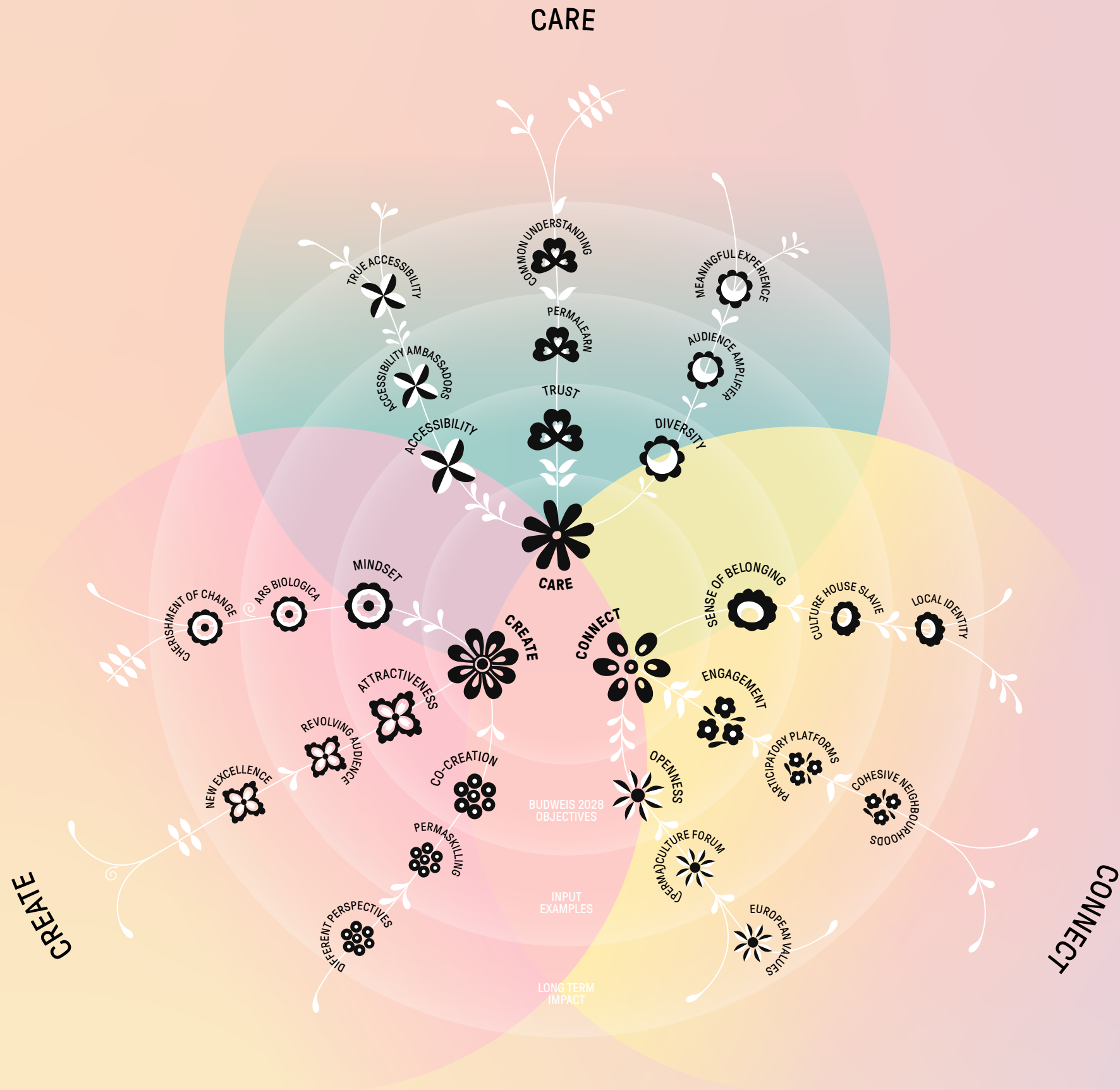





























**BUDWEIS 2 ● 2 ∞**

**(PERMA)CULTURE**

(PERMA)CULTURE

CREATES A LONG-TERM ENVIRONMENT FOR CULTURE TO FLOURISH!  
THE FLOWER CHART ILLUSTRATES THE JOURNEY FROM CORE VALUES  
TO LONG-TERM IMPACT WITH SPECIFIC EXAMPLES.



BUDWEIS 2028 OBJECTIVES	INPUT EXAMPLES	LONG-TERM IMPACT
 ACCESSIBILITY Enhancing the physical and digital accessibility of city and regional cultural institutions.	 ACCESSIBILITY AMBASSADORS Will work closely with the culture sector to provide service and support to improve accessibility for all (Q16, p.68).	 TRUE ACCESSIBILITY Accessibility and respect are new normality in culture.
 TRUST Increase trust in public and cultural institutions.	 PERMALEARN Is our approach to monitoring and evaluation, creating an environment of constant learning for all actors (Q4, p.10).	 COMMON UNDERSTANDING Budweis and South Bohemian region is considered a good place to live in among residents, and outside the country.
 DIVERSITY Promote the diversity of audiences through a variety of artistic forms, genres, and topics.	 AUDIENCE AMPLIFIER Helps culture organisations become centred around audiences and their diverse needs (Q15, p.66).	 MEANINGFUL EXPERIENCE Culture becomes part of fabric of everyday life.
 SENSE OF BELONGING Strengthen residents' sense of belonging to their communities and living environment.	 CULTURE HOUSE SLAVIE Represents the transformation of a heritage building into a space where people engage with history and dream of their future (Q42, p.95).	 LOCAL IDENTITY Local identity of Budweis and region inhabitants grows stronger.
 ENGAGEMENT Foster engagement among residents in local neighbourhoods.	 PARTICIPATORY PLATFORMS Managed by 11 territorial groups will create opportunities for residents to connect with each other (Q14, p.63).	 COHESIVE NEIGHBOURHOODS Budweis has strong local neighbourhoods with high level of self-initiative for improvements.
 OPENNESS Promote openness to European themes and values.	 (PERMA)CULTURE FORUM Creates platform for dialogue between European and local audiences through regular conferences (Q6, p.37).	 EUROPEAN VALUES European identity of Budweis residents grows stronger.
 CO-CREATION Encourage cross-disciplinary collaboration while promoting a culture of co-creation.	 PERMASKILLING Consists of 13 capacity building modules focused on upskilling, reskilling and constant learning (Q5, p.20).	 DIFFERENT PERSPECTIVES Culture sector practices and fosters transdisciplinary collaborations.
 ATTRACTIVENESS Create new opportunities for sustainable tourism.	 REVOLVING AUDIENCE Provides opportunities for shared travel to venues and events for visitors in the region (Q5, p.16).	 NEW EXCELLENCE Culture and creative industries are a vital part of development of the whole city and region.
 MINDSET Unlock the potential of culture as a solution to complex problems.	 ARS BIOLOGICA Is a symbol of how culture has the potential to change mindsets towards a more sustainable future (Q6, p.42).	 CHERISHMENT OF CHANGE Culture becomes part of a solution to complex social problems.

MAYOR'S WORD

I'm excited!

It was an incredible journey that we, Budweisers, embarked upon in our quest to bring the European Capital of Culture title to our beloved city. Throughout the process, we learned so much about ourselves, our community, and our culture.

If there is one insight I have brought from my previous mission as the Vice President for Foreign Affairs and then the Dean of the University of South Bohemia, it is the openness to new perspectives whether from students or our European partners. The reason I am excited is because through ECOC I feel that this value is being embraced by our city right now. This insight also allows me closely collaborate with a team of young Budweisers caring about the future of our city and dedicating all of their skills and experience to make our city, a modern, European and inspirational city for other cities around Europe.

All of us now believe in a (PERMA)CULTURE vision that focuses on caring for our communities, the places we live in, and the environment that surrounds us. With culture as our language, we've activated diverse stakeholders and local residents, finding a common ground that everyone embraces. Our approach was centred around taking it slow and one step at a time, demonstrating that caring for our city is at the heart of everything we do.

This is how we will become a modern, European and inspirational metropolitan city attracting people from all over the world.

And this keeps me excited and dedicated to our mission of becoming the European Capital of Culture in 2028.



Dagmar Škodová Parmová  
THE MAYOR OF BUDWEIS



# INTRODUCTION

## ●1 INTRODUCTION

The world is changing. Yet, the concept of Budweis 2028 has stayed the same. (PERMA)CULTURE has always been rooted in Budweis and in the South Bohemian region. Budweis is a unique city where the cultural landscape, natural environment, and culture have always coexisted in symbiosis.

Historically, Budweis has been a multicultural city with a strong German-speaking population. It is located at the intersection of important trade routes, which made it a significant economic centre in Europe. In particular, the city has had a long history of cultural and economic exchange with Linz and Vienna, important trade partners and cultural centres that influenced each other. Despite the fact that culture had near-perfect conditions in Budweis, its infrastructure has been emerging organically rather than being strategically developed. Culture organisations settled wherever they found space – be it in a church, town hall, brewery ice cellars, or a heat exchanger. In this elemental structure, the city's public spaces, parks, and rivers serve as a connecting force. There has always been a tension between omnipresent cultural potential and the extreme effort it takes to transform it. All of this shapes the dynamic of the city and the people who live there. The city is slow and quiet, which is often perceived as attractive. But the line separating contentment from conservatism is very thin – and the city has been showing signs of stagnation. Fortunately, from time to time, the city is stricken with a transformative force. The idea to become a European Capital of Culture was just such a force.

We are living in turbulent times. People's needs and values are shifting and so is the vision of Budweis's future. What seemed an outrageous, utopian idea years ago is nowadays a force transforming the city. During the candidacy, the Budweis 2028 project activated diverse stakeholders and local residents to an incredible degree. Many invested all of their energy, imagination, and creativity in the city's future. We have managed to find a common language that can be

spoken by the city and regional leadership, cultural, social and educational institutions, as well as already many residents of the city. That language is culture. And we believe that speaking this language is now the only possible future for a sustainable (PERMA)CULTURE development of the city. A development where investing in culture is as meaningful as investing in infrastructure.

The idea of Budweis being an ECOC was born after the pandemic. After the dark times of isolation, we longed for taking on our shared challenges collectively, not alone. The (PERMA)CULTURE concept is also about being MANY. Thus it is based on principles of sustainable, mutually beneficial relationships. Together we **CARE, CONNECT** and **CREATE**. These principles have been embedded in the concept of Budweis 2028 from very start. To implement, measure and transfer the concept, we have designed a complex strategy to achieve the desired change. We have transformed the values that have been interwoven throughout the first Bid Book into **9 OBJECTIVES**: accessibility, trust, diversity, sense of belonging, engagement, openness, co-creation, attractiveness, and mindset. Those are the main vehicles of a sustainable and self-sufficient network based on mutually beneficial relationships between politics, the culture sector, diverse stakeholders, residents, and nature.

Though the concept of Budweis 2028 has grown from the genius loci of the city and region, (PERMA)CULTURE as such spreads as far as the relationships. Therefore, a (PERMA)CULTURE environment can grow from our nearest neighbourhood to the farthest corner of Europe and our local strategy can become an inspiration for many cities with a similar experience. Once Budweis becomes an ECOC, it also becomes a European laboratory of culture-driven transition for contemporary cities. It will become a pool of inspiration for any European city that longs to observe, interact, and both share and receive experience and knowledge. Our wish is to create a well-recognised concept and set of good practices among European culture actors, urban activists and policymakers in culture and city planning.

If the permacrisis was the Collins Dictionary's choice of the official word of 2022, (PERMA)CULTURE shows a way for positive transformation. It is a comprehensive framework for addressing the multiple challenges that Europe is facing, by creating a sustainable and resilient environment through cultural development.





# LONG-TERM STRATEGY

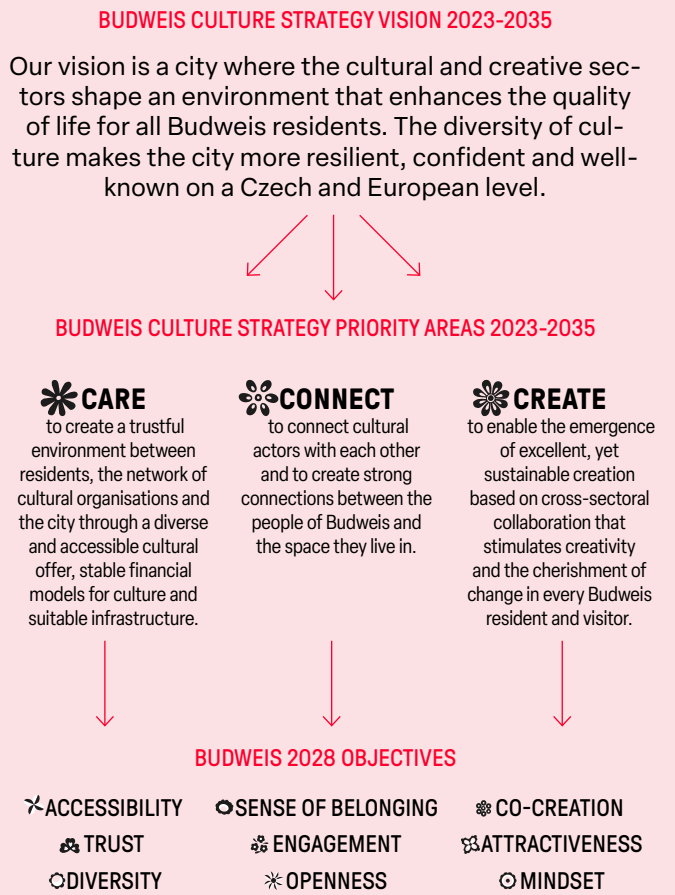
Becoming an ECOC candidate ignites imagination. While dreaming is necessary for crafting the concept, a realistic strategy is essential for its implementation. (PERMA)CULTURE stands out as an exceptional framework for designing a long-term strategy for sustainable development. We aim to stabilise and motivate the cultural sector and navigate towards a prosperous future that benefits the city, its inhabitants, and the wider European community.



We feel a great impulse for a substantial improvement of development in and through culture, thanks to the uniquely favorable conditions at both the EU and Czech level. The allocation of unprecedented resources within the National Recovery Plan for culture, in combination with the New European Bauhaus and EIT KIC Culture & Creativity initiatives, gives regional centers in Czechia a chance to shine at the European level. The solid foundation prepared in the city and the region through inclusive participatory processes, first for the development of the Budweis Culture Strategy, and in the immediate aftermath of the ECOC bidding process, creates future conditions for the rational use of this momentum.

The Budweis Culture Strategy 2023–2035 was approved by the City Council on 13 June, 2022, and its implementation continued hand in hand with a continuous series of discussions with residents, scientists, artists, space engineers, international partners, and politicians. Through these discussions, we have come to the conclusion that the (PERMA)CULTURE vision is widely embraced but cannot be achieved through conventional methods or silo thinking.

Therefore, we have prioritized 9 OBJECTIVES for the Budweis 2028 ECOC project. They fulfill the three priority areas of the Budweis Culture Strategy 2023–2035 – CARE, CONNECT, and CREATE. These value-based principles define the local potential for cultural transition and its European urgency, working as core values we embrace, as a vision we will achieve, and as a path we follow.



BUDWEIS 2028 OBJECTIVES

CARE

**ACCESSIBILITY:** Enhance the physical and digital accessibility of city and regional cultural institutions to all city residents and international visitors.

**TRUST:** Increase trust in public and cultural institutions, pioneer partnerships of national relevance based on art and culture, establish strong European partnerships and turn the city into a respected laboratory of culture-led development.

**DIVERSITY:** Promote the diversity of audiences through a variety of artistic forms, genres and topics.

CONNECT

**SENSE OF BELONGING:** Strengthen residents' sense of belonging to their communities and living environments, to the historical experience, to the physical space of the region, and to Europe.

**ENGAGEMENT:** Foster engagement and trust among residents in local neighbourhoods, promoting social cohesion and active citizenship.

**OPENNESS:** Promote openness to European themes and values.

CREATE

**CO-CREATION:** Encourage cross-disciplinary collaboration while promoting a culture of co-creation. Foster professionalisation in culture to enable digital transformation and innovation.

**ATTRACTIVENESS:** Promote the excellence of diverse art forms while simultaneously creating sustainable tourism opportunities.

**MINDSET:** Unlock the potential of culture as a solution to complex problems.

The Budweis 2028 strategy has integrated not only the Budweis Culture Strategy 2023–2035 which was approved in June 2022 as a result of a participatory process, but it is also in line with the Strategic Plan of the City of Budweis 2017–2027. Additionally, it has integrated the Local Adaptation Strategy to Climate Change and the Budweis Tourism Strategy, both approved in 2022.

●3 LONG-TERM IMPACT

Our definition of impact reflects the nature of how (PERMA)CULTURE is implemented. It is a process that overcomes borders and divisions, that has many directions at a single time, and that transcends the individual micro experiences as well as underlies the macro-conditions in which the culture sector and the whole city operates.

While working with impact, we were constantly asking ourselves the question: When will we know that we are there?

And more specifically, how do we know that we made a difference? We chose to go with the belief that real changes show themselves in the real world, rather than trying to pin them down to the socio-economic/cultural framework. The impact as we see it is a comprehensive, yet manifest change that happens once we achieve the results of the planned interventions.

We know that we have achieved accessibility when accessibility is the new normal in the culture sector. How do we know? When economic and symbolic factors, physical barriers, and access to information are not an issue in culture participation any more, the segment of “non-users” shrinks, while the segment of “regulars” is growing. We also know that we have succeeded when residents score high in the tolerance index. This is how we want to work with impact.

The principal long-term impact of (PERMA)CULTURE based on Budweis’s experience is its widespread recognition as a valuable concept and set of practices among the key players of European culture and urban planning. This recognition should be reflected in a variety of metrics, including the number of mentions in expert and scientific publications, formal documents on public policies at both European and local levels, and in social and traditional media. The increasing prevalence of (PERMA)CULTURE in these domains would confirm a growing appreciation for its potential to promote cultural sustainability and resilience in urban environments.

LONG-TERM IMPACTS IMPACT INDICATORS

CARING ENVIRONMENT	
Accessibility and respect is the new normal in culture (physical and digitaly)	Economic and symbolic factors / physical barriers / access to information (incl. in languages other than Czech) are no longer barriers in cultural participation: at least 25% of people from the segment of “non-users” become “regulars”  Residents score highly on the tolerance index for diverse** people, esp. people from other cultures and backgrounds, with disabilities, mental health conditions, etc.
Budweis and the South Bohemian region are considered a good place to live locally, nationally, and internationally	There is a steady rise in the number of young professionals coming to live in Budweis and the South Bohemian region - these include also new residents from other (European) countries  Budweis and South Bohemian region inhabitants display high level of happiness and optimism towards the future  Budweis and South Bohemia are locally and internationally recognized as a culturally vibrant area that embraces growth with courage and openness; its people genuinely care for each other and see the area as a place to fulfil their dreams
Culture becomes part of fabric of everyday life	Cultural audiences have grown by 25%, increasing their geographical dispersion (city centre/district/regions) and diversity**  Residents display greater awareness of the cultural offer and its sources of information; there is a widespread sense that there is something for everyone and that everyone can take part  Residents express high opinion of the artistic quality of cultural offer  Residents speak about culture in everyday conversations  Motivation for participation in culture is diversified; motivation related to building social and cultural capital is at least as frequent as motivation related to entertainment and free time  There is increased participation in culture; there is a rise in the share of residents who participate in cultural activities more than once per month; additionally, there is a rise in the share of audiences who act as cultural co-creators

CONNECTED ENVIRONMENT

Budweis has strong local neighbourhoods, based on trust towards other people and institutions, with extensive social networks and high level of self-initiative for improvements	At least 60% of Budweis residents know their neighbours  Residents trust other people and public institutions (local government and civil services) and have civic confidence in local policies  Budweis residents (especially young people) believe they have a say in what is going on in their neighbourhood and with regard to what the local government does (a sense of being politically effective)  Public spaces are among favourite spots for spending free time among residents
Sense of local identity for Budweis and region residents has grown	There is a stronger sense of pride in being a Budweis and South Bohemia resident
European identity of Budweis residents has grown	Budweis residents have an increased sense of: 1) belonging to a common European cultural space 2) pride in being a European  Budweis residents have an increased awareness and appreciation for European cultures and heritage, the European dimension of Budweis's history and culture, as well as the role of Budweis in Europe's past, present, and future

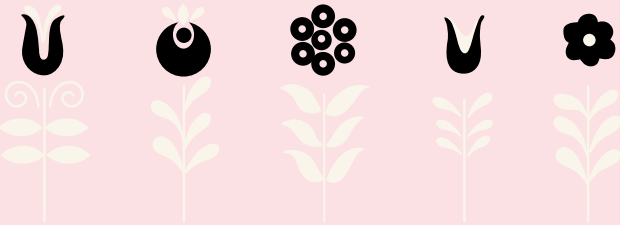
CREATIVE ENVIRONMENT

Culture sector practices and fosters transdisciplinary collaborations	Collaboration of various kinds (between culture actors* across sectors, regions, and national borders, with direct involvement of wider audiences) is integrated into at least 60% of activities of the cultural sector  At least 75% of cultural actors engaged in ECOC have people from: 1) different sectors; 2) other regions; 3) abroad, in their relational network  Culture is widely recognised as a sector in which one can grow as an employee/collaborator, as a volunteer, as participant in educational programmes and programmes supporting talents, or as a non-professional co-creator
Culture and creative industries are a vital part of development of the whole city and region	There is an increase in the number of creative enterprises in Budweis and the region  Post-2028 strategies of development and public policy programmes of the city and the region make culture and the creative industries a focus as a driving factor for growth  At least 50% of new permanent jobs in culture and the creative industries created between 2023 and 2028 remain after 2029
Culture becomes part of a solution to complex social problems	There is willingness on the part of culture actors to tackle current complex environmental and social issues in their work, including multiculturality  Budweis 2028 is recognised in Europe as an advocate of change in the narratives and good practices regarding outreach, accessibility, sustainability, as well as the approach to research and evaluation of the ECOC

\* culture actors: individuals (e.g. artists, animators not formally connected with any organisation), informal groups, NGOs, institutions that deal with cultural and/or creative production // both those in charge of ECOC and those collaborating, but not directly engaged

\*\* diversity applies to: age, gender, socio-economic background, minorities (by ethnicity, psycho-sexual orientation), migrants, and people with disabilities, mental health conditions, being neuro-atypical, taking care of dependent persons

\*\*\*non-users  
1) people of the “there is nothing for me” type – informationally excluded (they feel that they don’t get enough information and/or that there is nothing interesting for them)  
2) people of the “this is not for me” type – symbolically excluded (they feel out of place in cultural activities, unwelcome and ill at ease)  
3) and people of the “I don’t have time/money for that” type – those economically excluded





The (PERMA)CULTURE philosophy is present in our approach to research. It goes far beyond the typical monitoring and evaluation as usual. The carefully designed research framework is holistic, connected to the strategy and deeply rooted in all actions. At the same time, it creates synergies and gives opportunities to make comparisons with various data sets collected in specific areas on the European level and globally.

We want to make informed decisions and base our actions on facts, not only on intuition and observations. Therefore, we are not only seeking to summarise the process of ECOC, but to make corrections and take actions depending on how the process is progressing (but also on how the world around us is changing).

We create an environment for learning. Not only for ourselves, but also for others. Therefore from the very beginning we want to open up the process and treat it as a laboratory of change. Budweis 2028 is a live case study for others – researchers and academics, but also those who need research to support their work (culture practitioners, officials, people involved in ECOCs, other European cities).

HOW WILL YOU DEFINE SUCCESS?

This is one of the most frequent questions we asked ourselves while (de)constructing the (PERMA)CULTURE concept. We believe that success is: the (PERMA)CULTURE environment all around us!

The statement might be short but it's definitely not simple, as – forgive us for stating the obvious – the environment is a very complex concept. For the (PERMA)CULTURE environment to become a reality, a great many things need to come together. This is why, while trying to visualise success, we came up with key areas which later became key 9 OBJECTIVES: accessibility, trust, diversity, sense of belonging, engagement, openness, co-creation, attractiveness, and mindset. Each of them is equally important and of specific significance to specific people. And each of them being realised is a success in and of itself, bringing us closer to the (PERMA)CULTURE environment. Our success is thus not defined by a single aggregate number, but by specific outputs and outcomes in all 9 OBJECTIVES (see next page). This is the only way we can say we have succeeded.

WHAT SORT OF INFORMATION WILL YOU TRACK AND MONITOR?

We are planning to employ the following standard data sources from the public sector: Czech Statistical Office, National Information and Consulting Centre for Culture, individual ministries, municipalities, regions, Eurostat); from the private sector: corporate databases, open source maps, google maps, ticket portals, traditional media, social media and online space analyses; and additionally, we plan to add surveys and participatory techniques based on mutual cooperation between researchers and the

researched, e.g. sensory and affective maps, mock-ups, performances, urban planning workshops, drawings, mind maps, and other visual techniques. Even monitoring and evaluation can help build relationships through individual and group interviews, including those taking advantage of storytelling techniques, maps, photography, and videos, as well as movement (the so-called research walks) and focus groups, including those entailing creative work (mood boards, collages, etc).

Throughout the whole process we will also take advantage of data and results produced in the artistic projects, such as KULTURISTA, OPEN SEASON, ART FARM, HOSPODA, EMERGING HOUSES, FINDING STORYLAND, DIARY, or GIVE AND TAKE. We will not only use it in order to complement the studies undertaken in the monitoring and evaluation framework, but also to ensure that every empirical study is collected in a single, open-source archive and effectively disseminated, applying the highest standards of data protection to data collection activities.

HOW WILL THE RESULTS BE DISSEMINATED?

We treat research as a vital part of a larger knowledge-sharing environment. Therefore dissemination of research results will be done gradually throughout the whole process.

Dissemination of results will be done directly by Budweis 2028, and indirectly by all involved entities and people.

And just as we will account for all research developments made in the artistic projects, we will also make sure that results produced in our studies feed into the programme. This is particularly important in projects that are based on the mapping of certain areas (accessibility, sustainability, the CCI).

We are not omitting residents and the wider audience. We want to be an example of the importance of being curious and asking questions, being reflective and reactive.

To reach these goals, we will disseminate our results with:

- a subdomain dedicated solely to Budweis 2028 research
- podcasts with researchers
- research “plug-ins” through theses, articles, lectures, bloggs, or academic textbooks
- large-scale exhibitions of visual data, playful quizzes and performances during outdoor events.
- meetings with all culture actors engaged in data gathering
- practical workshops concerning how the results can be translated into organisational practices (in connection with PERMASKILLING audience development programme AUDIENCE AMPLIFIER)
- annual open meetings and presentations for all people interested in the results of M&E as a part of (PERMA)CULTURE FORUM →SEE Q14, p. 62.

By carrying the (PERMA)CULTURE principles also into this field, we are creating an open, safe environment which can be entered by researchers from all around the world and in which those who wish to join our research effort but have no previous experience in that area will be welcomed and guided. All those people will become witnesses, participants, ambassadors and disseminators of the results.

WHAT BASELINE STUDIES OR SURVEYS DO YOU INTEND TO USE?

TYPE	STUDIES AND SURVEYS
EXISTING STUDIES	As a part of Budweis Culture Strategy: <ul style="list-style-type: none"><li>• socio-economic conditions for the development of culture and creative industries in the city of Budweis</li><li>• Input analysis for the Budweis Culture Strategy - analysis of actors, strategic documents, CCSI mapping</li><li>• inputs from workshops within the analytical phase</li></ul> as a part of audience segmentation: <ul style="list-style-type: none"><li>• representative survey of local residents (South Bohemians value system and leisure)</li><li>• Sociological Research – local residents</li><li>• exploratory survey among culture organisations through 28 HOUSES and CULTURE ISLAND platforms</li></ul> as a part of Marketing research: <ul style="list-style-type: none"><li>• research on the image of Budweis in the Czech Republic</li></ul> as part of participative activities with local communities: <ul style="list-style-type: none"><li>• ethnographic research of residents and the urban space</li><li>• reports from KUL.TURISTA project</li></ul>
FUTURE STUDIES	<ul style="list-style-type: none"><li>• mapping of the needs and existing good practices with a view to capacity building programmes</li><li>• mapping CCIs of South Bohemian region</li><li>• overview of the city's and regional basic demographic and economic data (with special focus on tourism, gastronomy, entertainment) + cultural, political, and civic participation</li><li>• comprehensive baseline diagnosis of civic participation mechanisms, practices, and attendance</li><li>• comprehensive baseline diagnosis of the culture sector (based on existing research and additional sources): demographics and structure of employment, management, and sources of financing, scope and areas of operations, outreach, employee satisfaction index,professional relational networks</li><li>• in-depth, qualitative audience research in order to validate and complement the existing segmentation, special focus on the “non-users”</li><li>• residents’ perceptions, attitudes and practices: their local and European identities, cultural and political participation (items measuring civic engagement in both online and offline domains as complement to existing data from a representative survey), attitudes towards other people and institutions,</li><li>• wellbeing studies concerning the quality and ways of using public spaces (as a complement to the existing qualitative-participatory KUL.TURISTA research)</li><li>• identifying how Budweis is perceived in the Czech Republic (complementing the results of existing study)</li></ul>

MONITORING AND EVALUATION MILESTONES

	2022	2023	2024	2025	2026	2027	2028	2029
PREPARATION	Set-up of the general M&E framework for 2023-2029	A final, detailed set-up of M&E for 2023-2029						
MONITORING	Steady monitoring of inputs and outputs with annual reports + selected outcomes (applying to the interventions undertaken) + integration of data collected in artistic projects							Summary of the process: inputs and outputs from 2023-2028
EVALUATION	Performing of the selected baseline studies	Follow-up on the existing baseline studies + performing the lacking baseline studies		Repetition of baseline studies			Final performing of baseline studies (end of 2028-beginning 2029)	
				A mid-term assessment of outcomes and anticipated impact				Final report on outcomes and impact
	Dissemination							

WHO WILL CARRY OUT THE EVALUATION?

SUBJECT	RESPONSIBILITIES
BUDWEIS 2028	<ul style="list-style-type: none"><li>• managing the process</li><li>• overseeing the research activities undertaken by concrete culture actors engaged in ECOC (activities combining the issues interesting to each organisation, but also feeding the the M&amp;E studies)</li></ul>
EXTERNAL RESEARCHERS	<ul style="list-style-type: none"><li>• supervising the process</li><li>• controlling the quality of data gathering and basic analyses</li><li>• delivering comprehensive research results</li><li>• co-designing dissemination activities</li><li>• performing capacity building activities</li><li>• participatory co-designing of research undertaken by concrete culture actors</li></ul>
PUBLIC ADMINISTRATION OFFICES, BOTH IN BUDWEIS AND REGION	<ul style="list-style-type: none"><li>• getting access to data that is produced otherwise</li><li>• monitoring and evaluation of Budweis Culture Strategy</li><li>• steering the CCI mapping process</li></ul>
UNIVERSITY OF SOUTH BOHEMIA	<ul style="list-style-type: none"><li>• designing research tools</li><li>• gathering and analysing data in relation to concrete research areas</li><li>• involving students in research projects</li></ul>
OTHER LOCAL RESEARCH INSTITUTIONS (culture institutions, Socionaut, etc.)	<ul style="list-style-type: none"><li>• designing research tools</li><li>• gathering and analysing data in relation to concrete research areas</li></ul>
EXTERNAL AGENCIES	<ul style="list-style-type: none"><li>• designing research tools</li><li>• gathering hard-to-access data</li><li>• specialised analytical work</li></ul>

In addition to an organisational structure in Budweis, we are planning to collaborate with other ECOC cities in undertaking international, large-scale, comparative projects on selected topics. We are currently preparing a joint project with Rouen 2028 investigating gender mainstreaming and anti-discrimination practices in the culture sector together with the Gender Studies organisation and University of South Bohemia. In such collaborations, we will be jointly applying for external funds (in the case just mentioned, from Horizon 2020). We have also embarked on collaboration with Katowice 2029, especially with regard to their interest in studying life in public spaces.

	✳ CARE			✳ CONNECT			✳ CREATE		
	✳ ACCESSIBILITY	✳ TRUST	✳ DIVERSITY	✳ SENSE OF BELONGING	✳ ENGAGEMENT	✳ OPENNESS	✳ CO-CREATION	✳ ATTRACTIVENESS	✳ MINDSET
OUTPUTS									
WHAT DO WE CREATE?	<ul style="list-style-type: none"><li>● number of culture actors and activities that implements concrete accessibility measures</li><li>● number of physical barriers reduced</li><li>● quantity and quality of cultural contents that are digitally accessible + in languages other than Czech (inc. Czech sign language)</li></ul>	<ul style="list-style-type: none"><li>● scope and quality of operations of Legacy Fund: size of budget annually, share of private funds in the buget, number of grant recipients</li><li>● scope and quality of operation of the platforms dedicated to inter-sectorial networking</li><li>● number of activities that involve inter-sectorial collaboration in programming and/or production</li><li>● average wages of culture operators rise every year</li><li>● increased area of affordable spaces for cultural production</li><li>● increased area of infrastructure that can host large events of international scale</li><li>● increased level of saturation with technical equipment necessary both to produce events and to manage institutions</li></ul>	<ul style="list-style-type: none"><li>● number of cultural actors and activities that implement concrete measures concerning diversity, audience development</li><li>● number and quality of activities that reflect diverse perspectives - women, minorities, disabled, diverse cultures etc.</li><li>● number and variety of programmes for volunteers and aiming programmes to support talents</li><li>● number and diversity of audiences reached by means of dedicated activities, incl. the targeted audiences on local, regional, national and international levels + dominance of their positive sentiments/ experiences</li><li>● number and variety of art offer in the city ( genre, form, themes, geography)</li></ul>	<ul style="list-style-type: none"><li>● number and quality of activities that offer engagement with tangible and intangible cultural heritage</li><li>● number of activities and contents presented in public places that incorporate elements of cultural heritage // number of places in which local cultural heritage is presented</li><li>● number and recognition of pioneer good practices in the field of cultural heritage</li></ul>	<ul style="list-style-type: none"><li>● number, diversity and geographical dispersion of participatory platforms: number of participants + quality of their experience + outcomes of their work</li><li>● number of schools that introduce participatory mechanisms + number and diversity of students and teachers engaged + quality of their experience</li><li>● number of cooperations between culture actors and schools + their length and depth + number of actors engaged and quality of their experience + number of end beneficiaries</li><li>● improved model and curriculum of cultural and artistic education, including all level of education and a variety of artistic forms and experiences</li><li>● number of community-led initiatives + their effectiveness in making impact</li></ul>	<ul style="list-style-type: none"><li>● number and quality of cultural activities that have a European dimension</li><li>● number of international and cross-border collaborations + their length and depth</li><li>● number of collaborations effectuated abroad, with culture actors from Budweis and the region invited elsewhere</li><li>● number and quality of activities that explicitly take up issues of: gender discrimination, democracy, climate change and sustainability, migration, human rights</li><li>● increased presence of Budweis in local, national and international media in areas related to culture, heritage, creative industries, tourism, sustainability, communities and urban development</li><li>● majority of residents are aware of the ECOC, the role of the city and the EU in this process</li></ul>	<ul style="list-style-type: none"><li>● number and diversity of organisations involved in cross-sector collaborations + quality of their experience</li><li>● number and diversity of workplaces and creative jobs created between 2023-2029</li><li>● number of educational institutions and teachers practising creative learning + number of children involved</li><li>● number of cultural practices used for combating stress related to working conditions (burnout, etc.) + number of culture operators and wider professional audiences particularly prone to these conditions, e.g social workers, involved + quality of their experience</li></ul>	<ul style="list-style-type: none"><li>● quantity and quality of cultural production in the city and region is increased</li><li>● overall number and quality of ECOC cultural productions: by art genre, by diversity of target audiences and their geographical dispersion</li><li>● number and diversity of activities employing experimental, innovative art forms and contents + number and diversity of their participants and quality of their experience</li><li>● scope and quality of operation of an alternative, bottom-up cultural scene in Budweis</li><li>● number of co-productions between institutionalized and independent culture actors</li><li>● number of sustainable-cultural tourism products created + number of their end users and torurist operators using + quality of their experience</li></ul>	<ul style="list-style-type: none"><li>● scope and quality of implementation of the culture sustainability plan: number and diversity of organisations involved + quality of their experience + outcomes of their work</li><li>● number of activities dealing with sustainability issues targeted at wider audiences and local communities + number and diversity of participants + quality of their experience</li><li>● number of cooperations with scientists + their length and depth + number of people and organisations engaged and quality of their experience</li><li>● number and recognition of pioneer good practices in the field</li></ul>
OUTCOMES									
WHAT HAPPENS?	<ul style="list-style-type: none"><li>● all infrastructure in the region is mapped until the end of 2026</li><li>● at least 75 % of culture actors employ people trained in the accessibility of architecture auditing</li><li>● honest information about the accessibility of buildings is shared on the websites of all culture actors engaged in ECOC organisation's</li><li>● at least 50 % of culture actors engaged in ECOC have implemented some accessibility tools into their daily operations</li><li>● majority of culture organisations and renovated culture heritage sites grant up-to-date accessibility tools for various groups</li><li>● cultural actors are present and active in all Budweis districts</li><li>● there is a rise in cultural productions and contents that are digitally accessible</li><li>● increased % of residents can take advantage of 1) cultural offer; 2) open, outdoor, accessible public spaces; 3) a green area in walking distance from their home / by public transportation</li></ul>	<ul style="list-style-type: none"><li>● a widespread belief among culture actors, representatives of business and public administration as well as audiences that culture and creative industries are a major part of local economy and act as catalysts of comprehensive and balanced growth</li><li>● at least 75 % of culture actors engaged in ECOC have established contacts with other culture operators from the city and the region</li><li>● % of city's and region's budgets reserved for culture + % of private funds in the budget for culture + there is a steady rise every year</li><li>● values present in ECOC process are present in strategies for culture and tourism of the region</li><li>● culture actors have a sense of stability and are aware of opportunities to grow</li></ul>	<ul style="list-style-type: none"><li>● at least 50% of culture actors engaged in ECOC have implemented some tools concerning diversity, audience development and volunteering into their daily operations</li><li>● evidence-based policy concerning diversity and audience development in place in at least 25 % of culture actors engaged in ECOC</li><li>● the number of culture volunteers is at least doubled between 2023 and 2028</li><li>● residents display increased satisfaction with city's cultural offer, and decreased willingness to go elsewhere to participate in cultural events</li><li>● increased share of cultural audience considers themselves creative</li><li>● numbers and diversity of cultural audience is increasing</li><li>● at least 60 % of residents have participated in ECOC programme</li><li>● diversity of culture sector employees is increasing</li><li>● diversity and gender-balance maintained in all ECOC boards and agendas</li></ul>	<ul style="list-style-type: none"><li>● at least 60% of renovations involving heritage spaces (buildings, monuments, historic sites) offer a variety of ways to engage and explore the past and future of local traditions</li><li>● residents display heightened interest in learning about the local and European history + their knowledge and appreciation for local tangible and intangible heritage is increased</li><li>● residents display strengthened sense of belonging to local community</li></ul>	<ul style="list-style-type: none"><li>● at least 30% of culture actors engaged in ECOC have tried out / took part in some participatory mechanisms in their operations</li><li>● increased % of residents feel that urban development corresponds to their needs</li><li>● increased % of residents take part in public consultations and participatory budgeting</li><li>● increased awareness among residents of where and how they can deal with various “citizen” issues</li><li>● kids and youngsters become fully-fledged members of general cultural audience</li><li>● rise in numbers and diversity of users present in public spaces + in activities undertaken</li><li>● place-making: a number of new, popular public places/social hubs “created” in social awareness (esp. places that engage tangible cultural heritage and touch upon European values, identities, shared history)</li><li>● residents take pride in city's public spaces and this kind of pride becomes an important part of the local identity</li></ul>	<ul style="list-style-type: none"><li>● at least 30 % of culture actors engaged in ECOC have tried out international collaboration in their operations</li><li>● Budweis is present on an European culture map: 1) within international cultural, creative and educational networks; 2) there is a rise in number of experts (individuals and organisations) and good practices from Budweis that have international recognition; 3) city's cultural programme and public spaces attract international attention and visitors</li><li>● Budweis 2028 becomes a good practise case study and a tool of advocacy for change at the European level in the fields of changing the narrative in outreach, accessibility, sustainability, approach to research and evaluation of the ECOC</li><li>● residents display heightened interest in learning about other cultures</li><li>● residents express pride of being hosts to ECOC and believe that ECOC represents their values and the European values they cherish</li></ul>	<ul style="list-style-type: none"><li>● representatives of at least 75 % of culture actors engaged in ECOC took part in capacity building activities</li><li>● the number of skilled professionals in culture and creative industries, specifically in areas related to entrepreneurship, is at least tripled between 2023 and 2028</li><li>● at least 50 % of culture actors engaged in ECOC have established contacts with representatives of sectors other than culture</li><li>● majority of cultural actors explicitly communicate their vision and mission</li><li>● the need for continued learning and exchange is treated as natural elements of work in culture and creative industries</li><li>● increased share of culture and creative industries in local economy</li><li>● increased financial support for culture from private funds</li><li>● creative learning is an accepted model among teachers</li></ul>	<ul style="list-style-type: none"><li>● majority of participants to cultural activities declare they have discovered new meanings, learnt and/or experienced something new</li><li>● there is a widespread belief among culture operators, public administration representatives and audiences that culture is a space and a tool for addressing complex issues</li><li>● increased level of enjoyment of cultural events participation</li><li>● sustainable-cultural tourism products become part of most popular sources of tourist information in Budweis and outside</li><li>● increased number of tourists from the region, the country and abroad that stay for at least overnight and that choose cultural activities as one of main reasons for their trip</li><li>● increased % of residents can take advantage of cultural offer in walking distance from their home / by public transportation</li><li>● a steady rise in number of people that start to consider them as members of cultural audience in Budweis</li></ul>	<ul style="list-style-type: none"><li>● at least 60 % of culture actors engaged in ECOC have implemented some sustainability tools in their daily operations</li><li>● in cultural sector 1) emissions are reduced, food wastage is put to minimum 2) there is an increase in use of multi-use, recyclable, ecological materials 3) there is an increase participation in circular economy rather than consumption of new goods;</li><li>● residents display increased awareness of sustainability-related issues + declare that they take diverse and frequent sustainability-oriented actions</li><li>● residents express increased level of hope and optimism towards future</li></ul>



# CULTURAL/ARTISTIC CONCEPT

**(PERMA)CULTURE** is a call to action. It creates a synergy between artists, culture organisations, local residents and international guests. The artistic programme encourages everyone to become **CAREGIVERS**, **CONNECTORS**, and **CREATORS** and actively participate in culture. In culture that sparks joy, yet is an equal partner in global social transformation. Imagine being part of it!





