primal concern for the Museum's settle in the city of Pula and exploiting of its overall potential in the Croatian context.

Methodologically, these chapters use a theoretical framework (books, articles, journals, research, data bases on the internet etc.) which is supported by the results of comparative analysis of the successful international practices. Theoretical concepts from each section provide the tools for context definition and for creation of appropriate development strategies of the Museum in Pula.

Cultural Tourism chapter is based on relevant literature that explains the notion of cultural tourism, its historical development, estimates of its future development, the analyses of the role it has for cities, regions and countries nowadays and the analyses of the current state of cultural tourism in Croatia, Istria and Pula. Observation and data analyses have led to definition of problems and gaps in the Croatian context, namely in the city of Pula, on the basis of which further development of the Museum has been defined.

Revitalization of Cultural Heritage chapter is based on theoretical framework that defines the role of cultural heritage for tourism, gives examples of successful international practices and defines the context and current state of the Austro-Hungarian fort in which Museum is to be settled. The acquired data provides the basis for development plan and structure of the Museum of Broken Relationships within the fort premises. The data has been collected through qualitative methods, namely direct observation of the state and usage of heritage in Pula, interviewing of the Museum founders and case studies.

Culture and Urban Regeneration chapter is based on analytical survey of content related literature and descriptive analyses of the successful world practices. Theoretical framework and comparative analyses of the case studies and the Museum within the context of Pula provide the basis for definition of Museum's potentials in regards to urban regeneration.

SWOT Analyses and Development Strategies chapter results from the theoretical concepts and data gathered from the preceding research. All the data was subdued to analytical interpretative method with the intention to propose development strategies that would fully exploit Museum's potential and enable its future progress. SWOT analysis and proposed strategies are based on key research findings as well as on the relevant literature and theories of organizational development and strategic management. Finally, each of the suggested strategies is supported by concrete action proposal, main actors and expected results.

4. ABOUT MUSEUM OF BROKEN RELATIONSHIPS

Museum of Broken Relationships is an interactive art project founded in Croatia, which was for the first time presented to the audience at 40th Zagreb Salon of Applied Art and Design in 2006. The founders of the project dedicated to broken hearts are Olinka Vištica and Dražen Grubišić, who after consoling friends over their failed romances decided to set a museum.

The Museum of Broken Relationships is an art concept which proceeds from the assumption that objects possess integrated fields - 'holograms' of memories and emotions - and intends with its layout to create a space of 'secure memory' or 'protected remembrance' in order to **preserve the material and nonmaterial heritage of broken relationships**. Unlike the 'destructive' self-help instructions for recovery from failed loves, the Museum offers every individual the chance to overcome the emotional collapse through creation - by contributing to the Museum's collection. The individual gets rid of 'controversial objects', triggers of momentarily 'undesirable' emotions, by turning them into museum exhibits, and thereby participating in the **creation of a preserved collective emotional history**.

The museum has everything from romantic and touching letters to different gifts given to lovers like teddy bears and photos, but also such unusual examples as leg prosthesis donated by a war veteran who fell in love with his physiotherapist or a gall stone. Every single object on display is anonymous, and has a description / story related to the relationship that was behind. Selection of 15 exhibits is presented in Annex.



An under-knee prosthetic limb

spring 1992
Zagreb

In a Zagreb hospital I met a beautiful, young and ambitious social worker from the Ministry of Defense. When she helped me to get certain materials, which I, as a war invalid, needed for my under-knee prosthesis, the love was born. The prosthesis endured longer than our love. It was made of better material!



Museum of Broken Relationships (Singapore 2009)

First contributions to this unusual museum collection came from Zagreb, Split, Ljubljana, Maribor, Sarajevo, Skopje, Pula, Belgrade....cities that had once, not so long ago, been in the same country which painfully fell apart in the 90s. They came from “a broken territory” often witnessing how a “break-up” of a country can influence even the most intimate part of our lives. They tell us about “small” dramas happening in the shadow of “big” historical events.

The layout of the Museum of Broken Relationships is renewed every day because it is a project undergoing continuous regeneration, conditioned by the relentless process of disappearing relationships.

The project is conditionally divided into 2 segments:

1. Material Remains Layout consisting of objects, photographs, letters, messages that are exhibited in the premises of the Museum.

2. Virtual Museum that consists of donated exhibits in electronic format such as e-mails, text messages, video and audio recordings and photographs that are displayed on screens at the Museum premises and on the Museum's web site (www.brokenships.com).

Due to space limitations and curatorial demands, materials exhibits that are not on display are stored, catalogued and transferred to the virtual museum available to all visitors from the computers at the Museum premises or via the official Museum's web site.

Museum's display is constantly and infinitely renewed due to stringent process of breaking of love relations. Constant receive of various new exhibits gives endless display combination possibilities which secures the projects dynamics.

The display is renewed in the following ways:

1. At spot donation: during the hosting of Museum throughout the world (local partners in the countries where exhibition takes place issue call for donations one month prior to the opening). Donors can donate exhibits in material or electronic format (e-mails, text messages, photographs, video or audio recordings – confessions)

2. Postal or courier services: Museum's official web site gives possibilities and regulations to every user on how to send and donate their exhibits

3. Web site / virtual donation: donating exhibits in electronic format via Museum's web site (By registering on the Museum's official web site every user is e-mailed a user password and a certificate regarding the 'lease' of part the collective emotional memory in which he can store his exhibits - photographs, e-mails and text messages.)

4.1. MUSEUM vs. ART PROJECT

Although bearing the word 'museum' in its title, Museum of Broken Relationships is not a museum in legal terms, but is an art project.

Croatian Law on Museums regulates the founding and structure of museums, it prescribes the ways of handling and preservation of museum display which would in the case of Museum of

Broken Relationships very much complicate the entire functioning process. Museum of Broken Relationships has a specific structure and constantly renewed exhibit collection whose registration and handling according to the Law on Museums would be unnecessary and time consuming. Also the origin and nature of Museum exhibits collection does not require any special exhibiting or preservation conditions that are as well prescribed by the Law.

However, the founders have decided to refer to the project as museum because Museum of Broken Relationships does preserve and collect an important part of material and non-material heritage of humanity i.e. broken relationships, and despite its unusual exhibit collection, it does fit into the definition of museum given by the International Council of Museums: A museum is a "permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment, for the purposes of education, study, and enjoyment".

4.2. HISTORY

After the success of the first display in Zagreb, this unique museum started touring around the world. First organized touring was entitled '**Broken hearts in a broken territory**' and it was aimed at collecting and exhibiting Museum holdings witnessing emotional break-ups in the **territory of ex-Yugoslavia**. This specific tour in the states founded after the breakup of Yugoslavia was realized with the support of the **European Cultural Foundation** and the Museum collected 109 objects for its display. Some of the gathered stories explicitly revealed the bonds and common cultural heritage of a today non-existing country. There are stories which through the context of by-gone loves witness about historical events and their consequences that took part in the Balkans not so long ago: a childish love letter written by a 12 year old boy to a girl while leaving in a convoy besieged Sarajevo; an old radio airing the news during the 90s donated in Belgrade or a prosthetic leg donated by a Croatian war veteran who fell in love with his nurse, tell us emotional stories of broken country. The project gained a new dimension, it outgrew purely individual experience and through personal intimate stories it told the story of a "broken" territory and "broken" country.

Although it was planned that Museum would tour only ex-Yugoslavia in the beginning, many requests for its hosting from other countries widened the touring path. The Museum as travelling exhibition had so far had 14 displays in 10 countries and collected more than 300 exhibits. The exhibitions were held in the following cities:

1. Zagreb, Croatia 2006
2. Split, Croatia 2006
3. Ljubljana, Slovenia 2006
4. Maribor, Slovenia 2007
5. Sarajevo, Bosnia and Herzegovina 2007
6. Berlin, Germany 2007
7. Pula, Croatia 2008
8. Beograd, Serbia 2008
9. Skopje, Macedonia 2008
10. Rijeka, Croatia 2008
11. Nitra, Slovakia 2008
12. Singapore, 2009
13. San Francisco, USA 2009
14. Kilkenny, Ireland 2009

Tours to come:

15. Manila (Philippines), 18th September – 5th October 2009
16. Cape Town (South Africa), end of November – 15th December, 2009 – dates to be confirmed
17. Istanbul (Turkey) – January – March, 2010 – dates to be confirmed
18. Lisbon (Portugal), May 2010 – to be confirmed
19. North American tour – summer 2010 (to be confirmed): St. Louis, Indianapolis, Toronto (Canada), with few other destinations to be confirmed.

For each hosting, Museum requires museum or gallery space of **minimum 150m²**, depending on the number and size of donations. In order to emphasize the interactivity of the project it is best for the Museum to be **positioned in a central / lively part of the city**. Since the extension and growth of the Museum's exhibition depends on the visitors' participation, promotion is very important. **Local partner** launches the call for donations **one month prior**

to the opening and monitors the collecting process. Local partner also has to take care of the **publicizing and marketing of the project** through various promotional activities (direct mailing, media coverage, distribution of posters and leaflets, city light campaign etc.)

4.3. FINANCIAL RESOURCES

Fundraising for the project has so far been twofold: the Museum itself applied for grants in Croatia, whereas local partners, depending on the local circumstances, raised the money for the exhibition fee, PR and marketing of the event in the host country.

Museum has so far received the money from the Croatian Ministry of Culture (International Cultural Cooperation Office), City Offices for Culture in Zagreb, Split, Rijeka and Pula, Robert Bosch Stiftung, European Cultural Foundation and T-mobile Croatia.

After the exhibition in San Francisco's Root Division gallery (February 2009) Museum became a member of fiscal sponsorship program of **Fractured Atlas**. Fractured Atlas is a non-profit organization based in New York City that serves a national community of artists and arts organizations. Fractured Atlas is a public charity that provides limited financial and legal oversight for a project initiated independently by an artist. That project might be a one-time project or an independent artist or even an arts organization. Once sponsored in this way, the project is eligible to solicit and receive grants and tax-deductible contributions that are normally available only to organizations.