VISION

(PERMA)CULTURE is about being many. In diversity, we experience culture enrichment. In unity, we dare to dream beyond boundaries. Together, we envision a future where cities and regions flourish with boundless creativity. Our collective efforts form a transformative laboratory, sparking a wave of change that resonates across European landscapes. Together we can become CAREGIVERS, CONNECTERS and CREATORS of (PERMA)CULTURE environment. The projects of Budweis 2028 intertwine, creating a symbiotic network of artistic endeavours that nurture a culture-led metamorphosis.

Inspired by the natural cycle of a plant, the artistic concept of Budweis 2028 emphasises long-term growth and development. Many projects start with participatory activities, establishing European partnerships, small-scale interventions. They all serve as seeds for larger artistic outputs. This extended time frame provides a unique opportunity for creators and participants to delve deep into exploration, experimentation, and co-creation, fostering strong roots within the (PERMA)CULTURE environment. The implementation of these projects is based on artistic and scientific research, engaging with local communities and involving a wide range of stakeholders. The outcome of each project is important and will be celebrated. However, we also focus on the process itself and the growth, through which the projects become a natural part of the cultural environment, even after the ECOC title has been passed.

To achieve this ambitious goal, the projects are organised into three distinct areas, each represented by a different character: **CAREGIVERS**, **CONNECTORS**, and **CREATORS**. These areas form an interconnected web of initiatives that work together, creating a symbiotic network. While each project stands on its own, it relies on and contributes to the overall ecosystem of cultural endeavours. This interconnected structure ensures resilience in the face of changes and challenges, and allows for sustainable expansion beyond ECOC.

STRATEGY

We prioritized accessibility by actively seeking public opinion through polls and engaging in participatory workshops. To build trust, we adopted a collaborative approach, involving a diverse range of partners in working groups. Our program also placed a strong emphasis on diversity, drawing insights from anthropological research and a historical perspective to foster a distinct sense of identity. Empowering our community was at the core of our efforts, and we achieved this through outreach programs like KULTURISTA. We also fostered cross-sector cooperation and established partnerships with schools, the University of South Bohemia, and the Biology Centre of the Czech Academy of Sciences. To ensure the program's appeal, we engaged curators, partners, artists, and the Artistic Advisory Board, along with marketing and tourism experts. Moreover, our approach embraced the power of dreaming and envisioning the future, which fueled our innovation and adaptability. This mindset led us to develop the Budweis 2028 strategy, comprising 9 OBJECTIVES that serve as a checklist for the project's ongoing development and the selection of future projects.

ENVIRONMENT

NATURAL

Talking about the environment, caring about the environment is an inherent part of the (PERMA)CULTURE concept. Each organisation involved in PERMASKILLING environmental capacity building will develop their own environmental strategy, including a calculating of its carbon footprint and its offset. Encouraging community involvement in cultural programming will help build awareness and support for environmental issues. Innovation will help create new and engaging programming that incorporates environmental themes. Ensuring that environmentally responsible cultural programming is accessible and inclusive to all members of the community is important. This will include incorporating diverse voices and perspectives, providing accessible programming for people with disabilities, and creating programming that reflects the needs and interests of the local community.

PHYSICAL

At the core of Budweis 2028 lies the essence of (PERMA)CULTURE, shaping our approach with strategic sustainable design thinking and a strong emphasis on community engagement. These principles extend to our vision for the physical spaces within the city. We hold a deep commitment to our existing infrastructure, investing efforts to revive, rebuild, and develop it in alignment with the Budweis 28 Strategy →SEE Q42, p. 94. Our focus encompasses not only cultural institutions, united in CULTURE ISLAND but also PARTICIPATORY PLATFORMS, people and nature-friendly public spaces, and a city that is welcoming and accessible to all. This vision extends beyond the city's borders, forging connections with regional institutions through the 28 HOUSE initiative. By integrating these elements, we create a dense cultural infrastructure that enriches the fabric of Budweis and fosters a sustainable and inclusive environment for all.

REVOLVING AUDIENCE expands the reach of Budweis 2028 by introducing shared travel opportunities to cultural venues and events in the region, including the 28 HOUSES. This concept fosters audience engagement while promoting sustainable mobility and reducing the need for additional productions. In the future, REVOLVING AUDIENCE will support KULTURISTA, the KULTURISTIC OFFICE, marketing, and audience engagement, providing transportation options and opportunities to attend other ECOC events. Close collaboration with nearby Bad Ischl is a particular focus during the growing phase.

DIGITAL

(PERMA)CULTURE is committed to inclusivity and accessibility, both in-person and online. We provide cutting-edge digital tools to cultural organisations, communication offices, and tourism bureaus. These tools incorporate features like closed captioning, image alt text, adjustable font sizes, and audio descriptions, ensuring accessibility for diverse individuals. Additionally, our KULTURISTIC OFFICE serves as a central hub, offering easy access to our digital artistic content. We utilize popular social networks and platforms, such as Instagram, Spotify, TikTok, and Google Art, to reach a wider audience. We live-stream conferences like the (PERMA)CULTURE FORUM on YouTube and record high-quality performances for later viewing. In Budweis 2028, we have a wealth of talented artists who excel in digital technologies.

PROGRAMME CHARACTERS

**CAREGIVERS**, **CONNECTORS**, and **CREATORS** are the heroes that we've dreamed about in the pre-selection Bid Book. Now they become pioneers in the implementation of the programme. They represent different topics, various artistic forms and approaches, and diverse culture organisations, partners and target groups. Together they foster collaboration and cooperation, encouraging individuals and organisations to work together towards a shared vision while promoting Budweis as a desirable journey and destination for European artists and cultural professionals, where you can create with freedom and no pressure.

**CAREGIVERS** are always keeping an open gate between people and culture. Their projects stimulate inclusive and playful space for all.

**CONNECTORS** establish links between peoples, time and places. Their projects delve into European cultural heritage and examine the relationship between local residents and European guests.

**CREATORS** are visionary innovators who encourage everyone to develop their creative skills. Their projects bring together scientists and artists to tackle current European topics and celebrate creativity.

YEAR OF HARVEST AND CELEBRATION

The individual years leading up to the harvest and celebration in 2028 are carefully designed to reflect the different stages of a plant's growth cycle. Each year, new projects will be sown, nurtured, and harvested, creating a rich tapestry of cultural experiences that celebrates the diversity and creativity of Budweis and its people. Celebration is an important part of the (PERMA)CULTURE planning. It helps to create a positive and energised atmosphere among all partners, including local politicians and residents. Also in Budweis 2028, celebration is a way of acknowledging and enjoying the successes of the project. 2028 will be the YEAR OF CELEBRATION AND HARVEST.

WARM WELCOME

The title year begins in winter, when the city is dark and cold. Like the natural environment, the city is resting and calm, its residents hiding indoors. In such an atmosphere, Budweis 2028 will start as a **WARM WELCOME**. Cultural facilities and other venues will turn into welcoming, comfortable spaces to introduce local communities, culture organisations and partners to all guests. All programmes will be accompanied by a culture wellness programme, including readings and storytelling, hot drinks, fire spots animated by musicians, plus unique HOTSPOTS in the form of saunas by the river. Part of the programme will be concentrated in the area of CULTURE ISLAND and the picturesque main square nearby; another part of the programme will spread to the wider city centre, not to overload the inner city. Public spaces will turn into pedestrian and ice-skating corridors, enabling guests to move freely. Cultural venues and public spaces will be enlivened with an illuminating imaginary garden environment created for the ARS BIOLOGICA

project. In three days, **CAREGIVERS**, **CONNECTORS** and **CREATORS** will also introduce their characteristic projects and programme highlights. Especially notable among them will be the opening of the new building of the **Aleš South Bohemian Gallery**, which will launch its programme with an inaugural collective exhibition of female local, Czech and European artists within the **WOMENPEDIA** project. We will also present a unique winter edition of the **CULTURE HARVEST** site specific immersive audiovisual opera performance. Another highlight will be the opening of the **Hervé Tullet's** exhibition, the first such event of the new gallery **MILLE FORMES**, dedicated to young children. The **CULTURE ISLAND** will open up in a special **WHITE NIGHT** event, when all the culture institutions (from museums to theatre and planetarium) will organise special programming for the wide public. The community-led **KULTURISTIC OFFICE** will prepare a special tour around 28 **HOUSES** in the region.

**WINTER** programming will mainly feature indoor cultural infrastructure. In addition to the programme launched during the **WARM WELCOME**, audiences will be able to enjoy a live concert of reconstructed pieces by Vojtěch Jírovec (**JÍROVEC - FORGOTTEN MUSIC**) or celebrate the centennial of the Budweis hockey team with a fan exhibition titled **MY HOCKEY FAMILY**.

As **SPRING** arrives, audiences can slowly emerge from their indoor spaces and come outside to enjoy the company of Tripoint communities via **KULTURISTA**. The **SKATE-HOLDERS** festival will bring all urban sports lovers to the city. Youth will overtake the centre and the periphery through the **BUĎJOVICKÝ MAJÁLES 2028** and **URBAN CANVAS** festivals. After the winter months, cultural heritage sites will open for the **ACCESSIBLE HERITAGE** project. Last but not least, a large-scale exhibition **ARS BIOLOGICA** will be launched, showcasing the first spring shoots of the (PERMA)CULTURE environment.

The warm months of **SUMMER** take audiences to the water. Locals and guests will enjoy **CONFLUENCE**, city celebrations dedicated to the rivers, and **ADRIAPORT**, a “seaside holiday” installation in the city park. The **BRIDGES** festival will create an occasion to meet locals and renowned artists in the field of contemporary circus. The unique tradition of the open-air **South Bohemian Theatre** festival will be celebrated by two big events – the **CULTURE HARVEST** festival and the closing performance of **FINDING STORYLAND**, both a fusion of theatre, performance, music, and beautiful landscapes. A protected landscape area is both the set and the subject of the **PILGERLAND** project in Novohradské mountains.

**AUTUMN** again creates occasions for meeting indoors. The **HOTSPOTS** project will culminate in a large exhibition of the **MagiC Carpets** European platform. The planetarium will launch the **SPACE ODYSSEY** science-music project. A different perspective on museum and gallery collections will be introduced by the regional exhibition **OBJECTS WITH ATTITUDE**.

THE LAST GOODBYE

**DECEMBER 2028** will mark the end of the **YEAR OF CELEBRATION**. In Budweis, the last month of the year traditionally belongs to Advent Markets. In 2028, the **KROJ PRIDE** project will extend this special event with a blend of folk traditions and contemporary art interventions. After New Year's eve, the (PERMA)CULTURE city of Budweis calms down in order to digest and regenerate.

YEAR OF SEEDING

2022

The Culture Strategy is in place. We plant the first seeds of Budweis 2028 in the city and region, showing that from a small seed, we can grow a tree.

YEAR OF SPROUTING

2023

The candidacy has sprouted in the city, nourishing the growth of new cultural projects. Residents are beginning to understand what it means to be a European Capital of Culture, and cultural actors are collaborating to plan these projects.

YEAR OF ROOTING

2024

Budweis 2028 is now firmly rooted in the city and region. Everyone is putting in an effort to make sure that it grows healthily, and the roots form a shared mycelium with cultural Europe.

YEAR OF GROWING

2025

Budweis 2028 is growing robustly, with projects blossoming to ensure we harvest as many cultural fruits as possible by 2028.

YEAR OF BLOOMING

2026

The first cultural flowers enchant us, giving us a glimpse of the bountiful harvest we will reap in 2028.

YEAR OF BEARING FRUITS

2027

The (PERMA)CULTURE city and region are flourishing with cultural fruits, with the final ones ripening and waiting for the harvest and festivities in 2028.

YEAR OF HARVEST

2028

Together, we joyfully celebrate the bountiful harvest in a grand event, gathering the fruits of our collective efforts and shared endeavors.

YEAR OF REGENERATION

2029

Now is the time to pause, contemplate the abundant harvest and the entire journey, and deliberate on how our cultural garden will thrive sustainably in the future.





IN ORDER TO BE ABLE TO IMPLEMENT THE BUDWEIS 2028 PROJECTS, WE CONSTANTLY NEED TO LEARN NEW SKILLS.

There is an interesting duality in Budweis: on the one hand education in art, culture, and the creative sector does not have a strong presence here. On the other hand, there are many cultural institutions in Budweis with skilled and experienced cultural professionals. Most of the culture sector gets their training and education outside of the region. Therefore we will create opportunities for non-formal learning, but also introduce new courses.

In terms of formal education, the University of South Bohemia has joined an international consortium of 7 European universities under the brand KreativEU with the aim of creating a fully operational European university by 2032. KreativEU will focus on offering new, creative, sustainable and economically viable ways to re-use cultural heritage, thus ensuring a strong presence of experts and students from CCSI. Besides that, as part of Interreg project, the university identified the regional needs in terms of missing skills through cross-border mapping of culture and creative sector.

Yet none of us know what skills we'll need in the future. All we know is that constant learning and reskilling is necessary. That's why our main goal of the capacity-building programme and its name at the same time is PERMASKILLING. It is based on the principle of upskilling people and

innovating the positions at the same time, while offering new opportunities for employment – as the aspect of further employment is important to future arts and culture professionals when deciding whether to stay in the region. Therefore most of the programmes will have hands-on modules and practical use within Budweis 2028 projects or culture and creative sector as such.

We see a strong absorption capacity thanks to the multi-sectoral focus of the programmes. There are lifelong learning programmes at the University of South Bohemia, providing further education for the whole region. Moreover, every year 3,000 children are recognizing the importance of art in personal and social development through a network of primary art schools in Budweis. Every year 70 young talents are part of the production of Budějovický Majáles festival.

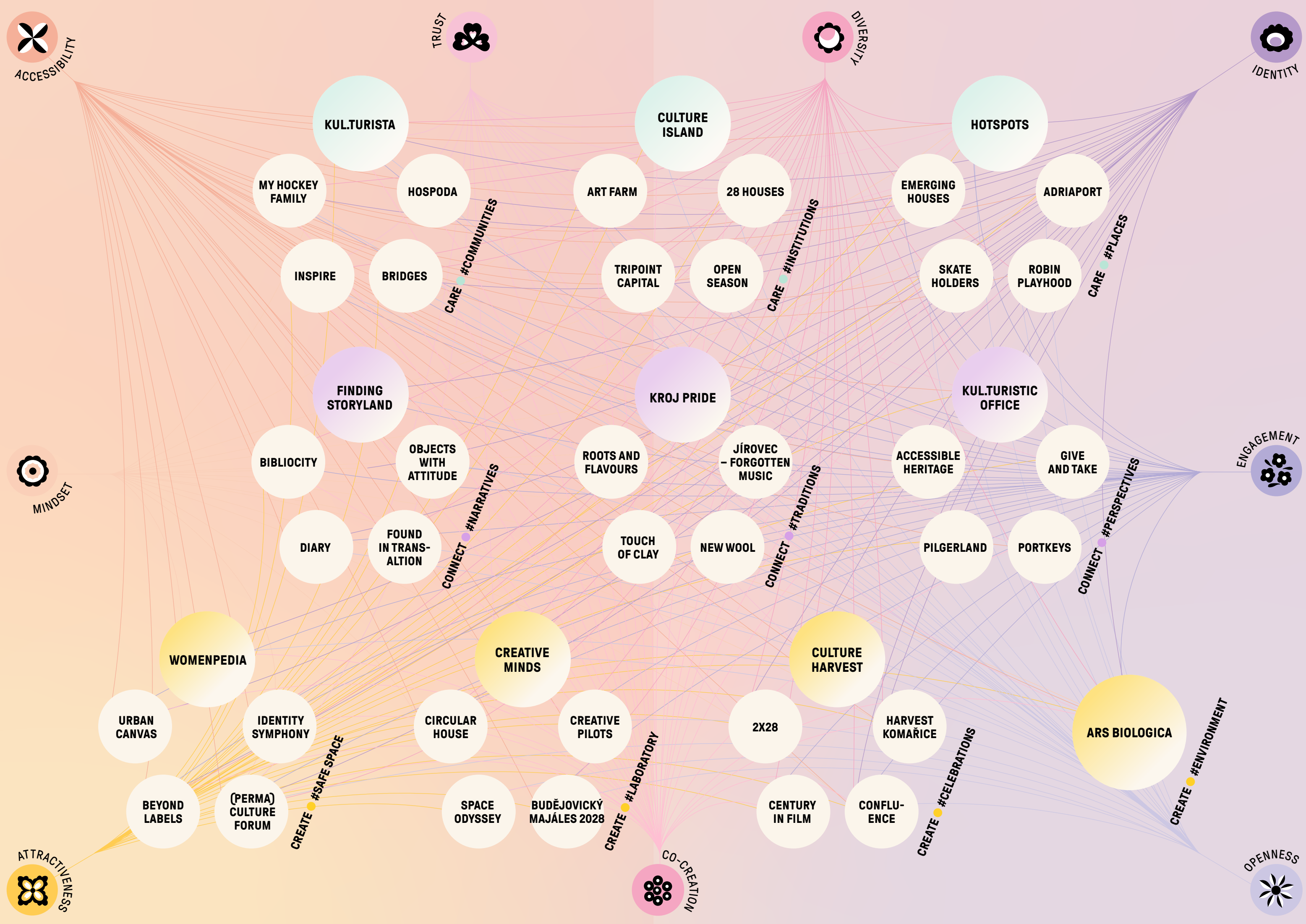
In light of the European Year of Skills 2023, we have also joined the Pact for Skills. We want to build European partnerships and spread the approach across Europe with the support of possible funds from EU programs (Creative Europe, Erasmus+, Horizon Europe, Interreg, EIT KIC Culture&Creativity or the Marie Skłodowska-Curie Actions).

PERMASKILLING is divided into CULTURE TALENTS, CREATIVE TALENTS, and EMERGING TALENTS. We have designed 13 example modules that can work independently, but are linked together through the Train-the-Trainers layer. It allows for the sharing of good practices and employing cross-cutting criteria across modules in the areas of environment and digital. On top of that, language skills will be an integral part of every module.

	PROGRAMME	PARTNERS	FORM
CULTURE TALENTS	<b>1. CULTURE MANAGEMENT</b> Courses in lifelong learning programme at the South Bohemian University. Designed for current or aspiring culture professionals who want to gain a comprehensive and practical understanding of management in culture and creative industries. Participants will learn about topics such as strategic planning, leadership, marketing, digitalisation, finance, and fundraising from Czech as well as European experts.	<b>Coordinator:</b> Budweis 2028, South Bohemian University <b>Partners:</b> ENCATC, Melting Pro (IT), Trenčín (SK), Institut für Kulturkonzepte (AT) <b>Participants:</b> Culture promoters, culture & creative sector professionals, graduates	A lifelong education course / study programme  <b>Years:</b> 2025–2028+
	<b>2. AUDIENCE AMPLIFIER</b> The programme will provide training and mentoring on audience research, programming, communication and accessibility. The participants will also cooperate and learn from peers and other European organisations. They will be supported to implement change in their organisations and to develop their own audience development plans and strategies.	<b>Coordinator:</b> Budweis 2028 <b>Partners:</b> Impact Audience (PL), Kaunas 2022, Bad Ischl 2024, Linz 2009 <b>Participants:</b> Culture organisations working with audiences (i.e. CULTURE ISLAND, 28 HOUSES)	One year courses 12 workshops (2-day)  <b>Years:</b> 2024–2027
	<b>3. OPEN SEASON</b> On accessibility in the culture sector engaging both accessibility self-advocates and culture organisations to make the culture sector more accessible to all. Strategic measures will be developed and specific tools introduced. Accessibility coordinators will be trained as well, providing further consultations. The South Bohemian University will open a specialised subject on accessibility.	<b>Coordinator:</b> Budweis 2028, Center for students with specific needs <b>Partners:</b> One world for all (CZ), Impact Audience (PL), EPSA –The European Platform of Self-Advocates <b>Participants:</b> Culture sector professionals / initiatives	Training with focus on introducing new measures and tools  <b>Years:</b> 2024–2028
	<b>4. SUSTAINABLE AND DIVERSE WORKING ENVIRONMENT</b> Training for B28 partners and the culture sector to introduce a more caring and diverse working climate. We'll work on the individual level (long-term engagement of professionals from management) and provide specific knowledge and tools. This will be supported by offering regular seminars and workshops for whole culture organisations teams.	<b>Coordinator:</b> Budweis 2028 <b>Partners:</b> Penguin project (AT), Trans Europe Halles, Konsent (CZ), Another Life (DK), Gender studies (CZ) <b>Participants:</b> Culture sector professionals / initiatives	Individual training, workshops for management and employees  <b>Years:</b> 2024–2028+
	<b>5. CREATIVE INSTITUTE</b> Platform to support the culture scene with new skills, providing space for cooperation and levelling up the standards of local production. Multimedia atelier, Crafts atelier and Creative service & internships will be introduced to become a space for the culture scene from the region and transdisciplinary projects.	<b>Coordinator:</b> Creative institute <b>Partners:</b> H40 (CZ), SCALA (AT), Creative Industries Styria (AT), CIKE (SK), Oulu 2026, Chemnitz 2025, European Creative Business Network <b>Participants:</b> Culture & creative sector professionals	Workshops, training, mentoring  <b>Years:</b> 2023–2028

CREATIVE TALENTS	<b>6. CREATIVE MINDS</b> Courses on creative learning for future or current teachers / educators / artists and creative professions. New courses accessible to the wide public will be open at the South Bohemian university. The main target group will be professionals from culture and the creative sector or education. Development of creative learning pilots will be supported.	<b>Coordinator:</b> Budweis 2028, SB University <b>Partners:</b> SPKV (CZ) , uMĚNÍM (CZ), Milles formes (FR), Creativity Culture and Education network, <b>Participants:</b> Artists, educators, creative professionals	Lifelong education programme at the Faculty of Theology Optional subject at the Faculty of Education, Creative camps <b>Years:</b> 2023–2028
	<b>7. CREATIVE BUREAUCRACY</b> Our goal is to foster a culture of innovation in the municipal sector. We will do this by offering study visits and showcasing good practices from different cities. We will also facilitate community building and learning opportunities for public sector employees to enhance skills and competencies for implementing change and innovation.	<b>Coordinator:</b> The city of Budweis <b>Partners:</b> Creative Bureaucracy (DE), Creative Bureaucracy festival (CZ), CI Košice (SK), Vienna (AT) <b>Participants:</b> City and Region officials, Public administration employees	Club of municipality officials, workshops, study visits  <b>Years:</b> 2024–2028
	<b>8. CREATIVE PHILANTHROPY</b> The goal is to help create an environment where private donors and the business sector plays a respected and significant role in the cultural development of the region. The programme seeks to raise awareness of the value and impact of the culture & creative sector, to build trust and collaboration, and to facilitate the development and implementation of innovative and sustainable projects with social impact.	<b>Coordinator:</b> Budweis 2028 / Legacy fund <b>Partners:</b> Business for society (SK), Via Foundation (CZ), Michelin Clermont-Ferrand (FR), EduArt Experience (CZ) <b>Participants:</b> Philanthropist, businesses	Club of philanthropist, Breakfast for creativity, meetups or visits for sharing of good practice  <b>Years:</b> 2024–2028
EMERGING TALENTS	<b>9. CULTURE AND HEALTH</b> Platform as a laboratory for testing and sharing good practices with regards to the impact of culture on the health of the population. The platform will contain a training program for professionals from the social and health sectors in cooperation with artists. Every year they will develop programmes in which culture and art have the potential to contribute to prevention and well-being. Cooperation between the sectors will be promoted, methodology and tools for monitoring and evaluation introduced and pilot projects developed also to explore the opportunities for financing of such programmes.	<b>Coordinator:</b> Budweis 2028, Theology faculty / Faculty of health and social sciences <b>Partners:</b> Creative Prague (CZ), Prague innovation institute, Social Arts (Warsaw university, PL), The Kaikukortti support and development service <b>Participants:</b> People working in social / education sector, caring careers	A lifelong education programme at the South Bohemian University  <b>Years:</b> 2026–2028
	<b>10. ENVIRONMENTAL IMPACT</b> The programme will equip participants with the skills and knowledge to assess and improve environmental impact and performance in the culture sector. We will train the trainers to provide environmental counselling and implement environmental actions in their organisations. Based on the Ars Biologica know-how, it will foster the connection of arts and environmental sciences in promoting change in organisational practices.	<b>Coordinator:</b> Kabinet CB, South Bohemian University <b>Partners:</b> Julies Bicycle (GB), Danish Design Center (DK), Creative Climate Leadership (INT), Greener Events (NO) <b>Participants:</b> Culture & creative sector professionals	Traning programme  <b>Years:</b> 2025–2028
	<b>10. YOUNG CURATORS</b> Training for young curators and promoters from diverse backgrounds who will be responsible for delivery of selected youth Budweis 2028 programme. Training will be available in various fields - performing arts, visual arts, music, literature, multidisciplinary arts, digital arts, arts-science projects and community arts.	<b>Coordinator:</b> Budweis 2028 <b>Partners:</b> Homo Novus (LI), CULTURE ISLAND, 28 HOUSES <b>Participants:</b> Members of Budějovický Majáles and other youth culture initiatives or resident	Training & hands-on project development  <b>Years:</b> 2025–2028
	<b>11. CREATIVE GENERATION</b> International capacity building programme that aims to foster collaboration and learning among youth (cultural) initiatives and festivals in Europe. It will focus on how to engage the young generation in culture, both as promoters and audiences. The programme will consist of consultations, festival visits, internships and small-scale innovations.	<b>Coordinator:</b> Budějovický Majáles <b>Partners:</b> Cheltenham festivals (UK), UNG Kulturfestival (SE) , Pohoda (SK), Cultterra (GR) <b>Participants:</b> Young residents from South Bohemian region and partner European cities	Series of workshops, job shadowing, know-how exchange Erasmus culture projects  <b>Years:</b> 2024–2028
	<b>12. KUL.TURISTA COMMUNITY LEADERS</b> Programme for people who are interested in developing their skills in the field of community culture projects and creative placemaking. They will receive mentoring and work on a specific case while being supported by a small grant.	<b>Coordinator:</b> Budweis 2028, Territorial commissions <b>Partners:</b> Via Foundation / Česká spořitelna, Participatory city (GB), Placemaking Europe (EU) <b>Participants:</b> Community leaders	Series of workshops  <b>Years:</b> 2024–2028
	<b>13. OPEN ACADEMY</b> Series of programme through the year presenting contemporary art and Budweis 2028 topics and projects directly by artist and partner institutions coming to the city. The goal is to build bridges and provide communication between the residents and arts world.	<b>Coordinator:</b> Budweis 2028 / Faculty of Economics <b>Partners:</b> Budweis 2028 Czech and EU partners <b>Participants:</b> Local residents	Series of lectures & workshops & summer camps  <b>Years:</b> 2025–2028







NAME	KULTURISTA	2022+
LEADING PARTNER	Budweis 2028	
CURATOR	Ondřej Horák	
PROJECT DESCRIPTION	<p>KULTURISTA brings culture where the people are. It breaks down barriers for participation in culture and the arts and encourages locals to contribute to the programming of Budweis 2028, from ideas to design to implementation. In this way, culture takes root in the city and the region and becomes a permanent part of locals' life. And what's more, it brings together communities from all over Europe, to exchange ideas and learn from each other.</p> <p>The project has two main lines. KULTURISTA FESTIVAL focuses on community and neighbourhood festivals, which will be open to organisations and communities throughout the region. It builds on the activities of KULTURISTA, an initial participatory project for the candidacy period in 2022/2023. Each year, local communities will be encouraged to submit their projects with through an open call, presenting them to the public. The community open call topics will mirror the priorities of New European Bauhaus and translate them through culture and community arts into the regional context. As a result, approximately ten local activities – festivals – will be featured as part of KULTURISTA throughout the South Bohemian region from March to June annually.</p> <p>The second aspect of the project 28 PLACES / 28 WORKS focuses on participatory art activities that will take place in the South Bohemian Region (Czechia), Lower and Upper Austria (Austria), and Lower Bavaria (Germany) between 2025 and 2028. Ondřej Horák, a Czech curator and expert in community art, will collaborate to develop artistic-social-environmental projects that aim to engage and activate local residents and communities. Based on artistic practices and topics, we have already chosen 21 artists (see box below) who will explore and reflect the (PERMA)CULTURE theme with local residents, creating artworks and presenting them to public.</p> <p>The culmination of KULTURISTA will occur in the spring of 2028 through a grand urban festival featuring neighborhood celebrations and community art. This festival will involve citizens from the three border regions, partner cities, and residents from other European Capital of Culture (ECOC) cities.</p> <p>Thanks to the collaboration with ECOC cities we will be able to present community projects also in other parts of Europe; furthermore, by working with ECOCs past the year 2028, such as Katowice in 2029, KULTURISTA will keep on going. It will build international connections, connect european residents and set new trends in the cultural engagement of European communities.</p>	
IN SYMBIOSIS	28 HOUSES, ARS BIOLOGICA, DIARY, FINDING STORYLAND, EMERGING HOUSES, GIVE NAD TAKE, HOSPODA, HOTSPOTS, KULTURISTIC OFFICE, (PERMA)CULTURE FORUM, ROBIN PLAYHOOD, WOMENPEDIA	
LOCAL PARTNERS	► Participatory Platforms ► Culture House Slavie	
NATIONAL PARTNERS	► Creative Prague ► Via Foundation	
INTERNATIONAL PARTNERS	► Festival der Regionen (AT) ► Pool Of Inventions (DE) ► Bergfried Kultur Passau (DE) ► Viertelfestival (AT) ► ENCC - IN SITU (EU) ► European Urban Initiative (EU) ► StreetSpace (UK) ► Community Lover's Guide (UK) ► Die Bäckerei - Kulturbackstube (AT) ► IHME Helsinki (FI) ► Kimmel Center (US) ► A Blade of Grass (US)	
ECOC PARTNERS	► Pilsen ► Leeuwarden ► Rouen ► Braga ► Nova Gorica ► Trenčín ► Katowice ► Burgos ► Rijeka	
ARTISTS	► Ota Hudec (SK) ► Alexandra Arts (UK) ► Emily Brandt (DE) ► Ines Doujak (AT) ► Jan Haubelt (CZ) ► Ruta Putramentae (LT) ► Ivan Kafka (CZ) ► Eva Jiříčka (CZ) ► Aleš Zapletal (CZ) ► Comunite Fresca (CZ) ► Tomáš Svoboda (CZ) ► Pavla Scerenková (SK) ► Jiří Týn (CZ) ► Lucie Scerenková (SK) ► David Fesl (CZ) ► Daniela Krajčová (SK) ► Rafani (CZ) ► Jiří Franta (CZ) ► Dušan Záhoranský (CZ) ► Matěj Smetana (CZ) ► TIMO (CZ)	

INSPIRE	2024 – 2026
Budweis 2028	
Alice Koubová	
<p>Democracy, an important prerequisite for resilience, needs constant care, and more so in times of crisis. The INSPIRE project aims to create participatory spaces that are inclusive, resilient, and rooted in the wider public sphere. Scientists and digital designers will work together to design participatory platforms in seven pilot projects involving groups that are not well represented in communal decision-making and public life.</p> <p>INSPIRE will use a wide range of artistic and creative methods to boost inclusivity. It also focuses on how art and culture can help overcome crises and prepare society for future challenges. The project offers workshops and art projects that can help create resilient communities and organisations.</p> <p>INSPIRE project is part of a scientific research project supported by the EU Horizon programme, led by Alice Koubová, a leading Czech researcher specialising in resilience and member of the management of the international Performance Philosophy platform. It has partnered with a company that operates the Decidim platform, which is a widely used tool for online participation throughout Europe. The output of the INSPIRE project will include a playbook of participatory art activities to engage groups that are not well represented in communal decision-making and public life and the improved Decidim platform.</p>	
ARS BIOLOGICA, ART FARM, EMERGING HOUSES, FINDING STORYLAND, GIVE AND TAKE, HOTSPOTS, KULTURISTA,ROBIN PLAYHOOD, WOMENPEDIA	
► Kredance / Výměník 1 ► Rezi.dance Komařice ► Continuo Theater	
► Czech Academy of Sciences ► Charles University	
► Decidim (ES) ► Fundació Platoniq (ES)	
► Broumov 2028 ► Trenčín 2026	
► Tantehorse (CZ)	

Culture is where people are.

HOSPODA	2026 – 2028
Budweis 2028	
Fuczik	
<p>Czech pubs are a phenomenon. Bringing culture where the people are also means bringing it to the HOSPODA.</p> <p>Jihočeská Hospoda (South Bohemian Pub) is newly registered in the List of Intangible Cultural Heritage of the region as a place of strong social interaction. But the socialising role of pubs was weakened by the communist regime. Moreover, during the covid-19 pandemic, pubs started disappearing and some villages thus lost their only cultural meeting place. What should the new community and cultural hub, where people strengthen relationships with their neighbours and communities, be like? The younger generation prefers meetings in shopping malls or gentrified coffee shops, the older generation creates private pubs in their garages.</p> <p>To document this trend, the HOSPODA project will involve filmmakers, photographers, social anthropologists, sociologists, and other artists, aiming to collect testimonies and memories and create records of the current state. Also, it is a great participatory research project, as mapping the current state of local pubs is civic science sui generis. The project will be presented in 2028 as lively exhibitions in breweries, disappeared traditional pubs or in a gallery which will be changed for a week into a traditional pub. Cooperation with tripoint regions and ECOC partners, e.g. Bad Ischl-Salzammergut 2024 will bring inspiration from abroad.</p>	
EMERGING HOUSES, KULTURISTA, PORTKEYS	
► Aleš South Bohemian Gallery ► MAS (Local Action Groups) ► Budweiser Budvar ► Beer Trails in South Bohemia ► Českobudějovicko-Hlubocko ► Samson	
► National Museum of Agriculture ► National Institute of Folk Culture	
► Sunnseiten (AT)	
► Bad Ischl-Szkg 2024	
► Kateřina Videnová (CZ) ► Adam Wlazel (CZ)	

BRIDGES	2024 – 2028
Bude Cirkus	
Kateřina Vaněčková	
<p>BRIDGES combine social circus and movement art. The aim of social circus projects led by local contemporary circus organisation Bude Cirkus is to offer a safe and supportive environment for developing physical skills, confidence, teamwork, and improving the physical and mental health of both seniors and young people.</p> <p>In 2028, the BRIDGES festival brings together internationally recognized contemporary circus artists, dancers and performers from all over Europe to help create socially inclusive artistic co-creation. Artists like Cécile da Costa, Cie Pieds Perchés or Collectif Andthens will lead inter-generational workshops of contemporary circus to create performances for bridges over the Malše river and surrounding river banks in the centre of Budweis.</p> <p>The co-creation of performances will connect people of different backgrounds and ages, while providing audiences with artistic experiences. It facilitates the exchange of experiences and skills among artists from different European countries. The project has the potential to bring many long-term changes to the city in the area of social arts. While the local project leader Bude Cirkus is a pioneer in the field on the local level, our national partner is CIRQUEON, a leading Czech organisation in the field of contemporary circus.</p>	
CULTURE ISLAND, CULTURE HARVEST, HARVEST, CREATIVE MINDS, PARADISE FOR RESIDENCES	
► Rezi.dance Komařice ► Kredance / Výměník 1 ► Senior Club ► Educational Care Centre ► Ferda club ► Children and Youth House ► Waldorf primary school ► Young Charitas ► Diakonie Rolníčka	
► Cirqueon	
► Life Long Burning - Futures Lost and Found (EU) ► Galway Cirkus (IR) ► Circostrada	
► Montpellier 2028 ► Kaunas 2022	
► Cécile da Costa (FR/PT) ► Cie Pieds Perchés (CH) ► Collectif Andthen (UK) ► Roberto Magra (IT) ► Lia Prentaki (GR), Eliška Brtnická (CZ) ► Martina Hajdyla (CZ) ► Ondřej Holba (CZ) ► Lenka Švolíková (CZ) ► Veronika Smolková (CZ) ► Cirkus TeTy (CZ) ► Viktor Dočkal (CZ)	

MY HOCKEY FAMILY	2027– 2028
HC MOTOR Budweis	
Knack for Art	
<p>MY HOCKEY FAMILY celebrates the strong bond among Budweis ice hockey club fans passed down through generations.</p> <p>The ice hockey community holds significant importance in Budweis, making it an integral part of the local culture. As part of this project, artists will conduct workshops to gather memories from fans of the Motor České Budějovice hockey team. These collected memories will then be transformed by artists and elementary school students into various art forms, spanning from visual arts to new media. Throughout this artistic process, the project aims to inspire the audience to establish connections between sports and local culture.</p> <p>In 2028, as part of the club's centennial celebration, the resulting Budweis hockey hall of fame will be created by the fans and their families. This commemorative space will honor the club's 100-year history and also mark 30 years since the Czech Olympic gold medal in ice hockey at the 1998 Nagano Olympics. The project serves as a testament to the ongoing mutual relationship and inspiration between sports and local culture. It will establish connections with similar initiatives that connect sports and arts in other European Capital of Culture (ECOC) cities, inviting visitors to immerse themselves in the atmosphere of Budweis ice hockey celebrations. It will also provide a platform to showcase the experiences of Budweis hockey players from abroad.</p>	
CREATIVE MINDS, FINDING STORYLAND, KULTURISTA	
► HC Motor České Budějovice ► Fanclub of HC Motor České Budějovice ► Atelier Objev ► Primary Schools ► Matěj Vodička	
► The Czech Ice Hockey Association ► Knack for Art (Máš umělecké střevo)	
► IIHF - International Ice Hockey Federation ► Czech Centres ► Compatriot Associations	
► Rouen 2028 ► Oulu 2026	
► Vojtěch Šeda (CZ)	

NAME	
LEADING PARTNER	Budweis 2028, Culture House Slavie
CURATOR	

PROJECT DESCRIPTION

CULTURE ISLAND is an emerging cultural district located in the heart of the city along confluence of two rivers. The project brings together a dozen cultural institutions to form a single dynamic hub. By 2028, it will be complemented by two new buildings – the Culture House Slavie and the Aleš South Bohemian Gallery.

The project aims to achieve several objectives: sharing experiences, facilitating marketing collaboration, improving event distribution efficiency, and fostering the development of organizations themselves. By supporting and promoting exceptional European culture and cultivating a vibrant cultural scene in public spaces, it seeks to encourage other cities to adopt similar initiatives.

Currently, many cities in the Czech Republic, including Budweis, suffer from visual and advertising pollution. To address this issue, the project plans to invite artists, designers, and architects such as **Nora Turato**, **Mírek Vodák** and **Cuckoo** to artistically experiment with advertising and navigation in the public space of the cultural district. Through their creative endeavors, they aim to showcase an alternative approach to the prevalent visual excesses across the country.

The project offers numerous benefits. Its primary advantage lies in fostering cooperation among institutions, enabling them to reach a broader range of visitors with exceptional European art and culture. This collaboration will also help institutions better target specific audiences. Starting in 2024, participating cultural organizations will engage in joint capacity development led by **Impact Audience**. Through workshops on strategic management, planning, research, audience engagement, accessibility, participation, digitalization, cross-border cooperation, and readiness for new challenges, the organizations will enhance their skills. They will also collaborate on developing new multi-genre projects through institutional and international partnerships. Notable projects such as **CULTURE HARVEST**, **CONFLUENCE**, or **OPEN SEASON** will be showcased at **CULTURE ISLAND**, serving as a platform for these collaborative endeavors.

Inspired by successful cultural districts worldwide, **CULTURE ISLAND** will collaborate with domestic and international audiences, aiming to become part of the Global Cultural District Network. By awarding a badge of quality to prestigious institutions within the district, **CULTURE ISLAND** will promote them to both local and international visitors. This recognition will position **CULTURE ISLAND** as a cultural haven, attracting culture-seeking visitors even beyond 2028.

IN SYMBIOSIS	CULTURE HARVEST, CONFLUENCE, KULTURISTIC OFFICE, OPEN SEASON, (PERMA)CULTURE FORUM
LOCAL PARTNERS	► Culture House Slavie ► House of Art Budweis ► South Bohemian Theatre ► South Bohemian Museum ► Aleš South Bohemian Gallery ► Research Library of South Bohemia ► South Czech Philharmonic ► Háječek Summer Cinema ► Observatory and Planetarium České Budějovice ► Rabenštejn Tower ► Faculty of Education, University of South Bohemia and Gallery D9 ► Culure House Metropol ► JCCR, Českobudějovicko-Hlubocko
NATIONAL PARTNERS	► Creative Prague ► Art District 7
INTERNATIONAL PARTNERS	► Baltimore: Mount Vernon Cultural District (US) ► Kansas city: Crossroad Arts District (US) ► Newcastle/ Gateshead (UK) ► Design district Helsinki (FI) ► Westergasfabrik (NL) ► Northeast Minneapolis Arts District (US) ► Museumsinsel Berlin (DE) ► MuseumsQuartier Wien (AT) ► Københavns Kulturkvarter (DK) ► Global Cultural District Network ► Impact Audience (PL) ► Tilburg: Veemarktkwartier (NL)
ECOC PARTNERS	► Bad Ischl-Szkg 2024 ► Trenčín 2026 ► Oulu 2026 ► Liepāja 2027 ► France 2028
ARTISTS	► Mírek Vodák (CZ) ► Nora Turato (HR/NL) ► Cuckoo (CZ)

28 HOUSES	2023 – 2028
Budweis 2028	

The emerging 28 HOUSES platform for regional culture houses (and one garden) will share and promote Budweis 2028 projects and experiences among local cultural organisations and their audiences.

Starting in 2025, participating cultural organisations will engage in joint capacity development and take part in workshops covering topics such as strategic management and planning, research, audience engagement, accessibility, participation, digitalization, international and cross-border cooperation, and readiness for new challenges.

This cooperation will also allow for gathering information about the regional audience and establish a long-term strategic development plan for the cultural sector, based on shared practices, and improving the cultural sector in the region. As part of the 28 HOUSES project, joint visits to other ECOCs will be organised, providing cultural actors with an experience with the format and type of content, and opportunities for connections to a great range of international partners. In cooperation with the KULTURISTIC OFFICE, the different culture houses create and offer their specific content for international visitors who are interested in exploring Budweis 2028 programme beyond the city.

EMERGING HOUSES, KULTURISTA, KULTURISTA OFFICE, FINDING STORYLAND, WOMENPEDIA
► Quo Vadis živá kulturo ► Plum Yard ► Rezi.dance Komařice ► Sladovna Písek ► Oskar Nedbal Theatre Tábor ► Jednota Tábor ► City Gallery Týn nad Vltavou ► Kraffer's garden Jindřichův Hradec ► Community House Slavonice ► Třeboň 105 ► Prádelna Český Krumlov ► Jistebnice Naplaveno ► City Library Tábor ► Gallery Okraje Tábor ► Cultural Centre Vimperk ► Živá Vila Prachatice ► Library Písek ► Volyň culture ► Cultural Centre Vodňany ► Sunshine cabaret ► Centre for Culture and Education Blatná ► Blatná Castle + 10 more
► Festival der Regionen (AT) ► KUPF OÖ (AT) ► Bergfried Kultur Passau (DE) ► Viertelfestival (AT)
► Rijeka 2019 ► Bad Ischl-Szkg 2024 ► Trenčín 2026 ► Liepāja 2027 ► France 2028 ► Budva 2028

Open hearts, minds and doors.

OPEN SEASON	2024 – 2028
Budweis 2028	
Agata Etmanowicz	

The OPEN SEASON initiative has two main objectives. Firstly, it aims to improve accessibility within the cultural sector, while secondly, it aims to celebrate diversity and inclusivity in the arts.

From now until 2027, the focus will be on making cultural programming, communication, and venues more accessible, as well as increasing the inclusivity of cultural activities. In 2027, the week-long OPEN SEASON festival will take place, showcasing the concept of accessibility and inclusivity in the arts. The festival will feature high-quality art created and performed by artists-advocates who happen to be persons with disabilities from around the world. Audience members will have ample opportunities to actively engage with the festival, including joining the co-creation of tools for accessibility, such as audio descriptions, audio guides, and pre-visit descriptions for specific events or institutions.

The project will culminate in an international conference at the beginning of 2028, which will share experiences of making cultural activities accessible with various European countries. In 2028, the project will place maximum emphasis on ensuring accessibility for all cultural activities in the city and introducing artists with various disabilities to regular programming of ECOC events.

28 HOUSES, ACCESSIBLE HERITAGE, CULTURE ISLAND
► University of South Bohemia ► Local National Council for Persons with Disabilities ► Mezi námi ► Tichý svět ► Kindergarten, primary and secondary school for the hearing impaired ► Arpida ► Ovečka, o.p.s. ► Focus ► Loděnice ► Active with a wheelchair ► Adra ► Charitas Budweis
► One World for All ► People in Need ► ALDENTE Theatre
► EPSA –The European Platform of Self-Advocates ► Impact Audience (PL) ► Silesian Museum in Katowice (PL)
► Skopje 2028 ► Katowice 2030

TRIPOINT CAPITAL	2025+
Post Bellum	
Mikuláš Zvánovec	

Before the end of World War II, Budweis was home to both Czech and German-speaking residents. The TRIPOINT CAPITAL project aims to establish Budweis as the hub of Czech and German-speaking cultures.

This initiative involves a range of cross-border activities such as exhibitions, presentations, tours, festivals, and events, bringing together partners from both sides of the border, as well as the development of new projects in the fields of history, arts, and culture. In 2028, the TRIPOINT FESTIVAL, focused on contemporary and popular music, an exhibition showcasing the blending of Czech and German-speaking cultures in Budweis and its region, and an international symposium aimed at creating a conceptual discussion framework for Tripoint cooperation are some of the main activities planned. The project will also include a bilingual newspaper/website, which will provide the public with up-to-date information about cross-border events. Additionally, exhibition space will be offered to the regional branch of the Post Bellum organisation, which records the memories of witnesses who lived through the key moments of the 20th century.



BEYOND LABELS, FINDING STORYLAND, KULTURISTA, KULTURISTIC OFFICE, PILGERLAND
► The Association of Three Countries ► Böhmerwaldverein Krummau
► Saturdays for the Neighbourhood ► Association Schwarzenberg ► DEPO 2015 - Treffpunkt ► Tandem ► Brück-Most-Stiftung ► Antikomplex ► Bernard Bolzano Company ► Theater.cz ► Das österreichische Konsulat Budweis ► Austrian Culture Forum ► Czech-German Future Fund
► Ackermann-Gemeinde (DE) ► Centrum Bavaria Bohemia (DE) ► Adalbert Stifter Verein (DE) ► Pool of Inventions (DE) ► GreenBelt Center (AT) ► Bayern in Prag (DE) ► Institut für das Studium des ländlichen Raumes (AT) ► Haus der Gmünder Zeitgeschichte (AT) ► Böhmerwaldmuseum (AT) ► Landesversammlung der Deutschen in der Tschechischen Republik ► Pool of Inventions
► Bad Ischl-Szkg 2024 ► Chemnitz 2025 ► Pilsen 2015

ART FARM	2024 – 2028
Budweis 2028, Rezi.dance Komařice	
Rudolf Samohejl, Markéta Málková	

This project cultivates all the creativity concentrated in Budweis 2028. It focuses on supporting the number and quality of artistic residencies in South Bohemia from the perspective of residents, but also their hosts.

The project aims to care for residency places, connect them with partners on national and international levels and create more possibilities for cultural mobility in the region. Together with the professional network **Nová síť**, it also focuses on researching residency programmes and their impact on the artistic scene, institutions, and policies.

In 2024 a new residency house will be opened in Budweis as an opening event, we plan to host an international forum focused on contemporary trends in artistic residency with topics such parenting residences, art & science residences, online residences, etc. We wish to attract artists from all over the world and make it possible for them to stay in Budweis, and in doing so, develop the local art scene and support the international mobility of artists. In line with other ongoing programmes and open calls, this project will also integrate the **Frauenthal Symposium** focused on contemporary land painting, organised by the **Aleš South Bohemian Gallery**.

ARS BIOLOGICA, BRIDGES, BUDĚJOVICKÝ MAJÁLES 2028, CULTURE HARVEST, GIVE AND TAKE, HOTSPOT, HARVEST KOMAŘICE, JÍROVEC - FORGOTTEN MUSIC, NEW WOOL, TOUCH OF CLAY
► Rezi.dance Komařice ► Aleš South Bohemian Gallery ► Kredance / Výměník 1 ► Plum Yard ► Naplaveno Jistebnice ► Sladovna Písek ► Třeboň 105
► Nová Síť
► Ars Electronica (AT) ► Cow House Studios (IE) ► Artists at Risk (FI) ► Arts at CERN (CH) ► BioArt Society (FI) ► Artport Tel Aviv (IL) ► Moly Sabata (FR) ► Artconnexion (FR) ► Zone B7 - B8 (IL) ► Rijksakademie (NL) ► Hacklab01 (HR) ► Mustarinda (FI) ► Res Artis ► BioClub Tokyo (JP) ► AIR Krems (AT) ► Salzamt Linz (AT) ► Labiomista (BE)
► Bad Ischl-Szkg ► Bourges ► Broumov 2028 ► Burgos 2031
► Open Call



NAME	
LEADING PARTNER	Budweis 2028
CURATOR	Jiří Ptáček

PROJECT DESCRIPTION

HOTSPOTS are site-specific installations based on a permaculture urban design. Their curators bring excellent art into the public space and encourage communities to put forward their proposals for environmentally sustainable public spaces.

HOTSPOTS are participatively implemented with the utilisation of socio-urbanistic research from the KULTURISTA project, and address the goals of the Local Adaptation Strategy of the City of Budweis to Climate Change. Designed to identify important meeting points in city districts, they boost the confidence of local communities for joint exploration of approaches and solutions through informal meetings, events, and collaborations.

From 2025, the project will become part of the Creative Europe platform **MagiC Carpets**, which is intended for travelling emerging artists to work in a socially engaged and responsible art field to research and to implement new productions together with local artists and local communities. The platform provides opportunities for emerging artists in order to increase their visibility and promote them on an international level.

Thus HOTSPOTS will expand with a programme focused on emerging curators and artists in the areas of participation and community art. This programme aims to engage and inspire a new generation of artists and curators who can help shape the future of public space and its adaptation to climate change. As part of the involvement in the **MagiC Carpets** platform, an international conference will be organised in 2025 focused on art in public space and public participation in the care and development of public spaces in cities. This conference aims to bring together experts, artists, and researchers to share their experiences and discuss best practices for engaging communities in the development of public spaces.

In 2028, the HOTSPOTS project will be completed with the presentation of all artistic projects of the international network **MagiC Carpets** from the period 2025-2028 and a symposium that will enable knowledge sharing among representatives of distant European communities. In addition to the symposium, a book focused on participatory artistic practice will be published. It aims to be a resource for artists, curators, researchers, and community leaders who want to engage communities in the development of public spaces and address the challenges posed by climate change.

IN SYMBIOSIS	ARS BIOLOGICA, ART FARM, KUL.TURISTA
LOCAL PARTNERS	► Art in the City ► Aleš South Bohemian Gallery ► University of South Bohemia
NATIONAL PARTNERS	► Socionaut ► Scouts Institut ► Art for the City ► Art in Space
INTERNATIONAL PARTNERS	► Magic Carpets ► Kaunas Biennale (LT) ► Creative Climate Leadership (int.)
ECOC PARTNERS	► Kaunas 2022 ► Novi Sad 2022 ► Tartu 2024 ► Montpellier 2028 ► Rouen 2028
ARTISTS	► Jan Fabián (CZ) ► Matouš Lipus (CZ) ► Alžběta Brůhová (CZ) ► Klára Brůhová (CZ) ► Open Call (2025-2028)
BUDGET	

ADRIAPORT	2027 – 2028
Budweis 2028	
Prostorož (SI)	

Inspired by the utopian project of Adriaport, a vision of an underground tunnel from Budweis to the Adriatic Sea from 1975, once hoping to materialise the Czechoslovakian dream about its own sea access – will be transformed into an environmentally sustainable artistic installation in 2028.

A Slovenian urban planning studio **Prostorož** will research the contemporary perspective of Adriaport and create a sustainable place for community gathering during the summer season. This place will be created around the Bagr reservoir in the Stromovka city park. Part of the project will also focus on intergenerational connections through locals sharing stories about travelling to the Sea. It is important to remember that it hasn't always been the norm to travel freely around Europe. The project will be accompanied by a marketing campaign promoting domestic and intra-city tourism through AI generated resemblance of South Bohemian water recreational areas with famous exotic resorts. ADRIAPORT creates thematic links to Mediterranean ECOCs and to cities promoting sustainable tourism.



ARS BIOLOGICA, KUL.TURISTA, KUL.TURISTIC OFFICE
► University of South Bohemia
► Socionaut
► Prostorož (SI) ► NEST (SI)
► Nova Gorica 2025 ► Budva 2028 ► Rijeka 2020 ► Montpellier 2028
► Alenka Korenjak (SI) ► Maša Cvetko (SI) ► Vesna Skubic (SI) ► Zala Velkavrh (SI) ► Naja Kikelj (SI) ► Jošt Derlink (SI)

Cultivation happens when people and ideas grow together.

ROBIN PLAYHOOD	2026 – 2028
Child Friendly City	
Mirjana Petřík	

ROBIN PLAYHOOD builds on the existing city potential for play. Joining the forces of European and local initiatives, organisations and residents of all generations, it works towards a sustainable network of livable places.

The city lacks a functional network of quality public spaces for recreation, stay and play that would offer environmentally sustainable solutions for all. Therefore, targeted small scale interventions will be held in social and physical public space throughout participatively designed acupuncture interventions and pop-up projects such as traditional local sculpture festival **Art in the City** which will be themed around playful installation and sculptures in the 2027 edition. By incorporating (PERMA)CULTURE principles into the design of the play network, we can create public spaces that are not only environmentally sustainable, but also provide educational opportunities for children and adults alike. By prioritising accessibility and universal design, we can ensure that the play network is truly inclusive and welcoming to all, regardless of their physical or cognitive abilities. ROBIN PLAYHOOD will culminate in 2028 by creating a large adventure playground and conference focused on adventure play in cooperation with the CREATIVE MINDS project.

CREATIVE MINDS, HOTSPOTS, KUL.TURISTA
► Junák - Walden ► Junák - VAVÉHA ► Art in the City ► Primary Schools
► Faculty of Architecture, CTU in Prague ► Czech University of Life Sciences Prague ► Walk the City, Prague ► Říčany Museum ► Permakultura (CS)
► H. Menezes (PT) ► Play England - Freedom to Play (UK) ► SpielWAGEN (DE) ► Aalto University (FI)
► Clermont-Ferrand 2028 ► Katowice 2029
► Designeři Dětem (CZ) ► Matěj Hájek (CZ) ► Design Clips (GR)

SKATEHOLDERS	2023 – 2028
Světadíl	
Martin Kalenský, Jakub Novotný	

SKATEHOLDERS creates skate friendly city by combining architecture and design interventions in public space with education and social work.

Budweis is a flat city suitable for using wheeled sports. The project goal is to create a whole-European favourite city for skateboarding and other adrenalin urban sports through a series of art and architectural interventions. Every year, the **U/U studio** will transform one unused or neglected public space into a unique place that will serve both for skateboarding and as a high-quality space inviting social interaction.

Project is further extended in two development modules: SKATEHOLDERS FORUM will be focused on establishing partnerships with local as well as international organisations that utilise skateboarding as a tool for education and empowerment of underprivileged social groups. SKATEHOLDERS FORUM will annually host an international skateboarding festival full of riding contests, lectures about the social benefits of skateboarding and film projections presenting Budweis to Europe as a skate friendly city. SKATEHOLDERS SCHOOLS will focus on providing skateboarding lessons for broader public and underprivileged youth and children with a special aim on Ukrainian refugee communities.

CREATIVE MINDS, KUL.TURISTIC OFFICE, ROBIN PLAYHOOD, URBAN CANVAS
► Transforma ► Knedlo Zelo Wear ► Taboard ► Cheiron ► Hell's Paddles ► Špejchar Měšice ► Salesian Centre ► St. Agnes of Bohemia Secondary School of Arts
► Skate World Better ► Boardmag.cz ► Girls Spin Sk8 Wheels ► Spot Skateclub ► Ride for Happiness ► Leo Valls (FR) ► Skate Nottingham (UK)
► Good Push Alliance ► Make Life Skate Life ► SkatePal (PS) ► 7Hills Skatepark (JO) ► Concrete Jungle Foundation ► Skate Club Vienna (AT) ► Bryggeriets Gymnasium (SE) ► Leo Valls (FR) ► Skate Nottingham (UK)
► Ghent 2030
► U/U Studio (CZ) ► Knedlo Zelo Wear (CZ) ► Spoff Parks (AT)

EMERGING HOUSES	2025 – 2028
MAS (Local Action Groups)	
Lucie Marková, Petr Jakšík	

EMERGING HOUSES is a project focused on transforming abandoned and underused spaces in cities and municipalities in the region into cultural and creative centres. By regenerating these empty buildings, the project aims to stop the degradation of their architectural value and improve the environment for local residents and visitors.

The project includes various landmarks that refer to the architectural, industrial, or cultural development of cities and municipalities, and utilising their potential strengthens local identity and brings socially responsible solutions. The **Mobile Architectural Office** (MAK) is involved in identifying unused buildings and creating a network to help fill the blind spots in the region's cultural infrastructure by 2028. The selected spaces are reactivated through participatory and artistic research, with artists using a residential tiny house for fieldwork. One of the project's initiatives, **SIDES OF IN AND OUT**, is a series of site-specific performances that reflect the connections between **IN (body)** and **OUT (environment)**, leading to a deeper understanding of oneself and the place. The project culminates in 2028 with the **CELEBRATION OF MEETINGS** as part of KULTURISTA.

28 HOUSES, ART FARM, GIVE AND TAKE, HOSPODA, KUL.TURISTA
► MAS (Local Action Groups) ► Aleš South Bohemian Gallery ► Naplaveno Jistebnice
► Refill office ► Česká spořitelna ► MAK ► Socionaut ► Nová Síť
► Nadace Cvernovka (SK)
► 23 Poems Collective (CZ) ► Milota Sidorová (SK) ► NEST (SI) ► Sara Janaškovič (SI) ► Urška Centa (SI) ► Žigan Krajncan (SI) ► Kristijan Krajncan (SI) ► Boštjan Simon (SI) ► Eliška Benešová (CZ) ► Kristýna Šajtošová (SI/CZ) ► Karolína Šnajdrová (CZ) Tereza Krejčová (CZ/AT) ► Martina Koblic Walterová (CZ) ► Tomáš Martínek (CZ)

CONNECTORS

NAME	FINDING STORYLAND	2025 – 2028
LEADING PARTNER	Continuo Theatre	
CURATOR	Pavel Štourač, Marek Turošik	

PROJECT DESCRIPTION

FINDING STORYLAND is a project that aims to research and formulate narratives across Budweis 2028 projects while providing a platform for experience sharing and international connections. The project fills gaps in the current narrative about the region by collecting stories from various events in the South Bohemian region including those related to WWII, the Holocaust, Austro-Czech-German relations, socialism, the year 1968, the birth of democracy, ecology, minorities, gender equality, and political responsibility.

The project consists of two phases. First phase involves research, establishing and developing connections, and implementation through the collection of recorded and written stories from the region in collaboration with Post Bellum organisation. Second phase involves creative work on the researched materials, selected locations in South Bohemia, and local communities, establishing connections through workshops and small theatrical events.

The project outputs will be three site-specific theatrical projects with installations and other accompanying theatrical and visual events such as storytelling activities and festivals that will focus on the researched stories. Presented by the Continuo Theatre and local as well as international partners in selected places in the region in 2026 and 2027 and subsequently in 2028 in Budweis.

FINDING STORYLAND employs a mix of highly specific theatrical genres, educational and community tools to uncover, document, preserve and share stories. Its extensive collection of stories serves as a source for many projects that subsequently develop the stories into specific artistic outputs, such as WOMENPEDIA, PILGERLAND, and KULTURISTIC OFFICE.



IN SYMBIOSIS	28 HOUSES, BEYOND LABELS, CULTURE HARVEST, KULTURISTA, KULTURISTIC OFFICE, PILGERLAND, WOMENPEDIA
LOCAL PARTNERS	► Post Bellum ► University of South Bohemia ► South Bohemian Theatre ► South Czech Philharmonic ► South Bohemian libraries ► Czech Radio Budweis
NATIONAL PARTNERS	► The Institute for the Study of Totalitarian Regimes (ÚSTR) ► Theatre Faculty (DAMU), Accademy of Performing Arts in Prague, Music and Dance Faculty (HAMU) ► The Academy of Performing Arts in Prague ► Czech Radio - South Bohemian branch
INTERNATIONAL PARTNERS	► Accademy of physical theatre Accademia Dimitri (CH) ► The Ernst Busch Academy of Dramatic Arts (DE) ► Rose Bruford College (UK) ► Academy of Theatre and Dance (NL) ► Ferus Animi / Terra Nova (UK) ► Übergänge / Přechody (AT/CZ) ► Anton Bruckner Private University (AT) ► PLATFORM 88 (FR) ► Cheltenham Festivals (UK)
EOOC PARTNERS	► Montpellier 2028 ► Chemnitz 2025 ► Nova Gorica 2025 ► Liepāja 2027 ► Budva 2028
ARTISTS	► Elia Moretti (IT) ► Anna Gromanová (SK/CH) ► Marek Turošik (SK/CH) ► Amador Artiga (ES) ► Hannes Giger (CH) ► Tina Afiyan-Breiova (UK) ► Corinna Vitale (CH) ► Stefan Bütschi (CH) ► Matt Wilkinson (UK) ► Elliot Mann (UK) ► Marcela Záchenská (SK) ► Ridina Ahmed (CZ) ► Petr Tichý (CZ) ► Jana Vondrů (CZ) ► Žaneta Vítová (CZ) ► Anna Luňáková (CZ) ► Vojtěch Dvořák (CZ)

OBJECTS WITH ATTITUDE

Aleš South Bohemian Gallery
Kristina Solomoukha, Paolo Codeluppi

OBJECTS WITH ATTITUDE project presents how our history is built up from small particular stories and how particular stories can reshape the History. Three main stages of the project are linked between local museums, Aleš South Bohemian Gallery, Ukraine and France.

The project aims to discover and study art pieces and objects in South Bohemia that have a connection to the local landscape and people. Research residencies for curators and artists will be used to explore the region's history and understand how these objects fit into local collections. The public will be invited to participate, and an international team of curators, artists, scientists, and historians will guide them through a multidisciplinary interpretation of their local history.

In the first phase, the project will compare the unique features of objects in the local museums' collections to similar objects in museums from other countries, creating connections between them. In the next phase, a collection of stories that reflects the regional spirit will be curated in close cooperation of artists and local residents. These will be presented as a "letter to the future" ceremonial installations in the museums as well as in public spaces for everyone to share and discuss the results of the research and co-creation.

28 HOUSES, ARS BIOLOGICA, ART FARM, CULTURE ISLAND, KULTURISTA
► Prácheň Museum Písek ► South Bohemian Museum ► Archive Budweis ► Encyclopedia of Budweis ► Milan Binder ► Museum of Vimperk ► Museum of Dačice ► Museum of Central Pootaví Strakonice ► Museum of Český Krumlov
► National Museum of Agriculture
► EESAB (FR) ► Musée des beaux arts de Rennes (FR) ► Lviv National Academy of Arts (UA) ► National Museum of Folk Architecture and Life of Ukraine (UA) ► Museum of Folk Architecture and Rural Life (UA) ► Musée de la Chasse et de la Natur Paris (FR) ► Musée d'Archeologie Nationale - Saint Germain (FR) ► Rotorua Museum (NZ)
► Alevtina Kakhidze (UA) ► Kateryna Radchenko (UA) ► Oksana Kazmina (UA) ► Elise Florent (FR) and Marcel Türkowsky (DE) ► Andreas Forh (DE) ► Jana Kapelová (CZ) ► Anette Mona Chisa (CZ) ► Lucie Rosenfeldová (CZ)

Discovering local narratives, expanding our identity.

DIARY

Budweis 2028
Klára Vlasáková

DIARY is an artistic chronicle of the city. Starting in 2024, we plan to launch a weekly chronicle where residents from different backgrounds and neighbourhoods in the city and region will record their observations about their daily lives.

These entries will take many forms, from brief diary entries to photos and drawings, and will document the changes happening in the city, as well as what remains and what should be the focus of attention in the future. To ensure diversity, we will select a few personalities from the cultural scene and beyond, and use the snowball method to approach other participants. The resulting chronicle will be non-hierarchical, giving voice to those who are often unheard. Additionally, international artists in residency will have the opportunity to share their experiences from the city and the ECOC. The Chronicle of the ECOC years will be presented in 2029 as an exhibition by artists Jasper Alvaer and Isabela Grosseov, and also published as a book. The diary entries will also contribute content for the Budweis 2028 website and social media throughout the years.

ART FARM, BIBLIOCITY, FOUND IN TRANSLATION, KULTURISTIC OFFICE
► Literature Lives! ► Milk & Honey ► University of South Bohemia ► Czech Radio Budweis
► Jasper Alvaer & Isabela Grosseova (NO/CZ) ► Ladislav Zibura (CZ) ► Jan Cempírek (CZ) ► Jan Štifter (CZ) ► Lukáš Csicseli (CZ) ► Miroslav Pech (CZ) ► Šimon Leitgeb (CZ) ► Zbyněk Mrvík (CZ) ► Lukáš Boček (CZ) ► Luděk Čertík (CZ) ► Radim Bártů (CZ) ► Veronika Brunová (SK/CZ)

FOUND IN TRANSLATION

Literature Lives!
Šimon Leitgeb

The South Bohemian region has a rich literary scene and FOUND IN TRANSLATION supports local talents in their international activities and introduces them to European and African readers.

We plan to offer annual residencies for translators from various parts of Europe specialised in Czech literature. The residences will allow them to gain first hand experience of the places that inspired the works they are translating. From 2024, we will organise an annual translation symposium, which will focus on contemporary local authors. Thanks to the cooperation with DECONFINIG project, special focus will be also on African writers and their work. In 2025, a symposium will host African authors and will create a unique opportunity to transcontinental cooperation.

Furthermore, the project aims to attract foreign authors to participate in local literary festivals, such as Literatura lives! or Tabook Illustrated, in 2028. Through collaboration with the BIBLIOCITY project, they will have the opportunity to visit even the smallest libraries in the region. We plan residencies for European and African authors, who will assist Czech translators in translating their works for festival readings. We will provide writers with the opportunity to have their works translated and published by local publishing houses, such as Pikador Books and Baobab. Furthermore, OBJEV atelier will collaborate with local illustrators in creating artwork for the books.

ART FARM, BIBLIOCITY, DIARY, KULTURISTIC OFFICE
► Literatura lives! ► Between us ► Pikador Books ► Šumava Litera ► Tabook ► South Bohemian Writers' Club
► Czech Literary Centre ► Writers' Association ► Authors' Reading Month ► Czech Literary Transloators' Guild
► Next Page Foundation (BG) ► PEN club ► Emerging Translators Network ► RECIT (FR) ► Art Transparent Foundation (PL)
► Tartu 2024 ► Nova Gorica 2025 ► Skopje 2028
► Jiří Hájíček (CZ) ► Jiří Březina (CZ) ► Jan Štifter (CZ) ► David Jan Žák (CZ) ► Kateřina Bolechová (CZ) ► Miroslav Boček (CZ) ► Radek Gális (CZ) ► Marcela Linhartová (CZ) ► Libor Staněk ► Anna Gažiová ► Viola Tokárová (CZ)

#NARRATIVES

BIBLIOCITY	2025 – 2028
Tabook Illustrated	
Tereza Horváthová	

BIBLIOCITY project connects an inclusive openminded network of 594 libraries in the region with the outstanding number of local authors and book enthusiasts to create a platform for international exchange of the shared passion for creating books - and reading them.

From 2024, libraries will become places for sharing the experience, knowledge and enthusiasm in regular events. Through a range of creative workshops and debates, BIBLIOCITY will empower individuals to explore their artistic and readers potential, authors to share the experience of the process of writing or illustration, and libraries to strengthen their relationship with the readers. All in cooperation with local partners such as Tabook Illustrated and Baobab publishing in Tábor, Literature lives! festival in Budweis or OBJEV atelier.

BIBLIOCITY will also create opportunities for exchanges of readers and librarians between Budweis and France, encouraging sharing the specific experience and promoting a sense of global readers community. By participating in international book days and events, the project will also spread across Europe.

28 HOUSES, ART FARM, DIARY, FOUND IN TRANSLATION
► Research Library of South Bohemia ► Atelier Objev ► Literature Lives! ► Pikador Books ► Poesie Je ► Pohádkové království
► Book World Prague ► Baobab
► A buen paso (ES) ► Bakame (RW) ► Jaimimage (KR) ► Magikon (NO) ► MeMO (FR) ► One Stroke (JP) ► Petra Ediciones (MX) ► Planeta Tangerina (PT) ► Tara books (IN) ► Topipittori (IT) ► Wytwornia (PL)
► Tartu 2024 ► Rouen 2028 ► Burgoas 2028



NAME	KROJ PRIDE	2025 – 2028
LEADING PARTNER	South Bohemian Theatre	
CURATOR	Tomáš Ondřej Pilař	

KROJ PRIDE restores and supports the tradition of local folklore which was disrupted during the period of totalitarianism, puts it back on the colourful map of European folk culture and promotes the diverse European traditional folk art. It brings new energy and hope for authentic folk creation through cross-sectoral and international collaboration.

The KROJ PRIDE project, like folklore, intervenes in many layers of everyday life and is therefore composed of 3 lines:

Our first line of action is Mapping, where we will create an interactive digital map of the region's folk culture with experts from the South Bohemian Museum which will map, support, and celebrate the living traditions of the South Bohemian Region. Part of the mapping line will be also research on similarities and differences between South Bohemian folklore and traditional folk cultures across Europe. We will invite the dance choreographer Christiano Rizzo with his project FutureFolkFiction (Montpellier 2028) to Rezi.dance in Komařice to observe and record our regional traditional dances and involve them in contemporary choreographic creation based on european traditional dances

The second line of action is Support, where we strive for a paradigm shift that recognizes folk culture as an integral part of the lives of people in the 21st century. We will connect local actors such as the Marčík Theatre with larger cultural organisations like the South Bohemian Theatre and the Bishopric and together celebrate the whole liturgical year 2028 - Mardi Gras in Winter, Eastern Rettling in Spring, All Soul Days in Autumn and The Advent time. We will also provide an exchange of experience with other organizations from cities with important folk culture such as Bratislava and Budapest. The South Bohemian Theatre and the South Czech Philharmonic orchestra will also include at least one important work with european folklore themes in their repertoire every season.

The third line of action is Celebration, where we will work with the National Institute of Biosynthesis and the art association Efemér to organize a self-experiential creative workshop. This workshop will have an overlap into art therapy and psychotherapy, aiming to help participants find their own experience of contact with personal roots through the rituals of traditional folk culture.