Financial resources for the Museum of Broken Relationships (2006-2009)

FINANCIAL SUPPORT : MBR 2006 - 2009				
	Funding body	Purpose	Amount in kn	Amount in US dollars
1.	City of Zagreb, Department for Culture, Education and sports	start-up funds	30.000,00	5.110,73
		Singapore exhibit	60.000,00	10.221,47
		Belgrade (Serbia) and Skopje (Macedonia) exhibit	30.000,00	5.110,73
		Berlin (Germany) exhibit	60.000,00	10.221,47
		San Francisco (USA) exhibit	60.000,00	10.221,47
		Stockholm (Sweden) exhibit	100.000,00	17.035,78
		subtotal:	340.000,00	57.921,64
2.	Croatian Ministry of Culture, department for international cooperation	Ljubljana (Slovenia) exhibit	20.000,00	3.407,16
		Nitra (Slovakia) exhibit	15.000,00	2.555,37
		Singapore exhibit	20.000,00	3.407,16
		Berlin (Germany) exhibit	20.000,00	3.407,16
		subtotal:	75.000,00	12.776,83
3.	City of Split: Department for culture	Split (Croatia) exhibit	15.000,00	2.555,37
4.	City of Pula: Department for culture	Pula (Croatia) exhibit	20.000,00	3.407,16
5.	City of Rijeka: Department for culture	Rijeka (Croatia) exhibit	100.000,00	17.035,78
6.	Robert Bosch Stiftung	Berlin (Germany) exhibit	15.000,00	2.555,37
7.	European Cultural Foundation: Balkan Fund program	Broken Hearts in Broken Territory project (Maribor-Pula -Sarajevo, Belgrade-Skopje)	187.500,00	31.942,08
8.	T-mobile Croatia	Split (Croatia) exhibit	50.000,00	8.517,89
		TOTAL:	802.500,00	136.712,10

4.4. FUTURE DEVELOPMENT

Great interest for the project by the audience and media (more than 20.000 visitors, 26.000 published articles, 5.000 video and audio coverages in electronic media), suggestive headlines of the published articles and the most frequently asked question “does this museum really exist, is there an actual space with such original exhibits?” made the founders determined to form a **permanent display with infinite renewing and widening possibilities.**

The universality of the exhibition theme proved to be a success with the audience. In every host city the Museum was considered one of the most visited exhibitions during that period. All local partners noticed that besides “regular” gallery visitors the Museum of Broken Relationships project attracted wide audiences of different age groups which are not “usual” public of cultural events. This is an excerpt from the article published in Art and Culture, edition November 17, 2007 which illustrates the core impact the project has had with both critics and the audiences:

“One concern often leveled at art is that it remains the province of the intellectual; that much of today’s contemporary art holds no relevance to the casual observer. Whilst this may certainly be true of some exhibitions, the Museum of Broken Relationships offers a glimpse at the emotional journeys of ordinary, regular people from all over the world, capturing an honesty and relevance seldom seen in many of today’s art galleries. The diversity of the items on display makes for interesting viewing, and the stories behind the objects themselves are given the chance to tell their story - fascinating tales that may well have gone untold, were it not for this truly original exhibition.”

The authors of the Museum of Broken Relationships decided to negotiate with local authorities in Zagreb and Pula to establish a permanent Museum collection dealing with **emotional heritage of mankind as a self-sustainable project with original content** for the development of cultural tourism in the region. However, the international recognition and potential of the Museum, nomination for the “Best Museum” in the Best of Europe selection by Reader’s Digest (issue June 2007) were strong enough only to draw attention and initial interest of the political authorities, but not to carry out the project to a successful end.

Authorities in Zagreb rejected the proposal for the use of the accessory building of the Zagreb City Museum which is used as storage, whereas the **negotiations with the authorities in**

Pula for the use of the **Austro-Hungarian fortress Fort Bourguignon** are lasting for more than a year.

This work is a try to show how the permanent settling of Museum of Broken Relationships in Pula would contribute to the cultural tourism development in the area, how it would give the city of Pula unique identity and diversified offer and how it would consequently contribute to local development.

Permanent settling of Museum of Broken Relationships would enable Museum's spread of production and services through which it could reach its mission and vision goals.

Mission: The Museum of Broken Relationships is an art concept which with its layout creates a space for preservation of material and nonmaterial heritage of broken relationships. Museum offers every individual a chance to overcome the emotional collapse by contributing to the Museum collection and participating in the creation of a preserved collective emotional history.

Vision: Museum of Broken Relationships as a multidisciplinary art project dealing with emotional heritage of mankind; a self-sustainable project that creates a distinguished image of the city and becomes recognized trademark of Croatian cultural tourism offer.

In order to accomplish that, structure of the permanent Museum settle would entail core exhibition part consisting of donated objects combined and grouped in numerous ways to form an interesting, compact and unique offer, it would host various additional cultural programs related to theme of broken loves, whereas its peripheral offer would be presented in Museum Shop and Cafe.

5. CULTURAL TOURISM

Largest potential of the permanent settle of the Museum of Broken Relationships lies in its high tourism potentials. Uniqueness of this project attracted wide audience on its hostings around the world and gave the project extensive media coverage by leading world media. During the 3 years span, the Museum was visited by more than 20 000 visitors, had 26 000 published articles and 5 000 video and audio coverages in electronic media (advertising value of TV releases in the United States was estimated to 1.300.000 USD).

Inexistence of such project anywhere else in the world and universality of its theme secure its success with the audience, regardless of age, gender, education or cultural background, which was also proven by Museum's nomination for the Best Museum in Europe by Readers Digest.

Permanent settling of the Museum of Broken Relationships in Pula, Istria would enable efficient use of the overall potential of the Museum. Its high marketing value would therefore be used for revalorization and reinterpretation of existing offer that would then jointly create an authentic tourist product.



Photos taken from www.pulainfo.hr

Istrian County is among the rare Croatian counties that **offers combination of coastal and content tourism** and its touristic policy focuses on diversified offer. Istria is not centralized and their coastal and interior parts are well visited by international and domestic tourists. The interior part needed to offer more in order to compete with the coastal part, so it therefore developed agro tourism and rich cultural offer, especially through manifestations and festivals. Various villages and towns in Istria became famous for cultural manifestations such

as the Motovun Film Festival, Labin Art Express, Groznjan Jazz Summer, Festival of dance and nonverbal theatre in Svativinčenat etc. **Pula** and the coastal part of Istria did not invest enough into thorough planning of the cultural offer and although cultural manifestations do exist (Pula Film Festival and various concerts) it lacks compact and thoroughly planned cultural product that would attract more tourists, prolong the season and incite further economic development. Pula is at the same time a lively urban area with more than 60 000 inhabitants, but also a well know mass tourism destination whose offer is mostly based on natural beauties ('sun and sea'). Although Pula has rich historical and cultural heritage, which is the precondition for cultural tourism development, there is still not a lot of tourists that visit it for its culture. As it has been shown by numerous researches on tourism, it is not enough for a destination to offer natural beauties and sun and sea vacation, but to be competitive on the global scene nowadays requires **equally organized, demanding and quality cultural program**. 'Postmodern tourist' has a precise vision in which segments of local community life he wants to be a part of, he has special interests that beforehand determine the choice of destination, and he expects active development of his own interests complemented with local peculiarities.³ Therefore, touristic offer requires better contouring in accordance with specialized forms of tourism. It became obvious that it is **not sufficient to offer accommodation capacities and natural beauties**.

These are the reasons why in 1980ties started the academic research of cultural tourism that would use the existing cultural resources and secure quality touristic offer. Tourism experienced the biggest boom in the 50ties when higher earnings and more free time enabled travelling of large number of people, but at the time, main travelling motif was not culture, but relaxation and change of location. Historically speaking, development of **contemporary tourism** went from mass towards tourism of specific interests. Better educated travellers, higher incomes and permeation of indistinguishable tourist offer led in 1980ties to the creation of the new traveller: **postmodern tourist**.⁴ Experience, novelty, activity and education are the main features of the travel that this type of tourist demands.

³ Jelinčić, Daniela Angelina (2008). *Abeceda kulturnog turizma*. Zagreb: Meandarmedia Zagreb, 2008

⁴ Jelinčić, Daniela Angelina (2008). *Abeceda kulturnog turizma*. Zagreb: Meandarmedia Zagreb, 2008

Cultural tourism as a syntagm entered into academic use in 1980ties, with the trend of ‘giving over’ culture to the market because of its inability to be funded from the state budget. It is difficult to mark the beginning of cultural tourism development since every travel can be characterised as cultural because every traveller, deliberately or accidentally, gets acquainted with the culture of the travelling destination.

At its beginnings cultural tourism was considered a **market niche**, an offer that completes the main offer. It still often has the same role by providing additional content offer in order to prolong the tourist stay and to enrich the tourist experience with quality program. Besides being a market niche, cultural tourism can be the **main destination offer**. Niche concept has changed in the new millennium. Ian Jenkins and Andrew Jones think that those niches are actually selling the destination. Certain destinations do not have large tourist resources that could be used as a ground for mass tourism development, so they made smaller but authentic tourist product connected with culture and in that very way created their image i.e. destination identity. In this way cultural tourism has outgrown market niche and became the main destination offer.⁵

There is **no unique definition of the term cultural tourism**. Interest for cultural tourism is very intense, but the terms and fields covered by it are very mixed. Often the term cultural tourism presupposes the type of tourism whose main targets are visits to museums, exhibitions, concerts, or the type of tourism related to material i.e. built heritage – from religious monuments to secular architecture.⁶ The term cultural tourism is generally used for any travel that includes visit to cultural resources, regardless of the initial motivation. Culture does not only include visit to a museum or a concert i.e. its institutionalized form, but it can be of immaterial nature. One of the definitions often used is: Cultural tourism stands for the moving of people caused by cultural attractions outside their place of residence with the intent of acquiring new information and experience in order to satisfy their cultural needs.⁷

⁵ Jenkins, Ian & Jones, Andrew (2002). *Tourism Niche Markets in the Welsh Urban Context* – Proceedings of the 1st international seminar on Culture: A Driving Force for Urban Tourism – Application of Experiences to Countries in Transition, Dubrovnik 2001, IMO

⁶ Jelinčić, Daniela Angelina (2008). *Abeceda kulturnog turizma*. Zagreb: Meandarmedia Zagreb, 2008

⁷ Richards, Greg (1999). *European Cultural Tourism: Patterns and Prospects*. Amsterdam. Boekman Foundation/Ministry of Education, Culture and Science

But this definition is considered incomplete in the sense that it leaves out the type of tourism in which cultural motivation is secondary. With the growth of cultural tourism market, its focus is rapidly shifting from interest in monuments and localities to a much broader phenomenon that covers all aspects of 'high' and 'popular' culture. Cultural tourism is no longer restrained to 'serious' tours to respected cultural localities, but it became a part of the atmosphere of the destination that is created jointly by tourists and local population.

According to Yvette Reisinger, cultural tourism is a genre of special interest tourism based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional or psychological⁸. Reisinger, as well as Richards, supposes cultural tourism only the type of tourism for which culture is the main travel motif. However, her definition is not restrained only to material forms of culture, but also stresses experience of culture.

In the vast array of definitions on cultural tourism maybe broadest of them would be the one that defines 'cultural tourism' as any travel in which culture is either main activity and primary motivation or secondary activity and accidental motivation.

When differentiating tourists according to the **role of culture in their motivation for travel**, it is important to bear in mind that culture is not the primal motivation for most of the so called cultural tourists and that the number of tourists to whom culture is the essential travel motif is relatively small. Only **5-15% of tourists are motivated by culture**, **30% are inspired by culture** (superficial interest in culture; they are attracted to well known cultural localities and events such as popular exhibitions) and **20% of tourists are attracted by culture** (do not plan visit to cultural attractions, but will visit them if they get an offer during their stay). According to Angelina Daniela Jelinčić, typology of cultural tourism can be developed on the basis of motivation level:

- **Primary:** if a tourist travels to a certain destination solely to take part in its cultural life
- **Incidental:** if a tourist travels to a certain destination with a different primary motif, whereas cultural life has a secondary meaning

⁸ Reisinger, Yvette (1994). *Tourist-Host Contact as a Part of Cultural Tourism*. World Leisure and Recreation

- **Accidental:** if a tourist travels to a certain destination without any intention of getting to know the culture of the destination, but during his stay gets into contact with the local population and maybe not even being aware, gets acquainted with their way of life i.e. culture

Many definitions, including the one given by Richards, stress motivation as the main criteria when deciding whether travel is 'cultural' or not and consider cultural tourists only people who travel because of cultural motives. The problem with those definitions is that they consider incidental and accidental motivation only a market niche and addition to the main tourism type. But, the role of culture as a market niche is extremely important in an overall planning of cultural program and incidental and accidental motivation should not be neglected in any way.