IN SYMBIOSIS	FINDING STORYLAND, KUL.TURISTA, KUL.TURISTIC OFFICE, NEW WOOL
LOCAL PARTNERS	► South Bohemian Ensemble of Songs and Dances Úsvit ► South Bohemian Museum ► South Czech Philharmonic ► Bishopric Budweis ► Museum of Blata ► Jankov - Holašovice ► Rezi.Dance Komařice
NATIONAL PARTNERS	► National Institute of Folk Culture ► National Museum ► Military Art Ensemble Ondráš ► Holiday School Lipnice ► Czech Institute of Biosynthesis
INTERNATIONAL PARTNERS	► Slovak National Museum in Martin (SK) ► Museum of Ethnography Budapest (HU) ► UNESCO ► Museum of Weaving Haslach (AT) ► Färber Museum Gutau (AT) ► European Folk Network
EOOC PARTNERS	► Košice 2013 ► Bodø 2024 ► Tartu 2024 ► Montpellier 2028 ► Burgos 2031
ARTISTS	► Divadlo bratří Marčíků (CZ) ► Efemér (CZ) ► Christian Rizzo (FR) ► Tomáš Džadoň (SK)
BUDGET	

JÍROVEC - FORGOTTEN MUSIC

South Bohemian Theatre
Tomáš Hanzlík

Is music only considered good if it is well known and recorded?

Vojtěch Jírovec (1763-1850) was an exceptional composer from Budweis whose works are comparable to those of Mozart, Haydn, and Beethoven, yet today, he is virtually unknown in Budweis, and many of his compositions, including 28 operas, are waiting to be reconstructed and performed.

To bring attention to Jírovec and other forgotten European composers Budweis as a fresh member of Oper Europe will host a regular international musicological conference, coinciding with Jírovec's date of birth on February 20th. Every conference will reconstruct one of Jírovec's works, which will be presented by local music organisations. Additionally, Budweis will offer a residency to chamber ensembles from across Europe who are already discovering and performing Jírovec's music. In 2028 a newly reconstructed Jírovec opera will be performed in Budweis.

There are countless overlooked male and female composers in Europe. To highlight their work, we will create a playlist of forgotten European music. While everyone automatically plays Mozart in Salzburg, who remembers Woelfel or Ager? Our goal is to shift the paradigm and gamify the idea that good music is only well-known and recorded.

ART FARM, CULTURE ISLAND, KUL.TURISTIC OFFICE
► South Czech Filharmonic ► University of South Bohemia ► International Music Festival Český Krumlov ► Conservatory Budweis
► J. B. Wanhal Association ► Alena Höhnigová
► Jana Franková (CZ/FR) ► Jana Spáčilová (CZ/IT) ► Jana Perutková (CZ/AT) ► Teatro di San Carlo Napoli (IT) ► Opera Europa
► Musica Florea (CZ) ► Musica Figuralis (CZ) ► Reicha Quartet (CZ) ► Trio Unitas (CZ) ► Jan Tuláček (CZ) ► Concerto Köln (DE) ► Das Kleine Konzert (DE) ► Pleyel Quartett Köln (DE) ► Trio Fortepiano (DE)

Our roots define us, our traditions inspire the future.

NEW WOOL

Kubák Weaving Mill
Linda Havrlíková

NEW WOOL introduces to fashion design students the principles of ecological design present in the work of designer Linda Havrlíková. Future fashion designers will take part in the entire chain of wool processing, from sheep shearing to creating the final product.

Thanks to cooperation with the P2lab platform in Barcelona, the students will be encouraged to explore innovations and experiment with wool as a material for fashion design. Yarn production and weaving will take place at the Kubák Weaving Mill in Strmilov, South Bohemia.

Inspired by South Bohemian folk motifs and with a zero-waste approach, students will create original modern woven pieces of clothing reflecting traditional techniques and elements. Working methods and original designs will be shared internationally as part of the Open Source Design movement, which will help raise awareness of ecological design and inspire others in the fashion industry to pursue a creative and sustainable approach.

Project outputs will be presented in 2028 in the form of performative exhibitions in Budweis (in venues such as the CIRCULAR HOUSE, Maker Faire or Aleš South Bohemian Gallery) and at the most significant Czech design festivals (Designblok, Prague Fashion Week) as well as abroad (Czech Centres, PORTKEYS).

ART FARM, CIRCULAR HOUSE, KROJ PRIDE, PORTKEYS
► Maker Faire Budweis ► Aleš South Bohemian Gallery
► Naše Vlín platform ► The Academy of Arts, Architecture and Design, Prague
► p2lab (ES) ► Museum of Weaving Haslach (AT) ► SCALA (AT)
► Bad Ischl-Szkg 2024 ► Trenčín 2026 ► Burgos 2031
► Linda Havrlíková (CZ) ► Petra Garajová (SK)

TOUCH OF CLAY

International Symposium of Ceramics Bechyně
Eva Pelechová, Zuzana Blochová

The main goals of TOUCH OF CLAY project are to appreciate the tradition of working with clay in the South Bohemian region and to explore the possibilities of using clay in contemporary art. In cooperation with Katinka Bock (DE/FR), the project aims to introduce artistic approaches reflecting its cultural and historical contexts, as well as inner logic of the material.

The project complements the Bechyně Ceramic Symposium, which is the oldest continuously running event of its kind in Europe, to be held in 2027. An exhibition of the resulting works will be held in Budweis in 2028, and subsequently in Gmunden (Bad Ischl, Salzkammergut 2024).

The exhibition will be accompanied by a conference on the theme of "healthy soil" from the perspectives of science, art, and art therapy. The conference's output will be visually processed by arts high schools in Bechyně and Český Krumlov, involving universities with ceramics study programmes. The collection will be subsequently placed within an educational trail in the vicinity of Bechyně or Milevsko (cities historically associated with ceramics). The public will participate in the creation of an artistic exhibition by Katinka Bock at a location where clay was once mined. Archaeological findings in Milevsko or artworks from the most famous local ceramic artist Milena Jochová will become part of an augmented reality game linking locations and human movement.

ARS BIOLOGICA, ART FARM, OBJECTS WITH ATTITUDE, WOMENPEDIA
► Museum of Ceramics in Bechyně ► Aleš South Bohemian Gallery ► St. Agnes of Bohemia Secondary School of Arts ► Secondary Art School of Bechyně ► Laufen Bechyně ► City Museum in Bechyně ► Milevsko Monastery
► Museum of Decorative Art in Prague ► The Academy of Arts, Architecture and Design, Prague ► University of West Bohemia ► Milan Pekař ► Tereza Sluková ► Tereza Vernerová
► Keramik Verein Gmunden (AT) ► Museo Carlo Zauli (IT) ► Arginet
► Bad Ischl-Szkg 2024 ► Braga 2027 (2025)
► Katinka Bock (DE) ► Paula Benčatřová (SK) ► Olí Divišová (CZ) ► Martin Vaněk (CZ)

ROOTS AND FLAVOURS

University of South Bohemia
Michaela Ptáková, Jan Čulík

The project ROOTS AND FLAVOURS aims to showcase the region's rich culinary heritage by exploring human dietary behaviour from the Palaeolithic to the Early Modern era, with a focus on sustainable and self-sufficient agriculture.

The project is led by the Laboratory of Archaeobotany and Paleoecology at the University of South Bohemia in partnership with Jíme Jih, a platform promoting South Bohemian gastronomy. In 2028, the project will include international contemporary cooking symposium on ancient ingredients and techniques, workshops, exhibitions, and publications, as well as the faithful reconstruction of ancient food and beer brewing using experimental archaeology. Chef Pavel Drdel from Sůl a Řepa restaurant (Jíme Jih) will adapt these recipes to create an attractive and modern gastronomic experience served at local restaurants and international food festivals. The project will also produce a cookbook and new food products for the commercial market. By creating a sustainable model that can be implemented in other regions, the project aims to inspire people to appreciate their culinary heritage.



ARS BIOLOGICA, KUL.TURISTIC OFFICE, KROJ PRIDE
► Laboratory of Archaeobotany and Paleoecology ► Sůl a řepa ► Jíme jih ► Obora Brewery ► Lužnice Bakery ► Chléb se solí Bakery ► Esox fish ► Package free shop Výběr ► Triko kafe & koloniál
► Institute of Archaeology of the CAS
► Free University of Berlin (DE) ► Constantine the Philosopher University in Nitra (SK) ► Cheikh Anta Diop University Dakar (SN)
► Rouen 2028 ► Bad Ischl-Szkg 2024
► Pavel Drdel (CZ) ► AB and Collective (CZ)

NAME	KUL.TURISTIC OFFICE	2024 – 2029
LEADING PARTNER	Budweis 2028	
CURATOR		

The KUL.TURISTIC OFFICE connects guests with the epicentres of authentic local culture, thanks to the involvement of communities from the KUL.TURISTA project and also by using modern digital tools.

The KUL.TURISTIC OFFICE is the main guide to the art programme for all users, it serves as a practical information hub as well as a place that will direct visitors to digital artistic content. In the physical space the office uses artistically designed information kiosks to showcase places that may not appear to be cultural heritage at first glance, but have fascinating stories and insights from local residents. These stories will be collected through various initiatives such as FINDING STORYLAND or GIVE AND TAKE projects. The KUL.TURISTIC OFFICE also trains locals to become culture guides to share their lifestyle and stories with visitors. Additionally, there will be a regular gift shop open call for local artists to provide souvenirs.

The digital layer of KUL.TURISTIC OFFICE will have two main tools: a website, which in addition to the classic information content will contain a blog with entries from the DIARY project; therein, guests can find all of the digital books from the FOUND IN TRANSLATION project, as well as the ROOTS AND FLAVOURS cookbook. They can also travel through the cultural layers of the region with overlap to Europe using a digital map that will contain the collected traditions from the KROJ PRIDE project and stories from the FINDING STORYLAND project or explore the Universe through the interactive digital sound map from the project SPACE ODYSSEY. The second tool is the Budweis 2028 app, “phygital twin” of KUL.TURISTA, which allows anyone to choose their perspective and then explore the local and regional cultural ecosystem from that perspective.

The KUL.TURISTIC OFFICE operates in a close collaboration with Tourist Area Budějovicko-Hlubocko. It supports shared and sustainable mobility and a shared cultural offer in the region and across the entire Tripoint through the concept of REVOLVING AUDIENCE. The office aims to focus on closer cooperation with Bad Ischl Salzkammergut 2024 and cross-border partnerships in sister cities like Linz and Passau. The audience will also be given the chance to attend other ECOC events during the growing phase of Budweis 2028. In 2029, the KUL.TURISTIC TRAIL will create a new route through the city, connecting cultural history with the presence as a legacy of the Budweis 2028. The route offers visitors unique experiences through sensations, sound recordings, and augmented reality, and tells the story of Budweis as the European Capital of Culture.

IN SYMBIOSIS	28 HOUSES, CULTURE ISLAND, DIARY, FINDING STORYLAND, GIVE AND TAKE, JÍROVEC - FORGOTTEN MUSIC, KUL.TURISTA, FINDING STORYLAND, PILGERLAND, PORTKEYS, ROOTS AND FLAVOURS, WOMENPEDIA
LOCAL PARTNERS	► Českobudějovicko-Hlubocko ► South Bohemia Convention Bureau
NATIONAL PARTNERS	► Czech Tourist Club
INTERNATIONAL PARTNERS	► Linz Tourismus (AT) ► Passau Tourism (DE) ► Google Arts & Culture
ECOC PARTNERS	► Bad Ischl-Szkg 2024
ARTISTS	► Virtual Lab (CZ) ► We are Musashi (CZ) ► Malý Chmel (CZ)

GIVE AND TAKE	2027 – 2028
Budweis 2028	
Kateřina Šedá	

South Bohemia is one of the three most visited regions of the Czech Republic, and winning the ECOC title will potentially further increase the number of visitors. GIVE AND TAKE introduces a new way of travelling that is not based solely on sightseeing and consumption, but on active engagement of guests in the local community.

It is important, especially in overcrowded localities, to learn to find innovative approaches to tourism. We want to engage with tourists and help them get involved with local communities. The project offers 52 exclusive accommodation spots for which visitors will reward local communities by voluntary activities. The artistic dimension of the project will be realised by Kateřina Šedá, who will use a Tiny House (EMERGING HOUSES project) to gather information about the needs and activities that would help local communities the most. The key output of the project will be documented and presented online, in film and publication, which will be also shown at an exhibition in the autumn of 2028. Outputs will be shared with other European cities and regions struggling with overtourism or wishing to bring visitors to lesser-known places.

28 HOUSES, ART FARM, EMERGING HOUSES, KUL. TURISTA, KUL.TURISTIC OFFICE
► Českobudějovicko-Hlubocko ► South Bohemia Convention Bureau ► Local Action Groups (MAS)
► Budva 2028 ► Bad Ischl-Szkg 2024
► Kateřina Šedá

A fresh perspective ignites culture shifts.

PORTKEYS	2024 – 2028
Budweis 2028	

This project focuses on creating a platform for local residents to meet with other European cultures and to showcase the culture of Budweis abroad.

The project will create a meeting place in the form of an ECOC pavilion for artistic presentations of cities holding the ECOC title between 2024 and 2028. This will provide each current ECOC with an opportunity to show sense of their programme to visitors of the ECOC pavilion practically every day. Although, the very first PORTKEY will be a little bit different. It will take you on the train to Salzkammergut to visit specific Bad Ischl-Salzkammergut 2024 project events. In this way, you will be able to experience what it was like when the first horse-drawn railway transported salt from Salzkammergut through Linz to Budweis.

The second part of the project will focus on transmitting the cultural heritage of Budweis abroad in 2028. In collaboration with compatriot associations abroad and the Czech centres, the project will create installations and exhibitions with the theme of a permaculture garden. It will be crucial for showcasing Budweis abroad and creating meeting places around the Budweis culture all over the world in 2028.



ARS BIOLOGICA, HOSPODA, KUL.TURISTIC OFFICE, NEW WOOL
► Czech Centres ► Compatriot Associations
► Bad Ischl 2024 ► Bodø 2024 ► Tartu 2024 ► Chemnitz 2025 ► Nova Gorica 2025 ► Trenčín 2026 ► Oulu ► Liepāja ► Braga ► France 2028 ► Broumov ► Skopje ► Budva

PILGERLAND	2025 – 2028
Krajina Novohradská	
Michaela Vlčková, Jan Kurz	

The Gratzen Mountains run along the Czech-Austrian border and have been the site of pilgrimage routes for centuries, where people have come seeking healing and reconciliation. The landscape reflects the deep spiritual roots of the region, with roads lined by alleys, small sacral monuments, and unique architecture.

However, the communist government and Iron Curtain had a significant impact on the landscape and the pilgrimage routes, causing them to disappear over time. To preserve the unique and vulnerable landscape that reflects the troubled stories of displacement, loss of traditions, settlements, and life, the PILGERLAND project invites artists to express the essence of the place and its story at new pilgrimage sites along a new route that will be created gradually from 2024. The project will culminate in 2028 with a four-day performance in the landscape, providing a complete experience of the new pilgrimage route.

The project also aims to raise awareness of cross-border cooperation, Iron Curtain heritage, and spiritual routes, which are topics resonating in many European Capitals of Culture (ECOCs) that share similar historical experiences. Moreover, the Gratzen Mountains are part of the European Green Belt, a backbone of a Pan-European ecological network and a significant contribution to European "Green Infrastructure."

EMERGING HOUSES, FINDING STORYLAND, HARVEST KOMAŘICE, KUL.TURISTIC OFFICE
► University of South Bohemia ► Nové Hradý ► Horní Stropnice ► Parish Benešov nad Černou ► Pohorská Ves ► Parish Dolní Dvořiště ► Monastery of Divine Mercy ► Parish Kaplice ► Rezi.dance Komařice
► European Green Belt ► Übergänge/ Přechody (AT/CZ) ► Bucherser Heimat Verein (AT) ► Wege des Friedens (AT) ► Verein für Rettung der Kirche in Zuggers (AT) ► Greenbelt Center (AT) ► Festival der Regionen (AT) ► Zukunftsforum Freiwald
► Broumov 2028 ► Nova Gorica 2025 ► Braga 2027 (2025) ► Chemnitz 2025
► Open Call

ACCESIBLE HERITAGE	2025 – 2028
Budweis 2028	

European history and values can be narrated through the cultural heritage sites. However, not everyone can access and appreciate the cultural treasures.

Our city centre features iconic Baroque and Renaissance architecture. Nearby, visitors can explore the UNESCO World Heritage Sites of Český Krumlov and Holašovice village, along with the Hluboká nad Vltavou castle. Therefore we will create an European hub for exchange of skills in the field of accessible heritage. Combining new technologies with traditional crafts, we will create touch models to make cultural heritage accessible to everyone. We'll use 3D and regular printers, clay, and wood models, as well as digital files for printing in Braille. Through our partnership with Google Arts & Culture we'll promote the heritage digitally to audiences worldwide. In 2028, we will host the OPEN SEASON forum, bringing together experts from across Europe to discuss architectural accessibility and the restoration of cultural heritage, with a focus on Ukraine. Additionally, in the event international project, artists and people with mental disabilities will work together to present lost heritage. Working alongside the TRIPOINT CAPITAL, they will recreate vanished history through VR videos, featuring the Jewish synagogue in Budweis, the Roma and Sinti Nazi work camp in Lety, and an abandoned village in the Czech borderland region.

28 HOUSES, CULTURE ISLAND, KUL.TURISTIC OFFICE, OPEN SEASON
► University of South Bohemia ► St. Agnes of Bohemia Secondary School of Arts ► Secondary Art school of Bechyně ► Mezi námi ► Tichý svět ► Arpida ► Ovečka, o.p.s. ► Focus ► Active with a wheelchair ► Adra ► Loděnice ► FAMO ► MAS (Local Action Groups)
► DowSyndrom CZ, ALDENTE, Úsměvy
► European Platform of Self-Advocates ► Impact Audience (PL) ► Warsaw Technical University (PL) ► Down España (ES) ► Imageen (ES) ► Androidus Project Tank (GR) ► Italiana Persone Down (It) ► Recursiva, S.L. (ES) ► Panepistimio Kritis (GR) ► European Down Syndrome Association (BE) ► Ukrainian Institut (UA)
► Broumov ► Bad Ischl-Szkg ► Chemnitz ► Bourges ► Kato




NAME	WOMENPEDIA	2023 – 2028
LEADING PARTNER	University of South Bohemia	
CURATOR	Peta Lexová	
PROJECT DESCRIPTION	WOMENPEDIA is a comprehensive project that aims to map and analyze the stories of female artists, architects, and visual artists who made significant contributions in the 20th century within the South Bohe- mian region.	
	The University of South Bohemia plays a central role by initiating a wom- en's studies seminar, in collaboration with Gender Studies, adopting the methodology from the international project Toponyms for Equality and Awareness. This inclusive approach seeks to engage heritage institu- tions, schools, and volunteers in discussions about women's stories and the collection of related data.	
	The project's creative and artistic outputs will be showcased through the annual exhibition CROSSROADS, where the works of influential female art- ists from both the past and present, such as Eva Kořátková, Pavla Scer- anková, Nikolett Balázs, and Abi Shehu, will be highlighted. The pinnacle of the project will be an international conference, exhibition, and book titled FEMALE ARTISTS BEHIND CULTURAL CENTRES. This event will critically examine the status of female artists in the region, providing contrast to significant cultural centers. The project will also include dedicated pro- grams for schools.	
	WOMEN PLATFORM (2023 - 2028) Debates, workshops, networking, cooperation with Heroin, Consent and Modern Self Defense	
	WOMAN ARTIST BEHIND CULTURAL CENTRES (2024 - 2026) Research of women stories supervised by Petra Lexová, Monika Zárybnická and Julia Secklehner in cooperation with the students of Arts and Culture Sciences Department Faculty of Arts, University of South Bohemia. Research will be in cooperation with regional culture institutions (Museum of Český Krumlov, Research Library of South Bohemia, Aleš South Bohemian Gallery ad.)	
	WOMAN ARTIST BEHIND CULTURAL CENTRES (2026 A 2028) International conference in cooperation with the University of South Bohemia and The Masaryk University and major exhibition at the Aleš South Bohemian Gallery	
	MEETING YOUR WOMAN HERO (2024 - 2028) Classes for schools, classes for seniors, creative learning and regular debates in South Bohemian Museums (for public and schools)	
	I AM SOUTH BOHEMIAN. MEETING YOUR WOMAN HERO (2028) Children's book	
	CROSSROADS (2026 - 2028) Exhibitions creating a dialogue between historical artworks and contemporary artists.	
	#WOMANEXPERTS2028 (2028) A database of women who made their mark in the culture of the South Bohemian Region	
IN SYMBIOSIS	CENTURY IN FILM, CREATIVE MINDS, CULTURE ISLAND, FINDING STORYLAND, TOUCH OF CLAY	
LOCAL PARTNERS	► Monika Zárybnická ► Aleš South Bohemian Gallery ► Research Library of South Bohemia ► Museum of Český Krumlov ► Klára Vlasáková ► Bára Baronová ► Markéta Lukášková ► Marie Heřmanová ► Lucie Klímová ► Dory Hájková	
NATIONAL PARTNERS	► Masaryk University ► Academy of Arts, Architecture and Design, Prague ► Gender Studies ► Post Bellum ► Forum 50 % ► AMO ► Heroine ► Konsent	
INTERNATIONAL PARTNERS	► Julia Secklehner (AT) ► University of Applied Arts Vienna (AT) ► Collection and Archive (AT) ► Secondary Archives ► Cheltenham Festivals (UK)	
ECOC PARTNERS	► Broumov 2028 ► Chemnitz 2025 ► Trenčín 2026 ► Bad Ischl-Szkg 2024 ► France 2028	
ARTISTS	► Petra Herotová (CZ) ► Lenka Vítková (CZ) ► Eva Prokopcová (CZ) ► Pavla Tichá (CZ) ► Kamila Zemková (CZ) ► Eva Volfová (CZ) ► Eva Kořátková (CZ) ► Anna Hulačová (CZ) ► Lucie Králík Rosická (CZ) ► Tereza Příhoda Štetinová (CZ) ► Veronika Vlková (CZ) ► Natálie Perkof (CZ) ► Libuše Jarcovjáková (CZ) ► Denisa Lehocká (SK) ► Nikolett Balázs (HU) ► Małgorzata Turewicz-Lafranchi (PL) ► Abi Shehu (AL)	

BEYOND LABELS	2027 – 2028
Budweis 2028	
Tomáš Kratochvíl	
BEYOND LABELS aims to creatively explore and celebrate the rich Roma history and culture, which have been systematically overlooked.	
Furthermore, while the Jewish Holo- caust is widely recognised in Europe, the Roma and Sinti Holocaust has only recently started to receive attention, as seen through the establishment of a proper memorial in the former Roma and Sinti camp in Lety u Písku in South Bohemia.	
To address the resistance and empow- er Roma communities, we will collab- orate with anthropologist Yasar Abu Ghosh, local Roma associations and Post Bellum, utilising the format of storytelling and methods of creative learning.	
Roma artists Violka Tokárová (film- maker) and Emilie Rigová (visual artist) and Czech documentarist Tomáš Kra- tochvíl will work with local residents to transform stories into artworks. Par- ticipants will delve into the history of Roma people, their oppression and migration. Moreover, through interna- tional cooperation, we will explore and address current challenges and ste- reotypes faced by Roma communities throughout Europe.	
In 2028, we will hold an exhibition at Lety u Písku memorial and create a digital platform showcasing outputs of artistic workshops from the previous years.	
CREATIVE MINDS, FINDING STORYLAND	
► Lety u Písku Memorial ► FAMO ► hROM CB ► Nový Cíl ► Prácheň Museum in Písek ► Salesian Centre	
► Museum of Romani Culture ► Hodonín u Kunštátu Memorial ► Ara Art	
► Mauthausen Memorial (AT) ► European Roma Institute for Arts and Culture ► Anne Frank House (NL)	
► Broumov 2028 ► Montpellier 2028	
► Viola Tokárová (CZ) ► Emília Rigová (SK)	

In diversity, we are beautiful.

IDENTITY SYMPHONY	2024 – 2028
Bud Queer	
Kristýna Nohejlová	
Today's teenagers can break down barriers and create an inclusive soci- ety by openly discussing topics like gender, LGBTQ+ equality, consent, and sexual health.	
South Bohemia is one of the more conservative regions that lack visibil- ity and representation of these top- ics and identities. That's why we aim to empower young people by creat- ing safe spaces for open discussion and projects. We partner with other organisations across Europe to share knowledge and develop joint activities related to these issues.	
To provide a platform for discussion, we will host an annual slam poetry fes- tival BUDQueer during Budějovický Majáles. In collaboration with organi- sations like Konsent, Amnesty Inter- national, Prague Pride and Pleasure without Risk we will provide regular training sessions that promote equal- ity and respect. In 2028, the festival will culminate in a large concert called Symphonic Slam featuring artists of the Slam poetry area, the orchestra and choir of the opera of the South Bohemian Theatre, and an open-air exhibition. As part of our year-round activities, we will also organise guid- ed walks with LGBT+ themes and brand selected locations and venues as queer friendly.	
BUDĚJOVICKÝ MAJÁLES 2028, CREATIVE MINDS, CULTURE ISLAND	
► Budějovický Majáles ► South Bohemian Lambda ► South Bohemian Theatre ► South Czech Filharmonic	
► Konsent ► Prague Pride ► Amnesty International ► Pleasure without Risk ► Pride Business Forum ► One World Festival ► Sbarvouven.cz	
► VOEM (BE) ► European LGBT+ platforms	
► Bad Ischl-Szkg 2024 ► Chemnitz 2025 ► Ghent 2030	
► Filip Koryta (CZ) ► Lenka Hronová (CZ) ► Šimon Felenda (CZ) ► Ellen Makumbirofa (CZ) ► Karolína Kamenická (CZ) ► Lukáš Sommer (CZ)	

URBAN CANVAS	2025 – 2028
Budweis 2028	
Šimon Felanda	
URBAN CANVAS is a creative project fo- cusing on art and culture in Europe- an urban spaces. It aims to support expression of young people and raise current social topics.	
In Budweis, the Máj neighbourhood is a significant housing estate area with its own unique culture. The local commu- nity of artists and journalist is aiming to support this authentic urban cul- ture and promote inclusion by provid- ing diverse platforms for it. Artist will engage residents through graffiti, cre- ate new Hip Hop Hotspots, and a year- round platform for community radio, slam poetry, rap, beatboxing, DJing, break dance, and improvised poetry.	
URBAN CANVAS will hold workshops and masterclasses led by artists in vari- ous locations, such as public spaces, schools or youth clubs. The audience will collaborate with artists to create music albums, perform at shows or paint large-scale murals. This will fos- ter a sense of community ownership and pride in the neighborhood. The artworks will celebrate diversity and reflects the position of the individual in today's society and the issue of mi- norities and inclusion. We'll organize events to raise awareness about politi- cal issues that affect our communities.	
The project will culminate in an interna- tional urban art festival in 2028, where participants from all over Europe will showcase their creative work and ex- change their stories and perspectives.	
BUDĚJOVICKÝ MAJÁLES 2028, CREATIVE MINDS, IDENTITY SYMPHONY	
► Salesian Centre ► Charity Budweis ► Cheiron ► hROM CB ► Nový cíl ► Nadíja	
► Mega Gallery ► Romea ► Plechárna Černý most	
► VOEM (BE) ► Výmenníky (SK) ► Urban Clermont (FR) ► Rapolitics (DK) ► Cultterra (GR)	
► Clermont-Ferrand 2028 ► Ghent 2030	
► Budside (CZ) ► Mary C (CZ) ► Jakub Štark (CZ) ► DJ Ramel (CZ) ► David Strauss (CA/CZ) ► DJ Mosaken (AT) ► DJ Classy D (FR) ► DJ Spinhandz (SK) ► MC Lobo L (FR) ► Resturner (FR) ► MC Giver (NL) ► Metoděj Konstantin (CZ) ► Fištrón Žebírkó (CZ)	

#SAFE SPACE	(PERMA)CUTURE FORUM	2025 – 2029
Budweis 2028		Petr Peřinka
The (PERMA)CULTURE FORUM is an annual flagship conference that showcases the main topics and themes of Bud- weis 2028 strategy. It brings together public, experts, culture practitioners and policymakers with special focus on ECOC cities.		
The conference builds on the first Fo- rum held in 2023 and offers a regular platform for workshops, expert pan- els and discussions on key European issues in relation to culture, such as fostering democracy, green and just transition or international cooperation. The conference aims to increase the awareness and understanding of the urgent European challenges and their innovative solutions. The dramaturgy of the conference will cover the latest knowledge in the areas of profession- alisation in culture and creative sector (PERMASKILLING), ECOC monitoring and evaluation (PERMA-LEARN) and general ECOC awareness. The concept will be complemented by the most rele- vant topics following the programme concept of each year: from year of sprouting to year of regeneration. The conference will inspire the implemen- tation of the artistic concept each year by opening the topics and exploring them not only with local public and policy makers, but also nation-wide or international experts and culture and creative sector.		
		
28 HOUSES, ACCESIBLE HERITAGE, ART FARM, BUDĚJOVICKÝ MAJÁLES, CREATIVE MINDS, CULTURE ISLAND, KULTURISTA, OPEN SEASON, KUL.TURISTIC OFFICE, TRIPOINT CAPITAL, WOMENPEDIA,		
► Exhibition Grounds Budweis ► Culture House Slavie ► Research Library of South Bohemia		
► Creative Prague ► DEPO 2015 ► Creative Brno ► Creative Liberec		
► Culture Next ► CIKE (SK)		
► Broumov ► Tartu ► Bad Ischl-Szkg ► Bodø ► Nova Gorica ► Trenčín ► Oulu ► Liepāja		

NAME	
LEADING PARTNER	Sladovna Písek
CURATOR	Tomáš Novotný, Lucie Marková

Enter the CREATIVE MINDS platform, a dynamic initiative that bridges the gap between schools, artistic institutions, students, teachers, and creative professionals. Its primary goal is to cultivate an environment that fosters creativity and innovation. By establishing networks, developing infrastructure, initiating new projects, and facilitating collaborations at local, national, and European levels, this platform offers a comprehensive strategy to address these evolving educational needs. How can we effectively prepare for a future that is constantly evolving?

**SPROUTING / CELEBRATION (2023-2025)**  
SPROUTING focuses on opening up the topic and discussion, connecting the world of art and education, mapping the current situation, analysing the environment and needs, connecting talents and opportunities, establishing cooperation, sharing experiences and examples of good practice.

CREATIVITY MATTERS conference opens up the topic of creative education to the wider public. It offers current trends and good practice examples from experts in the field. Its purpose is to connect artistic and educational institutions and to create a forum for discussion and sharing of experiences.  
CREATIVE PILOTS will be in place to test new projects (see next project).

**CREATION / BLOSSOMING (2025-2028)**  
BLOSSOMING creates an environment possessing necessary conditions for the development of creative industries. The second phase focuses on caring for and supporting those who educate as well as those we educate. It supports capacity building through PERMASKILLING, competency development, creating quality programmes, and increasing their accessibility.

CREATIVE CAMP will be held once a year, with each camp being hosted in a different location by a different organisation within the 28 HOUSES platform in the region. Participants will be invited through the international Creativity, Culture and Education platform the so that each camp fulfils the goals of inspiring, connecting, supporting, and innovating. New projects will be developed or accelerated.

**HARVEST / CELEBRATION (2028)**  
HARVEST marks the grand finale of the CREATIVE MINDS platform. The opening of the MILLE FORMERS creative learning Centre is a crucial output of the project in 2028. It is an incubator and an inspiration for the youngest, budding teachers and talents. The centre is a sister organisation of the Mille Formes centre in Clermont-Ferrand.

MILLE FORMES creative education centre is designed for children from birth to 6 years old. It is an entry point for children and parents into the world of arts and culture. Through exploratory play and experimentation, children develop their creativity, fine motor skills and haptic and visual imagination. The space serves as an interactive gallery, playground, and classroom. It also serves as a practice space for beginning teachers and cultural animation students.

MILL FORMES BUDWEIS will be opened with the exhibition from french artist Hervé Tullet, an exceptional visual artist and European author of children's books. His innovative and interactive storytelling approach has captured the hearts of audiences of all ages. In the exciting year of 2028, the MILLE FORMES gallery is planning to launch a special exhibition showcasing Tullet's remarkable work.

IN SYMBIOSIS	28 HOUSES, ARS BIOLOGICA, BEYOND LABELS, CIRCULAR HOUSE, CULTURE ISLAND, PILGERLAND, SPACE ODYSSEY, URBAN CANVAS, WOMENPEDIA
LOCAL PARTNERS	► University of South Bohemia ► Biology Centre of the CAS ► Aleš South Bohemian Gallery ► South Bohemian Theatre ► Kredance / Výměník 1 ► South Bohemian Museum ► South Czech Filharmonic ► Observatory and Planetarium Budweis ► Continuo Theatre ► Rezi.dance Komaříce
NATIONAL PARTNERS	► SPKV Education ► uMĚNÍM ► Eduzměna ► Dance Prague
INTERNATIONAL PARTNERS	► University of Warsaw (PL) ► HANDS ON! ► ZOOM Children's Museum (AT) ► Mille Formes (FR) ► Centre Pompidou (FR) ► Cheltenham Festivals (UK) ► Creativity, Culture and Education Network
ECOC PARTNERS	► Clermont-Ferrand 2028 ► Katowice 2029 ► Braga 2025 (2027)
ARTISTS	► Herve Toulet (FR)

CREATIVE MINDS  
CREATIVE PILOTS

Sladovna Písek
Tomáš Novotný, Tomáš Machek

CREATIVE PILOTS are playful and experimental activities that showcase the principles of creative education. They aim to test specific programs and get feedback from children and educators.

ANIMATION IS MAGIC is a way of telling stories with moving images and sound. It builds on an animation studio in the Sladovna Písek gallery, created in collaboration with ZOOM Kindermuseum Wien. It will bring a mobile version of the animation studio to dozens of schools in the South Bohemian Region.

PROTOTYP will be a modern and innovative creative space with three studios focused on design thinking that supports the development of key competencies such as communication, cooperation, presentation, visualisation of ideas and ability to create and innovate.

PROTOTYP STUDIO (primary and secondary school) offers programs and workshops that teach us how to work with information, and how to solve problems creatively.

MATERIAL LAB (pre-school and primary school) teaches us how to perceive and work with different materials, develops imagination, fine motor skills, and sensitivity to the use of different materials, textures, and colours.

AMAZING STUDIO is a space that focuses on developing our audiovisual experience, perception, and ability to express ourselves through image and sound.

CENTURY IN FILM, CREATIVE MINDS
► Karel Řepa ► University of South Bohemia
► Martina Voráčková ► Animánie ► Festival Animánie ► Lou Sanitráková ► Ultrafun
► ZOOM Children's Museum (AT) ► Steelpark (SK)
► Clermont-Ferrand 2028 ► Katowice 2029

See what we could imagine together.

BUDĚJOVICKÝ  
MAJÁLES 2028

Budějovický Majáles
Budějovický Majáles collective

Budějovický Majáles is the city's biggest cultural event. This festival with a 20-year tradition promoting contemporary art and music is organised by 70 high school and university students on a voluntary basis. Our experience from the candidacy shows its uniqueness on the European level.

We will further boost the festival towards its 25th anniversary in 2028 through PERMASKILLING projects.

The festival team will develop new programmes and dramaturgy featuring international artists in cooperation with European festivals, such as Pohoda (SK), OFF festival (PL), UNG Culureifestival (SE) or Donaufestival (AT).

From 2024, we will open an artistic residency for young artists from cities co-hosting the ECOC title. The output of the residency will be presented during the festival. The international calls will be focused mainly on scenography for the festival which will be developed together with local students.

Open call and support for young music talents will be in place as well, offering opportunities for presentation in European countries.

To promote the independent European music, an international project will culminate in 2028 during BUDĚJOVICKÝ MAJÁLES week long festival. It will connect music scene from ECOCs 2026–2030 which will be presented both in Budweis and in other partner cities during big-scale events.

28 HOUSES, CREATIVE MINDS, CULTURE ISLAND, IDENTITY SYMPHONY, URBAN CANVAS
► Vinyla Festival ► Beseda Festival
► Pohoda (SK) ► Cultterra (GR) ► UNG Kulturfestival (SE) ► Cheltenham Festivals (UK) ► Donaufestival (AT) ► Audra (LT) ► Ungdomsbureauet (DK) ► OFF Festival (PL) ► Homo Novus (LV)
► Rouen 2028 ► Trenčín 2026 ► Elefsina 2023 ► Boda ► Tartu ► Ghent ► Katowice ► Montpellier
► Open Call

SPACE ODYSSEY

Czech Philharmonic
Klára Boudalová

(PERMA)CULTURE knows no limits, just like the Universe, and all the way into its depths it spreads.

SPACE ODYSSEY connects two distinct fields – astronomy and music – and presents an innovative approach to popularising scientific knowledge. Klára Boudalová, an internationally established expert in music education, builds on South Bohemia's strong tradition of exploring the universe and uses research on gravitational waves to convert data into sound. Thus, it enables the creation of new symphonic and chamber compositions as well as modern electronic music. The sound database generated from the research will be used by renowned and talented music composers to create new pieces that will be performed worldwide, including the International Space Station. The sounds of the universe will also serve as a science-music educational programme for planetariums and educational departments of music institutions in Europe and beyond.

Among its many outputs will be an Interactive online sound map of space ready for online music composition and sharing, school curriculum, cross-sectoral interactive workshops, and much more.

2028 will bring a full year of music workshops at the Budweis Planetarium, a summer concert under the stars, an autumn world-wide connected concert reaching all the way to the ISS.

ARS BIOLOGICA, CREATIVE MINDS
► Observatory and Planetarium Budweis ► South Czech Philharmonic ► Culture House Slavie ► South Bohemian Theatre ► Conservatory Budweis ► University of South Bohemia
► Astronomical Institute of the CAS
► New York University (US) ► Laser Interferometer Gravitational-Wave Observatory (US) ► Global Space Opera ► European Space Agency ► Andrew Feustel (NASA)
► Montpellier 2028 ► Katowice 2029
► Jan Dřízal (CZ) ► Marko Ivanović (CZ) ► Daniel Patras (CZ) ► Daniel Chudovský (CZ) ► Alex Ruthman (US/SG) ► Beata Moon (US) ► Jason Noble (US) ► Jason Thompson (US)

CIRCULAR HOUSE

Kabinet CB
Dana Kalistová

CIRCULAR HOUSE aims to reduce waste production through creative and innovative methods. It is a pilot project that seeks to bring new knowledge to the public space and inspire other czech cities.

The CIRCULAR HOUSE functions as a re-use centre, mediating items that can be repaired and artistic materials that can be given a second chance. The house also offers materials and workshop facilities for cultural and community activities. The operation of the CIRCULAR HOUSE emphasises the principles of social entrepreneurship and helps develop crafting skills for senior and young generations, even in cooperation with each other. Every year, the RE-USE FESTIVAL is held as part of the project, which combines art, design, and craft with the theme of re-use and upcycling. The festival includes creative workshops and lectures dedicated to upcycling in various fields such as design, architecture, or toy making.

South Bohemian University conducts research on the concept of circular economy, focusing specifically on the intricate aspects of circular regional development. This research area delves into the complexities of implementing circular economy principles within the region.

CREATIVE MINDS, KROJ PRIDE, NEW WOOL, URBAN CANVAS
► Hrát2Objevovat o.p.s. ► South Bohemian Science and Technology Park ► RERA ► Biology Centre of the CAS ► Sladovna Písek ► Library Prachatice ► Bosch ► University of South Bohemia ► Institute of Technology and Business Budweis ► Bude Cirkus ► Furniture Bank of South Bohemia
► UUUL Children's Museum ► Makemore ► Federation of Furniture Banks and Reuse Centres ► art re use ► Tessea
► ZOOM Children's Museum (AT) ► Compagnia TPO (IT) ► Piotr Michałowski Community Culture Centre (PL) ► ENCC ► Maker's Red Box (HU) ► RREUSE ► ReTuna (SE) ► 48er-Tandler Margareten (AT) ► Tabakfabrik Linz (AT)
► France 2028 ► Chemnitz 2025
► Open Call



NAME	CULTURE HARVEST	2024, 2026, 2028
LEADING PARTNER	South Bohemian Theatre	
CURATOR	Martina Schlegelová	

CULTURE HARVEST, the highlight of the harvest season, is a new multi-genre biennial festival of immersive and site-specific theatre . A festival that, thanks to its dramaturgy, will be unrivalled in the Czech Republic and far beyond its borders. To stage theatre performances on the water surface, in the Rožmberk Castle, in a Gothic monastery, or in a 1990s revolving auditorium within a UNESCO-protected Baroque garden at the same time isn’t conceivable anywhere else in the universe. Moreover, similar formats of theatrical performances have deep roots in South Bohemia with a tradition dating back to the 1960s.

CULTURE HARVEST offers great potential to attract the interest of accomplished artists, the professional public, students, but also ordinary viewers from all over Europe. Co-production of new theatrical performances e.g. with Liepāja 2027, will also be very important. The South Bohemian Theatre has always been successful in bringing the artificial world of theatre to nature. The genius theatre architect Joan Brehms from Liepāja, who spent 30 years working there, and who is also the author of the revolving auditorium in Český Krumlov, played a big part in this. An important co-production partner will also be the Prague Quadrennial, the most famous international festival focused on theatre scenography.

Festival will be focused on two main programme lines and several off-programme activities.

1. **Programme line:** theatre based on text, movement, and musical theatre. The festival programme will be divided equally between established Czech theatres, independent Czech productions, and foreign guests. The majority of productions will be created specifically for this festival, emphasising the festival's support of new theatrical productions.

2. **Programme line:** Theatre of the Oppressed, thematizes the post-war trauma between nations, links local experience and memory (II. WW, 1968), and creates artistic projects with Ukrainian and Russian artists and residents.

In addition to the main program, there will be several off-programme activities including workshops and masterclasses focusing on immersive and site-specific musical theatre, a type of education that is currently missing in the Czech Republic. The festival will also include amateur and street theatre. A key programme point - an open-air concert featuring elementary school pupils - will be prepared by the International Music Festival Český Krumlov.

IN SYMBIOSIS	28 HOUSES, ART FARM, BRIDGES, CULTURE ISLAND, FINDING STORYLAND, HARVEST, KROJ PRIDE
LOCAL PARTNERS	► Music Gymnasium Budweis ► Rezi.dance Komařice ► Blatná Castle ► Jankov-Holašovice ► Třeboň Chateau ► Kratochvíle Castle
NATIONAL PARTNERS	► Slovácké Theatre ► Janáček Academy of Music Art in Brno ► Opera Diversa ► Run Operun ► Janáček Opera House Brno ► Prague Quadriennial
INTERNATIONAL PARTNERS	► Armel Opera Festival Budapest (HU) ► Teatro Regio di Parma (IT) ► Hin und Weg Festival Litschau (AT) ► Opera Europa ► Homo Novus (LV) ► Circostrada ► Ukrainian Institute (UA) ► Theatre of the Oppressed Vienna (AT) ► Festival d'Avignon (FR) ► Printemps du Bourges (FR)
EOOC PARTNERS	► Liepāja ► Clermont-Ferrand ► Oulu ► Tartu ► Montpellier ► Rouen ► Skopje ► Katowice ► Bourges
ARTISTS	► Signa (DK) ► LETÍ Theatre (CZ) ► Pomezi Theatre (CZ) ► Tygr v tísní Theatre (CZ) ► Continuo Theatre (CZ)

HARVEST KOMAŘICE	2023, 2025, 2027
Rezi.dance Komařice	
Markéta Málková, Jaro Vinařský	

HARVEST KOMAŘICE is a biennial celebration of the A-I-R artistic residency programme, and the first performative festival of its kind, which aims to present and bring to life the artistic and performative works that are created within the residency programme.

The REZI.DANCE association aims to reintroduce artistic works inspired by the local landscape and its inhabitants to the public space. Through close physical contact, a connection is established between performers, the landscape, and the audience. The boundaries between these worlds gradually dissolve in the safe and open space provided by the landscape. Performative walks, games, and performances involve the audience and the landscape, making them integral parts of the creative process. The performer becomes an observer, while the audience becomes the performer, and the landscape transforms into a living platform for their interaction.

This festival seeks to seamlessly integrate its works into the landscape, without the need for stages, elaborate lighting, or sound equipment. Instead, it embraces the landscape and its inherent potential, minimizing ecological impact. Additionally, the project from HARVEST KOMAŘICE 2027 will also be showcased at the festival CULTURE HARVEST 2028.

28 HOUSES, ART FARM, BRIDGES, CULTURE HARVEST
► Komařice
► Cirk La Putyka ► Nová Sif ► SKOK! ► Ostružina
► mimoOs (SK)
► Jazmina Piktorová (SK) ► Sabina Bočková (CZ) ► Václav Kalivoda (CZ) ► Zden Brungot Sviteková (SK) ► Matthew Rogers (US) ► Marek Menšík (CZ) ► Marika Smíreková (SK) ► Martina Haydela Lacová (SK) ► Lore Lixenberg (UK) ► Roman Zotov Mikshin (RU) ► Peter Šavel (CZ) ► Silvia Sviteková (CZ) ► Eva Priečková (CZ) ► Barbora Janáková (CZ) ► Andrej Štepita (CZ) ► Rostislav Novák jr. (CZ) ► Vítek Nezval (CZ)

Together we create, together we celebrate.

CONFLUENCE	2028
Culture House Slavie	
Tomáš Žižka	

Budweis, at the confluence of two rivers, embodies a profound connection to water. CONFLUENCE, a city festival, celebrates this bond, emphasizing its life-giving qualities and the harmony of diverse cultures within the city.

Going beyond Budweis, CONFLUENCE creates a pan-European platform for collaboration on shared rivers. In partnership with Rouen 2027, we foster connections between art and research, enabling meaningful exchanges of ideas. The festival features distinct confluences:

VLTAVA/MALŠE: Curated by Tomáš Žižka, it explores the intricate relationship between residents and rivers. Initiatives revive smaller waterways within Budweis, addressing water-related topics.

MOLDAU/DONAU: Highlights Budweis' flourishing era when the Vltava and Danube converged via the first continental horse-drawn railway. Renowned industrialists like Lanna and Hardtmuth are remembered. Collaborations with Linz and Passau emphasize present-day connections along the Danube.

VLTAVA/LABE: Raises intriguing questions about the downstream name change to Labe despite Vltava's dominance. It prompts reflection on the shaping of places like Ústí nad Labem, Dresden, and Hamburg.

VLTAVA/SEINE: Rouen 2028 will co-curate this part of the festival, focused on joint artistic creation thematically addressing European rivers and presenting the outputs and findings of the European project Delta Life, which investigates how waterways affect people who live next to them.

CONFLUENCE celebrates Budweis' relationship with water, establishing a platform for European collaboration. It fosters revitalization, cultural ties, and thought-provoking discussions on rivers' significance.

ARS BIOLOGICA, CREATIVE MINDS, CULTURE ISLAND, TRIPOINT CAPITAL
► University of South Bohemia ► Biology Centre of the CAS ► Č. Budějovice V.A.LANNY ► Exhibition Grounds Budweis
► Povodí Vltavy
► Lorient (FR) ► Suhl (DE) ► Nitra (SK) ► Passau (DE) ► Linz (AT) ► Donaufestival (AT) ► Europäische Wochen Passau (DE)
► Rouen ► Oulu ► Tartu ► Ghent ► Cleront-Ferrand ► Bad Ischl-Szkg ► Trenčín
► Tomáš Žižka (CZ) ► Richard Loskot (CZ) ► Tomáš Ondřej Pilař (CZ) ► Milan Binder (CZ)

CENTURY IN FILM	2025 – 2028
Biograf Kotva, Girls in Film Prague	
Kristýna Novotná, Julie Žáčková, Dagmar Sedláčková	

In 2028, the 100th anniversary of Biograf Kotva, a member of Europa Cinemas, will be celebrated. CENTURY IN FILM presents 100 events showcasing European cinematography's history and evolution, from silent movies with live music to modern 3D projections with Dolby Atmos sound.

Collaborating with Biograf Kotva, the Girls in Film project aims to enhance representation for women, trans, and non-binary people in the film industry. Starting in 2025 and culminating in the 100th anniversary in 2028, the project focuses on professional and non-professional branches.

Top film experts will offer lectures, workshops (including animation and historical film techniques), and masterclasses with filmmakers during the events in 2028.

Professional activities include workshops on film financing (with Creative Europe MEDIA, Czech Film Fund, and South Bohemia film office), filming intimate scenes (with intimacy coordinator Ita O'Brien), and story-building for film (with local scriptwriter/director Kristýna Elšíková). The project also builds a local filmmaker database, contributing to a national database of female/trans/non-binary filmmakers, facilitating industry collaboration.



CREATIVE MINDS, CULTURE ISLAND, WOMENPEDIA
► Háječek Summer Cinema ► Cultural House Slavie ► FAMO
► Czech Film Fund ► Czech Audiovisual Producers' Association ► National Film Archive ► Czech Short Films
► Girls in Film London (UK) ► Europa Cinemas
► Clermont-Ferrand 2028
► Viola Tokárová (CZ) ► Kristýna Elšíková (CZ) ► Petra Nesvačilová (CZ) ► Natálie Čísařovská ► Eliška Křenková (CZ) ► Jana Hojdová (CZ) ► Klára Vlasáková (CZ) ► Sára Zeithammerová (CZ) ► Alena Doláková (CZ) ► Karel Tureček (CZ) ► Tereza Nvotová (SK) ► Cristina Grosan (HU) ► Agnieszka Holland (PL) ► Louise Johansen (DK) ► Katelin Arizmendi (US) ► Ita O'Brien (UK)

2X28	2027 – 2028
CBArchitektura	
Mirek Vodák	

The 2X28 project showcases 28 public and 28 private buildings in the South Bohemian Region constructed over the past 28 years. It provides a comprehensive overview of regional architecture, available in both print and digital formats for residents and visitors. The selection represents diverse typologies and sizes, promoting the best architectural achievements since 2000.

The project yields a compendium of contemporary South Bohemian architecture, presented in print and digital versions. It includes lectures and guided tours led by the architects themselves. By highlighting the quality and competitiveness of South Bohemian architecture within the wider Central European region, the project encourages the enhancement of private and public buildings.

Additionally, the Budweis 2028 interactive platform, known as the "Light-house," will be installed in heart of the CULTURE ISLAND. Inspired by the 1999 competition design for the town hall's tower, the temporary structure symbolizes democracy and self-government. Constructed using lightweight materials, it will be visible from both the main square and distant viewpoints. People worldwide, including residents and visitors of Budweis 2028, can contribute their thoughts and emotions related to the event on this platform.

28 HOUSES, KULTURISTIC OFFICE
► Karmášek Printer Shop ► A8000 ► House of Art Budweis
► Meziměsto Publishing ► Czech Chamber of Architects ► Czech Chamber of Engineers and Technicians ► ERA 21
► Kuba Pilař Architects (CZ) ► ov-a (CZ) ► Atelier 111 (CZ) ► M&P Architects (CZ) ► ADR (CZ) ► Jan Proksa (AT) ► SLLA (SK)

NAME	
LEADING PARTNER	University of South Bohemia, Biology Centre of the CAS, Ars Electronica
CURATOR	Dalibor Knapp

PROJECT DESCRIPTION

ARS BIOLOGICA serves as a guiding force in tackling the current climate challenge. It is an inherently cross-sec-toral international platform connecting art, design, technology and science, helping us understand and find solutions to the most urgent environment related issues.

Systemic collaboration between artists and scientists significantly contributes to the public discourse about the relationship between humans and nature, methods of resource management, and adaptation to climate change. And it offers countless possibilities for collaboration and output presentation.

ARS BIOLOGICA is based on three thematic pillars: the climate crisis, narratives of the climate crisis, and political ecology.

Under the first pillar, ARS BIOLOGICA showcases scientific and artistic projects that aim to mitigate, adapt and increase resilience to the impacts of the climate crisis.

The second pillar explores and presents narratives of the climate crisis. Stories and storytelling related to climate problems are often overlooked, despite playing a fundamental role in the fight against consequences of climate change.

The third pillar focuses on the relationship between the environment and political power. ARS BIOLOGICA actively informs the public about the goals of the European Green Deal and the state of its implementation.

ARS BIOLOGICA's strength lies in the city for it prides itself on the tradition of cutting-edge environmental research and natural sciences closely linked to the unique landscape of South Bohemia and centuries-old legacy of related industries. Thanks to that, ARS BIOLOGICA builds on an extensive network of existing international partners of the Biology Centre and the University of South Bohemia and extends it with a rich spectrum of partners from the cultural sector. In doing so, it creates a truly European centre for the research of social, cultural, political, and ecological issues related to climate change.

(PERMA)CULTURE GARDEN

The symbolic centre of ARS BIOLOGICA is a community and artistic permaculture garden, which will be built together with Czech national Permac-ulture Association Permakultura (CS), National Museum of Agriculture and local ecological focused educational centre Cassiopeia. The garden will be a place for creative - environmental education. The natural growth and transformation of the garden during the year is reflected in the year-round activities of ARS BIOLOGICA's programme.

ARS BIOLOGICA: INTERNATIONAL ARTISTIC OPEN CALLS

As part of the narrative pillar of the climate crisis, together with Department of Bohemistics at the University of South Bohemia, Ars Biologica will annually announce open calls on selected topics of ARS BIOLOGICA: Literary Open Call for High Schools and Open Call for Artists, Art Schools, and the Public (literature, moving image, multimedia projects, sound art, etc.). Selected projects will be presented at the Ars Biologica Festival.

ARS BIOLOGICA: SCIENTIFIC OPEN CALL AND ARTISTIC RESIDENCY

Open call for the submission of scientific environmental projects open to artistic collaboration, which were created at the Biology Centre of the Academy of Sciences in Budweis or at University of South Bohemia. Every year, the curatorial team selects several submitted scientific projects and approaches a specific artists for a curated residency to collaborate on the scientific projects. The output of the residency is an artwork based on scientific research, whose results will be gradually presented at the Ars Biologica Festival and Ars Electronica in Linz.

ARS BIOLOGICA: CITIZEN PARTICIPATORY PROJECTS

In cooperation with the Biology Centre of the Czech Academy of Sciences participants can take part in scientific projects such as the City Na-ture Challenge or ongoing projects of Citizen Science. Another example of artistic outputs from Citizen Participatory Projects is the mapping and defining of new "tourist" routes through environmentally problematic areas of the city and region (toxic tours). This project will be imple-mented in collaboration with Planet B - a module for sustainability and civilizational issues from the Academy of Arts, Architecture, and Design in Prague.

ARS BIOLOGICA: FESTIVAL

The festival takes place in mid-April, during a four-day gathering where the most activities are concentrated. The main part of the festival is an opening of several week-long exhibition. The programme of this gathering also includes lectures on science, art, ecology, politics, philosophy, as well as panel discussions, workshops, film screenings, performances, presentations of ongoing art-science residencies and civic participa-tion projects. Part of the festival in 2028 should be also interactive role-playing experiential installation curated by Adam Pajgrt which presents what the transformation to a zero-emission city looks like through international cooperation from the perspective of city administrators: politi-cian, civil servant and citizen. The programme is curated in collaboration with the Biology Centre of the Czech Academy of Sciences, the Faculty of Science and Ars Electronica.

ARS BIOLOGICA: SUMMER SCHOOL

The highlight of the harvest season is the week-long Summer School which is intended mostly for university students who will work together for a week on a project related to sustainable agriculture and innovations in agriculture, which they present as part of agriculture fair Zeme Zivitelka in August. The Summer School is designed by lecturers from the Association for Research and Collective Practice - Display.



IN SYMBIOSIS	ADRIAPORT, ART FARM, CREATIVE MINDS, CULTURE ISLAND, HOTSPOTS KUL.TURISTA, HOTSPOTS, OBJECTS WITH ATTITUDE, ROOTS AND FLAVOURS, SOUTH BOHEMIAN, SPACE ODYSEEY, TOUCH OF CLAY
LOCAL PARTNERS	► Exhibition Grounds Budweis ► Cultural House Slavie ► Cassiopeia ► Aleš South Bohemian Gallery
NATIONAL PARTNERS	► Academy of Art and Architecture Prague ► National Museum of Agriculture ► Display - Association for Research and Collective Practice ► Masaryk University ► FAMU ► Czech Academy of Sciences ► Kafkárna Center for Arts and Ecology UMPRUM ► Bio Troja ► Festival Uroboros
INTERNATIONAL PARTNERS	► BioArt Society - Ars Bioarctica (FI) ► Icelandic University of the Arts (IS) ► Sensorium Festival (SK) ► University of Applied Sciences and Arts (CH) ► Kikk Festival (BE) ► STRP Festival (NL) ► Nature of Us (V4) ► Symbioscene (DE) ► Art Climate Transition
ECOC PARTNERS	► Tartu 2024 ► Trenčín 2026 ► Braga 2025 (2027) ► Budva 2028 ► Montpellier 2028 ► Skopje 2028 ► Ghent 2030
ARTISTS	► Vojtěch Rada (CZ) ► Vojtěch Likavčan (CZ) ► Michal Kindernay (CZ) ► Denis Reshef Kara (CZ) ► Zbyněk Baladrán (CZ) ► David Příručík (CZ) ► Markéta Dolejšová (CZ) ► Sara Pinheira (PT) ► Jonáš Gruska (SK) ► Amer Kanngieser (UK) ► Solveig Que Suess (CH) ► Joanna Moll (ES) ► Robertina Šebjanič (SI) ► Boris Vítězek (SK) ► Hehe (FR) ► Joanie Lemercier (FR) ► Marshmallow Laser Feast (UK) ► Memo Akten (TR) ► Raumzeit Piraten (DE) ► Roosegarde (NL) ► Andrej Boleslavský (SK) ► Maria Jůdová (SK) ► Quayola (IT) ► Antoine Bertin (FR) ► Kat Austen (UK) ► Špela Petrič (SI) ► Federico Díaz (CZ) ► Jakub Nepraš (CZ) ► Pavel Mrkus (CZ) ► Jiří Černický (CZ) ► Kateřina Blahutová (CZ/IS) ► Adam Pajgrt (CZ) ► Daniel Červenka (CZ) ► Marek Šelpoch (CZ) ► Daito Manabe (JP) ► Ryoji Ikeda (JP)



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

The (PERMA)CULTURE concept became the foundation of our approach. This concept has not only helped us in composing the culture programme, but it has also led us to the creation of the Budweis 2028 strategy. The strategy includes 9 clear objectives that serve as a checklist for any further development of the project, including the selection of future projects.

The culture programme has been co-created by Anna Hořejší as Creative Director, Matěj Vlašánek as Programme Manager and Lucie Bílková as Outreach Manager. To foster the artistic vision of the programme, a ARTISTIC ADVISORY BOARD was established in 2021. This board consists of individuals who have a deep connection to the local cultural and artistic environment, yet are also recognized on an international scale for their work. They are Lucie Marková, a curator dedicated to creative learning for children, Tomáš Ondřej Pilař, an award-winning opera director and head of the opera house at the South Bohemian Theatre, and Rudolf Samohejl, a South Bohemian visual artist and sculptor living and working in Brussels.

Each project has its own CURATOR who is responsible for its implementation, ensuring specific artistic outputs of the projects. We have worked with a total of 52 curators, mostly from the city and region, but also national and international experts to ensure that the programme reflects both local authenticity and current international trends.

At the same time, an OPEN CALL was held during the selection phase, inviting cultural actors, particularly from Budweis and the South Bohemian region, to propose new projects that would fit in the (PERMA)CULTURE concept. We received 32 proposals and integrated most of the projects into the programme.

All of the 46 projects have been designed to the level of “ready to use” and are described in detail in project fiches. In some cases, the implementation process already started in 2022 and 2023.

Shall we get the title, the ARTISTIC DIRECTOR will be responsible for the overall implementation of artistic vision and will work closely with the ARTISTIC ADVISORY BOARD and CURATORS.

OPEN CALLS FOR NEW PROJECTS AND ARTISTIC OUTPUTS (2024–2028)

While the projects outlined in the Bid Book serve as a foundation for the programming, it's vital to acknowledge that the world of art is continuously evolving. As a result, it's crucial that we remain open to new ideas and themes that may arise during the development of the artistic programme and individual projects for 2028. This is where the benefits of our network come into play, allowing us to incorporate new and innovative projects that align with our vision.

INTERNATIONAL (PERMA)CULTURE OPENCALL

Under the leadership of artistic director, we will organise two-phase international open calls for new cultural projects in 2024 (project implementation in 2026–2028) and 2026 (project implementation in 2028). Submitted projects

will have to fulfil at least one of the 9 OBJECTIVES and be co-developed by at least one local and one international partner. For those interested, we will organise an online cultural speed dating setup for easier networking.

OPEN CALL FOR LOCAL CULTURE ACTORS

From the year 2025, there will be annual OPEN CALLS FOR LOCAL CULTURE ACTORS. Active participation in capacity-building activities will be a requirement for participation in these open calls. It is through these new projects that cultural organisations will be able to put their newly acquired knowledge to the test.

From the year 2024, there will be annual OPEN CALLS FOR LOCAL COMMUNITIES to organise community and neighbourhood culture activities as a part of KUL.TURISTA project.

After the mapping of abandoned and underused spaces, we will create OPEN CALLS FOR EMERGING HOUSES to encourage regional communities and culture organisations to enliven these spaces.(2026–2028).

An essential component of the selected Open Calls projects from local culture actors is a CO-CREATION WORKSHOP that draws inspiration from the audience lab approach. The workshop will involve inviting the public to assist in the design of selected projects. This process was successfully implemented during the final selection phase, resulting in a highly productive collaboration between cultural actors and visitors.

INTERNATIONAL ARTISTIC OPEN CALLS

We will support YOUNG AND EMERGING ARTISTS in the artistic creations and idea development through open calls in artistic projects HOTSPOTS, BUDĚJOVICKÝ MAJÁLES 2028, SPACE ODYSSEY, NEW WOOL OR ACCESSIBLE HERITAGE and capacity building projects YOUTH FORUM and YOUTH CURATORS.

Open calls for projects ARS BIOLOGICA, PILGERLAND brings to Budweis and the region EXCELLENT ARTISTS and their creation.

RESIDENCES at ART FARM, FOUND IN TRANSLATION and HARVEST KOMAŘICE create space and vibrant environment for focused and creative work local as well as international artists with possible presentation of their artistic process during open studios presentations.

Total allocation for the open calls will be 3–3,5 mils EUR.

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

When we consider our cultural heritage, we often visualise castles, palaces, churches, monasteries, and water structures in southern Bohemia. These historical treasures, spanning from Romanesque to postmodern architecture of the 20th century, are scattered throughout Budweis and South Bohemia, with two UNESCO cultural heritage sites located just a few kilometres away from Budweis. However, we recognize that culture and cultural heritage extend beyond monuments. (PERMA)CULTURE plays a significant role in preserving and promoting cultural heritage by focusing on caring for people, nature, public spaces, monuments and cultural landscapes. It emphasises fostering relationships with guests to our region and creating

a connection between history and presence. Moreover, (PERMA)CULTURE encourages creation, ranging from high art to folk and crafts, by exploring innovative ways to incorporate it into various projects, including educational processes. By integrating traditional knowledge with modern techniques and innovations, (PERMA)CULTURE can help revitalise and preserve cultural heritage while promoting ecological sustainability.

CARING (FOR) HERITAGE

INNOVATIVE COMMUNITIES

Connecting communities with contemporary artists and utilising current artistic tools for their activation enables us to redefine what it means to be an artist today and look at how a single person can play a role in society and influence the development of their surroundings through communities in a new way.

In the KUL.TURISTA: 28 PLACES/ 28 WORKS project, communities are brought together with artists to innovate relationships across borders. In the HOSPODA project, they use artistic research to define what values from the cultural heritage of traditional pubs they want to preserve for the creation of new lively places for community gatherings. In MY HOCKEY FAMILY, generations of fan communities become active creators of the hockey hall of fame and shared memories. BRIDGES, through contemporary dance and a new circus, creates stronger connections between young and older generations.. They will also use Tik Tok and Instagram reels to present their dance and movement creations.

For those who couldn't actively participate through the mentioned projects, there is the INSPIRE project, which focuses on how to engage people who are not involved in active social life, do not participate in community life, or do not vote. INSPIRE uses an innovative digital tool called Decidim, which serves to democratise society through the construction of technology, methodologies, practices, standards, actions, narratives, and values in a free, open, collaborative, and reflective way.

INNOVATIVE INSTITUTIONS

Cultural institutions in Budweis and the South Bohemian Region are often very traditional in their approach to audience development. At the same time, there is often a lack of cooperation, mutual support, and sharing of experiences among them. Through two newly established networks of cultural organisations, CULTURE ISLAND and 28 HOUSES (which will be a significant innovation in the Czech cultural space in the field of cultural institutions' cooperation) and joint audience development under the coordination of the Impact Foundation, cultural institutions are transforming into 21st-century caring organisations that will cultivate the cultural and social development of current and future visitors using innovative methods. To achieve the greatest impact, innovation is also needed in the accessibility of the institutions themselves, which is the purpose of the OPEN SEASON project.

INNOVATIVE PLACES

The public space of Czech cities as well as Budweis has been developed over the past decade primarily to support the burgeoning automotive industry. To reverse this trend, we involve all generations of residents in planning the development of public spaces and using current design and experimental architectural techniques to make public spaces more playful and safe for all users. HOTSPOTS uses

experimental architectural techniques to apply the Local Adaptation Strategy of the City of Budweis to Climate Change and address the needs of local communities in the development of public spaces. ROBIN PLAYHOOD actively involves children and young people alongside designers, architects, artists, sociologists and educational workers in creating a more playful city for everyone. A city that is child-friendly is friendly to all its residents and visitors. The SKATEHOLDERS project looks at planning the development of public spaces through the eyes of the skateboarding community, which has a stronger awareness of the qualities and possibilities of using public spaces, thanks to this urban sport. This highly innovative way of working with public space is thus brought about by architects and artists who are also members of the skateboarding community and can therefore design interventions in public space that support roller and freestyle activities while also being suitable for other residents to use.

CONNECTING HERITAGE

INNOVATIVE STORYTELLING

Through projects like FINDING STORYLAND, OBJECTS WITH ATTITUDE and DIARY, we aim to demonstrate a different approach to collecting, recording and sharing collective stories and memories of the region. FINDING STORYLAND changes the discourse of what stories are associated with the region. Instead of focusing on the well-worn stories of famous figures, we aim to highlight the smaller stories of local residents, communities and minorities. In addition to theatrical forms and storytelling, we also use digital forms such as AR podcasts, blogs, Insta Stories and reels to give these stories the necessary strength and attention. OBJECTS WITH ATTITUDE offers a different way to present and create collections for collecting institutions by involving the public, curators and artists. The DIARY project shows how to involve creators, students and visitors in recording contemporary stories and memories of the city and share it with the public.

INNOVATIVE TRADITIONS

Better understanding of traditional craft processes can help us innovate contemporary art. Archaeological findings of our ancestors' eating habits combined with modern cooking practices can help us improve our eating habits and make better use of regional produce through the ROOTS AND FLAVOURS project. The entire process from wool processing to final designer creation will be taught to young designers through the NEW WOOL project, helping them better understand the material they are working with and therefore be more creative in their artistic outputs. The p2lab platform will help with experiments and new innovations in working with wool. TOUCH OF CLAY, by combining contemporary artists with traditional materials, will help us build a stronger relationship with our soil and discover the therapeutic potential of working with clay. Forgotten traditions (KROJ PRIDE) or forgotten high-quality music (JÍROVEC – FORGOTTEN) will return to our cultural lives through digital maps and by involving contemporary artists in their public presentation.

Changing perceptions and movement will allow residents and visitors to the region to have a higher-quality experience of discovering and learning about cultural and natural heritage. KULTURISTIC OFFICE will bring a completely different approach to the possible functioning of information centres, especially through greater involvement of local communities. GIVE AND TAKE offers an innovative way of travelling and experiencing the region. New technological (digital technologies such as virtual reality videos, as well as creative industry technologies such as 3D printing) and social models (involving people with disabilities as self-advocates) will be combined to create a common space to bring European Cultural Heritage closer to everyone in an accessible and inclusive way in the ACCESSIBLE HERITAGE project.

CREATING HERITAGE

INNOVATIVE SAFE SPACE

In a conservative city like Budweis, it's an important social innovation to give a more significant say to those who have been overlooked or oppressed in recent years. The WOMENPEDIA project will enable a greater understanding of contemporary and historical female creators and support the influence of female creators on the cultural development of the city. The BEYOND LABELS project will actively involve the Roma community in presenting their history and cultural heritage through digital tools and video creation. The IDENTITY SYMPHONY will help LGBTQ+ people normalise discussions around topics of queer people, gender, LGBT+ equality, consent, and sexual health through contemporary artistic tools.

Mental health care and combating burnout are becoming increasingly significant topics in European society. Through the CULTURE AND HEALTH capacity building project, we will support the use of cultural and artistic practices to creatively retrain people in the health and social sectors.

Although Budweis teenagers are the organisers of the current largest cultural event in the city, their voice is often unheard in urban development. BUDĚJOVICKÝ MAJÁLES 2028 brings innovative tools for sharing experiences involving youth in active cultural life across Europe.

INNOVATIVE LABORATORY

One of the most important parts of the entire candidacy is to support the development of creative education across generations using current world trends and innovative tools. The CREATIVE MINDS project creates a platform that helps develop creative learning education for children and young people through innovations and trend-sharing while creating new forms and opportunities for educational workers. The CIRCULAR HOUSE project develops our creative and manual skills to reduce waste in our region.

INNOVATIVE CELEBRATIONS

Celebrations are an integral part of the (PERMA)CULTURE design thinking. Traditionally in society and history, festivities have always been important, often relating to historic milestones and with historical significance. Budweis 2028 brings a slightly different perspective on the shape of celebrations. CONFLUENCE will be a city festival that, instead of celebrating historic locals and mediaeval fairs, will focus on celebrating the natural aspect of the city and be dedicated to rivers. CULTURE HARVEST and HARVEST KOMAŘICE celebrate the unique tradition of theatre in public spaces

through experimental theatrical forms. CENTURY IN FILM is dedicated to celebrating 100 years since the last art cinema was established in Budweis. With the help of GIRLS IN FILM, we want to dedicate these celebrations, among other things, to women/trans\*/nonbinary people who were underrepresented in the film industry in the last 100 years and still are.

INNOVATIVE ENVIRONMENT

The ARS BIOLOGICA project uses contemporary art forms to popularise the scientific outputs of local research and educational institutions specialised in natural sciences. Cross-sector cooperation between scholars, scientists and artist will create an environment for experimental programming: from digital art which can process and present large amounts of scientific data in an attractive and accessible way, to specific design projects that propose concrete solutions for polluted areas, to ECOCRITICISM which examines climate change through literary analysis and explores how the environmental crisis is communicated.

CREATING DIGITAL LAYER

The ACCESSIBLE HERITAGE project will use cutting-edge digital technologies like 3D scanning, VR, AR, and digitalization to bring cultural heritage to life. We aim to revive vanished cultural sites such as the Jewish synagogue destroyed by the Nazis or villages that disappeared after the post-WWII deportation of ethnic Germans.

For those who cannot physically visit us, we will offer a digital channel through our KULTURISTIC OFFICE. This hub will provide practical information and direct visitors to our digital artistic content. Our digital layer will feature content from projects such as DIARY, FOUND IN TRANSLATION, ROOTS AND FLAVOURS (blog and digital books), KROJ PRIDE, and FINDING STORYLAND (digital maps of stories and regional traditions). To reach a broader audience, we will use existing social networks and platforms to showcase our artistic content. For example, we will curate an Instagram photography gallery for the DIARY project and use Spotify for podcasting stories and music playlists. TikTok will feature choreographies from our dance projects, while Google Art will host digital presentations for projects such as WOMENPEDIA and ACCESSIBLE HERITAGE. We will also use YouTube to live-stream conferences (such as the (PERMA)CULTURE FORUM) and record high-quality performances from the CULTURE HARVEST.

Our program features many talented artists who use digital technologies to create meaningful works. These include participants in ARS BIOLOGICA such as Robertina Šebjanič, Špela Petrič, Joana Moll, Antoine Bertin, Marschmellow Laser Feast, or HeHe, who aim to raise awareness about climate change. In the 2X28 project, we will create a temporary interactive lighthouse with a digital display that allows people to share their thoughts and emotions related to Budweis 2028, whether they are residents, guests, or anyone in the world. Through ART FARM, we will host an online residency to showcase the everyday practices of digital media artists, coders, and other tech creatives. We will use digital technologies to develop children's creativity in projects such as CREATIVE PILOTS (animation) and SPACE ODYSSEY (music and space).

9 INVOLVEMENT OF LOCAL ARTISTS AND CULTURAL ORGANISATIONS IN THE THE CULTURAL PROGRAMME

GROWING THE CANDIDACY TOGETHER

The (PERMA)CULTURE designing process always begins with observation and interaction. During this initial phase, we had the opportunity to identify and engage with the majority of culture organisations and many artists in the city and region. The Budweis 2028 approach nurtures these local cultural actors by providing opportunities to broaden their horizons and step out of their comfort zones through new collaborations at various level — municipal, regional, national, and even European. Recognizing the importance of diversity, we made it a priority to invite a wide range of players to participate in the candidacy from the very beginning.

MEETING AND CREATING WITH CULTURAL ACTORS

To ensure that our (PERMA)CULTURE design process was inclusive and representative of the cultural landscape in our city and region, we employed various strategies to engage with local cultural actors and artists. We recognized that involving as many individuals and organisations as possible was essential. By creating an environment where cultural actors can find their place and contribute to sustainable development, we aim to enhance the overall cultural environment of our region.

PERSONAL MEETINGS

From the beginning of the candidacy, we met with more than 200 different actors from the city and region, some of them multiple times. In the first phase, we used meetings to identify needs and stimuli. In the second phase, personal meetings were used to refine projects.

MEETINGS OF REGIONAL CULTURE ACTORS

We also participated in joint meetings of regional cultural actors, such as the Quo Vadis Živá Kulturo, which was created to connect independent and public cultural stakeholders from the entire South Bohemian region. Six meetings were held, each in a different cultural organisation in the region (MěKS Vodňany, Sladovna Písek, Plantáž Blatná, City Cultural Centre Bechyně, and Švestkový dvůr – Continuo Theatre, MěKS Vimperk). At every meeting, the candidacy of Budweis for the ECOC and the cooperation with regional players were discussed.

WORKING GROUPS

As a result of all these initial meetings, four main themes and working groups were generated: City, Natural Environment, Living Together, and Regional Attractiveness. We brought together 75 experts (both municipal and regional) from different fields; from cultural players and artists to politicians, scientists, educators, social workers, experts on specific topics, as well as "ordinary" neighbours who wanted to express their views and thus participate in the candidacy. Members were nominated through a snowball effect from participating institutions or individuals.

ARTISTIC ADVISORY BOARD + LOCAL CURATORS

The suggestions made by the working groups were then elaborated on by the dramaturgical board of the candidacy, composed of local curators and artists whose work

reaches beyond the borders of the Czech Republic. Numerous local curators contributed to the project's development, preparing it both for the final application and for its eventual realisation. Altogether, 28 projects are led by local curators from the Budweis or South Bohemian region. All of them are mentioned in →SEE Q10, p. 48.