It is very difficult to discuss numbers and give any estimates regarding motivation of tourists visiting Croatia, since there is significant **lack of concrete data on cultural tourism**. The **tourist statistics for Croatia are very inaccurate** because large number of tourists choose private accommodation, organize their journey individually, without tourist agency, and do not register. Lack of concrete data on cultural participation makes development of strategies in the field of cultural tourism impossible. Every planning is therefore based on experience, opinion or inclinations of the organizer and not on the scientific facts. Interest for the follow up of the cultural statistics was not present until short time ago, because culture was perceived as a sector that does not generate money and any additional investment into another statistical category was considered redundant.

5.1. CULTURAL TOURISM IN CROATIA

Croatian tourism has been experiencing constant growth in the last 8 years. The most important tourist product is definitely 'sun and sea' vacation, with the tradition of more than a century, whereas all other tourist products have significantly lesser outreach. Although tourism in Croatia is facing growth in the number of tourist arrivals, the number of arrivals is still bigger than the number of nights. According to Daniela Angelina Jelinčić reasons for that are the following:

- Limited accommodation capacities during the highest season
- Insufficient number of accommodation capacities of high quality
- Lack of offer that would prompt higher number of tourists in pre and post season
- Inadequate or insufficient presentation of additional contents
- Infrastructural lack – road infrastructure, inadequate water supply of certain areas etc
- Offer of goods and services is still not on the level of competition destinations, especially for the tourists with higher purchasing power

The above mentioned **obstacles influence the development of cultural tourism**, especially the ones regarding additional content and goods and services offer for tourists with higher purchasing power. Often the objections by tourists refer to **insufficient additional offer at the destination, meaning also better cultural offer**.

The 'usage' of cultural potentials for development of cultural tourism is very weak in Croatia. Despite being a tourist country, **cultural potentials are rarely used for attracting visitors**, but more stand as side attractions that are left for the visitor to discover himself. **Croatia is not recognized worldwide for its cultural offer**, but primarily, and in most cases solely, for its natural resources - 'sun and sea' vacations. Natural resources are of course Croatian biggest assets, and the attractiveness of the natural resources will be the primal motivator for most tourists visiting Croatia, but cultural offer (primarily distinctive offer) is something that would make the tourist come back, that would prolong touristic season and create a distinctive image of the destination.

Cultural tourism in Croatia has been developing eclectically and the main institutions in charge of its development have been **Ministry of Culture, Ministry of Tourism and Croatian Tourist Board**.

Ministry of Culture consists of 7 departments: International Cultural Cooperation, Cultural Heritage Protection, Archives and Archaeology, Cultural Development, Performing Arts and Audiovisual Affairs, Book and Libraries, Nature Protection, Financial Affairs, Legal Affairs. Each of the departments is responsible for its field of activity, but are not interrelated and viewed in a broader perspective. It is very rare that two cultural sectors collaborate and even more rare that a cultural sector as a whole collaborates with other strategic sectors that would enable development of culture in a broader sense, like for example with tourism. Problem that the organizers of the cultural-tourist activities have is non existence of department for cultural tourism that would suit the intersectorial approach to projects. Certain departments within Ministry of Culture have the requirements for inclusion of cultural tourism in its activity, like for example Cultural Heritage Protection Department, but that department solely deals with static aspects of heritage like its preservation and protection, without including its economic valuation. The reason for that is the lack of skilled and professional personnel that could add additional value to the existing departments or form a new department dedicated to cultural tourism. When taking into consideration that there is too many people already employed in the Croatian ministries, it is hardly possible that the state would permit the founding of a new department whose employees would be paid from the state budget.

Ministry of Tourism is mostly focused on the Croatian mass tourism and is taking responsibility for capital projects regarding accommodation capacities, catering, touristic regulations, grant programs for touristic entrepreneurs etc. Culture as a touristic resource is not the focus.

Croatian National Tourist Board is a national tourist organization founded in order to promote the identity of Croatian tourism, to plan and execute common strategy and concept of its promotion in country and abroad that would be of interest to all subjects in tourism and to raise the level of quality of overall Croatian tourist offer. Croatian National Tourist Board is mostly directed towards promotional activities of Croatian tourism and its role in financing certain cultural-tourist projects is stronger than the one of the Ministry of Tourism. However, its interest is directed towards the development of mass tourism in relation to natural beauties as a tourist resource and within the selective types of tourism towards sports and adventurous tourism. In 2004 with the Strategy of cultural tourism development the **Office for Cultural**

Tourism was established within the framework of Croatian Tourist Board which did mark a turnover but the estimates of the functioning are still not visible. It is very hard to estimate and get to the data on the influence this office had and the impact it made on Croatian cultural tourism. Its official web site provides data on its mission and goals, but not on the concrete actions taken and the results of researches done.

In Croatia there are no **legal measures** that would directly regulate cultural-tourist sector. There are laws on cultural sector that indirectly influence the development of tourism, although are not primarily related to it. **The State** regulates the '**physical**' **aspects of heritage** that relate to environment, urban and architectural design, colour and type of construction material etc. '**Non physical**' **aspects** of cultural tourism development that relate to quality or type of tourist presentation are **not regulated by law**. The laws that would regulate that aspect do not exist, but their existence would help regulate many unsolved issues in the field like for example question of responsibility for that sector, quality offered to the tourist, project financing, working hours of cultural institutions, utilization of archaeological sites for tourist purposes etc.

Only **partnership between culture and tourism**, and its cooperation with local communities and responsible ministries, can jointly contribute to the development of the **Croatian cultural-tourist product**. Market placement of such product could, together with a quality promotion, bring financial benefit for culture and tourism, as well as profit to the local community, and more tourist visits to the entire country.

In regards to the above mentioned obstacles of Croatian cultural tourism development, **Museum of Broken Relationships** could with its permanent settling in Pula fill the gaps of 'Inadequate or insufficient presentation of additional contents' and 'Lack of offer that would prompt higher number of tourists in pre and post season'. Museum would with its **all-year quality and unique cultural offer** contribute greatly to diversification of the current cultural offer of the city of Pula and would with its high marketing potential help in placing it on the cultural and tourist map of the world.

Today's new markets demand complex products which require interdisciplinary approach and, as mentioned above, only intersectorial partnership could contribute to the development of quality Croatian cultural tourist product. In its strategic development, **Museum partnership strategy** focuses on building strong relations with the tourism sector in order to create a unique tourist product and offer, that would besides visit to Museum include visit to various local cultural attractions and **promotion of traditional autochthon products** (such as olive oil, Istrian grappa, truffles, local sweets etc). The goal of the Museum-Tourist Sector partnership is to form a mutually beneficial long term relation that would through the Museum's concept **revalorize** and give new connotations to the already **existing cultural products and heritage** (Fort Bourguignon and traditional products), and offer unique all-year cultural content that would distinguish it on the global market.

There is considerable enthusiasm for developing the **relationship between the arts and tourism** as they are seen as being mutually beneficial. Tourism can bring new audiences and sources of revenue for the arts and the arts provide an attraction within the tourism experience that the tourism industry can utilize. There is an obvious **benefit for the arts** from any additional source of income, whether it be from tourists or a more local audience.

Employment is created or secured, local residents benefit from the existence of the arts and, in some cases, art forms that would otherwise disappear continue to exist.⁹ This is the case with Fort Bourguignon that represents an important part of historical heritage of Pula but is decaying for years. **From the tourism perspective**, the existence of the arts can influence the decision of tourists about visiting a town or country, without any direct connection between the arts and tourism industry. Tourism benefits indirectly but will have an interest in well-being of the arts and entertainment. A more direct connection occurs when the tourism industry itself (tour operators) uses arts in an inclusive tour which would be the case with the planned 'Broken Hearts Tour' that would besides visit to Museum of Broken Relationship include other local cultural attractions.

⁹ Hughes, Howard (2000). *Arts, Entertainment and Tourism*. Oxford: Butterworth-Heinemann, A division of Reed Educational and Professional Publishing Ltd

The strategic goal of Museum's intersectorial collaboration and partnership is creation of quality presented, interpreted and professionally promoted **cultural-tourist product** integrated in an overall tourist destination offer that would:

- Create an image of the destination
- Enrich satisfaction with the visit of the existing visitors, stimulate consumption, attract new visitors, prolong the season and stimulate post season demand
- Attract new market segments

5.2. CITY CULTURAL TOURISM

When discussing the notion of cultural tourism development in regards to the permanent settling of Museum of Broken Relationships in Pula, it is very important to stress the **twofold nature of the city of Pula**. On one hand a **live urban city area** with more than 60 000 inhabitants and on the other a **'sun and sea' destination** visited by tourists primarily for its natural resources and mild climate. Pula as a vibrant city area opens a possibility for development of city cultural tourism which is in the last decade becoming more and more popular. Development of Museum of Broken Relationships can in terms of cultural tourism offer be viewed in two ways: from the perspective of a tourist visiting Pula for its natural resources and from the perspective of a tourist visiting Pula for its city urban cultural life. The basic difference between the two perspectives is in the motivation for the trip; first being incidental and the second primary motif for a cultural visit.

For both perspectives cultural offer is of crucial importance. Both tourist types require identity and diversified offer, but in relation to natural resources, Museum and Pula's cultural offer would represent a market niche or additional content offer that would prolong the tourist stay and enrich the tourist experience with quality program, whereas in case of city cultural tourism, Museum and Pula's cultural offer present the main offer of the destination. Natural resources could be an advantage for the city cultural tourist, whereas diversified cultural offer would complement 'sun and sea' vacation of the tourist visiting Pula primarily for enjoyment in its natural resources.

Museum target group is very wide due to its universality of theme and concept with which people of all age, gender and background can identify with. Museum's goal is to reach tourists of all types regardless of what their primal motivation for the trip is.

Motivation influences the **marketing tools** through which the visitor would be attracted and therefore the accidental aka arts-peripheral type of tourist will to the biggest extent be reached through **promotion inside the destination** i.e. on the spot promotion in Pula and Croatia, whereas the city cultural tourist needs to be primarily reached **outside the destination** i.e. in the country of its origin where he will decide upon which destination to choose. Sponsoring partnerships with local and international media would through Museum's promotion help in promotion of the entire offer of Pula, would help in building recognizable and unique image of the city and in that way attract larger number of tourists.

During the last decades **city tourism** and especially **city-based cultural tourism** has become important not only for the tourism industry, but for the cultural sector and the cities themselves. City as a final tourist destination is becoming more and more popular and recent surveys prove it would increase over the next years.¹⁰

Cultural city tourism covers both the cultural sector as well as the tourism industry. Although cooperation between these two branches is essential, it is, however, not always easy as they both have their own language and specific objectives. In order to create a better mutual understanding and cooperation, and higher profit on both sides, the two branches are in need to develop a structured dialogue in order to better understand each other's needs and goals. Cities are no longer competing locally, but in today's globalized world, competition transferred to the global scene. In order to compete, distinctiveness has become a necessity.