GRANTS AND OPEN CALL

Our grant call in 2022 and 2023 concerned key ECOC topics that had never before been supported in such a targeted manner: developing of the capacities of the cultural sector, international mobility, strengthening cooperation between organisations, cultural projects with an environmental focus, making culture more accessible. A total of 92,500 EUR was distributed among 29 applications over two years, and seminars and co-creation design workshops were organised.

The third call was an open call for project proposals for the final round of applications with a very specific requirement to fulfil 9 OBJECTIVES of Budweis 2028 strategy. 32 projects were submitted to the call, and we managed to involve most of them, or their proposers, in the artistic program.

During both rounds of the candidacy, we organised a project design workshop for cultural actors with local expert Roman Hřebecký. In the first round, the workshop was aimed solely at cultural actors and their projects, for which they intended to apply for grant support. In the second round, we prepared a co-creation workshop for the projects selected from the Open Call. This workshop was inspired by the audience-lab method, which allowed a wide audience to participate in refining the projects. We found the co-creation workshop particularly valuable as cultural actors could receive feedback on their projects from potential audiences and involve them in shaping the projects. We aim to use this method for project implementation in the case of winning the title.

CREATIVE WORKSHOPS

We also conducted several day-long workshops with local cultural actors, which helped shape the candidacy and newly emerging platforms that connect urban and regional cultural actors.

The (PERMA)CULTURE FORUM aimed to better understand what (PERMA)CULTURE means, what forms its application can take, and what cultural actors can expect from it.

Meetings and workshops with cultural actors involved in the CULTURE ISLAND and 28 HOUSES platforms were aimed at jointly setting up the functioning of both platforms and defining what new knowledge cultural actors need to fulfil the ECOC programme.

IMPLEMENTING PROJECTS

During the first round, we launched the KULTURISTA project, which, after its success in Budweis, ventured into the entire region. It was cultural organisations from the 28 HOUSES platform that became the organisers of KULTURISTA in the region, preparing 5 stops for KULTURISTA that correspond to the 5 ethnographic areas of the South Bohemian region. It was their first joint project under the 28 HOUSES platform that brought together diverse organisations and started cooperation between them.

The HOTSPOTS project loosely follows she on the research done for the KULTURISTA project. Its first implementation



48 was overseen by the local curator **Jiří Ptáček**, who selected two artists for the actual realisation: emerging Czech sculptor **Matouš Lipus** and local architect **Jan Fabián**.

The first edition of the **SKATEHOLDERS** project was organised by the local skate/cultural collective **Světadíl** who invited architects from the **U/U studio** to demonstrate how small design interventions can have a big impact on public space. New design installations suitable for skateboarding were accompanied by talks about the positive social impact of skateboarding.

We have started the photographic part of project **DIARY** by transforming our **INSTAGRAM** profile to a photographic gallery by local artist **Veronika Brůhová**.

10 LOCAL ARTISTS AND CULTURAL ORGANISATIONS WITH WHICH COOPERATION IS ENVISAGED

As the **(PERMA)CULTURE** environment spreads, so does enthusiasm for its creation. We cannot name all the artists and cultural institutions involved, but we want to thank them for dedicating their energy to the Budweis 2028 project. They are the foundation of the candidacy, and it is their love for Budweis and South Bohemia that made this project possible. The creators who have been working in the area for a long time have gained new impulses for their work, and new creators have been given an opportunity to come or return to Budweis through their art. We share a strong bond with our city, and our desire to develop it has attracted foreign creators and experts, enriching our cultural space and expanding our horizons. Together, we are **CAREGIVERS**, **CONNECTORS**, and **CREATORS**.

**#COMMUNITIES**  
Over its two years, the **KULTURISTA** project has involved dozens of local cultural actors in the city and region, all of whom are contributing to the cultural revival of their neighbourhoods. From 2025 onwards, **KULTURISTA** will expand to include the **28 PLACES / 28 WORKS** layer, which will involve local artists such as architects **Jan Fabián**, and painter and illustrator **Kateřina Dobroslava Drahošová**. **Ricardo Picante** and **Cyril Nováček**, who have been mapping and popularising traditional local pubs in Budweis for a long time, will collaborate on the **HOSPODA** project. Typographer and graphic designer **Jan Arndt**, who focused on traditional pubs in his final college thesis, will be involved in the visual appearance and outputs of the **HOSPODA** project. The **BRIDGES** project is being created by contemporary circus artist **Kateřina Vaněčková**, together with **Bude Cirkus** organisation. In addition, other local organisations dedicated to movement and dance, such as **Kredance** and the **Ballet of the South Bohemian Theatre**, will participate in the project. The collection and marking of sports fan stories for the **MY HOCKEY FAMILY** project will be created by a **Czech Radio Budweis** editor **Matěj Vodička** whose grandfather is one of the legends of Budweis ice hockey.

**#INSTITUTIONS**  
**CULTURE ISLAND** and **28 HOUSES** are two networks of cultural institutions, currently involving more than 40 local and regional cultural institutions. By 2028, their number will have grown even more. These two networks are also the carriers of the **OPEN SEASON** project. Historian **Mikuláš Zvánovec** is the curator of the **TRIPPOINT CAPITAL** project, whose main

partner is the local organisation **Memory of Nations**. The curators of the **ART FARM** project are **Markéta Málková**, one of the country's leading experts on artist residencies, and artist **Rudolf Samohejl**, who has experience with residency stays from around the world.

**#PLACES**  
The curator of the **HOTSPOTS** project is **Jiří Ptáček**, who is handing over the curatorial baton for the year 2024 to the architectural historian **Alžběta Brůhová** and her sister, the architect **Klára Brůhová**, for whom it will be a creative return to Budweis. The sculpture festival **Art in the City**, organised by the eponymous association, will focus thematically on playful sculptures as part of the **ROBIN PLAYHOOD** project in 2027. The **SKATEHOLDERS** project is being developed under the leadership of **Martin Kalenský** and the collective **Světadíl**, who are currently the most prominent players in local independent culture. The social and educational part of the project is being prepared by **Jakub Novotný**, an illustrator and expert on the Middle East from Tábor. Architect **Petr Jakšík** from the local architectural studio **A8000** is creating a database of unused locations with potential for the **EMERGING HOUSES** project.

**#NARRATIVES**  
The **FINDING STORYLAND** project is being prepared by the world-famous but locally based **Continuo Theatre**, under the leadership of artistic director **Pavel Štourač**. **OBJECTS WITH ATTITUDE** is being consulted by museum innovator **Jakub Jaroš**. **FOUND IN TRANSLATION** is being created by **Šimon Leitgeb**, a poet from Budweis, the **DIARY** project by writer **Klára Vlasáková**, and the structure of the **BIBLIOCITY** project by publisher **Tereza Horvátová**, who, in addition to her publishing festival **Tabook**, will involve the visual **OBJEV** atelier and literary festivals **Literatura Lives!** and **Poezie Je**.

**#TRADITIONS**  
The initiator of the **JÍROVEC - THE FORGOTTEN MUSIC** project is opera director **Tomáš Ondřej Pilař**, who will connect the three most significant South Bohemian music institutions: the **Opera of South Bohemian Theatre**, the **South Bohemian Philharmony**, and the **International Music Festival Český Krumlov**. Thanks to the **KROJ PRIDE** project, **Vířa Marčík Theatre**, which organises the most interesting Easter celebrations in the country, will expand its activities. **TOUCH OF CLAY** is being created in close collaboration with the **Bechyně Ceramic Symposium**, and **NEW WOOL** with the **South Bohemian Weaving mill Kubák**. The **ROOTS AND FLAVOURS** project is being created by an **Archaeobotany laboratory** together with the **Jíme Jih** platform and **Jan Čulík**. The main creator of this project is **Pavel Drdel**, a chef and photographer from Strakonice.

**#PERSPECTIVES**  
With the development of the **KULTURISTIC OFFICE**, digital creator **Budějčanda**, the most watched promoter of South Bohemia, will help. The **PILGLAND** project is being created by architect **Jan Kurz** and educator **Michaela Vlčková** from the **Krajina Novohradská**.

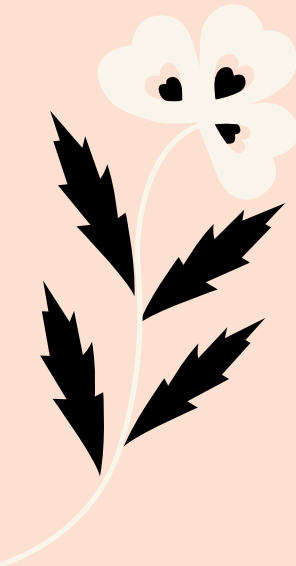
**#SAFESPACE**  
The **WOMENPEDIA** project is carried out by curator and art historian **Petra Lexová**, who will involve local female artists such as **Petra Herotová**, **Lenka Vítková**, **Eva Prokopcová**, **Pavla Tichá**, **Kamila Zemková**, **Eva Volfová**, and **Nika**

**Brunová** in amazing exhibitions. The creative part of the **BEYOND LABEL** project will be led by documentarist **Violka Tokárová**. Slam Poetry within the **IDENTITY SYMPHONY** project will be organised by performers **Lukáš Sommer** and **Šimon Felenda**. **BUDĚJOVICKÝ MAJÁLES 2028** is a project of the **Budějovický Majáles** platform.

**#LABORATORY**  
The entire **CREATIVE MINDS** platform is being created by creative lecturer **Tomáš Novotný** from the **Sladovna** gallery in **Písek**. **Space Odyssey** is a project of music lecturer and pedagogue **Klára Dostálová** from **NYU**. **CIRCULAR HOUSE** is the dream project of creative recycler **Dana Kalistová**.

**#CELEBRATION**  
The main curator of the **CULTURE HARVEST** festival is theatre director **Martina Schlegelová**, and **HARVEST KOMAŘICE** is a project of dancer and expert in artistic residency projects **Markéta Málková**. Local filmmakers **Kristýna Elšíková**, **Petra Nesvačilová**, and director **Daniel Habrda** will participate in the educational activities of the **CENTURY FILM** project. The **2X28** project was created by local architect **Mirek Vodák**.

**#ENVIRONMENT**  
For the **ARS BIOLOGICA** project, artist **Luděk Čertík** will create sound maps, and linguist and environmentalist **Michal Hořejší** will lead the new study program **ECOCRITICISM**.



Easter Rattling.  
Přemysl Otakar II. Square, Budweis.

Easter rattling is a tradition associated with Holy Week, also known as Passion Week. Vířa Marčík's Theatre has nurtured this remarkable tradition in Budweis, attracting hundreds of visitors from the region and Tripoint every year. The **KROJ PRIDE** project aims to spread such festive celebrations throughout 2028.



# EUROPEAN DIMENSION

The (PERMA)CULTURE environment has no borders. It spreads as far as human relationships. Thus, it can grow from a personal comfort zone to an unbounded European network. Budweis is the centre of a region recently fenced in by the Iron Curtain and now home to the largest part of the Czech Republic's Green Belt. A region famous for its UNESCO heritage sites, folklore and crafts. It is also a place that is ready to resume its historical role as the country's gateway to Europe for it possesses an appropriate tool – (PERMA)CULTURE.





52 The Czech-European relations and Czech Republic's journey to and with the EU have been truly eventful in the past 100 years. From Czechoslovakia, which was firmly rooted in democratic Europe as a multicultural, liberal, future-oriented country where women were granted universal rights right from the outset, to a war-torn place stripped of its rich cultural heritage and minorities, locked behind an Iron Curtain in a totalitarian regime, to an transformed new liberal democracy and EU member. After a period of celebrations, reconnections and reconciliations, our country has often struggled to face its traumas and shake off its fears, which translate to Euroscepticism and a shutting off from the rest of Europe. Such a place needs healing, it needs attention and care. It needs time to learn to trust again. Learn to reconnect with its deep and strong European roots.

●11A CULTURAL DIVERSITY, INTERCULTURAL DIALOGUE AND GREATER MUTUAL UNDERSTANDING

There are no borders in a large part of Europe preventing us from travelling around the continent to observe, compare, admire and appreciate European cultural heritage. Yet, are we invited and encouraged to look beyond the facades and performances, to listen to and understand each other?

(PERMA)CULTURE explores hidden stories, talents and art and places them on the colourful map of European culture. It strengthens our sense of responsibility for its protection and encourages everyone to root their identity in the place they live in. When feeling connected to our roots, rooted in our culture, we stop being afraid of reaching out to others. And that is when we become the most beautiful, diverse and healthy (PERMA)CULTURE environment - an open and welcoming Europe.

Throughout the bidding process, we experienced countless times how (PERMA)CULTURE inspires people. Our encounters have been a persistent manifestation of its relevance to human beings of all backgrounds, ages, beliefs, across Europe and all the way to New Zealand. Adding to this, its originating in Budweis, in its unique culture and young energy, and its development under the Budweis 2028 projects, makes it speak to people with an imaginative and understandable vision. A vision which everyone can relate to.

(PERMA)CULTURE DIVERSITY

Budweis 2028 projects create physical spaces, artistic outputs, exchange and co-creation opportunities, an increased accessibility of culture. They reach out to all the fascinating European cultures, their artists, institutions, youth, communities, or scientists for inspiration, diversification of cultural offer and for co-creation and sharing of our unique and diverse European culture. Each of them already has some amount and form of European partnerships, and our vision is to expand the partnership network many times over in the next few years.

CULTURE ISLAND represents a physical space for presentations of various project outputs but also an agent for their distribution to other spaces regionally and internationally. HOSPODA and PORTKEYS are examples of such places for exhibiting international culture and art, which will also become meeting places for exchange and debate.

Artistic approaches enrich narratives on current European topics. Moreover, they spark dialogue across sectors, borders and audiences. Therefore, Budweis 2028 projects bridge communities and places, and introduce contemporary art with an international perspective. Projects such as BRIDGES or HOTSPOTS find new perspectives on diversity or use of public space. Special focus on exchanges between European youth and youth topics is placed in BUDĚJOVICKÝ MAJÁLES 2028, but also e.g.URBAN CANVAS or IDENTITY SYMPHONY.

KULTURISTA helps us identify and understand topics relevant to different communities, and empowers and connects them across Europe. In Czechia, one of the most demographically homogenous places on the planet, it is essential to make sure we listen to voices of all origins, especially local minorities. FINDING STORYLAND or BEYOND LABELS make sure we reflect them in our culture. By creating links to minorities across Europe, sharing their stories and cultural heritage, these projects strengthen their sense of belonging to the demographic landscape of Europe.

Cross-sectoral co-creation with innovative artistic outputs will be supported through ARS BIOLOGICA, CONFLUENCE, or ROOTS AND FLAVOURS. Research and design of traditional costumes all over Europe and focus on exchange of know-how and skills in traditional crafts are key components of all #TRADITIONS projects, e.g. KROJ PRIDE, which will produce attractive artistic outputs for wide European audiences. Similarly, SPACE ODYSSEY will push the limits of contemporary music composition and education with cross-sectoral approach.

Yet, the need for intercultural dialogue is not confined solely to Europeans. We have taken part in the first debates of the new DECONFINING project which aims at creating low threshold connections between African and European cities and towns, and especially the ECOCs. In 2024, we will start our African-South Bohemian cooperation by introducing contemporary writers and literature under FOUND IN TRANSLATION and BIBLIOCITY. In 2026, we will follow up with a project focused on visual arts. SKATEHOLDERS will bring, among others, Middle Eastern and African experience with urban sports as a community development and integration tool. Other links will be developed e.g. through French partners of OBJECTS WITH ATTITUDE, one of the layers of which is focused on post-colonialism. We will also create open calls accessible for, among others, African applicants.

EUROPE OF CAREGIVERS, CONNECTORS AND CREATORS

(PERMA)CULTURE naturally overlaps with (other)cultures and ecosystems. It facilitates our relations with people, institutions, cities, regions, with nature, across sectors and borders. (PERMA)CULTURE connections on the international level, which can be traced throughout Budweis 2028 activities, present great new opportunities manifested in various ways.

CAREGIVERS projects empower communities and connect them across borders. They create links between cultural districts across Europe and cities with a special focus (e.g. urban sports). They open debates and set new trends, for example in the topics of culture and sport in public spaces, inter-city tourism, and cities for children. They help improve public interest and understanding of the European Green Deal / NEB related initiatives and support the implementation of their goals.

CONNECTORS projects fill holes in the current narratives, find new ways of telling European stories, introduce Budweis as a place of connecting with our roots and source of inspiration. They set new standards in terms of sustainable tourism in an already attractive region with a huge potential of becoming a leader in innovative approaches to visitors. They foster cultural diversity by spreading new perspectives, promote excellence but also accessibility of arts and crafts, and test and also share new approaches to cultural heritage accessibility and sustainability.

CREATORS projects raise awareness about current European topics and links them with local realities across Europe. They enrich existing European networks by new experiences from innovative projects, share know-how, create space for creative learning of young Europeans and empower young culture professionals. They widen our cultural offer and set new trends through cross-sectoral projects. Also, they protect and promote the natural heritage, for example the European Green Belt. They find solutions for current societal threats which culture can heal and make sure the EU and NEB values are embedded in cultural institutions.

●11B COMMON ASPECTS, EUROPEAN INTEGRATION AND CURRENT EUROPEAN THEMES

DEMOCRACY

#COMMUNITIES #NARRATIVES #SAFE SPACE

Not long ago, behind the Iron Curtain, South Bohemians climbed on top of hills to look over the closely guarded borders with Austria and Germany and dreamed of being able to cross them, if only for a day. Only a couple of decades later, they were able to not only cross them, but to do so almost unknowingly. For a large part of our population, it is still something of a miracle. (PERMA)CULTURE helps us make the most of this new borderless freedom for smooth exchange and cooperation not only with our immediate neighbours, but also with countries far across the continent, especially given the opportunities we have been given by digital technologies.

Yet, not everyone has been so lucky. Ukraine, part of which had been historically integrated in Czechoslovakia, was attacked and is at war for over a year. We watch fear and radicalisation spreading in front of our eyes. We see new barriers being built and old ones reappearing. Opening up to collaborations with non-EU countries can raise awareness of existing barriers and point to what we are missing by maintaining them. Projects we develop in cooperation with Budva 2028 and Skopje 2028 can provide some good examples of the struggles our European friends face regarding mobility and the challenges caused by differences in legislation.

It is also important to reach out to countries on the geographical periphery of the EU (e.g. Greece, Ireland, Portugal) and stay connected with the United Kingdom, which recently re-established its borders with the EU. With these regions, special attention is given to creating opportunities for the young generations to find inspiration and friends.

Recently, artificial barriers between people have been created by systemic misinformation campaigns. Apart from a rise in interpersonal divisions, racism and nationalism, their effects are obvious in the amplification of existing

barriers between people and public administration, traditional media, scientific and educational institutions and generally in people's increasing fear and radicalisation. Across the Budweis 2028 projects, participants from cultural and educational institutions and the general public will learn to work with communities and diverse audiences and improve their digital skills and literacy.

It goes together with increasing the level of political and civic engagement. Grassroots movements, such as KULTURISTA can become platforms facilitating their entering into the public sphere and gaining interest in wider politicized and European topics. HOSPODA reconstructs and fulfills the traditional cultural role of local pubs and brings these topics to regional places or secluded neighbourhoods. Here, artistic interventions can significantly improve interpersonal connections and local identities, which are a building stone of our sense of belonging to a wider European community. International project INSPIRE will contribute by researching the barriers and innovations in participation for the inclusion of people of all backgrounds.

CREATIVITY AND CRAFTSMANSHIP

#TRADITIONS #LABORATORY

Traditions and crafts are cornerstones of European cultural heritage and identities. Often connected with a low threshold and rural cultural activities, they represent art that is historically connected with everyday life and popular creativity. Folklore and traditional crafts are also heritage that are widely sought-after by Czech and international visitors alike. Our goal is not only its promotion, but also its revival and re-creation in a contemporary manner by artists and new generations through creative education. In cooperation with ECOCs, such as Braga 2027 (2025), Bodø 2024, Trenčín 2026, Bad Ischl-Salzkammergut 2024, artists in residencies, and other international partners, we want to make sure traditional crafts stay alive for future generations living in a culturally diverse Europe.

Culture and creativity are also integral parts of general education and preparation for future careers, in terms of gaining knowledge both about it and through it. An essential part of Budweis 2028 is creative education, capacity building and upskilling, all in an international context. Budweis 2028 will create opportunities for experimenting, knowledge exchange and trend setting, all together with ECOC partners and creative learning platforms and institutions from all over the world.

CREATIVE MINDS - MILLE FORMES will be a member of the world's top children's museums networks, adding to the European offer of creative education facilities. It will also benefit from the experience of the successful gallery Sladovna Písek (Hands On! Children in Museums Award).

SPACE ODYSSEY is an example of a project bringing new technologies and scientific outputs together with traditional art forms. Apart from creating new musical compositions, it offers unique tools for creative and digital education.

ACCESSIBLE HERITAGE AND SUSTAINABLE TOURISM

#PERSPECTIVES #PLACES #TRADITIONS #COMMUNITIES

Cultural heritage protection is a widely internationally shared topic. It was also a priority of the recent Czech presidency of the Council of the EU in the field of culture.



54 Two international conferences organised under the presidency focused e.g. on ecological sustainability and accessibility. Topics such as these are highly relevant to the (PERMA)CULTURE approach to cultural heritage. Also, the war on Ukraine brought back the topic of post-conflict reconstruction of cultural heritage and the notion that it means more than just a restoration in a material sense. It is therefore one of the topics we develop in cooperation with the Ukrainian Institute.

The South Bohemian region is home to countless cultural and natural heritage sites, many of which are visited by thousands of tourists every year. In harmony with UNESCO's objectives and the European Heritage Strategy for the 21st century, we want to make sure our cultural and natural heritage sites become more accessible and environmentally responsible. Moreover, with the help of the most recent scientific knowledge and technologies, we will find new ways to protect and promote them. Thanks to the #PERSPECTIVES projects, culture and especially our cultural heritage can become forerunners in accessibility, setting a new standard for other sectors.

Yet, cultural heritage is also inherently connected to tourism. It is our goal to attract wide international audiences, yet we want to avoid overtourism. In only a couple of years, we have been from one extreme to another — from overtourism to lockdowns and the reinstallation of national borders, from celebrations of reopening and reuniting to devastation and fear brought about by the Russian aggression in Ukraine. What do we do next? How do we create the new European normal? We wish to make connections and meet each other, to communicate our differences and similarities and together care for our cultural heritage and create new European narratives and art. Such is the goal of the #PERSPECTIVES projects. And it is one we share with many other European regions that recently had to start rethinking their tourism strategies, such as **Bad Isch-Salzammergut 2024**, which will be setting the stage for the following ECOCs.

Budweis 2028 projects explore new ways of engaging visitors and locals alike. They promote new activities, local businesses and produce, by facilitating interpersonal exchanges. For example, **ROOTS AND FLAVOURS** will please the palate of every fan of culinary experiences by re-introducing ancient European crops and gastronomic customs.

Tourism is a universal topic. We welcome visitors from all over the world, and with places all over the world, we share the need for its re-thinking. Together with international partners, **OBJECTS WITH ATTITUDE** (e.g. **Rotorua Museum, NZ**), we can share these unique experiences, offer each other different perspectives and find solutions. Moreover, we can explore new, innovative, artistic ways to explore our cultures without setting foot on a plane.

DIVERSITY  
#COMMUNITIES #SAFE SPACE #NARRATIVES #PERSPECTIVES

We care about inclusion of all, and we want all to be able to express their diverse identities. **#SAFE SPACE** projects target at normalisation and appreciation of diversity. **WOMENPEDIA** will make sure to pay special attention also to the stories and empowerment of Roma, Vietnamese, queer/non-binary and other minority women. **BEYOND LABELS** focuses directly on creating a presence of Roma culture in our city. **#NARRATIVES** explore stories of all Budweisers, naturally including those of various roots, such as Vietnamese,

Ukrainian, former Yugoslavian, German, or Rwandese. With the help of the platform Business for Society, we will work towards meeting the objectives of the Diversity Charter within the cultural sector, starting with the Budweis 2028 institute itself. **ACCESSIBILITY AMBASSADORS**, a group of self-advocates working in close cooperation with the Budweis 2028 community director, will promote a more accessible cultural scene and help design concrete solutions (e.g. **OPEN SEASON, ACCESSIBLE HERITAGE**). These will be shared with European audiences during Budweis 2028 conferences →**SEE Q12**, p. 57.

Women, their stories and contribution to the European cultural heritage will be discovered and promoted thanks to **WOMENPEDIA, GIRLS IN FILM** and **FINDING STORYLAND**. Old as well as new generations of women will be empowered by hearing stories of the different roles women have played in shaping our cultural landscape. Collecting stories of local women and bringing attention to them will help us connect to many European friends with similar goals, promote EU values and make them more present in the public discourse. By collaborating with international partners, we can also make the voice of South Bohemian women heard in Europe, changing the perception of different genders in the cultural history and contemporary cultural life, their representation and stereotypes they are accompanied with.

CULTURE FOR A GREENER EUROPE  
#ENVIRONMENT #LABORATORY #PLACES  
#PERSPECTIVES #CELEBRATIONS



Budweis is the metropolis of a region that was, until recently, fenced in by the Iron Curtain. Consequently, the region is home to a large part of the European Green Belt running along the historical line of the East-West division of Europe. Yet, this beautiful landscape is facing challenges related to environmental change and protection just like any other region in Europe. (PERMA)CULTURE nurses our relationship with this unique natural heritage. As such, it corresponds and communicates values of the European Green Deal and contributes in an innovative way to the public discourse related to these topics. Budweis 2028 projects further advance the narratives and give our local experiences with global environmental change an artistic and international dimension.

Similarly, we share the values of the New European Bauhaus, and that is why we want the Budweis 2028 registered institute to become its official partner. We are convinced that by becoming members of its wide network of NEB partners and friends, Budweis 2028 will be able to strengthen its artistic projects' environmental layer and become an exemplary organisation in the region, helping other regional partners achieve the NEB goals. Projects such as **ARS BIOLOGICA** will provide the European network with innovative tools for the communication of climate crisis related topics.

(PERMA)CULTURE principles can be applied to urban areas, in the most obvious sense by highlighting the importance of community gardening, green spaces, or sustainable transportation systems. This can help create more resilient and sustainable urban environments that are connected to local cultures and traditions.

Budweis is one of the lucky places when it comes to urban water bodies. Built on the confluence of two rivers and with many ponds in its vicinity, it offers lots of recreation

areas for residents. Rivers connect us to places deep in our natural heritage of their sources and other European urban centres along their way. **CONFLUENCE** explores how we perceive and care for rivers and how that reflects our relationship with the urban environment and our stories. By emphasising and improving connections between public spaces and people using them, (PERMA)CULTURE supports sustainable urban development and culture. In many European cities, people struggle with reviving public areas and creating safe conditions for play and accessible creative spaces. **#PLACES** projects offer artistic interventions which serve as examples of child-friendly, accessible and creative public spaces.

WELLBEING AND MENTAL HEALTH  
#PERMASKILLING #COMMUNITIES

Stella Kyriakides, Commissioner for Health and Food Safety, recently stressed the need for action and a new EU cross-sectoral approach to mental health. An approach that brings innovative and promising ways of treating mental illnesses, reduces stigma and ensures accessibility to treatment for all.

We believe that (PERMA)CULTURE offers tools that can significantly contribute to these goals. By renewing and strengthening our most immediate ties to nature, community, city, to culture, Budweis 2028 projects offer manifold inspirations and interventions for everyone to find their ground again. This could be through an artistic pilgrimage, community gathering, topical conference, or beautiful performance. Moreover, Budweis 2028 is an opportunity to create and test new cross-sectoral approaches and open debates on interdisciplinary and international levels, such as in the area of culture for health, exploring how arts and culture can support mental health and wellbeing.

11C EUROPEAN AND INTERNATIONAL ARTISTS  
AND TRANSNATIONAL PARTNERSHIPS

(PERMA)CULTURE is a systematic approach. We've set a transparent and meaningful procedure to build value-based partnerships in the Budweis 2028 Partnership Strategy. All involved partners contribute to the 9 OBJECTIVES of Budweis 2028 through artistic projects and other activities, such as capacity building or conferences. We prioritise partners who, in addition to the basic assumptions of the Budweis 2028 partnership, contribute to the diversity and widest possible geographical reach of the project, contribute to the themes historically or currently linked to the region, and represent strong areas in their respective country.

When looking for curators of Budweis 2028 projects, the dramaturgical board took into account their experience with working internationally and thus their existing links to international institutions and artists. Therefore, the project curators represent the first seeds of (PERMA)CULTURE diversity, which will be intensified further by international open calls and projects.

When reaching out to European artists, we also need to find a way to connect directly, on a personal level. Finding such connections usually requires having good partnerships with local institutions and associations that are

well informed about and known in the local communities. That is why we need strong networks. ECOCs are an indispensable networking tool themselves, and platforms such as Culture Next enhance their matchmaking abilities even further. Similarly, different Creative Europe networks and platforms can supply specific institutional partners in many areas.

An example of a strategic partnership with an organisation with strong European links is our cooperation with Le LABA. This French centre with an expertise in European funding and internationalisation strategies will help link Budweis 2028 projects with more European partners. Their knowledge of the French cultural sector is especially important for the title will go to one of the French cities in the same year.

OPENNESS

The Budweis 2028 open calls will be opened and systematically shared through international networks, our partner institutions and associations, ECOC partners, international cultural diplomatic corps in South Bohemia and the Czech Republic, Czech Centres or Czech embassies. We have identified several partners, such as the Ukrainian Institute, which will help us connect with specific regions and artists in Ukraine. To make sure Budweis 2028 is well wired to French ECOCs and French partners in general, we have been in contact with the Alliance Française in Budweis and the French Institute in Prague. We will further develop our links to the French audiences, institutions and artists via the French Embassy in Prague, as well as French entrepreneurs based in the Czech Republic. Similarly, we will cooperate with their Czech counterparts in France.

Czech centres represent a valuable network of 26 spaces for the presentation of Czech art and culture abroad. They also possess information about and connections to the local cultural scene in the country/region of their location. Outside Europe, one of them is in Tokyo, where we are also going to cooperate with the EU-Japan Fest. Moreover, we have already discussed possibilities for a presentation of the ECOC within the Czech Republic's EXPO 2025 pavilion in Osaka, as we believe that it is a perfect opportunity not only for finding new connections but also for attracting international visitors.

We plan to further develop our network of partner cities, such as by creating a network of cities reviving their nearly forgotten composers and their music via **JÍROVEC-FORGOTTEN MUSIC**. Some cities with which we plan to establish stronger partnerships are Barcelona, Malmö, Bordeaux and Lyon, especially in relation to activities concerning skateboarding/urban sports and their capability to shape public space and engage children from socially disadvantaged backgrounds. We have already been in touch with local skateboarding associations and clubs, and our next goal is to become a strong partner for them as an urban sport metropolis.

TRIPPOINT

East, West, South, wherever you go in these directions from Budweis, within an hour you will find yourself in a German-speaking neighbourhood. It is symbolic for Budweis to become again the centre and initiator of the tripointian connections, for it was Budweis and the South Bohemian region that were separated from the rest of the Tripoint for a very long time by the Iron Curtain. (PERMA)CULTURE has already demonstrated its strength as a bonding vision when



56 both centres of the surrounding regions, Linz and Passau, officially declared their cooperation on the Budweis 2028 projects.

TRIPPOINT CAPITAL is designed as a unique space for “Czech- and German speaking” history, connection, and future that has been missing in the Czech Republic. It also creates a hub for all activities and a space for connections. Moreover, it allows for many new connections to our Slovakian and Polish partners addressing similar topics, and many others (e.g. Nova Gorica), who focus on cross-border collaboration.

On a city as well as a regional level, we aim to open all calls for project proposals under the culture funding schemes to applicants from Upper Austria and Lower Bavaria. We have been negotiating with our counterparts in these regions to do the same. This should ensure long-term involvement of stakeholders from all three regions in Budweis 2028 projects, as well as any other cultural initiatives on all sides of the tripoint.

We also make use of the outputs of already implemented cross-border projects, like the Catalogue of measures for the cultural and creative industries in the South Bohemian region and Lower Bavaria, which was put together in 2022 as a result of Creative Borderland, an Interreg project led by the University of South Bohemia. The project mapped culture and creative sector and identified the need to foster cross-border cooperation, for example through opening grant schemes, capacity building, mobility. Now, Budweis 2028 represents a unique opportunity to follow these observations and foster cross-border cooperation.

A similar project, this time focused on cooperation between South Bohemia and Upper Austria, is currently being prepared in cooperation with the Johannes Kepler University in Linz. Apart from the mapping of cultural and creative industries, we also expect to make use of its net-working potential.

●11D EUROPEAN ARTISTS

Most of our artistic projects are connected to international partners or will invite them to get involved through many open calls for projects or residencies. We already invited some international artists, culture professionals and institutions to curate our artistic projects.

**#COMMUNITIES:** For KULTURISTA project 28 PLACES / 28 WORKS we have invited several international artists who engage with communities in their work through innovative approaches, aiming to bring this unique experience to communities in the Tripoint. **Oto Hudec** (SK), a finalist of the Oskar Čepan Award for Young Artists in 2012, works with sculpture, objects, painting, and video, employing these mediums in socially and environmentally focused participatory projects. He also often works on projects with children and young people from disadvantaged communities.

**#INSTITUTIONS:** For the experimental conception of the public space of the cultural district CULTURE ISLAND, we approached the artist **Nora Turato** (HR/NL). In her work she translates information absorbed from her daily intake of articles, conversations, subtitles and advertising slogans into linguistic-visual scripts for videos, installations, art books, murals and spoken word performances. We feel that her confrontation with classical cultural institutions and our conservative city will be particularly interesting.

**#PLACES:** Prostorož (SI) is one of our most favourite European design studios focusing on connecting people with public space and through public space. In ADRIAPORT, they will create a sustainable place for community gathering during the summer season and bring a touch of the Adriatic to Budweis 2028.

**#NARRATIVES:** Kristina Solomouhka's (UA) and Paolo Codeluppi's (IT) art works (installations, videos, conferences) are born from a shared dialogue and discussions, using the large field of research in subjects like history and anthropology. They investigate different cultures and geographies on exploratory trips to various countries, which then become an integral part of the process of how the artists elaborate on their ideas. Therefore, they are ideal curators of OBJECTS WITH ATTITUDE.

**#TRADITIONS:** Katinka Bock (DE) is one of the most interesting contemporary artists using clay as material for her artistic expression. Therefore, TOUCH OF CLAY invites her to create a unique participatory installation for an old kaolin mine.

**#SAFE SPACE:** Emilia Rigova (SK) is an amazing Roma artist, laureate of the Oskar Čepan Award 2018 and of Roma Spirit 2018. In BEYOND LABELS she deals with cultural and social stereotypes connected to minorities who have been systematically eradicated from the hegemonic historical discourses, collective memory and visions of common future (which concerns Roma communities worldwide).

**#LABORATORY:** We want to open Mille Formes children gallery Budweis in a great style. That's why we invite **Hervé Toulet** (FR), a multi-disciplinary artist, performer, and renowned children's book author to create the first exhibition for this new children gallery.

**#CELEBRATIONS:** Signa (DK) is a Copenhagen-based artistic collective focused on site-specific performances in non-traditional art spaces. Their projects created in collaboration with an ensemble of international participants and performed in wholly immersive endurance installations engage with archetype, improvisation and highly curated visual landscapes. They are a big inspiration for the concept of CULTURE HARVEST, and we are looking forward to presenting their artistic approach under Budweis 2028.

**#ENVIRONMENT:** Thanks to the collaboration with **Martin Honzik** (AT), the head curator of the Ars Electronica festival, ARS BIOLOGICA will welcome many world famous artists focusing on using art expressions to point out local as well as global environmental issues. **Robertina Sebjanic** (SI) is an artist whose work explores the biological, chemical, (geo)political and cultural realities of aquatic environments and the human impact on other organisms. **Antoine Bertine** (FR) is a European artist pushing the boundaries of science and sensory immersion, field recording and sound storytelling, data and music composition. **Solveig Qu Suess** (CH) works within the fields of documentary-making, research and writing. She has been focusing on the embodied and ecological politics across infrastructures of circulation, attentive to new spatial configurations of power. **Memo Akten** (TR) creates speculative simulations and data dramatizations exploring intricacies of human-machine entanglements; the tensions between ecology, technology, science and spirituality; and using AI to reflect on the human condition. **HeHe** (FR/DE) is an artist duo focused on the social, industrial and ecological paradoxes found in today's technological landscapes. **Quayola** (IT) employs technology as a lens to explore the tensions and equilibriums between seemingly opposing forces: the real

and artificial, figurative and abstract, old and new. **Joanie Lemercier** (FR) is a visual artist and environmental activist whose work explores human perception through the manipulation of light in space. **Joanna Moll** (ES) is a Barcelona/Berlin-based artist and researcher. Her work critically explores the way techno-capitalist narratives affect the alphabetization of machines, humans and ecosystems.

●12 STRATEGY TO ATTRACT THE EUROPEAN AND INTERNATIONAL PUBLIC

(PERMA)CULTURE is a naturally spreading mycelium, starting from realising our immediate surroundings, relationships and identity, through making more connections with our immediate neighbours and project partners, to individuals across Europe and beyond.

Most of the Budweis 2028 projects begin prior to 2028. This is not only to prepare the environment in the city and region for the ECOC year but also to reach out to international audiences and culture professionals and bring new perspectives into the preparation process itself. Such events (conferences, residencies, on-site visits, workshops etc.) will invite international experts, artists the general public to participate in the making of our ECOC but also help spread the word about it abroad.

In order to use the connecting potential of (PERMA)CULTURE and spark dialogue between different cultures – on the level of cities, institutions or individuals, we have to start by getting to know each other by identifying common topics, sharing our viewpoints and listening to one another. Thus, one of the priorities of Budweis 2028 is creating opportunities for a debate.

For each of the key European themes (→SEE Q11B, p. 57) we plan to spark dialogue between European and local audiences through conferences. Beyond the regular PERMACULTURE FORUM (→SEE Q6, p. 37) which will summarise the interim conclusions of the ECOC, we will organise conferences, festivals and exhibitions linking the Budweis 2028 programme to European themes and to international perspectives.

EUROPEAN TOPIC	WE WILL EXPLORE	CONNECTED TO
DEMOCRATIC SPACES	cultural participation creative placemaking empowered generations inclusive community resilience	KULTURISTA – 2028 INSPIRE – 2026 HOSPODA – 2028 SKATEHOLDERS – 2024, 2025, 2026, 2027, 2028 ROBIN PLAYHOOD – 2028 EMERGING HOUSES – 2028 TRIPPOINT CAPITAL – 2028
2023–2028		
GREEN TRANSITION AND SUSTAINABLE URBAN ENVIRONMENT	urban adaptability & biodiversity green culture/ infrastructure circular economy sustainability arts&science	ARS BIOLOGICA – 2023, 2024, 2025, 2026, 2027, 2028 HOTSPOTS – 2025, 2028 CONFLUENCE – 2028 TOUCH OF CLAY – 2028
2023–2028		
SUSTAINABLE TOURISM	sustainable tourism gastronomy local agriculture & food	ROOTS AND FLAVOURS – 2027 KULTURISTIC OFFICE – 2027 GIVE AND TAKE – 2027
2027		

FOLK TRADITION AND CRAFTS	lost&found identities european crafts heritage migration's influence on folk traditions	KROJ PRIDE – 2026 FINDING STORYLAND – 2026 NEW WOOL – 2026
2026		
ACCESSIBLE AND SUSTAINABLE HERITAGE	reposition of cultural heritage for social cohesion digital & new technologies	ACCESSIBLE HERITAGE – 2027, 2028 OBJECTS WITH ATTITUDE – 2028 JÍROVEC FORGOTTEN MUSIC – 2025, 2026, 2027, 2028
2027		
DIVERSITY	gender equality diversity in culture	WOMENPEDIA – 2026, 2028 OPEN SEASON – 2027, 2028 CENTURY IN FILM – 2026, 2028
2026–2028		
CREATIVITY AND INNOVATIONS 2024–2028	creative learning youth participation	CREATIVE MINDS – 2026, 2027, 2028 ART FARM – 2024
CULTURE AND HEALTH	culture and mental health arts & wellbeing	BRIDGES – 2027 CULTURE AND HEALTH PERMASKILLING – 2027
2027		

MARKETING AND TOURISM STRATEGIES

Budweis 2028 marketing will use digital platforms to spread the word about our ECOC, invite visitors to our events and share the digital content of its artistic projects with audiences abroad. In line with the long-term vision of the regional tourism strategy towards sustainable tourism in harmony with nature, we will use traditional marketing tools and platforms in cooperation with local touristic agencies and networks. We will also develop new communication tools and connections with media and networks of different organisations – cultural, scientific, sports, volunteering, etc. Being a member of several international platforms and projects, such as Culture Next, CreArt, Magic Carpets, or closely collaborating with diplomatic corps and official cultural diplomacy networks (e.g. Czech centres, compatriot associations, Goethe Institut, Alliance Française) will help us disseminate our open calls, event invitations and news. Together, we will develop country specific strategies for reaching out to local audiences.

Attracting and engaging international visitors are also planned in line with the city, regional and national tourism strategies and via cooperation with the South Bohemian Tourism Centre and Czech Tourism. We have established connections with Linz Tourismus and will continue to work with similar agencies internationally. We differentiate between 4 basic segments: Tripoint, Post-socialist countries, ECOC 2028 countries and Countries of common visitors to the Czech Republic (for more details →SEE Q37, p. 88). Furthermore, we will establish cooperation with Czech influencers abroad or foreign influencers with a relation to the Czech Republic or the ECOC project in general.

Partnerships with ECOC cities will allow for more direct communication to specific audiences in respective places. PORTKEYS are not only physical spaces for presentations of ECOCs but also a unique tool for encouraging and facilitating international cooperation on digital layers of ECOC projects. PORTKEYS will become hubs of opportunities for meeting, exchange and co-creation on exhibitions featuring contemporary international digital and cross-sectoral artists.

Improved digital presentations of cultural institutions and digital content of the Budweis 2028 projects will make sure everyone who is not able to participate physically will have



58 access to the programme. Budweis 2028 will be presented via the KULTURISTIC OFFICE, its website and a mobile application. They will also be available in other language variations – English and German. Individual projects, such as NEW WOOL, DIARY, SPACE ODYSSEY, ADRIAPORT, FINDING STORYLAND, ROOTS AND FLAVOURS, ACCESSIBLE HERITAGE, JÍROVEC-FORGOTTEN MUSIC, 2X28, WOMENPEDIA, KROJ PRIDE, and ARS BIOLOGICA will produce online blogs and publications, digital maps, online music and story library, a web-based music writing and composition app, etc. Digitalisation is also the subject of cooperation with many international partners, such as VOEM (BE), the NYU (US), or ECOCs.

CULTURAL AND SCIENCE JOURNALISM

One of many topics we share with most European and other international countries is the role of cultural journalism and its continuous disappearance from mainstream media. Therefore, we plan to form partnerships with local and international cultural journalists and use the ECOC to bring culture back to the front pages of European media. In 2024 we plan to organise an international conference focused on cultural journalism, its current and future trends, cross-sectoral cooperation and the role of ECOCs in strengthening its position in the media space.

Given the strong focus on research and the use of scientific outputs in the Budweis 2028 projects, we will establish manifold partnerships with research institutions and media focusing on popularisation of science. This will help us reach even wider audiences of any age group. For example, in recent years Czech public television has developed a large science department that has been exceptionally successful in communicating scientific knowledge to the public and has managed to create strong international partnerships as well. Budweis 2028 projects combining excellent art and science worldwide will offer great assets of science popularisation and therefore potentially serve a regular part of their programme. We plan to co-develop similar formats with European media covering the cultural domain with overlap to other sectors.

Moreover, our cooperation with the Czech Academy of Sciences, the largest research institution in the Czech Republic, will enrich our international partnership network and make our projects known in the scientific communities worldwide. Inviting internationally known scientists to take part in ARS BIOLOGICA, INSPIRE or SPACE ODYSSEY and matching them with international artists will create an attractive content for traditional and social media.

13 LINKS WITH OTHER EUROPEAN CAPITALS OF CULTURE

Becoming part of the ECOC family is one of the most significant advantages of the candidacy. It is an unprecedented opportunity for creating long-lasting connections, finding new friends in all corners of Europe, and jointly developing themes and projects that allow the much valued exchange of experiences and perspectives.

In 2023, we visited the opening ceremonies of Elefsina 2023, Veszprém-Balaton 2023 and Timisoara 2023. Apart from taking part in the wonderful ECOC celebrations and soaking up the atmosphere, we were able to meet with the local and other ECOC teams and share firsthand experiences.

Some of the ongoing or recent ECOCs are setting important milestones and examples of ECOC approaches, for example in participation. Therefore, we are in touch with Košice 2013, Pilsen 2015, Leuvaarden 2018, Rijeka 2019, Kaunas 2022, and Elefsina 2023 and will continue to work with them on capacity building and participation improvement schemes. Projects that we will cooperate on are for example KULTURISTA, BRIDGES and BUDĚJOVICKÝ MAJÁLES 2028. We have managed to establish partnerships with many ECOCs and plan to develop these connections further. So far, we have discussed cooperation in these areas and projects:

ECOC	SHARED TOPICS	BUDWEIS 2028 PROJECTS
ELEFSINA 2023	#LABORATORY	BUDĚJOVICKÝ MAJÁLES 2028
BODØ 2024	#TRADITIONS #ENVIRONMENT #LABORATORY / Youth Engagement #NARRATIVES	KROJ PRIDE, PORTKEYS, BUDĚJOVICKÝ MAJÁLES 2028, (PERMA)CULTURE FORUM
TARTU 2024	#ENVIRONMENT / Art & Science #LABORATORY #NARRATIVES / Post-socialist & socialist history #CELEBRATIONS / Site-specific theatre #COMMUNITIES / Participation	ARS BIOLOGICA, HOTSPOTS, BUDĚJOVICKÝ MAJÁLES 2028, CONFLUENCE, BIBLIOCITY, CULTURE HARVEST, FOUND IN TRANSLATION, KROJ PRIDE, PORTKEYS, PERMASKILLING, (PERMA)CULTURE FORUM
BAD ISCHL-SALZKAMMERGUT 2024	#INSTITUTIONS #TRADITIONS / Ceramics #NARRATIVES #PERSPECTIVES / Tourism #SAFE SPACE / Diversity	28 HOUSES, CULTURE ISLAND, TOUCH OF CLAY, NEW WOOL, IDENTITY SYMPHONY, ART FARM, TRIPOINT CAPITAL, GIVE AND TAKE, HOSPODA, CONFLUENCE, PORTKEYS, ROOTS AND FLAVOURS, KULTURISTIC OFFICE, WOMENPEDIA, ACCESSIBLE HERITAGE, (PERMA)CULTURE FORUM
CHEMNITZ 2025	#PERSPECTIVES / Accessibility #NARRATIVES / Post-socialist & socialist history #SAFE SPACE / Diversity	ACCESSIBLE HERITAGE, FINDING STORYLAND, CIRCULAR HOUSE, TRIPOINT CAPITAL, IDENTITY SYMPHONY, PILGERLAND, WOMENPEDIA, PORTKEYS
NOVA GORICA 2025	#COMMUNITIES / Participation #NARRATIVES / Post-socialist & socialist history / Cross-border cooperation	ADRIAPORT, KULTURISTA, FINDING STORYLAND, EMERGING HOUSES, FOUND IN TRANSLATION, PILGERLAND, PORTKEYS, (PERMA)CULTURE FORUM
OULU 2026	#LABORATORY / Creative learning, Digitalization #PLACES #ENVIRONMENT / Volunteering #CELEBRATIONS / Site-specific theatre	CULTURE HARVEST, CULTURE ISLAND, PORTKEYS, CONFLUENCE, PERMASKILLING, MY HOCKEY FAMILY, (PERMA)CULTURE FORUM
TRENČÍN 2026	#COMMUNITIES / Accessibility #PLACES #PERSPECTIVES #ENVIRONMENT / Art & Science	ARS BIOLOGICA, 28 HOUSES, INSPIRE, CULTURE AND HEALTH, NEW WOOL, CONFLUENCE, WOMENPEDIA, EMERGING HOUSES, CULTURE ISLAND, PERMASKILLING, BUDĚJOVICKÝ MAJÁLES 2028, PORTKEYS, KULTURISTA, PARTICIPATORY PLATFORMS, (PERMA)CULTURE FORUM
BRAGA 2025 (2027)	#ENVIRONMENT / Art & Science #COMMUNITIES #LABORATORY / Creative learning #TRADITIONS	ARS BIOLOGICA, CREATIVE MINDS, CULTURE AND HEALTH, PILGERLAND, KULTURISTA, PORTKEYS, TOUCH OF CLAY

LIEPĀJA 2027	#COMMUNITIES / Accessibility #NARRATIVES / Post-socialist & socialist history #CELEBRATIONS / Site-specific theatre	CULTURE HARVEST, FINDING STORYLAND, PORTKEYS, CULTURE ISLAND, 28 HOUSES, (PERMA)CULTURE FORUM
BOURGES 2028	#COMMUNITIES #ENVIRONMENT	INSPIRE, PORTKEYS, CIRCULAR HOUSE, 28 HOUSES, CULTURE ISLAND, ART FARM, ACCESSIBLE HERITAGE, WOMENPEDIA
BROUMOV 2028	#COMMUNITIES #INSTITUTIONS #PERSPECTIVES #LABORATORY #SAFE SPACE	INSPIRE, ART FARM, BEYOND LABELS, PILGERLAND, ACCESSIBLE HERITAGE, WOMENPEDIA, CIRCULAR HOUSE, PORTKEYS, (PERMA)CULTURE FORUM
BUDVA 2028	#PERSPECTIVES / Tourism / Cultural heritage #ENVIRONMENT / Art & Science	ARS BIOLOGICA, 28 HOUSES, FINDING STORYLAND, GIVE AND TAKE, PORTKEYS, ADRIAPORT
CLERMONT-FERRAND 2028	#LABORATORY / Creative learning / Youth engagement #ENVIRONMENT #PERSPECTIVES #CELEBRATIONS/ Site-specific theatre / Cultural philanthropy	CONFLUENCE, CULTURE ISLAND, CREATIVE MINDS, CULTURE HARVEST, URBAN CANVAS, WOMENPEDIA, EMERGING HOUSES, ROBIN PLAYHOOD, 28 HOUSES, PORTKEYS, PERMASKILLING, CIRCULAR HOUSE, CENTURY IN FILM
MONTPELLIER 2028	#ENVIRONMENT / Art & Science #COMMUNITIES / Resilience #LABORATORY / Youth engagement	ARS BIOLOGICA, BEYOND LABELS, BUDĚJOVICKÝ MAJÁLES 2028, BRIDGES, CULTURE HARVEST, FINDING STORYLAND, HOTSPOTS, WOMENPEDIA, SPACE ODYSSEY, PORTKEYS, CULTURE ISLAND, 28 HOUSES, ADRIAPORT, KROJ PRIDE, CIRCULAR HOUSE
ROUEN 2028	#LABORATORY / Creative learning / Youth Engagement #COMMUNITIES #ENVIRONMENT / Art & Science #NARRATIVES #INSTITUTIONS	BUDĚJOVICKÝ MAJÁLES 2028, CONFLUENCE, CULTURE HARVEST, BIBLIOCITY, ROOTS AND FLAVOURS, CULTURE AND HEALTH, HOTSPOTS, 28 HOUSES, KULTURISTA, PORTKEYS, MY HOCKEY FAMILY, WOMENPEDIA, CULTURE ISLAND, CIRCULAR HOUSE
SKORJE 2028	#ENVIRONMENT / Art & Science #CELEBRATIONS / Site-specific theatre #INSTITUTIONS #LABORATORY / Creative learning	ARS BIOLOGICA, CULTURE HARVEST, FOUND IN TRANSLATION, OPEN SEASON, PERMASKILLING, SPACE ODYSSEY, PORTKEYS
KATOWICE 2029	#LABORATORY / Youth Engagement / Creative learning #COMMUNITIES #CELEBRATIONS / Site-specific theatre / Music Education #PLACES #INSTITUTIONS #PERSPECTIVES	ACCESSIBLE HERITAGE, BUDĚJOVICKÝ MAJÁLES 2028, CREATIVE MINDS, CULTURE HARVEST, OPEN SEASON, KULTURISTA, ROBIN PLAYHOOD, SPACE ODYSSEY
GHENT 2030	#LABORATORY / digitalization #PLACES / Sense of Belonging #PARTICIPATION / Youth topics & engagement #ENVIRONMENT / Art & Science	ARS BIOLOGICA, URBAN CANVAS, IDENTITY SYMPHONY, BUDĚJOVICKÝ MAJÁLES 2028, SKATEHOLDERS, CONFLUENCE
BURGOS 2031	#TRADITIONS #COMMUNITIES Residencies	NEW WOOL, KROJ PRIDE, ART FARM, KULTURISTA





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# OUTREACH

(PERMA)CULTURE is a way of life. One that celebrates diversity, nurtures relationships and sparks dialogue. We care about people, who are at the heart of the concept. From the bottom up, we are designing projects with people, not only for them. We unleash the potential of art and culture to heal the isolation brought on by the pandemic, to reconnect communities and to build resilience for the future.





●14 PARTICIPATION OF RESIDENTS AND NEW OPPORTUNITIES

(PERMA)CULTURE dissolves boundaries to create an environment that is accessible, inclusive and respectful. It creates opportunities for everyone to participate in Budweis 2028 projects at different levels.

In recent years, the city of Budweis has been finding a way towards more participation and communication with the residents. This reached a peak during our candidacy, when we tested new approaches that can be sustained beyond 2028. These approaches are creating new ways of engaging residents in the cultural life of the city and re-connecting us with Europe. We invite people on a journey from being informed to taking the initiative.

LEVEL OF PARTICIPATION	ACTIVITIES HELD & LESSONS LEARNED DURING CANDIDACY	FUTURE ACTIVITIES
<div>BE INFORMED &amp; ATTEND</div> <div>reach ●●●● engagement ●</div>	We are sending a regular monthly newsletter about news in candidacy and opportunities to get in touch. Residents can contact us via digital platforms. Local media are covering the candidacy regularly. Artistic posters were placed in outdoor installations, and we distributed leaflets at events, at the tourist info centres and in residents’ mailboxes. Our team did talks on a regional Pecha Ku-cha Nights; we invited the <b>Trenčín 2026</b> team to give a speech in Budweis. Every second Monday in 2023, people were invited to our office for a chat with our team over a cup of coffee. Volunteers and ambassadors joined our team and became part of the candidacy. We organised 56 events in public space. Local independent artists created merchandise for the candidacy and led workshops for the residents. We didn't forget about the older and younger residents and people from diverse background: our communication was both online and offline, and our events provided opportunities for communication at the eye level, in a safe environment or through a play.	<div>● KUL.TURISTA</div> <div>● EXISTING NETWORKS</div> <div>● COMMUNICATION</div>
<div>EXPRESS NEEDS AND OPINION</div> <div>reach ●●● engagement ●●●●</div>	From the very beginning, we were looking for topics, aspirations and local needs together with the residents. The qualitative research with stakeholders, the anthropological research and research on image of Budweis were complemented by a panel research of 2,200 people. For the first time in the history of our city, cultural behaviour and preferences were mapped out in a representative manner. It showed us that not everyone has access to culture. That we value our history and life within the city, yet the line between contentment and conservatism is thin. It led us towards developing programmes that are locally relevant and accessible for all audiences, offering opportunities to reconnect with art and with Europe. We went beyond the classic participatory methods to reach out to the general public and also to those who don't usually participate. The low-threshold research activities employed artistic creation and engaged people from diverse backgrounds in 13 all-day workshops in public space. We focused on the topic of life in the region, cultural preferences, and the potential of places selected in advance with the local communities. We used the outputs as stimuli for Budweis 2028 strategy as well as specific projects addressing public space or community life, such as HOTSPOTS, EMERGING HOUSES, ADRIAPORT, SKATEHOLDERS, and PARTICIPATORY PLATFORMS.	<div>● KUL.TURISTA</div> <div>● OPEN ACADEMY</div> <div>● BUDWEIS 2028 MEETING PLATFORM</div>
<div>CO-CREATE</div> <div>reach ●●● engagement ●●●●</div>	We engaged 75 people in working groups: besides the cultural and artistic scene, there were politicians, officials, scientists, architects and entrepreneurs, as well as people working in tourism, the social sector, media, education, territorial commisions, civic associations. They brought their expertise and knowledge of specific issues and communities, helping us identify the biggest challenges and strengths of the region. Based on that, our vision was formulated. After the pre-selection process, the engagement and interest naturally grew. We followed with an ECOC meeting and participatory workshops. In February 2023, we organised a (PERMA)CULTURE FORUM for our partners and local residents to introduce the detailed Budweis 2028 strategy. During the co-creation process, we were able to identify needs and suggest solutions that were integrated into the whole (PERMA)CULTURE framework.	<div>● KUL.TURISTA</div> <div>● VOLUNTEER PLATFORM</div> <div>● KUL.TURISTIC OFFICE</div>
<div>PRODUCE &amp; LEAD</div> <div>reach ●●●● engagement ●●●●</div>	Following the participative development of the culture and Budweis 2028 strategy in the pre-selection phase, in the final selection phase, we focused on the development of specific projects. We organised meetings with expats, educators, sports enthusiasts, youth, residents from rural areas, the Roma community, volunteer coordinators, the LGBTQ+ community, seniors, social workers, and people with disabilities. They became authors or partners of several Budweis 2028 projects (for examples, →SEE Q16, p. 68) Grant calls in 2022 and 2023 (→SEE Q9, p. 47) and design process workshops have proven to be a good way of activating the local independent scene and reaching out to their audiences. As many of the grant projects are connecting culture and civil society organisations, they yielded innovations. We organised a co-creation design thinking workshop for the public to work on projects from the open call. It proved to be a constructive and engaging format to be introduced in the future. In the Máj housing estate, we organised participatory meetings leading to new projects led by local residents.	<div>● KUL.TURISTA</div> <div>● YOUTH FORUM</div> <div>● BUDĚJOVICKÝ MAJÁLES</div> <div>● PARTICIPATORY PLATFORMS</div>

Table inspired by Sherry Phyllis Arnstein's ladder of participation.

FUTURE ACTIVITIES

● KUL.TURISTA (2023–2028+)

Our role model of (PERMA)CULTURE participatory approach. It cares: KUL.TURISTA brings culture to the streets beyond the usual city centre events. It bridges the gap and makes art more accessible. It appreciates our neighbourhoods as more than just pass-through locations. It recognizes that culture is everywhere where people are. It connects: our research revealed that residents feel a lack of community life. Therefore, KUL.TURISTA became an accessible initiative for active participation. Made by people, to connect people and to engage with arts and culture. It creates: people are unlocking their creativity and activating their neighbourhoods through community projects.

Starting in 2024, we will offer a yearly international capacity building for 20 community leaders and placemakers from ECOC cities. Participant will learn from each other and develop common projects. Every year, 15 neighbourhood fairs from the region will become part of the KUL.TURISTA FESTIVAL. From 2025 onwards, artists will create participatory 28 PLACES / 28 WORKS projects with residents in the tri-point region. It will culminate in an international festival of grassroots culture and participatory arts in 2028, creating partnerships between European communities.

● COMMUNICATION (2023–2028+)

To keep everyone updated in the future, we will publish a Budweis 2028 newspaper. For digital communication, we will create the Budweis 2028 app. Our communication and marketing plans are outlined in →Q37-39 (p. 86-92). Important communication agents are Budweis 2028 ambassadors. While engaging people during the candidacy, positive examples and micro-influencing have shown great potential. Behavioural change is a cultural change – we do certain things because it's cool to do so: because our neighbour or someone we know does it. Therefore, we collaborate with more than influencers alone. Equally important are residents who are well known in their communities. They show positive examples of being engaged in the Budweis 2028 projects. Budweis walks are such examples, led by locals who share the city from diverse perspectives and uncover its (cultural) layers.

● EXISTING NETWORKS

To create options for participation for all, we teamed up with diverse networks, beyond culture initiatives and organisations under CULTURE ISLAND, 28 HOUSES platforms. The sector of non-governmental and social along with educational, sports and leisure organisations play an important role in the life of our region. In many cases, our goals are the same – therefore 8 projects were developed directly with those organisations. Another 7 projects have them as important partners (→SEE Q16, p. 70-71). In the future, we'll involve a dense network of 594 libraries in the South Bohemian region. Projects such as BIBLIOCITY will offer hundreds of possibilities to involve locals in creative projects with literary artists during the title year. There are 16 Local Action Groups in the region, associating 597 out of 624 municipalities in the region. Together, we will develop specific projects, such as EMERGING HOUSES, which will map spaces that could be used for cultural and community activities in 2028. Together with Local Action Groups, suitable spaces will then be connected to active communities. Through artistic research, the local residents will explore the use of suggested objects for the local culture activities.

● OPEN ACADEMY (2025–2028)

We believe that culture and arts can spark meaningful conversations among people from different backgrounds. We are also aware of the need to build bridges between the artistic world and society. We will offer a wide range of interdisciplinary events that will invite local residents and visitors to explore contemporary art and culture from various perspectives and disciplines. It will be an opportunity to confront different ideas and worldviews. Participants will interact with both local and international artists who are working on innovative and creative projects. The OPEN ACADEMY will be part of the PERMASKILLING capacity building programme.

● BUDWEIS 2028 MEETING PLATFORM (2022–2029)

It is essential to create regular opportunities for informing and engaging the culture scene and residents intrerested in the Budweis 2028 projects. Therefore, a meeting platform will be held twice a year to bring everyone together. Members of former working groups, advisory bodies and diverse stakeholders will be included. It will be also an opportunity to come together, exchange ideas, and provide feedback. Co-creation workshops will be held to shape future Budweis 2028 projects. From 2023–2029, a (PERMA)CULTURE FORUM conference will be held once a year. It will be an opportunity to be involved in the most current European discussion on culture related to Budweis 2028 topics. The forum will be open to the general public and fully accessible.

● PARTICIPATORY PLATFORMS (2025–2028+)

In the final selection phase, the municipality's participatory system was enhanced to increase engagement and responsiveness, and these improvements will be carried forward. Budwes 2028 will strategically support participation in and through culture and arts.

Until 2028, several PARTICIPATORY PLATFORMS will be created as culture-community spaces in diverse neighbourhoods. Their role will be to engage residents and communities and facilitate their engagement in Budweis 2028 projects. They will be managed by 11 territorial commisions which are currently established by the city and led by local residents. The leaders of the PARTICIPATORY PLATFORMS will receive ongoing training to facilitate the development and co-design of new projects within the participatory budgeting framework. The concept is inspired by the methodology of the Participatory City Foundation (UK). We also met with culture-community centres Vymenniky in Košice (SK). Leaders of both organisations visited Budweis and helped us formulate the vision.

Until 2026, the city will adopt the digital system for participation for engaging residents in ECOC projects, letting them create and join in inclusive digital and personal collaborations. As part of the Horizon INSPIRE project (2024-2026), the participatory playbook with artistic strategies on participation will be developed, and the digital platform (DECIDIM) will be upgraded to be more usable, accessible, and margin-responsive.

The city has a yearly participatory budget of 400,000 EUR. Special (PERMA)CULTURE call will be launched for implementation in 2028. Design thinking methods will be used to deliver projects responding to the needs of the residents, further strengthening the local ownership.







The relationship and engagement of people with culture and arts are in the centre of our attention. Audience development is therefore deeply rooted in the Budweis 2028 strategy and embodied in all of our activities.

We did the first mapping of the culture sector in the city, including audience research. Based on the findings, we considered the audience perspective of each project carefully so they are attractive and bring meaningful experience.

APPROACH TO AUDIENCE DEVELOPMENT

We still believe in going beyond marketing-oriented audience development. During the candidacy, we have adopted the Impact Audience definition and practice in working with audiences. To us, audience development is as **an attitude and a process that places the audience at the centre of the vision and actions not only of the Budweis 2028, but of the whole culture sector involved in the ECOC.**

We are looking here at processes and strategies on 3 levels, which will lead us to an audience-focused culture sector:

- **Budweis 2028:** the audience development strategy for the ECOC implementation
- **Culture sector:** audience development plans and actions for daily operation
- **Budweis 2028 with culture sector:** designing audience journeys beyond the ECOC programme

HOW ARE WE GOING TO GET THERE?

The need for audience development plans on the level of individual organisations became part of the Budweis Culture strategy and Budweis 2028 strategy. During the final selection phase, we decided to explore the topic closer with members of CULTURE ISLAND and 28 HOUSES. With the Impact Foundation, we conducted a mapping of 29 culture organisations through online diagnostic questionnaire and two all-day meetings. Together, we defined the future direction of our Audience Development efforts:

- Deepening the relationship of current audiences with culture and art.
- Motivating current audiences to attend more often and try new things.
- Reaching out to non-audiences and getting them excited about culture and art.
- Diversifying the levels of engagement of audiences.
- Diversification of audiences for cultural institutions.
- Social: involving specific communities and contributing to community-building among them.
- Educational & experiential: broadening the range and depth of participant's engagement, the quality of experiences. Creating learning opportunities.

INTRODUCING: AUDIENCE AMPLIFIER (2024–2027)

How are we going to get to know the audiences better so we can respond to their needs? The capacity-building with audiences at the heart was developed together with experts and the culture sector. It will equip Budweis 2028 and the culture sector with the skills to be an audience-focused organisation. From strategic planning and audience research, through various tools for programming (including participation and co-creation processes) to communication (both digital and traditional, including front-of-house practices) – all that with accessibility and

universal design in mind. AUDIENCE AMPLIFIER will consist of workshops, peer-to-peer cooperation, one-to-one mentoring and study visits in similar organisations in Europe. Until 2028, the majority of CULTURE ISLAND and 28 HOUSES institutions will complete the program and thus will develop their own audience development plans. It will be a platform for cooperation, exchange, and intertwining local organisations' audience development plans with Budweis 2028.

As part of the capacity building, **South Bohemian Theatre** will be involved in the **ENABLE** project on audience development in the field of classical music (2023–2026). It builds on a long history of EU audience development programmes such as **Adeste+**, **Classical Futures Europe**, and **ACED**. Through design thinking methods, new approaches will be developed for projects such as **SPACE ODYSSEY**, **JÍROVEC - FORGOTTEN MUSIC** and **CULTURE HARVEST**.

WHO IS THE AUDIENCE AND WHO IS MISSING?

From the initial mapping and the annual attendance numbers, it is clear that some organisations already share the same audiences. There are also specific age groups of audiences underrepresented: teenagers, students – mainly from **University of South Bohemia** – and elderly people. It is clear that at this stage, most organisations have limited knowledge about their existing audience. We know almost nothing about those who do not attend at all. We identified the most common barriers people have in terms of cultural participation: a lack of information, the perception that the cultural offer is not attractive, no companions, a lack of money, the absence of barrier free access, and bad transportation services.

FUTURE SEGMENTATION

In order to design meaningful experiences for ALL and reach out to non-audiences, we need to truly understand people's engagement with the arts and culture. For that, we will go beyond demographics and traditional data collection. We want to understand people's needs, motivations, and core values. **Large-scale audience research** will be conducted in 2024 in cooperation with the marketing team. It will lead us to **segments based on reliable psychographics**. We'll strategically plan and target communication actions (**→SEE Q37-38, p. 86**) and match the audience needs with the offering of the culture sector.

DESIGNING AUDIENCE JOURNEY

We see ECOC as a catalyst for long-term change, an amazing opportunity to reach out to non-audiences, and a way to get people excited about arts and culture. To present the whole palette of what Budweis 2028 and the culture sector has to offer, we simply invite people on a journey. **We give people a chance to engage with culture and the arts, enjoy the experience, come back, and gradually become regular audiences, participants or co-creators.**

First, it is about making sure that everybody is **informed, welcomed, and aware** of the next great opportunity to get engaged.

Second, it is about **getting in touch and sending a clear message of invitation** to local audiences, as well as audiences abroad.

Third, it is about making sure that **special attention is dedicated to newcomers** and that **all audience members will find in the culture offering something** that may encourage them to continue, deepen, and widen their journey and relationship with the arts.

BRINGING BUDWEIS 2028 PROJECTS WHERE PEOPLE ARE

We want to showcase Budweis 2028 projects at events or in public spaces that have a great potential to reach wide range of residents and visitors. Being part of big fairs, marathons or showcasing exhibitions in shopping malls already brought the residents and visitors closer to Budweis candidacy. In the future, our biggest agriculture fair in the Czech republic **Země Živitelka** will present artistic projects from **ARS BIOLOGICA**. Presenting projects for children has an important secondary impact on engaging their entire families. Therefore we will showcase new experiences during family events supported by the city. In projects such as **MY HOCKEY FAMILY** we will engage the numerous community of hockey fans and explore the fandom culture, bridging the gap between the arts and sports. Through a similar principle, we will connect with football or volleyball community.

INVOLVING AUDIENCES FROM ALL AROUND THE WORLD

Within various programmes and events, we will also create opportunities for audiences from all around the world to participate, engage, and even co-create. We will work with a digital layer – but of course we hope that digital will get people excited about physically visiting Budweis. The **KULTURISTIC OFFICE** will be the main digital access point, inviting people to immerse into the **(PERMA)CULTURE** with us. We will encourage live events to be easily accessible online. The most important live meetings, public working groups or workshops will be open to digital attendance.

SCHOOLS ON BOARD!

There are 34 Kindergartens, 26 elementary schools, 8 elementary art schools, 38 high schools, 2 colleges and 1 university with 8 faculties in Budweis. We will work with majority of them thanks to our cooperation with the municipality education departments. In the region, we will engage with schools mainly through the **28 HOUSES** platform, **Local Action Groups** and **libraries**. Our goal is to offer a wide range of possibilities to engage with culture and arts through Budweis 2028 projects.

We mapped out the **needs of schools in the field of engagement in culture and the arts:**

- activating the teachers / supporting them
- better orientation in offerings
- more diverse and better quality of offerings
- locally (regionally) accessible projects

We also mapped out the **needs of cultural institutions and artists in cooperation with schools:**

- having more capacity for educational programmes
- activating families through children
- further education and experience sharing
- having a platform for the presentation of offerings

We are developing the **CREATIVE MINDS PLATFORM** for creative learning in the South Bohemian region. It will connect professionals from education, culture and creative sectors to develop new projects. Connecting stakeholders on many different levels and responding to their needs, **CREATIVE MINDS** is designed as a powerful audience development tool shared by the whole culture sector. The platform will launch pilot projects in 2024 and will support the Budweis 2028 projects. Programmes will be offered not only for children and schools; once developed, they will be adapted for all audiences and social or the business sector.

The **CREATIVE MINDS** platform is based on a systemic approach that aims to create positive and sustainable change in learning and teaching about and through arts. In cooperation with the University of South Bohemia, lifelong learning courses will be provided for creative practitioners and teachers who can lead the innovation. Moreover, through the **PERMASKILLING** approach, we will support the upskilling of professionals and encourage institutional change.

The **CREATIVE MINDS DIGITAL PLATFORM** will bring together curated offerings of artistic / creative educational projects. It will help teachers and caregivers select a high-quality program. The Quality Label developed together with the platform **uMĚNÍM** and **Milles Formes** will be a guarantee of quality, earned by participating institutions or artist, serving as a benchmark and a marketing tool.

EXAMPLES: PROJECTS FOR SCHOOLS

CREATIVE PILOTS	ANIMARIUM mobile studio for animation workshops will offer the unique possibility of becoming a filmmaker. PROTOTYPE studios for creative project development will use design thinking methods. DEMO PLAYER project using the format of LARP will address the topics of democracy and desinformation.
WOMENPEDIA	University students will be mapping, and working with, the memory and legacy of women in visual arts from the region. We will open the topic of women's rights and empowerment by artistic workshops.
IDENTITY SYMPHONY	Besides creative workshops, In collaboration with organisations like Consent, Amnesty International, Prague Pride and Pleasure without Risk, we will provide engaging programmes that promote equality and respect.
URBAN CANVAS	Students will engage in artistic workshops, exploring urban topics and culture: graffiti, rap, slam poetry, rap, beatboxing, DJing and break dance. All that in cooperation with Czech and European artists.
KROJ PRIDE	Exploring the folklore of European nations, our region and its cultural diversity. An interactive digital map of the folk culture will engage schools from all over the region in mapping and re-interpreting traditions.
SPACE ODYSSEY	Creative learning music programmes will offer engagement with scientific knowledge about the universe, as well development of digital skills.
TOUCH OF CLAY	Ceramics artist Katinka Bock will do participatory artistic project with schools. The ceramics conference's output will be visually processed by arts high schools in Bechyně and Krumlov, involving European universities with ceramics study programmes.
ARS BIOLOGICA	Creative education workshops will address climate change. We will host summer schools for international university art students to develop their own artistic projects that are tackling the issue of climate change. The whole project will be done in cooperation with students of the Faculty of Science.
ACCESSIBLE HERITAGE	In the international <b>VISABLE</b> Project, the students of the Miroslav Ondříček Film Academy will collaborate with people with Down syndrome on VR videos. High school students will be part of creating 3D-printed tactile models and becoming familiar both with emerging technologies and the European heritage.

More projects with schools: **KULTURISTA**, **BRIDGES**, **MY HOCKEY FAMILY**, **OPEN SEASON**, **TRIPPOINT CAPITAL**, **HOTSPOTS**, **ADRIAPORT**, **ROBIN PLAYHOOD**, **SKATEHOLDERS**, **EMERGING HOUSES**, **FINDING STORYLAND**, **NEW WOOL**, **OBJECTS WITH ATTITUDE**, **DIARY**, **BIBLIOCIETY**, **FORGOTTEN MUSIC**, **ROOTS AND FLAVOURS**, **PILGERLAND**, **BEYOND LABELS**, **YOUTH FORUM**.



Accessibility is the first objective of the Budweis 2028 strategy. Dreaming big, we imagine a world where culture and arts are accessible to everyone. Where everyone has equal opportunities, no matter their abilities or circumstances. We base our work on social and human rights approaches. Our guiding vision is inspired by the Strategy for the Rights of Persons with Disabilities (2021-2030) and by the United Nations’ perspective on disability. That’s why we strive to make accessibility a reality for everyone, especially for people with disabilities who face the most barriers and discrimination. We want to remove existing barriers and design new projects and spaces following Universal Design principles.

To make sure that culture offerings are accessible TO ALL, we focus on guaranteeing:

- Freedom of movement and action
- Freedom to acquire information and the comprehensibility of information
- Multi-sensory delivery of content/programming
- Safety and social comfort, meaningfulness of experience

THEFORE WE WILL:

● **Create meaningful experiences for all audiences.** We will do so together with the arts and culture scene, ensuring that the programmes, venues and communication are fully accessible and no one feels excluded.  
HOW: mapping, introducing checklists and tools, training.

● **Create an environment for engagement with arts and culture** in all dimensions. As artists, as culture professionals, as agents for change, as audiences and for all people (of all backgrounds, all ages, with disabilities of any kind).  
HOW: training and awareness raising, OPEN SEASON, ACCESSIBLE HERITAGE, Accessibility Ambassadors.

● **Be the change and advocate for change** for inclusive policy and practice. To ensure full access to all aspects of the arts and culture for people with disabilities, for everyone.  
HOW: Accessibility Ambassadors, developing projects with partners from social sector, advocacy based on examples on local and EU levels.

We are going to avoid separate events for people with disabilities. At the same time, we are aware that some audiences need a specialised and focused approach to participate and engage with arts and culture fully, safely and comfortably. We want to make sure that diverse audiences can experience the art created by diverse artists within regular programming. We will focus on both an individual level – the experience of each audience member and a on macro level – actions of the culture sector. Artistic projects OPEN SEASON or ACCESSIBLE HERITAGE will introduce the topics in culure organisations, as well as to public.