The data from the European Travel Monitor over recent years indicate that **cultural holidays account for about 20%** and **city breaks account for a further 16% of the tourist market**. This means city trips and cultural holidays together account for over a third of the total tourist market. Definitions of cultural city tourism used in various research projects are the two definitions used by the Association for Leisure and Tourism Education (ATLAS):

Definition 1: conceptual definition of cultural tourism to cities

The movement of persons to cultural attractions in cities in countries other than their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs

Definition 2: operational definition of cultural tourism to cities

All movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama to cities outside their normal country of residence
The same as with definitions of cultural tourism in general, the lack of these two definitions is that they are limited to cities in foreign destinations, thereby excluding domestic tourism which also plays an important role in city cultural tourism.

¹⁰ *City Tourism & Culture; The European Experience*. A Report of the Research Group of the European Travel Commission and the World Tourism Organization, Brussels, 2005

According to the qualitative research carried by the European Travel Commission (ETC) and the World Tourism Organization (WTO) in 2005, European cities will face an increasing demand for cultural tourism from mainly Asia over the coming five to ten years. The competition between cities in Europe in the area of cultural tourism will increase considerably over the next five to ten years. In addition, the majority of the respondents expect at the same time that European cities as cultural destinations will experience more competition from cities in Asia, North and/or South America.

The assessment is that the **number of cultural tourist arrivals to European cities will grow**, but cultural tourism to cities in other non-European regions will grow relatively faster. During the workshops with cultural tourism experts it was also concluded that the **traditional cultural tourism cities will lose market share in favour of relatively new destinations in Central and Eastern Europe and countries in former Yugoslavia**¹¹, which is a very important data for the analysis of the city of Pula future perspectives.

Reasons given for this development vary from:

1. increasing competition from relatively new cultural destinations since the fall of the Berlin Wall in 1989
2. the current top ten cities for cultural tourism will suffer a set-back because they have been focusing on their traditional images for too long
3. the changes in the aviation branch that have brought about an increase of low-budget flights resulting in new destinations becoming more accessible for relatively large groups of potential visitors (such as the recent inauguration of EasyJet, German Wings, Ryan Air flights between Eastern and Western Europe)
4. the effect of the joining of new EU members and future additions to the EU¹²

The participants of the Thomson Future Forum 6 also expect the **rise of new destinations in Eastern Europe and countries in ex-Yugoslavia**. The participants claimed that Ljubljana and other cities and resorts in Slovenia, Croatia and Montenegro 'will appeal to a new generation of travellers who don't remember the Yugoslav conflict. Towns and cities that

¹¹ *City Tourism & Culture; The European Experience*. A Report of the Research Group of the European Travel Commission and the World Tourism Organization, Brussels, 2005

¹² *City Tourism & Culture; The European Experience*. A Report of the Research Group of the European Travel Commission and the World Tourism Organization, Brussels, 2005

once few people had heard of will become mainstream. Access will be easier and cheaper with growth of low budget flights. Holidaymakers looking for ‘the new Prague’ can combine sightseeing, excellent food ... based in a beautiful city just an hour’s drive from Austria and Italy.’ It is, however, important to mention that the time span for the expected results of the Thomson Future Forum is 20 years.

Furthermore, prosperity in Asian countries is increasing, therefore, travel is becoming more affordable and the barriers to travel such as closed borders and visa restrictions are slowly disappearing. For these ‘new international tourists’ the traditional cultural tourism destinations in Western Europe will initially be the most attractive destinations.

Another trend that will have a long term effect is the convergence on one hand between the high and popular cultures and on the other hand between the inner and outer circle of culture (inner being elements of cultural tourism such as heritage and arts and the outer circle with elements such as lifestyle and the creative industries)¹³. For the cultural tourists it appears that the inner and the outer circle are becoming equally important and interdependent. Cities therefore that are able to offer both have an interesting proposition to offer cultural tourists. Qualitative research carried by the European Travel Commission (ETC) and the World Tourism Organization (WTO) indicates that city tourism and culture are strongly inter-related. Even though only 20% of city tourists rate culture as their prime motivator, a far greater number are actually involved in cultural activities while on a city trip.

For city cultural tourism and cultural tourism in general, innovation and distinctiveness are becoming of crucial importance for keeping a place on the cultural tourism map and for attracting repeat visitors. With increasing globalization and mass production that lead to a greater uniformity worldwide, the value of **authenticity or even faux authenticity is** becoming increasingly **attractive to cultural tourists**. Authenticity for the cultural city tourist is not only based on what he/she sees, but equally on the quality of the experience. Distinctiveness in everything a city offers is something that **attracts business, investment, resources and people**. Due to globalization, we are beginning to live in a homogenous, mono-cultural world and as a counter-reaction the more global we become the more local we

¹³ Paraphrased *City Tourism & Culture; The European Experience*. A Report of the Research Group of the European Travel Commission and the World Tourism Organization, Brussels, 2005

must be.¹⁴ Two things are happening simultaneously: A refocusing on roots and core urban identity, which can be threatened by a globalizing dynamic and a battle for global attention to attract visitors, investors and profile. How to manage to operate at these different levels with integrity **requires cities to be both internationally oriented, but to respect the locally derived**. Vibrant cultural life establishes positive images and in that way boosts inward investment potential and strong arts and culture infrastructure generates tourism. **Culture** plays the central role in establishing the **identity** of a place and having a distinctive identity is crucial in a world in danger of becoming homogenous. A lively urban culture is one that values heritage as much as the contemporary, therefore any city marketing policy needs to address both at the same time. According to Landry, each city needs to develop a story of itself that feeds from the soil of its past, responds to possibilities in the present yet embodies aspiration.¹⁵

¹⁴ Landry, Charles (2004). *Imagination and regeneration: Cultural policy and the future of cities*. Council of Europe, 2002

¹⁵ Landry, Charles (2004). *Imagination and regeneration: Cultural policy and the future of cities*. Council of Europe, 2002

6. REVITALIZATION OF CULTURAL HERITAGE

Cultural heritage is the essence of tourism in many destination areas worldwide. Every year, millions of people travel to view the Egyptian Pyramids, Stonehenge, Borobudur, and a myriad of other historic sites of international renown.¹⁶ These are of general interest to the masses, even though they probably have few personal ties to the sites. At the same time, millions of other people engage in international and domestic travel to experience heritage of a more personal nature. Society's passion for preserving the past arises out of the need for tangible objects that can support a sense of identity (Tuan 1977).

Timothy's research discusses heritage tourism at 4 levels which represent various degrees of personal attachment to the site or destination visited: world, national, local and personal.

- World heritage attractions attract large number of tourists from many countries. For most tourists these sites may invoke feelings of awe, but they probably do not invoke feelings of personal attachment. For many tourists, visiting international heritage attractions is a way of appreciating universal civilization and achieving some degree of human unity (Moulin 1990:3).
- National heritage represents durable national ideals and national pride. For example, for Americans the Liberty Bell and Independence Hall in Philadelphia represent collective national heritage attractions which may rouse strong feelings of patriotism.
- At local levels, communities need familiar landmarks so that they can remain in touch with their own collective past in a rapidly changing world. Many cities, towns, and villages go to great lengths to conserve scenes and structures of the past that "would never qualify for preservation grants as architectural gems or ancient monuments" (Lowenthal 1979:554). Such monuments provide important experience for locals, but outsiders may not be able to relate.
- Personal heritage has the least attention in the literature and is least understood. Personal heritage attracts people who possess emotional connections to a certain place.

¹⁶ Timothy, Dallen (1997). *Tourism and Personal Heritage Experience*. Central Connecticut State University, USA

These also include heritage associated with specific interest groups to whom a tourist belongs, such as religious societies, ethnic groups and career groups. Significantly, boundaries between types of heritage experiences are blurred when a particular experience to one person may be different from what it is to another, even if it occurs at the same location. An ancient Buddhist temple may be world heritage to one international visitor but personal heritage to another of the Buddhist faith.

Museum of Broken Relationships deals with preservation of material and nonmaterial heritage of broken relationships and allows every individual to engage in creation of a preserved collective emotional history. It is very hard to put it into one category, but the universality of the theme of broken love makes this personal heritage become a world heritage that invokes feelings of personal attachment and a sense of human unity. This **personal experience that transgresses all geographical boundaries** is what makes Museum of Broken Relationship so attractive, universal and unique.

Permanent settling of Museum of Broken Relationships in Pula has additional meaning since **Pula has a very rich historical cultural heritage** consisting of many surviving ancient Roman buildings, the most famous of which is its first century amphitheatre, sixth largest in the world and locally known as the Arena. When analyzing the official web site of the Tourist Board of Pula it is evident that its cultural offer is primarily based on historical heritage (Arena, the Arch of the Sergii and the co-eval temple of Rome and Augustus built in the 1st century AD, The Twin Gates (Porta Gemina) from the mid-2nd century, The Gate of Hercules from the first century, The Augustan Forum, The Byzantine chapel of St. Mary Formosa that was built in the 6th century (before 546), The church of St. Francis from the end of the 13th century, The Cathedral of the Assumption of the Blessed Virgin Mary built in the 6th century, The Orthodox Church of St. Nicholas from the 6th century, The star-shaped castle built in the 14th century etc.).

The importance and tourist drawing potential of Pula's historical heritage is undisputable, but the use of its potential in presenting it to the postmodern tourist is old fashioned and outdated. Every historical site has a story behind it that can for the sake of attracting visitors and forming a **distinctive image of the destination** be told in numerous ways. It is not the question of faux authenticity that can as well attract tourists, but it is the **emphasizing of what is unique** about the site and building a distinguished, **appealing story** around it that

will diversify the offer from any other on the market and attract larger number of tourists. Our impressions on any renowned city from Amsterdam, Copenhagen, Barcelona to Dublin, Paris, London, Berlin or Prague, Rome, Cracow and Budapest are made up of fragments of truth, impressions and cliché upon which we form our picture. That picture in turn determines whether we will visit the place, invest in it or want to live in it.¹⁷ Cities should avoid excessive sterilisation of the past, packaging it into easily digestible components for tourists, and allow heritage resources to live and speak in a contemporary context.

As Charles Landry said, the danger is that city marketing too often avoids projecting the contemporary and so gives an incomplete often false historic image of a place.¹⁸ Regarding that subject it is best to quote Robert Hewison from his controversial book 'The Heritage Industry':

'Heritage, for all its seductive delights, is bogus history. It has enclosed the late twentieth century in a bell jar into which no ideas can enter, and, just as crucially from which none can escape. The answer is not to empty the museums but to develop a critical culture, which engages in a dialogue between past and present. We must rid ourselves of the idea that the present has nothing to contribute to the achievements of the past, rather, we must accept its best elements, and improve on them'.

There is a growing recognition that, in a globalised economy, cultural heritage and contemporary arts activity can be a powerful tool of place marketing, helping to attract tourists, customers and inward investment.

¹⁷ Landry, Charles (2004). *Imagination and regeneration: Cultural policy and the future of cities*. Council of Europe, 2002

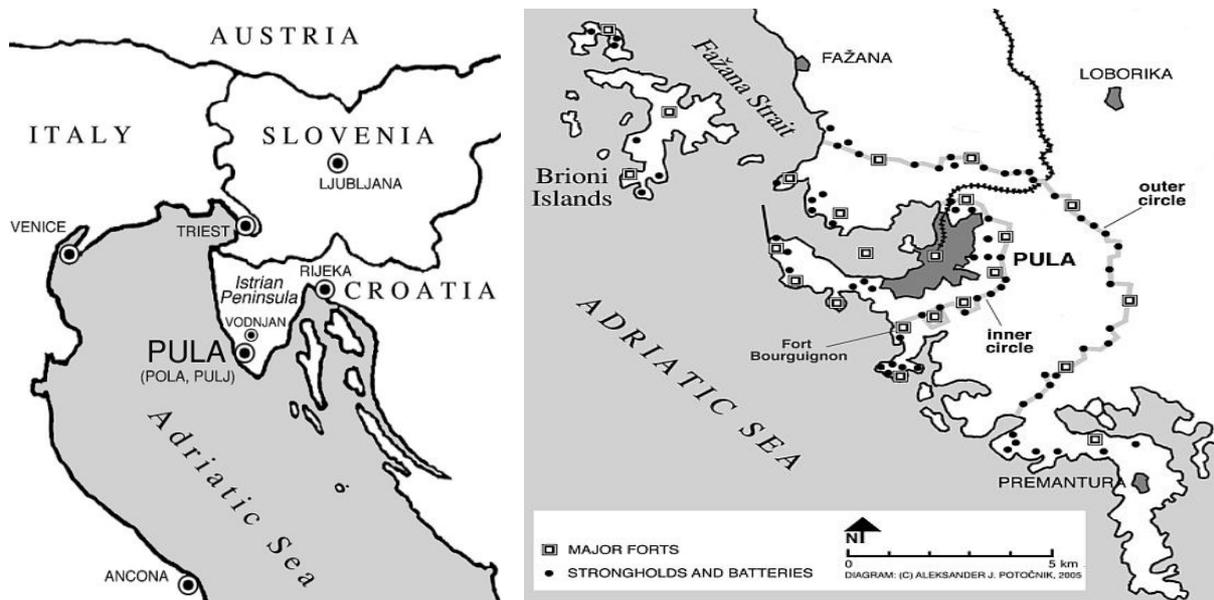
¹⁸ Landry, Charles (2006) *Culture & Urban Regeneration; Cultural Activities & Creative Industries, A Driving Force For Urban Regeneration*, Report European Commission's URBACT programme

6.1. FORT BOURGUIGNON

Pula has a unique and well preserved **fortification system** that forms an arc within a 2.5km radius around the port. **Fort Bourguignon** is one of the forts that Austria built in Pula during the second half of the 19th century for protection of the main harbour of its naval forces.



Fort Bourguignon; Photos taken from <http://www.fsgfort.com/>



Inner and outer fortification circles of Pula; Image taken from <http://www.fsgfort.com/>

Originally named **Fort Monsival**, Fort Bourguignon was constructed 1861 as a circular two-storey building with a small round courtyard in the centre. No certain date is known for when the fort was decommissioned; while it was certainly in service during the Austro-Hungarian - Italian war of 1866, it is also clear that it became obsolete soon afterwards. The Croatian army took over all the military installations, but with the end of the Croatian Independence War in the 1990ties, they became redundant, so the army has been gradually handing them over to civilian authorities. All the installations, but especially the grand Austro-Hungarian forts, undoubtedly represent a **unique and mighty historical heritage**. Unfortunately, observing

their present state one sadly concludes that with few exceptions, the local population still has a lot to learn about appreciating heritage. In the 1970s Fort Bourguignon was used as a boiler house for the nearby tourist resort of Zlatne stijene (Golden Cliffs), while its moat was already half filled with rubbish. Decades later it was taken over by the youth groups under Zlatko Devedic's management when it became one of the two best known venues for rave parties on the eastern Adriatic coast.

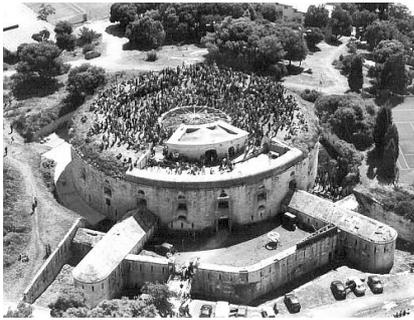


Photo taken from <http://www.fsgfort.com/>

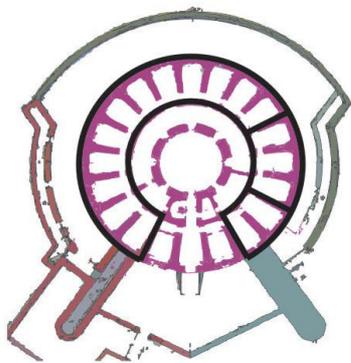
Many opposed such a development, especially those who had different visions. Architect Branko Bratkovic, for example, has made a proposal to transform the entire inner ring of forts into a series of cultural venues, but post-war Croatia and its struggling economy have showed little interest in such noble schemes. There were also some youth groups attempting to revitalise some of the other forts of the inner ring, but the sad state of most of them indicates that, with the sole exception of Pula's Aquarium which has adopted Fort Verudela as its new home, no-one has accomplished in revitalization.



Pula Aquarium, Fort Verudela; Photo taken from www.aquarium.hr

6.2. MUSEUM OF BROKEN RELATIONSHIPS IN FORT BOURGUIGNON

Settling of Museum of Broken Relationships into an old Austro-Hungarian fort **would enable synergy of contemporary cultural content and valuable historical heritage**. The Museum would enable revalorization of existing cultural heritage, that would for the functioning of the Museum be brought back into the initial state, meaning that all the intervention that have been done in the space in the last decades would be removed. Museum of Broken Relations would without damaging the original structure and division of the fort settle itself inside. The contemporary content of Museum would finally give new 'breath of air' to an abandoned, decaying historical site that local population and tourists would finally have a chance to see.



Fort Bourguignon ground plan; Plan for the MBR exhibition display

Although neglected, Fort Bourguignon is still in good condition, meaning that no larger investment would be needed for settling of Museum inside its premises. **Adaptation and renewal works** necessary for the opening of Museum of Broken Relationships in Fort Bourguignon are the following: landscape settling; removal of garbage and weeds; access passage repair; humidity isolation of the entrance part of the fort; removal of all additionally made interventions in the space; transport to the refuse depot; construction of display showcases; setting of proper electrical installations and lightning for the exhibits; repair of the sanitary facilities and land mark (signalisation) posting. It is very important to stress that none of the works would in any way damage or change the original structure of the fort, since the nature and concept of the Museum do not require and special conditions for exhibiting or preserving of its exhibits or for its day to day functioning. All interventions in the space, such as exhibition display showcases, would be solely placed in the space and easily removed without any damages. There are numerous successful practices of revitalization of historical heritage for museum purposes throughout the world and the 2 following examples are the best

examples on how minimal space interventions can revive the space and give it a new usage potential:



Sea Museum Las Palmas, Spain; Archaeological Museum, Trevi Italy

Concept of the Museum of Broken Relationships as a permanent display in **Fort Bourguignon** would consist of the following segments spread over 1200 m²:

1. Core Exhibition
2. Additional Cultural Program
3. Museum Shop
4. Museum Cafe

1. CORE EXHIBITION

This part makes the core of the Museum of Broken Relationships and consists of exhibition of donated 'controversial objects', triggers of momentarily 'undesirable' emotions donated by the Museum visitors. The layout of the Museum of Broken Relationships would be renewed every day because it is a project undergoing continuous regeneration, conditioned by the relentless process of disappearing relationships. All exhibits would be displayed anonymous with the description (story) related to the relationship that was behind it.

The Core Exhibition segment would consist of 2 parts:

1. Material Remains Layout consisting of objects, photographs, letters, messages that are exhibited in the Museum premises.

2. Virtual Museum that consists of donated exhibits in electronic format such as e-mails, text messages, video and audio recordings and photographs that are displayed on screens at the Museum premises and on the Museum's web site (www.brokenships.com).

Due to space limitations and curatorial demands, material exhibits that are not on display are stored, catalogued and transferred to the virtual museum available to all visitors from the computers at the Museum premises or via the official Museum's web site.

Museum's display is constantly and infinitely renewed due to stringent process of breaking of love relations. Constant receive of various new exhibits gives endless display combination possibilities which secures the projects dynamics. Core Exhibition display would be renewed in the following ways: at Museum premises in Pula or at the premises in which the Museum travelling exhibition is hosted, by sending the exhibit to the organizers via postal or courier services, or donating exhibits in electronic format via official web site.

2. ADDITIONAL CULTURAL PROGRAM

Additional cultural program is related to the ongoing core exhibition display or thematic concept of broken loves. The additional cultural offer of the Museum would include:

1. Exhibitions – hosting of exhibitions organized in collaboration with partner organizations, museums and galleries around the world (for example broken relationships throughout the history: antique coins with the character of Antinous, tragically deceased love of the Roman emperor Hadrian, love of Marie- Antoinette and the Count Fersen, Napoleon and Josephine, broken or unrealized loves of great writers: Appolinaire and Louise de Colligny (alias „Lou“ etc.)

2. Other special events organized in collaboration with partner organizations, institutions, festivals etc. that relate to the ongoing exhibition or the overall Museum concept and theme - film screenings, music concerts, book presentations, performances

3. Artists in Residence – Museum will open call for proposals for young artists from all nations for creation of artworks that relate to the concept of the Museum of Broken Relationships. The works would be completed during the residential stay and would be

displayed and presented in the exterior and interior part of Fort Bourguignon. Museum would in this way become a platform for development and promotion of young artistic talent and creation.

3. MUSEUM SHOP

Museum shop would be positioned at the premises of the Museum of Broken Relationships in Pula, but would also have its offer available online at the Museum's official website. Entire offer will relate to the theme of broken loves and the overall concept of Museum.

Main part of the offer will be created in 2 ways:

1. In collaboration with design schools, Museum will make call for design proposals and offer to young designers a chance to give ideas and create Museum merchandise materials (bags, t-shirts, mugs, diaries, calendars ties, stickers, badges, key chains etc)
2. Co-branding traditional Croatian products in partnership with leading Croatian traditional products manufacturers (olive oil, grappa, traditional sweets, truffles, lavender etc)

Apart from the merchandising materials and traditional Croatian products that will be sold in the Museum Shop, the Shop offer will also include the following range of products:

1. Prints & Posters
2. Books & Catalogues
3. Multimedia (CD and DVD collection)

4. MUSEUM CAFE

Museum Cafe will not be run by the Museum of Broken Relationships, but will be sublet to a partner enterprise that will fit in an overall concept of the Museum.

BUDGET

Estimated necessary budget for the opening of the Museum of Broken Relationships and its basic functioning in Fort Bourguignon in Pula during the first operating year is 229.200,00 Euros. Funding sources are expected to be gathered from the following sectors:

1. Private Sector (30% of the overall budget)

1.1. Private enterprises - in kind and financial sponsoring

1.2. Private Foundations

2. Public Sector (30% of the overall budget)

2.1. Local level: City Offices for Culture

2.2. National level: Ministry of Culture, Ministry of Tourism

2.3. International level: national and local authorities in which the Museum is hosted, international funding programs, foreign country representatives in Croatia

3. Income (40% of the overall budget)

3.1. Ticket sales

3.2. Museum Shop income

3.3. Merchandize

3.4. Lease of Museum premises (Museum Cafe)

Museum of Broken Relationships Budget Table

Museum of Broken Relationships - Annual Budget (in Euros)					
I GENERAL EXPENSES					
No	Category	Unit	Price	Quantity	Expense
Adaptation and exhibition display					
1.	Interior desing concept	m2	24,00	400	9.600,00
2.	Construction of exhibition display cases	flat-rate			28.000,00
3.	Perspexs and glass	flat-rate			11.000,00
4.	Eklectro instalations	flat-rate			4.000,00
5.	Lighting, light emitting diode 1m	item	30,00	400	12.000,00
6.	Multimedia	flat-rate			10.000,00
7.	Print on capafix and textile	flat-rate			3.500,00
8.	Venue maintenance and overhead expenses	month	1.000,00	12	12.000,00
Annual maintenance					
9.	Office inventory (paper, cartridge, CDs, DVDs etc.)	flat-rate	1.400,00	1	1.400,00
10.	Communication expenses (tel. mob. Internet)	month	700,00	12	8.400,00
11.	Accountancy	month	200,00	12	2.400,00
12.	Visual identity design	flat-rate			3.000,00
13.	Design and maintenance of web site, web hosting	flat-rate			3.200,00
14.	Postal expenses (exhibits)	month	150,00	12	1.800,00
15.	Catalogue and poster print	flat-rate	8.500,00	1	8.500,00
16.	Other promotional material (shirts, souvenirs)	flat-rate	11.000,00	1	11.000,00
17.	Marketing (annual budget)	flat-rate	10.000,00	1	10.000,00
18.	Travel expenses (exhibition hosting)	hosting	5.500,00	3	16.500,00
19.	Presentation	flat-rate	2.000,00	1	2.000,00
20.	Unforceen expenses	flat-rate	40.000,00	1	40.000,00
TOTAL:					198.300,00
II STAFF					
No	Category	Unit	Price	Quantity	Expense
1.	Producer / museum coordinator	month	700,00	12	8.400,00
2.	Artistic direction	flat-rate	7.000,00	1	7.000,00
3.	Technical staff (events, special promotions)	flat-rate	3.000,00	2	6.000,00
4.	Tickets and souvenirs sale	month	500,00	12	6.000,00
6.	Other support staff (sesonal job, 2 persons)	month	700,00	5	3.500,00
TOTAL:					30.900,00
TOTAL SUM:					229.200,00

7. CULTURE AND URBAN REGENERATION

The idea that culture can be employed as a driver for urban economic growth has become part of the new orthodoxy by which cities seek to enhance their competitive position. Such developments reflect not only the rise to prominence of the cultural sphere in the contemporary (urban) economy, but how the meaning of culture has been redefined to include new uses in order to meet social, economic and political objectives.¹⁹

In terms of urban policy, thinking about culture as an economic resource and as an asset generating competitive advantage has given rise to what Stevenson refers to as a new civic gold rush in urban planning and cultural policy alike, promoting strategies aimed at 'fostering strategically the cultures of cities and regions in which culture and creativity have become forms of "capital" traded in an international marketplace comprised of cities eager to compete with each other on the basis of image, amenity, liveability and visitability' (Stevenson, 2004). Municipal authorities throughout Western Europe are attempting to drive regeneration of their urban centres through policies designed to attract inward investment and tourism. These include investment in hard cultural-infrastructure such as museums or art galleries, and in less physical aspects such as holding events like the European Capital of Culture.

According to Garcia, cultural-led regeneration could be divided into 4 main groups depending on the type of the project:

The lighthouse project - Development of an iconic building as the essential element in the cultural-led regeneration. Outstanding examples: Opera House in Sydney, Guggenheim Museum in Bilbao, Tate Modern in London.

The specialisation project - Development of an attractive or a specific industry profile. For instance, Arabianranta, an "art and design city" in Helsinki (involving design and Information and Communication Technology (ICT) sector). The creation of festivals, such as Cannes film festivals, carnivals in Rio de Janeiro.

The generator/dynamo project - It is the public-private cooperation of combining the local profiled art and cultural organizations and public/private investment, in order to create an

¹⁹ Paddison, R. & Miles S. (2006). *Culture-Led Urban Regeneration*. Routledge, Taylor & Francis Group

environment for growing sustainable cultural industries. For example, the cultural clusters in Johannesburg.

The large one-off event project - Development of a large-scale event for getting the international attention. For example, organizing the Olympic Games, like Sydney, it applied art element in Olympics and hence created the Arts Festivals of the 2000 Olympic Games. Also, bidding for a European Capital of Culture (ECOC) is also a way to attract global interests.

On the other hand, according to Charles Landry a typology of culture-led regeneration could be divided in the following way: *The building as regenerator, Artists' activity as regenerators, Events as regenerators, The bizarre as regenerator, Planning regulation as regenerator, Flexibility as regenerator, Social confidence as regenerator, Mechanisms as regenerators, The individual as regenerator, The artist as regenerator, Marketing as regenerator, The organisation as regenerator, Crisis as a regenerator.*

When analyzing this typology, **Museum of Broken Relationships** would for sure realize its best potential as the unique and in that way **bizarre** content that could foster urban regeneration in a way in which for example the town of Pieve S. Stefano in Tuscany did. The town celebrates the annual 'Festival of Diaries' with a prize for the best diary which is then published, it has established a National Diary Archive and is marketing itself as 'Cittá del Diario'. In Montespertoli, near Florence there is an annual festival of ugly people (Festival dei Brutti) celebrating with humour their exceptional ugliness. The event has gradually become an unofficial marriage bureau. It attracts national news coverage and has placed the town on the map. The marketing process itself can be part of the regeneration dynamic, as in many of the European cities of culture and other places. Although the initial artistic project may be small, marketing can be used to maximise its impact. **Marketing** can be used to tell a story about a place as Montpellier, in Southern France, illustrates. Here, a combination of subtle messages—from the multi-lingual welcome, to streets named after scientists, the cycleways and mobile health centres—have been consciously used to tell a story about a city with a progressive, scientific identity and future.

It is very complex and difficult to be competitive on the global scene, but at the same time preserve the distinctiveness. The cities have recognized that their **cultural distinctiveness** is perhaps the **unique asset** they have to offer. Distinctiveness creates positive images and in so

doing makes cities more attractive for their residents, so enhancing their civic pride and in turn it leads to a drawing power that attracts visitors and potential investors or companies that might wish to re-locate. In the longer term this has economic impacts. Another important factor in the emerging interest in the culture of cities is that **culture defines identity**, which in a world that is increasingly becoming homogenous helps generate confidence in what is unique or special about a place.²⁰

Best examples of **'Building as regenerator'** type of cultural-led urban regeneration would be Guggenheim in Bilbao, Tate of the North in Liverpool, or Tate Modern in London. Building projects are often initiated by local authorities like the Guggenheim in Bilbao or like the Tate of the North in Liverpool by an urban renewal agency. They are expensive and flagship projects that usually become hugely popular visitor attractions, which have a symbolic and economic impact on the surrounding area, especially when vigorous attempts are made to connect to the local community both for employment and to ensure that there is involvement in programming as the Tate Modern in London has done.

Major capital projects in the cultural sector are increasingly being asked not just to perform a cultural or educational role but also to **enhance their local or regional economy**.

In recent years, it has become more and more common to find major new museums, galleries and performance venues at the heart of urban regeneration schemes.

However, when speaking about most known positive examples of cultural-led urban regeneration (such as Guggenheim and Tate Modern), it is important to mention that when economic impacts of those projects were estimated, results differed significantly from the actual figures achieved after the years of their existence. The **problem in forecasting the projects likely economic impact** is that, to a large extent, it relies on outdated information. The input-output tables are themselves based on data from a time before an evaluation is conducted. The evaluation must explicitly or implicitly model the economic effects of the project for years after completion, but it can only do so by using equations that describe how the economy in question has behaved in the past.

The conventional economic evaluation of existing projects begins with the measurement of what is measurable: **visitors attracted, jobs created, income generated**. The measurable impact of the Guggenheim Museum in Bilbao is often cited as a classic example of culture

²⁰ Landry, Charles (2004). *Imagination and regeneration: Cultural policy and the future of cities*. Council of Europe, 2002

successfully leading economic renewal. The Guggenheim cost 100 million USD, has 11.000 m² of exhibition space, and is the peak of a massive urban regeneration programme that includes major improvements in the city's transport infrastructure. It is also primarily a tourist attraction. In 2000, only 18 % of Guggenheim visitors were local (i.e. from the Basque country); 36 % were from elsewhere in Spain and 46 % from other countries, and more than 80 % of tourist visitors surveyed said that the existence of the Guggenheim had either prompted their visit to Bilbao or had caused them to plan a longer visit than they would otherwise have made. In the case of Bilbao, in 1998 (one year after the Guggenheim Bilbao Museum opened), there were around 1.3 million visitors, the direct and indirect GDP generation was €148 million and it supported nearly 4 000 jobs generating directly and indirectly by the Abandoibarra Project (Locum Consulting, 2002).

In London, Tate Modern has breathed new and exciting life into the former Bankside power station, and millions visit every year. In revenue terms, Tate Modern is thought to be worth between £50 million and £70 million per annum to the borough of Southwark, and £100 million per annum to London as a whole. A number of new hotels have been opened in the locality, building on the publicity generated by Tate Modern's launch, employing local people on innovative labour schemes. These are among the estimated 3,000 new jobs for which Tate Modern is estimated to have been directly or indirectly responsible. Tate Modern has had other, equally significant, effects on the lives of its local residents by helping the area changing its perception of itself and its future and by the direct provision of employment. The renewal of the Baltic Flour Mills into a cutting-edge 'art factory' has prompted a range of major commercial developments in the vicinity, including the Baltic Business Park.²¹

The measurable effects of the Guggenheim Bilbao are impressive, but the figures only tell half the story: the museum has helped to **transform perceptions of the city**.

As well as adding a new dimension to quality of life, cultural projects can greatly strengthen a city or region's brand and cause it to be perceived more favourably. The quality of life a place offers is a major factor in whether skilled, mobile workers will be willing to stay there.

Consequently, a city or region's ability to attract investment now critically depends on the quality of life it can offer its residents.

²¹ Locum Consulting. (2002). *Locum Destination Review Winter 2002*. UK: Locum Consulting

The problem for economists is that while the improvement of a city or region's quality of life and brand image both support economic development and inward investment, **these factors are not amenable to conventional economic appraisal.**

As Daniel Anderson and John Nurick, senior consultants with Locum Destination Consulting say, in today's 'global village', a strong 'sense of place' is profoundly important to the continued growth of all destinations. Cultural projects can be among the most powerful means of reinforcing local and regional identity and that it is the degree to which such projects can help to build the sense of place that will ultimately determine the breadth and depth of their contribution to a local or regional economy. It is a complex process, which relies not simply on a thorough knowledge of market trends and physical contexts, but also on an innate understanding of destination dynamics. Anderson and Nurick remind us on the famous maxim by Albert Einstein: *'Not everything that counts can be counted, and not everything that can be counted counts.'*

Regeneration is not just about shiny buildings and employment; it is about a **change of attitude and opinion.**²² This is the problem and big challenge for conventional impact analysis methodologies: they do not reflect such 'immeasurable' effects on the places and regions in which cultural projects are located. In Southwark, as in Bilbao, the image and aspirations of a place have changed out of all recognition. As well as **attracting tourists**, cultural institutions and events can attract both **labour and capital**. The cultural amenities in a region are among the actors that combine in the quality of life offered by the region, and there is increasing evidence that quality of life, or 'quality of place', is becoming a more and more important factor in the location decisions of both skilled workers and of investors.

Direct influence of culture on **local development** is evident in its creation and opening of new job posts. In the United Kingdom, **cultural jobs** are estimated at 4.5% of total employment, in the United States, that proportion was estimated at 2.4%. In France jobs related to exploiting cultural heritage accounted for 0.4% of the working population, while the number of jobs involving the transformation of heritage resources into creative resources stood at nearly 2.5

²² Locum Consulting. (2002). *Locum Destination Review Winter 2002*. UK: Locum Consulting

% (Direct Jobs: 43.880; Conservation & Maintenance :41.714; Indirect jobs in cultural and non cultural industries: 260.830;Cultural tourism :176.800). An initial study of the European Union estimated that 2% of the working population was engaged in cultural activities, whereas a second study raised that proportion to 7% by rolling the traditional concept of culture into that of “digital culture”.²³

Broadening the way the concept of culture is understood, interpreted and used means that the **cultural strategy of the city** can move centre-stage. Cultural strategy becomes a crucial instrument for the city to unlock potential and possibilities. The most effective urban cultural policies think of culture broadly and see the elements that make up the local culture as potential resources from using a famous person to rethinking a local skill in modern terms. Culture is the array of resources that show that a place is unique and distinctive. The resources of the past can help inspire and give confidence for the future, but the contemporary must never be underplayed otherwise it will not remain dynamic. By thinking in terms of cultural resources a completely new language and set of priorities enters the strategic planning debate with potentially significant impacts. As Charles Landry states: ‘People feel cities as complex, multi-faceted experiences and the arts have both a role in helping us understand this complexity as well as providing with ways of unlocking its potential.’

In presenting ‘A Template for developing a city cultural strategy’, Charles Landry highlighted three points: the first is that it is broad in scope, second it focuses on partnership and cross-sectorial linkages and third it focuses on outcomes. Cultural strategy has to be based on the needs, demands and aspirations of the various communities of interest which the municipality serves and so be guided by a locally distinctive vision for culture in their area that ensures fair access for all. It has to be developed through a cross-departmental approach and should take a holistic viewpoint in order to make clear links with other strategies and plans of the municipality. Strategy should take account of the wider central and regional government context, including the objectives of central government, sponsored agencies such as those concerned with heritage, tourism and external promotion.

²³ Greffe, Xavier (2005). *Culture, Creativity and Local Development*. OECD & Region Trentino, Roveretto, Université Paris I –Sorbonne, 2005

The City of Pula is currently in the process of building a **Cultural Development Strategy** that should be finished by the end of 2009. Strategic guidelines and priorities are not known to the public since the strategy is a work in progress that still needs to be approved and adopted. Feasibility of the permanent settle of Museum of Broken Relationships in Fort Bourguignon to a great deal depends on its plans for the future use of Pula's fortification system, as well as it depends on the new General Urban Plan (GUP) that will determine the future of the area in which Museum would be settled. Pula has a large cultural potential that should be used in a right way in order to foster local development and urban regeneration. Inciting of cultural development strategy creation by the local authorities is a positive step forward that proves their awareness of the current misuse (or neglect) of the city's cultural potential. It raises high hopes on future identity of the city that would address both heritage and contemporary and, in Landry's words, develop a story of itself that feeds from the soil of its past, responds to possibilities in the present and embody aspiration.

8. SWOT ANALYSES, DEVELOPMENT STRATEGIES

8.1. SWOT

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • Uniqueness of the project at local and global level • Universality of the theme, accessible to everybody regardless of the cultural background, age, gender etc • Proven success with international audience of all age groups • Large number of partner organizations worldwide, due to its travelling display • Low cost maintenance • Easily renewable exhibits collection • Does not require special exhibiting conditions • Good marketing potential in combination with other cultural projects • Positive image and recognisability at global scene • Experience and professionalism of the project founders 	<ul style="list-style-type: none"> • Lack of proper exhibition space for the formation of permanent museum display • Lack of financial resources • Lack of personnel
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> • Final conclusions of the Cultural strategy of the City of Pula that is currently in the process of creation • Developing of strong network of local partners in order to create unique cultural tourist offer and earn higher visibility • Widening of international partner network • Expansion of activity through permanent museum display (various possibilities of combining exhibition with film, theatre and music programs) • Sustainability through museum cafe, shop and merchandising • Financial support by the relevant ministries (Ministry of Culture and Tourism), local and regional authorities (City of Pula, Istrian County), international funding programs • Cooperation with local manufacturers (producers of traditional local products – truffles, grappa, olive oil, wine etc) 	<ul style="list-style-type: none"> • Final conclusions of the Cultural strategy of the City of Pula that is currently in the process of creation that could designate different use of Pula’s fortification heritage • Lack of understanding for potentials of culture, especially of non-conventional artistic projects by local, regional and state authorities • Lack of proper cultural policy • Unstable global economic situation that lessens the number of private enterprises sponsoring cultural initiatives • Changes in the General Urban Plan of the City of Pula that is in the process of creation • Lack of interest by the Croatian tourist sector for cooperation with cultural initiatives • Difficulty in positioning of a new content in the existing cultural offer primarily based on historical heritage

8.2. STRATEGIES

In order to fulfil the Museum’s vision, development of the Museum will be led through the following strategies:

1. Organizational strategies: Increasing the volume of production and services and Team formation
2. Partnership strategies
3. Marketing and promotional strategies, positioning in the public space

8.2.1. ORGANIZATIONAL STRATEGIES

In order to fully explore its potentials, present and promote its unique exhibition content in the best way and use the universality of the theme of broken loves and its drawing power to create, present and promote other artistic expressions and cultural tourism offer of the area, Museum of Broken Relationships first strategy of development is ‘Increase in the volume of production and services’. Structure of permanent settle of Museum in Fort Bourguignon that would consist of the 4 parts (Core Exhibition, Additional Program, Museum Shops and Cafe) is the basis for the development of Museum into a self- sustainable multidisciplinary art project able to become a trademark of Croatian cultural tourism. Increase in the volume of production requires hiring of additional personnel, since the Museum as a travelling exhibition has been run solely by its founders (Olinka Vištica and Dražen Grubišić), so the second strategy chosen for Museum’s development is ‘Team formation’.

Organizational strategies table

Programs & activities	Main actors	Form and Description of Strategy	Key element of the strategy	Expected results
Program A Increasing the volume of production and services		Museum of Broken Relationships as a permanent display would consist of the 4 basic components: - Core Exhibition - Additional Cultural Program - Museum Shop -Museum Cafe	Increasing the volume of production and services of the Museum that would enable fulfilment of Museum vision	Self-funding of the Museum of Broken Relationships; new income generated, higher visibility earned, larger number of audience attracted

Activity 1 CORE EXHIBITION	Museum of Broken Relationship artistic direction	Formation of core exhibition program of the Museum consisting of donated exhibits; programming various display combinations to enable program dynamics	Creation of unique, good quality and attractive Museum core program offer	Filling the gap in current offer; gaining visibility and attracting audience through distinguished and unique content offer
Activity 2 ADDITIONAL CULTURAL PROGRAM	Museum of Broken Relationships artistic direction; partner organizations, institutions, museums and galleries around the world	Creating additional cultural program related to the core exhibition program or thematic concept of broken loves (exhibitions, concerts, performances, film screenings, book presentations, artist in residence programs)	Creation of multidisciplinary cultural program that complements the core exhibition program and overall Museum concept	Distinguished multidisciplinary art program that would fill the gap in the existing cultural offer, bring higher recognition and visibility and attract wider audience
Activity 3 MUSEUM SHOP	Museum of Broken Relationship artistic direction, schools of design, manufacturers of traditional Croatian products, cultural enterprises (book publishers, film distributors etc.)	Creating Museum merchandise materials, co-branding traditional Croatian products, forming entire shop offer, establishing online museum shop	Creation of diversified offer that would be in accordance with the overall concept of the Museum	Generated income, promotion of Museum, young designers and Croatian traditional autochthon products; higher visibility and recognition; rise in number of visitors
Activity 4 MUSEUM CAFE	Museum of Broken Relationship artistic direction, enterprises	Research of the current cafe and restaurant offer in the area, negotiations with potential partner enterprise that would sublet and run the Museum Cafe	Finding the most suitable partner that would fit in the overall concept of the Museum	Generated income; larger audience and visibility
Program B TEAM FORMATION	MBR artistic direction / founders	Finding the right personnel for the functioning of the Museum	Hiring people that could with their professional skills contribute to the fulfilment of the Museum vision	Formation of an efficient and professional team that would secure the quality of the Project; opening of new working places in the field of culture

<p>Activity 1</p> <p>PERSONNEL - Permanent basis</p>		<p>Finding the right personnel for the following jobs: Producer/Museum coordinator, PR manager, tickets and shop sales, accountancy</p>	<p>Creating Museum of Broken Relationships core team</p>	<p>Creating an efficient and professional core team that would secure the quality of the Museum; opening new working places in the field of culture</p>
<p>Activity 2</p> <p>PERSONNEL - Temporary / project basis</p>		<p>Finding the right personnel for the following jobs: technical staff and other support staff for additional program events</p>	<p>Creating Museum of Broken Relationships support team</p>	<p>Creating an efficient and professional team that would secure the quality of the Museum; opening new working places in the field of culture</p>

8.2.2. PARTNERSHIP STRATEGIES

While functioning as a travelling exhibition, Museum developed partnerships with various cultural institutions, galleries and NGO's located in countries throughout the world (MM Cultural Centre Pula (Croatia), Festival Divaldena Nitra (Slovakia), Root Division Gallery San Francisco (USA), M1 Singapore Fringe Festival (Singapore), Mestni muzej Ljubljana (Slovenia), Muzej narodne osvoboditve Maribor (Slovenia), Sarajevo Film Festival Sarajevo (Bosnia and Herzegovina), Cultural Centre Belgrade (Serbia), Centre for drama arts T-HOUSE Skopje (Macedonia), Robert Bosch Stiftung Berlin (Germany), Kilkenny Arts Council Kilkenny (Ireland), Manila Bulletin Manila (Philippines)). Despite its permanent settle, the Museum will continue touring in order to collect new exhibits, promote itself and open new possibilities to gain additional funds in collaboration with other art organizations. Besides the touring Museum, collaboration with other art organizations is of crucial importance for the hosting of other exhibitions and art projects in the premises of the Museum of Broken Relationships that with its concept and theme relate to the theme of broken loves.

In order to function as a self sustainable project operating throughout the year and employing sufficient number of people, Museum should have diversified funding sources. Partners should be found not only within the cultural sphere, but organizations, institutions, businesses, industries and enterprises dealing with other sectors whose field of activity could in any way raise the level of quality of Museum functioning.

Partnership strategies table

Programs & activities	Main actors	Form and Description of Strategy	Key element of the strategy	Expected results
Program A CORE EXHIBITION and ADDITIONAL CULTURAL PROGRAM Partnership strategy		Development of multifunctional and complementary partnerships	Cooperation with institutions and organizations on local, regional and international level	Program collaboration, financial means, spread of information, visibility and recognition, larger number of audience

<p>Activity 1</p> <p>Cultural program exchange</p>	<p>Museum of Broken Relationships artistic direction and Producer; galleries, museums, cultural organizations NGO's from the country and abroad</p>	<p>Developing two-fold partnership: - through hosting Museum's travelling exhibition in country and abroad - program exchange and cooperation on Museum's additional cultural program (hosting exhibitions and other cultural programs – film screenings, performances, concerts etc) thematically related to the Museum of Broken Relationships</p>	<p>Cooperation and program exchange with galleries, museums, organizations and institutions in country and abroad</p>	<p>New exhibits gathered, enrichment of Museum's additional cultural program through hosting of international artistic program, new financial means, promotion and higher visibility in country and abroad, larger number of audience</p>
<p>Activity 2</p> <p>Private sector sponsorship</p>	<p>Museum of Broken Relationships artistic direction and Producer; private enterprises (mobile operators, internet providers, airline companies, courier delivery services, audio-video equipment manufacturers etc.)</p>	<p>Sponsoring partnerships with private enterprises (financial and in-kind sponsoring).</p>	<p>Indicating that investing in unique art project can generate profit and bring visibility and publicity for both sides</p>	<p>Gathering financial and in-kind means for the best presentation of the Museum program, transfer of knowledge, publicity and visibility, broadening of audience</p>
<p>Activity 3</p> <p>Tourism industry partnership</p>	<p>Museum of Broken Relationships PR manager; local and international tourism industry</p>	<p>Developing two-fold partnership: - Content: creating a unique complementary cultural tourist offer that would include Museum offer and various cultural attractions (Broken Hearts Tour) - Promotion: publications, tourist guides, tourist fairs</p>	<p>Connecting to and complementing the existing tourist cultural offer, forming new diversified cultural tourist offer</p>	<p>Diversification of existing cultural tourist offer, prolonging of the season, promotion, higher visibility and recognisability, larger audience</p>

Activity 4 Media sponsorship	Museum of Broken Relationships PR manager, media representatives	Media partnerships with leading Croatian and international media (newspapers, radio, internet portals, web sites providing information on culture, specialized art magazines, free city papers, in flight magazines)	Establishing partnership with the relevant media in order to gain visibility for the Museum as a whole and for its temporary projects	Promotion, visibility, recognition in country and abroad, increase in marketing value of Museum, promotion of Croatian tourism, larger audience
Program B MUSEUM SHOP Partnership strategy		Multifunctional and complementary partnership	Cooperation with local, regional and international enterprises, schools of design	Higher income, visibility and recognition, promotion of Museum, Croatian products, young designers
Activity 1 Core offer	Museum of Broken Relationships PR manager, Producer, enterprises, manufacturers, students of design etc.	Creating Museum merchandise materials and selection of already existing products that could be co-branded and sold in Museum Shop	Choosing the products that adequately present Museum and are in accordance with project's vision	Higher income, visibility, promotion of Museum, young designers, Croatian traditional products
Activity 2 Peripheral offer	Museum of Broken Relationships Producer, relevant local and international enterprises (book publishers, film distributors etc)	Creating diversified offer of the Museum Shop and finding relevant partners whose products would be presented and sold	Choosing the best offer for the Shop that would be in accordance with the overall concept of the Museum	Higher income, visibility, larger number of audience
Program C MUSEUM CAFE Partnership strategy		Multifunctional and complementary partnership	Cooperation with entrepreneurs Museum's offer	Higher financial means, Museum sustainability, more audience, higher visibility

Activity 1	Museum of Broken Relationships Producer, entrepreneurs that would run the Museum Cafe	Search for potential complementary partner that would sublet the Museum Cafe	Forming additional offer within the Museum that would complement the exhibition offer and suit the overall Museum concept	Additional financial means, higher visibility and larger audience
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8.2.3. MARKETING AND PROMOTIONAL STRATEGIES; POSITIONING IN THE PUBLIC SPACE

This strategy relies primarily on the development of public relations and marketing techniques. Museum had so far due to its universality and uniqueness attracted wide international media attention (26.000 published articles, 5.000 video and audio coverages in electronic media with estimated advertising value of TV releases in the United States of 1.300.000 USD). The aim of this strategy is to develop strong and recognizable image of the Museum of Broken Relationships through well designed array of merchandize and promotional materials that would then be distributed through various promotional channels in country and abroad. Positioning of Museum as a globally unique multidisciplinary art project would attract wide number of tourists, it would raise marketing value of the project which would lead to easier gaining of sponsoring deals and higher financial means.

Marketing and promotional strategies table

Programs & activities	Main actors	Form and Description of Strategy	Key element of the strategy	Expected results
Activity 1 Forming image of the Museum of Broken Relationships	Museum of Broken Relationships PR Manager, designer	Creating the image of the organization	Signs, slogan, logo, lettering, letter paper, business cards, invitations, Christmas and New Year cards, picture postcards; merchandising materials (bags, t-shirts, mugs, diaries, calendars, ties, stickers, badges, key chains etc) brochures, programmes, catalogues, posters, flyers... web page	Gaining higher visibility, recognisability, promotion of Croatian cultural tourist offer, attracting wider audience
Activity 2 Promotion inside the destination	Museum of Broken Relationships PR manager, media	Promoting Museum through: - media sponsoring with leading Croatian media (TV, newspapers, radio),	Promotion of the Museum in the local area aimed at local population and tourists in the	Positioning of Museum as a unique multidisciplinary project, its recognition by the public; larger audience

		<p>internet portals, art and culture magazines and newspapers;</p> <ul style="list-style-type: none"> - inclusion of Museum offer in tourist guides, Tourist Office monthly publications; -Museum's web site - mailing list of MBR and other partner institutions - distribution of Museum promotional materials (posters, brochures, flyers) at hotels, tourist information centres, restaurants, cafes, clubs and other tourist attractions 	country	
<p>Activity 3</p> <p>Promotion outside the destination</p>	<p>Museum of Broken Relationships PR manager, international media</p>	<p>Promoting Museum through:</p> <ul style="list-style-type: none"> - inclusion of Museum in relevant international tourist guides - advertising in specialist art & culture magazines - mailing list of the MBR and other partner institutions - Museum web site - distribution of promotional materials to tourist information centres and national tourist centres in the region and abroad - at spot promotion through travelling display of the Museum - promotion in local 	<p>Promotion of the Museum abroad, aimed at art-core and incidental tourists, general cultural audience</p>	<p>International recognition of Museum as a unique multidisciplinary art project, larger audience, increase of the marketing value of the project, promotion of Croatian tourism and city of Pula</p>

		media during hosting of Museum in other countries - advertising in publications of airline companies		
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9. CONCLUSION

Successful practices and theoretical background of this work prove that culture can be a powerful tool for development of the city, cultural tourism and urban renewal.

The analyses of the Museum of Broken Relationships and its context showed that Museum can fully explore its potentials and act as a generator of cultural tourism and local development only through systematic and well coordinated partnerships and joint actions between culture and tourism, local communities and responsible local, regional and state authorities. Without a systematic approach, Museum would just remain one of the pioneering projects that would contribute to the cultural offer, but much of the other impacts would be left out.

When analyzing impact of the Museum according to the thematic division of the work: cultural tourism, revitalization of heritage and culture-led urban regeneration, it is evident that Museum's impact can be solely viewed in regards to all the segments together, since their interrelation and dependence is very important. One segment leads to the other, and the lack of one would lead to the unfulfilling of the other:

Revitalization of Fort Bourguignon through settling of Museum of Broken Relationships in its premises would allow a neglected and abandoned heritage sight to speak in the contemporary context and attract numerous visitors that would besides Museum display get acquainted with the mighty fortification historical heritage of Pula. The Fort would finally be open not only for tourists, but also for the local population that has been witnessing the decay of an important historical monument for decades. Settling of the Museum in Fort Bourguignon would revive the site with minor interventions in the space that would not in any way damage or permanently change its interior or exterior parts. Since construction of the Fort is still in good condition, its revitalization would not include any major restoration works, and would therefore be done with minimum financial resources.

Attractiveness of the Fort's premises and Museum concept would significantly contribute to diversification of Pula's cultural offer and it would open for the tourists an important part of the local heritage that has till now been closed and neglected. The offer would accordingly enrich the stay of the tourist visiting natural resources and it would attract new type of tourist whose primary goal is to enjoy in the city cultural offer.

Collaboration between cultural and touristic sector on creation of a unique product that would

combine Museum's cultural program and local and regional touristic attractions, like for example 'Museum of Broken Hearts Tour', would at the same time offer to the tourist a unique cultural –touristic program and provide the city of Pula with needed identity and distinctive destination image with which it could compete on the global market.

High marketing potential and a unique concept of the Museum would enable interpretation and revalorization of the existing touristic offer and products in an interesting, attractive and modern way. Travelling Museum exhibition would enable promotion of Museum, Pula and Croatian touristic offer around the world, whereas its rich cultural program in Pula would become a platform for presentation of other art forms (film, music, performance etc), young artists and designers (Artists in Residence program and collaboration with schools of design) and Croatian traditional autochthon products (through co-branding of merchandizing materials – olive oil, truffles, grappa, sweets etc).

Contemporary attractive content placed in a mighty heritage site attracts large number of visitors and gives its entire surrounding area vibrancy and liveliness throughout the year. Distinctiveness of the area and lively atmosphere is a drawing power for inward investment, businesses and development of various new initiatives, which in turn lead to the opening of new job posts and overall economic impact for the entire area.

Successful practices around the world have proven that this could be the feasible path for the development of a an attractive project, but as mentioned in the beginning of the conclusion, Museum's full potential and estimated impacts can be reached solely through collaboration, support and understanding by the cultural and touristic sectors, by the local community and responsible authorities. High hopes are placed on the finalization of the Cultural Development Strategy by the end of the year, which should bring systematic solutions for the use of culture as a generator of local development, and hopefully designate the use of Pula's fortification heritage for cultural projects such as Museum of Broken Relationships.

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12. ANNEX

- Selection of 15 exhibits from the Museum of Broken Relationships

12. CURRICULUM VITAE

PERSONAL INFORMATION

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2006- MA in Cultural Management and Cultural Policy in the Balkans, University of Arts in Belgrade, Institut d'Etudes Politiques de Grenoble; Belgrade

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2004-2005 Czech language course for foreigners, Charles University, Prague, Czech Republic

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WORK EXPERIENCE

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