ACTION PLAN FOR ACCESSIBILITY STRATEGY:

**Mapping the infrastructure.** We won’t be able to renovate all the cultural infrastructure in the city to make it fully accessible. But, we will provide honest and up-to-date accessibility information and a variety of possible quick fixes.

**Mapping the programme** and communication and creating a checklist of tools of accessibility. All the culture institutions (starting with Budweis 2028 registered institute, CULTURE ISLAND and 28 HOUSES) will be mapped and accessibility plans and tools introduced until 2028.

Together with the **Centre for students with specific needs at South Bohemian University**, we will provide the culture sector with tools to be used or adapted (i.e., sign language interpretation, live subtitles captioning, pre-guide explaining rules, audio descriptions, transcript, induction loop).

**Training opportunities** on accessibility and specialised training for future accessibility coordinators. We will start with 15 coordinators in 2024 who will prepare improvement plans for 15 organisations. In the following years, accessibility coordinators will provide service and support for the culture sector in the region.

**ACCESSIBILITY AMBASSADORS** will be a group working closely with the community director from 2024. Accessibility will be checked and planned with the support of self-advocates, who will help with the future implementation. We will invest in capacity building and strengthening self-advocacy among people with disabilities.

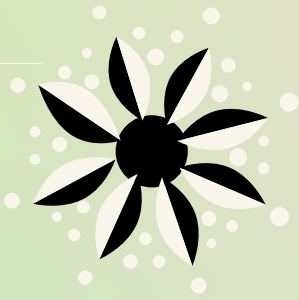
We will also create more opportunities for volunteers (via inclusive volunteering) or culture professionals: there will be options to participate in the culture training, and work placement will be available.

**Potential members:** Between Us – People who are blind / who have low vision, Association of people who are d/Deaf and hard of hearing, Arpida – people with mental disabilities, Sheep - Down syndrome, Focus – people with mental health issues, Active with a wheelchair association, ROS – multiple sclerosis, Ledax – seniors and long term ill people, Autism centrum.

DIVERSITY, INCLUSION AND EQUITY AT WORK

We believe that diversity and equality are not only fair and just but also vital. Creativity arises from diversity: we have to connect different worlds so something new can emerge. Diversity enriches the (PERMA)CULTURE environment by bringing new perspectives, experiences or skills that challenge and innovate. However, there is a significant gap between recognizing the importance of diversity and taking action to improve it, particularly in the area of staffing within cultural institutions. Involving diverse people as artists and performers is not enough to truly embed diversity within the culture sector. We are aiming for a more **diverse and inclusive and equal working environment to be reinforced through the ECOC**. We want to create a culture of belonging for everyone to be visible allies. We are inspired by the European Social Inclusion Lab project and SHIFT - Shared Initiatives For Training. Our goal is to empower and promote the social, economic, and political inclusion of all, irrespective of age, sex, sexual orientation or gender identity, disability, ethnicity, origin, religion, or economic, family or other status. We will also put emphasis on including residents from urban areas of our region. **We will focus on bringing diversity through** people in the boards and management and platforms, staff, consultants, artists, programming, partner institutions, suppliers, interns and volunteers, ambassadors and influencers.

We start with ourselves: In 2023 we did a series of consultations with **Gender Studies** on the inclusivity of the Budweis 2028 strategies and projects. In 2024 we'll create a Diversity policy based on surveys and focus groups with our team members, partners and culture professionals to understand their experiences, perspectives and needs. Gender assessment and mainstreaming will be done on chosen projects, and monitoring and evaluation will be done on an ongoing basis. We will provide training and support for Budweis 2028 team and culture sectors



Making cultural heritage accessible to people with visual impairments. Church of the Sacrifice of the Virgin Mary, Piaristic Square, Budweis.

Šarlota Hambergová, manager of Together with You organisation led by people with visual impairment, is a partner of the ACCESSIBLE HERITAGE and OPEN SEASON projects and future ACCESSIBILITY AMBASSADOR.



70 in topics of diversity and inclusion. The capacity building PERMASKILLING will have a form of engaging workshops with partners such as Another Life (DK), Consent, Pride business forum or Gender Studies. With Business for society, we will adapt the European charter of diversity and promote the topic, for example through the European month of diversity.

OPPORTUNITIES FOR ALL

There are particular barriers or disadvantages to be addressed specifically to ensure people can engage with culture and arts. During the pre-selection phase, we outlined strategies on overcoming the barriers. During the final selection phase, we further developed our projects with this approach. Special support is provided for those who are more vulnerable, have a higher risk of exclusion, or are underrepresented. Important is not only who participates, but also what kind of topics and perspectives are the projects tackling. Our approach can be illustrated by following examples:

LANGUAGE BARRIERS

There is a lack of cultural and social events accessible for non Czech speakers. We want to change that – as a university and a metropolitan city with foreign students, scientists, professionals and many visitors!

There's no official or systematically organised support for newcomers or foreigners in the city – where to get information, how to connect with other foreigners or locals via community groups, public events. Therefore, we will create a support system for new incomers with integration in cultural life via VOLUNTEER PROGRAMME and through PARTICIPATORY PLATFORMS.

Another barrier the expat community addresses is language, affecting many visitors coming to the city as well. Therefore, a better orientation system will be introduced in cooperation with the tourism office and destination management. In the culture sector, we will support the production of English and German materials / translation.

AGE

There are 19,950 people of senior age in the city, but only a fraction are active in the public sphere and as audiences. We designed specific strategies together with the residents to make culture more accessible.

Offline printed communication, entrance-free programmes, working with senior clubs, offering early scheduling of activities (already successfully tested by the South Czech Philharmonic and South Bohemian Theatre). In 2027/2028, senior clubs will prepare a showcase of culture opportunities for the elderly under the KULTURISTIC OFFICE. Trips to European capitals of culture will be in place.

The BRIDGES project will connect young and elderly residents to co-create a new circus show with local and international artists. CREATIVE MINDS will develop programmes for all age groups, such as PROTOTYPE focused on skills development and creative learning.

In ADRIAPORT, we will collect stories about the hardship of travelling before the fall of the Iron curtain. The older

residents together with students will co-create the opportunity for sustainable recreation in the city.

Volunteer projects will be developed in cooperation with the organisation TOTEM (which has valuable experiences from Pilsen 2015) such as a know-how sharing intergenerational programme under PARTICIPATORY PLATFORMS or culture buddies in VOLUNTEER PROGRAMMES.

DIVERSE / MINORITY CULTURES

In the South Bohemian region, there are several communities with diverse cultures. About 6% of Budweis's 93,000 residents are foreigners. The most numerous national minorities are Ukrainians, Vietnamese, Slovaks and Russians. There is also a Roma community of approx 2,000 people. The Roma people and culture remain rather invisible in politics, public life and culture.

This should be changed by representation of diverse cultures: for example in KROJ PRIDE, where the traditions of different communities and the cross-fertilisation of cultures will be explored, documented and supported. In WOMENPEDIA we will present important figures from history as well as local communities. BEYOND LABELS will explore the history of Roma people in the region and Europe through storytelling.

People from diverse nationalities or ethnicities will be provided an opportunity to become engaged in culture and arts by scouting for talents and providing scholarships. They will produce their own culture projects in programmes such as KULTURISTA: COMMUNITY LEADERS or YOUNG CURATORS.

In LIVING HISTORY members of the Roma community will have the opportunity to become both leaders and participants in the project via training on culture management and in using digital technologies. This will help to develop their skills and knowledge in those areas, which will be beneficial for their personal and professional growth.

UKRAINIAN COMMUNITY

There's a Ukrainian community in the city forming about 4% of residents (3 600). After Russia's attack on Ukraine, a huge wave of refugees arrived in the city. Ukrainian women and children are members of the community centre Nadija, organising culture activities and events.

A project with presentation of Ukrainian culture will be in place: FINDING STORYLAND or KROJ PRIDE will have a layer representing Ukrainian culture and heritage. The issue of integration and mental health, mainly of the refugee teenagers, will be addressed by projects such as CREATIVE MINDS or YOUNG CURATORS with a strong emphasis on connecting young people from diverse backgrounds.

In CULTURE HARVEST, we will work with the format of Theare of the Oppressed, thematizing the post-war trauma between nations, linking local past experience and memory (World War II, 1968 Soviet Union's invasion) and recreating projects with Ukrainian and Russian artists and citizens.

FINANCIAL ACCESSIBILITY

Financial inaccessibility was identified 27% inhabitants a barrier for not engaging with culture and arts.

CULTURE PASS will be introduced in culture institutions and during Budweis 2028 events. It will be piloted from 2025 with the help of our partners Esch 2022 and the European Culture Pass platform. A special modul will be integrated into existing tourism cards, providing discounted or free admissions based on the recognised disadvantages of residents at risk of social exclusion.

An inclusive youth concert featuring youth from the entire region will be a crucial programme point of CULTURE HARVEST in 2026 and 2028. It will take place in the open-air environment in Budweis and will be prepared by the International Music Festival Český Krumlov.

Urban sports have been shown to lead to the inclusion of young people while strengthening a healthy lifestyle. This principle will be used in the SKATEHOLDERS project. Starting in 2026, we will create a skateboard-educational programme with an emphasis on contributing to the integration of children and youth (e.g. refugee children, socially excluded youth), introducing also specific artistic practices and enhancing digital skills (photography or film editing).

SENSORY, PHYSICAL, MENTAL DISABILITIES, NEURODIVERGENCY

As stated through ACCESSIBILITY AMBASSADORS, we will be working directly with people with disabilities to make culture production more accessible to all and celebrate diversity.

OPEN SEASON projects will focus on introducing accessibility tools and strategies in culture sectors. In ACCESSIBLE HERITAGE, young architects/students of architecture will create projects with visualisation to present their ideas on how to make our culture sites accessible. The jury consisting of both architects-experts and self-advocates will choose the best projects. The awarded work will be recommended for future realisation.

We will incorporate the presentation and production of new artworks created by Deaf artists or representing Deaf art and culture into both regular programming of cultural institutions and Budweis 2028 programmes. We'll showcase and discuss the quality of sign language interpretation in different art forms. By increasing the number of sign language interpretations, we will be creating more opportunities to engage with culture and arts not only for 300 d/Deaf people in the region, but also those visiting.

Since 2023 the organisation Together with you led by people with visual impairments is providing local cultural institutions with website accessibility analysis. Furthermore, they organise seminars on the needs of the visually impaired, the opportunities with regard to the compensatory aids used and the specifics of communication. The project was supported through the Budweis 2028 ECOC call.

In the VISABLE project in cooperation with the Down Espana organisation and Italian and Greek partners, we will create a series of accessibility mapping of heritage sites for people with mental disabilities. People with Down syndrome will create VR videos of vanished culture heritage.

LGBTQIA+

Czechia is ranking low in the EU according to rights of LGBTQIA+ people. The local community is sometimes facing prejudices. There is a need for raising awareness and creating safe spaces and opportunities for creative expression of diverse identities.

The local BudQueer community developed an artistic IDENTITY SYMPHONY project to create a platform for open discussion and networking. We'll connect the Bad Ischl 2024 Salzkammerqueer community and Chemnitz Queer community through Erasmus+ projects. Through GIRLS IN FILM, we will support Women/trans\*/nonbinary people who are underrepresented in the film industry.

Diverse identities will be presented in our programming and projects such as WOMENPEDIA, KROJ PRIDE (thematizing intolerance in the past), and FINDING STORYLAND.

MENTAL HEALTH ISSUES

The rising mental health crisis is both a barrier and a challenge for engagement with culture and arts. Culture can serve as a means of prevention and health promotion, fostering the wellbeing of society. The destigmatisation of mental health issues is another symbolic challenge we will address.

For cross-sector collaboration – to connect the culture, social and health sectors – we will develop projects under a platform CULTURE AND HEALTH. Yearly pilots will be in place starting in 2025, creating a laboratory for cooperation of professionals from the social and health services and artists and creative sector. Through PERMASKILLING they will pilot and evaluate new projects, such as DANCE FOR SCHOOLS.

Art therapy has a tradition at the Faculty of Pedagogy at the University of South Bohemia as the only university studying in this field in the Czech Republic. Together, we will develop new interdisciplinary projects, integrated in Budweis 2028 artistic programming.





# MANAGEMENT

Over the past year, the (PERMA)CULTURE concept has grown and matured, influencing not only our strategy but also the way the project is being managed. (PERMA)CULTURE principles enable the development of ambitious projects while fostering sustainable values and applying modern and innovative management practices at scale. The Budweis 2028 registered Institute has been established, budgets have been fixed, and the team has strong support and a realistic organisational structure to implement the ECOC at a top-notch level.





●17 ●18 OPERATING BUDGET / INCOME

The (PERMA)CULTURE environment is about the fair distribution of resources and their appropriate split across all the needs of the city. The discussions during the final selection phase on the municipal, regional and state levels brought us to the conclusion that bigger capital investments are needed to ensure the legacy of the ECOC and its long-term impact on the city/region, and state levels.

Budget shifts from operational to capital expenditures were required due to the following:

- The Ministry of Culture decided to change the originally allocated 20 mils EUR toward operating expenditures and split the support between capital expenditures (12 mils EUR) and operating expenditures (8 mils EUR).
- Based on the panel’s feedback regarding the high proportion of the city’s contribution in comparison to annual budgets for culture in previous years, the assessment was done on the city level resulting in a better-balanced overall budget: reflecting the contributions from all public authorities, the current state of affairs, and to create best conditions for conducting the ECOC programme with long-term results.
- The city has also considered the need for bigger capital investments into the local cultural infrastructure to ensure long-term operationality of the Budweis 2028 outcomes, while working on the acquisition of EU funding for the newly built infrastructure.

FINANCIAL COMMITMENTS:

- The Ministry of Culture has committed its contribution to both cities (Budweis + Broumov), with further confirmation planned by the Czech government in 2023.
- The city has approved its financial commitment in May 2023.\*
- The financial commitment of the Region was approved in May 2023.\*

\*The regional and city funds were approved in Czech crowns and recalculated based on the current exchange rate (EUR/CZK) due to rate fluctuations and the uncertain performance of the Czech economy.

These changes resulted in a realistic budget that reflects shared visions and strong support for the ECOC from all the public authorities. All of those budget shifts will ensure the ECOC will be implemented within the environment, which unlocks the full potential of the ECOC programme. The ECOC programme will bring education, joy, new content, and civic involvement, while the newly built infrastructure will bring legacy and long-term impact.

Throughout the selection phase, we have closely focused on ensuring that all of our programme activities are backed and linked to EU funds and other financial sources; this not only allows us to obtain additional funding but also serves as a source of capacity building for local organisations. They will be closely involved in preparing the applications for the additional funds with our support, learning along the way how to apply for EU funding schemes on their own. The EU fundraising strategy was finetuned and consulted with external experts – RERA (Regional Development agency of South Bohemia) in order to fully utilise the opportunities for EU funding schemes and to ensure its feasibility. Our private sector fundraising strategy was also finetuned and discussed with external experts such as the VIA foundation and Czech philanthropists; there were no major shifts in the expected income compared to the pre-selection bid book.

These are the main reason why the operating budget was set at 31.9 mils EUR, compared to 52.5 mils EUR in the selection phase; overall, the total budget for the implementation of the ECOC title (capital + operating expenditures) slightly increased (by 4 mils EUR), but with a major shift of 23 mils EUR towards capital expenditures in the city and region.

INCOME	TOTAL	%
CITY	€8,333,000	26%
REGION	€5,000,000	16%
MINISTRY OF CULTURE	€8,000,000	25%
EU (without Melina Mercouri prize)	€7,200,000	23%
PRIVATE SECTOR	€3,350,000	11%
TOTAL	€31,883,000	

●19 PUBLIC AUTHORITIES COMMITMENT

Everyone has voted!

The City Assembly approved the Bid Book and operating budgets expenditure by a general vote in May 2023.

The Regional Council approved their financial commitment in May 2023.

Both cities (Budweis + Broumov) received a clear commitment from the Ministry of Culture, which should be approved by the Czech government in 2023.

●20 FUNDRAISING STRATEGY FROM UNION FUNDS TO COVER OPERATING EXPENDITURE

There was a clear need to strengthen the funding from the EU and international level for the cultural actors in the city and region since the beginning of the ECOC process and that way, increasing the impact of ECOC itself. Throughout the selection process, we have worked with RERA (regional development agency of South Bohemia), which focuses on the support of local organisations to get EU funding since 1999. The organisation officially works with the city and region and is very much experienced in EU funding schemes. Together we have devised a clear strategy for EU funding, and with their help, we were able to clearly define which of our envisioned projects should be submitted to which funding schemes. We have also partnered up with the Le LABA organisation to further link our projects to European partners but to also strengthen our EU funding strategy. Based on those, we set the timeline and targets for each of the ECOC programmes and the year of application for the respective funding scheme. Based on all of those, we have created a list of all potential funding opportunities, which will be available for all leading partners in the region.

The lists consists of the following EU schemes: CERV

programme – Citizens, Equality, Rights, Values – European Commission, CREATHRIV-EU Cluster (Euro Clusters for Thriving Creative and Cultural Industries), Creative Europe, Czech-German Future Fund, Digital Europe Programme, Erasmus+, Erasmus for Young Entrepreneurs, European Cultural Foundation, European Festivals Fund for Emerging Artists, European Institute of Innovation and Technology (EIT), European Solidarity Fund, Horizon Europe – Cluster Culture, Creativity and Inclusive Society, Interreg Austria–Czech Republic 2021–2027, Interreg Bavaria–Czech Republic 2021–2027, Interreg Central Europe, Pract for skills, Recovery plan for Europe, and the Visegrad Fund.

As the concept of permaculture is closely linked to the 3 pillars of the New European Bauhaus, we are following this initiative and its future relevance within European funding schemes very closely.

Should we be granted the ECOC title, we will organise a transparent tender to select the organisation supporting the Budweis 2028 institute and leading partners to apply for EU and international funding. The winner of the tender will become the main entity to work with the funding schemes for the ECOC implementation. It will support us as well as the local organisations throughout the whole process, from the selection of the right EU fund to the final submission of evaluation and administrative documents.

The fundraising manager will work closely with this agency to ensure that our leading partners will submit their projects to respective funding opportunities. As a result, overall, we plan to get EU funding for 60% of all the programme activities.

●21 TIMETABLE OF THE INCOME TO COVER OPERATING EXPENDITURE

YEAR	CITY	REGION	MINISTRY OF CULTURE	EU	PRIVATE SECTOR	TOTAL
2023-Q3/Q4	€252,000				€10,000	€262,000
2024	€628,000	€350,000	€600,000	€100,000	€80,000	€1,758,000
2025	€1,015,000	€600,000	€1,000,000	€500,000	€140,000	€3,255,000
2026	€1,544,000	€800,000	€1,500,000	€1,000,000	€320,000	€5,164,000
2027	€1,569,000	€1,000,000	€1,500,000	€1,700,000	€550,000	€6,319,000
2028	€2,789,000	€1,800,000	€3,000,000	€2,900,000	€1,700,000	€12,189,000
2029	€536,000	€450,000	€400,000	€1,000,000	€550,000	€2,936,000
TOTAL	€8,333,000	€5,000,000	€8,000,000	€7,200,000	€3,350,000	€31,883,000

WE HAVE SUBMITTED OR ARE SUBMITTING THE FOLLOWING PROJECTS FOR EU FUNDING:

BUDĚJOVICKÝ MAJÁLES | Erasmus+ – project Youth participation now / ROUEN-NORMANDIE 2028 as lead partner  
HOTSPOTS OF SURVIVAL | Creative Europe – project Creart 3.0 / Fundación Municipal de Cultura de Valladolid as lead partner

ACCESSIBLE HERITAGE | Creative Europe – project VISABLE – Accessible Heritage / Down Espana as a lead partner

PERMASKILLING | Creative Europe – Audience amplifier – project ENABLE / South Bohemian Theatre as project partner, Danske Ensembler, Orkestre og Operainstitutioner as lead partner

CREATIVE MINDS | National recovery plan – project Creative learning platform / Budweis 2028 as lead partner

INSPIRE | Horizon Europe project – project under call DEMOCRACY: Intersectionality and equality in deliberative and participatory democratic spaces / Charles University as a partner

PERMASKILLING | Interreg Austria–Czechia – Creative Border mapping / South Bohemian University as a lead partner



(PERMA)CULTURE is about connecting people and their surroundings, whether it's the workplace or the community. It's a subtle process that can make a big impact on the environment and the well-being of individuals. Fundraising for Budweis 2028 is not just an investment in the project itself, but also in the positive change it brings to the surrounding environment. It's a ripple effect that can improve the people's lives and their communities in the long run. Therefore, private funding is an integral part of transitioning towards a (PERMA)CULTURE environment. Our goal is to establish cultural philanthropy in South Bohemia based on sharing common values, and looking for positive impact. We'll create an environment where private donorship plays a respected role in financing cultural activities. We offer a sophisticated approach to the brand presence in culture and aim to change the perception of cultural events as mere advertising vehicles. To ensure the feasibility of our fundraising concept, we have collaborated with professionals in the Czech Republic. Private fundraising efforts will be led by our fundraising manager, with support from the executive director.

The fundraising mix for diverse target groups as follows:

	DONORS	COMPANIES	LOCAL RESIDENTS	FOUNDATIONS
Legacy fund	●	●	●	●
Sponsorship		●		
Corporate volunteering		●		
CSR		●		
Crowdfunding		●	●	
Matching fundraising		●	●	●
Patronage	●	●		
Silent auctions	●			
Wills	●			
Donorship	●			
Projects / ECOC				●

LEGACY FUND

The LEGACY FUND is the main project to secure funds from the private sector. It will serve as the vehicle to raise funds throughout Budweis 2028 activities towards their legacy but also as a platform for the strategic management of private sector fundraising in the city and region. The fund will be set up by the Via Foundation, a leading foundation focused on community and philanthropy developments in the Czech Republic, which consulted the setup throughout the selection phase. The fund will have a managing board assembled from a city representative – the mayor of the city, the Executive Director of Budweis 2028 Institute, and 1-3 local philanthropists. This setup will ensure the connection between all important stakeholders influencing the philanthropic activities within the city and region.

Contributions from donors, residents, or visitors towards Budweis 2028 legacy will be collected by the foundation itself and further distributed to respective projects in a transparent way beyond 2028. The goal is to secure their long-term viability and sustainability. The Melina Mercouri prize will be fully allocated by the foundation and used for Legacy projects.

Furthermore, the LEGACY FUND needs to have a long-term funding possibility. Our aim for Budweis 2028 is to create a bond between people and culture and a lasting legacy in the South Bohemian region. What is more fitting for a legacy than a will? Wills are more of a long-term goal and, therefore, perfectly fitting for projects that aim for a long-term solution rather than a fast, immediate change. Therefore, wills can be a perfect way to secure its flourishing after the year 2028.

SPONSORSHIPS

Sponsorship as a classic corporate fundraising strategy is known to all the companies. Our approach to sponsorship will also offer different ways to get involved in Budweis 2028. We will encourage companies to contribute not only financially, but also through employee engagement and volunteering programs, thus positioning themselves as businesses caring about their environment. This will not only promote their social responsibility and support regional development, but will also enhance companies' reputation and employee well-being. We have already partnered with major institutions like Česká Spořitelna in supporting community artistic projects and with Budvar brewery in our project HOSPODA and marketing activities. To ensure we have transparent options for all, we have prepared clear tiers for companies' involvement in Budweis 2028 to offer them a fair share of visibility in front of large audiences. Those tiers will be split into 2 categories (ECOC partners and specific project partners) and further divided into respective categories to reflect the needs of each project.

ECOC PARTNER	GENERAL PARTNER	PRODUCT PARTNER	MAIN PARTNER	PARTNER
Number of spots	2-3 partners	3-5 partners	5-10 partners	5-10 partners
Funding goal	€1,600,000	€1,000,000	€800,000	€500,000
Project partner	Gold partner	Silver partner	Bronze partner	
	max 1 per project	max 2 per project	max 4 per project	
Number of spots	Total goal of 25% projects having Gold partner	Total goal of 25% projects having Silver partner	Total goal of 25% projects having Bronze partner	
Funding goal	10% of project's budget	5% of project's budget	3% of project's budget	

Overall the targeted funding goal is 4.8 mils EUR, but we are only accounting for 33% of our sponsorship income in our budgets to ensure feasibility.

Apart from conventional sponsorships, we will collaborate with companies in the following ways. To facilitate

this, we have joined forces with Business for Society, an organisation that is a member of the CSR Europe platform. Additionally, we will apply for the membership with the Association of Social Responsibility to enhance the reach and effectiveness of our fundraising endeavours.

CORPORATE VOLUNTEERING

From both CSR and HR perspectives, certain corporations have a focus on active involvement, including those with already established volunteering schemes (e.g. time, skills) and those with none. For the latter, our projects will provide a space to get involved and help to improve or create their own schemes. This includes local SMEs as well. The benefits of active involvement are straightforward – projects get volunteers for free; corporations have a good "karma" from helping out through their employees, and employees themselves will receive specific benefits attached to volunteering.

MATCHING FUNDRAISING FROM CORPORATES

We will organise internal crowdfunding campaigns with innovative features to involve both the employers and their employees in the projects. Employees will be able to choose which project the company should support and how they can contribute (e.g. employers will match donations made by their employees, who will have a say in how much their company contributes to the region's development).

STARTUPS

An interesting emerging segment of the corporate worlds is startups – small young businesses with a progressive approach. These are perfect buddies for projects such as ECOC. Startups do not have a steady income and large sums to donate, but they have active young people who love to be involved and work with their NGO peers. They also have unique skills in bringing innovation and disruptions into conservative environments. For us, it's not only about monetary contributions, but we aim to give space to similar entities, so we can grow together with Budweis 2028 and improve the region we live in.

DONORSHIP

The fundraising team will focus on finding good practices and philanthropy leaders who can share their specific motivations, inspire others and lead by example as individual philanthropy is now emerging in the region. Our strategy was consulted by 4 potential donors who will also contribute to the overall implementation. The LEGACY FUND will unite a network of donors to further embrace philanthropy and develop specific projects, creating both local and international opportunities. We will also incentivise the means of wills to further secure the impact of the LEGACY FUND, even long after 2028.

PATRONAGE

The first pillar of our fundraising strategy towards donors for ECOC is based on patronage, building relationships with individuals or corporations who share our values, are attached to the South Bohemia region and relate to the purpose of the projects. We aim to find patrons who can contribute more than just financial support but also things such as know-how and technology.

SILENT AUCTION OF FUTURE BUDWEIS 2028 PROJECTS

Our portfolio of projects is extensive, complex and harmonious. Each project is specific in its aim. That also applies to our possible Patrons from among the corporations and individuals. In order to show our portfolio, we will organise an auction of our projects. Through the auction, we will choose the most fitting Patrons for each of the projects and establish the perfect harmony for the future partnership.

CROWDFUNDING

We will use crowdfunding for projects that require high public participation to increase their impact. Our main goal is not just to raise funds but also to foster a sense of ownership in these projects. Grassroots crowdfunding campaigns are essential for community projects and will be used to generate buzz through word of mouth. Peer-to-peer fundraising is an effective method for expanding the pool of supporters for small-scale projects by leveraging personal networks. This includes mobilising peers to fund-raise on their behalf.

In addition to traditional crowdfunding methods, we are also exploring alternative options such as "crowdmaking". This approach goes beyond simply raising money and instead focuses on collaborative efforts to achieve project goals. For example, with crowdmaking, individuals can contribute their skills and resources to co-create project elements such as printing 3D objects within Accessible Heritage projects and bringing everyone involved together.

We plan to host crowdfunding campaigns for the following projects in the later stage of ECOC implementation as we don't want to start ECOC with crowdfunding activities: HOSPODA, HOCKEY FAMILY, ADRIAPORT, TRIPOINT CAPITAL, EMERGING HOUSES, ROOTS AND FLAVOUR, BUDĚJOVICKÝ MAJÁLES 2028, CIRCULAR HOUSE.

CROWDFUNDING + CORPORATE MATCHING

Another way of innovative crowdfunding campaigns we will do is matching external donations based on their performance. This means companies will have an opportunity to match the donation from the general public for specific projects, which will not only result in doubling the total fundraised amount, but also positive PR for the company itself.

FOUNDATIONS

The fundraising manager will also be responsible for establishing partnerships with local and international foundations for respective ECOC projects. Along with financial support, the foundations will provide valuable expertise, best practices, and networking opportunities for projects and teams with similar goals. During the selection phase, we have already collaborated with the VIA Foundation and Kaufland in the KUL.TURISTA project. We have also created a list of potential foundations (both local and international ones) with which we will collaborate if we succeed in receiving the ECOC title.



●23 PLANNED TIMETABLE FOR SPENDING OPERATING EXPENDITURE

→ SEE TABLE Q23 • PLANNED TIMETABLE FOR SPENDING OPERATING EXPENDITURE

To create lasting change towards a positively perceived (PERMA)CULTURE environment, we have split the budget according to the following principles:

- Capacity building, research, and outreach activities must be strengthened at the beginning of the implementation.
- We must continue strengthening partnerships and cooperations between local organisations with EU partners.
- Overall, 5% of the operating budget will be invested in research, monitoring, and evaluation of ECOC (760,000 EUR for research activities during the project implementation: 360,000 EUR wages for researchers within the organisation, 500,000 EUR for external collaborators or agencies).
- Over 6% of operating budget will be allocated to capacity building activities within ECOC projects (1,800,000 EUR for capacity building activities, 140,000 EUR for capacity building specialists).
- Overall, 5.5% of operating budget will be allocated for outreach platforms: (PERMA)CULTURE FORUM, PARTICIPATORY PLATFORMS, YOUTH PLATFORM, VOLUNTEER PROGRAMME) that are not covered in the artistic programme and projects but are included in the overall programming budget.

●24 BUDGET FOR CAPITAL EXPENDITURE

The most notable infrastructure for the implementation of Budweis 2028 are the reconstruction of **Culture House Slavie**, construction of **Aleš South Bohemia gallery** and the **physical accessibility of the Exhibition Grounds** in the city.

CITY	REGION	NATIONAL	EU	TOTAL*
€55,642,489	€33,000,000	€26,000,000	€22,075,175	€156,717,664

41%	24%	19%	16%
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\*The physical accessibility of Exhibition Grounds is accounted into the total capital expenditure as a memorandum between the city, region and state has been signed, but the financial contributions have not been specified by the time of Bid Book submission.

For the detailed list of planned infrastructure →SEE Q25/Q28



●25 ●28 POLITICAL AND FINANCIAL COMMITMENTS TO COVER CAPITAL EXPENDITURE INCLUDING FUNDING SCHEMES

→ SEE TABLE Q25/28

As of now, 50% of investments have already been voted on. The rest is part of a long-term financial plan of the city/region/state and will be voted on later this year or in 2024. The Budweis 2028 strategy builds on the existing and planned infrastructure: programme projects are linked to all the existing and planned capital infrastructure to fully utilise their potential.

●26 FUNDRAISING STRATEGY FROM EUROPEAN UNION FUNDS TO COVER CAPITAL EXPENDITURES

The Department of Development and Public Procurement of Budweis will be responsible for the acquisition of the EU funding for all the capital expenditures related to ECOC within the city. The city of Budweis has notable experience in the acquisition of EU funds for capital expenditures. The overall investment volume in Budweis reached 124.6 mils EUR between 2013 and 2022, of which EU funding accounted for about 63.3 mils EUR in the same period. Notable examples include the receipt of a full subsidy for the reconstruction of **Culture House Slavie** amounting to 7.5 mils EUR in 2023 in the National Recovery Plan already acquired by the city. The planned infrastructure will be financed through IROP within ERDF. The total capital expenditures managed by the city amount to 83.7 mils EUR until 2028, while total expected income from EU funds represents 22.1 mils EUR.

●27 TIMETABLE FOR THE INCOME TO COVER CAPITAL EXPENDITURE

→ SEE TABLE Q27 • SOURCE OF INCOME FOR CAPITAL EXPENDITURES (NEXT PAGE)

TABLE Q23 • PLANNED TIMETABLE FOR SPENDING OPERATING EXPENDITURE

	PPL	WAGES	%	MARKETING	%	PROGRAM		OTHERS (M&E)	%	TOTAL
2023-Q3/Q4	14	€177,000	3%	€50,000	1%	€35,000	0%	€0	0%	€262,000
2024	18	€468,000	8%	€300,000	5%	€940,000	5%	€50,000	10%	€1,758,000
2025	25	€670,000	11%	€450,000	8%	€2,085,000	11%	€50,000	10%	€3,255,000
2026	35	€964,000	16%	€1,000,000	17%	€3,125,000	16%	€75,000	15%	€5,164,000
2027	45	€1,274,000	22%	€1,500,000	26%	€3,445,000	18%	€100,000	20%	€6,319,000
2028	58	€1,686,000	29%	€2,250,000	38%	€8,153,000	42%	€100,000	20%	€12,189,000
2029	22	€656,000	11%	€300,000	5%	€1,855,000	9%	€125,000	25%	€2,936,000
TOTALS		€5,895,000	18%	€5,850,000	18%	€19,638,000	62%	€500,000	1,6%	€31,883,000

TABLE Q25/28

NAME	INVESTOR	VOTING	REALISATION	TOTAL COSTS	EU FUNDING
Reconstruction of Culture House Slavie	city	2023	2025	€31,242,483	NPO
Construction of the Aleš South Bohemian Gallery – Senovážné Square	region	2023	2027	€30,000,000	/
Reconstruction of Senovážné Square	city	2023	2027	€23,988,010	IROP
Physical accessibility of Exhibition Grounds*	national, region, city	2023	2027	aprox. €20,000,000	/
Multifunctional halls – Exhibition Grounds	national	done	completed	€8,000,000	/
City and Water – Zátka embankment (Malše embankment)	city	2023	2025	€7,891,039	IROP
Ponds in Vrbné – Visitor centre	region	2023	2025	€7,000,000	/
Reconstruction of congress centre – Exhibition Grounds	national	done	completed	€6,000,000	/
Total cycling paths	city	2023	2024-2027	€4,614,968	IROP
Sports and leisure area with an outdoor swimming pool by the river	city	2022	2023	€3,725,770	/
City and Water – Vltava River – Sun Island	city	2023	2025	€2,674,506	IROP
Reconstruction of House of Arts	city	2024	2025 if approved in 2024	€2,579,302	/
Visitor centre in Orty	region	2023	2025	€2,000,000	/
Park Háječek and open air cinema	city	2024	2026 if approved in 2024	€1,893,143	IROP
Tourist information centre - part of House of Arts	city	2024	2025 if approved in 2024	€1,334,329	IROP
Park 4D public spaces	city	2022	2023	€1,298,095	IROP
Park Dukelska	city	2021	completed	€1,298,065	/
Public spaces around Culture House Slavie	city	2023	until 2025	€1,177,955	IROP

\*The physical accessibility of Exhibition Grounds is accounted into the total capital expenditure as a memorandum between the city, region and state has been signed, but the financial contributions have not been specified by the time of Bid Book submission.

TABLE Q27 • SOURCE OF INCOME FOR CAPITAL EXPENDITURES

	2022	2023	2024	2025	2026	2027	2028
EU			€747,851	€8,524,106	€4,298,003	€8,505,214	
NATIONAL GOVERNMENT	€14,000,000			€6,000,000	€2,000,000	€4,000,000	
CITY		€606,310	€11,053,524	€7,047,833	€33,924,754	€2,975,105	€34,963
REGION			€9,000,000			€24,000,000	



The Budweis 2028 registered institute, the main governing body of Budweis 2028, was established by the city of Budweis in the selection phase and was responsible for the creation and finalisation of the selection bid book. The registered institute will be the organisation responsible for the implementation of all the programme activities introduced in this Bid Book, as well as for any related projects occurring throughout the implementation. The design of the Budweis 2028 registered institute was one of the measures taken to ensure the appropriate cooperation between the ECOC project and local authorities throughout the whole process.

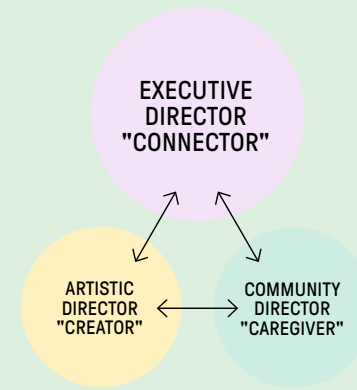
To embed the heart of our Bid Book into the organisational structure of the Institute, we have created the ecosystem of the Budweis 2028 Institute, its natural habitat. It starts with the role of the Executive Director and his/her place in the structure. S/he is the person inside the Budweis 2028 organisation who has the knowledge and understanding of all the projects and processes. The Executive Director is working hand in hand with the Artistic Director but at the same time has the knowledge and awareness of the legal and financial framework and understands the needs of residents – an area where the Community Director is the master of her/his game. Therefore, this position is the most natural intermediary **CONNECTOR** between the “three worlds”. The Artistic Director responsible for the implementation of the programme itself naturally becomes the **CREATOR** producing the Budweis 2028 experiences. To reflect the social dimension of our project and deep connection to local residents, we have also defined a position of the Community Director as a **CAREGIVER**, who will bring deep understanding of people’s needs, allowing everyone to be involved.

INSTITUTE BUDWEIS 2028 – ECOSYSTEM

The Budweis 2028 registered Institute is managed by the Executive Director, who is responsible to the Managing Board, assembled from local politicians and representatives of leading cultural, creative, educational and non-profit organisations. Each political party represented in the city assembly will nominate one delegate to the Supervisory Board to ensure their involvement throughout the whole implementation. The role of the Managing Board and Supervisory Board go beyond “control”. Both boards create platforms for cooperation, building an understanding of artistic processes and mutual trust to secure the smooth delivery of projects. The Institute will be closely

cooperating with all respective city and regional departments, especially the city’s and region’s Departments of Culture.

The statute of the organisation has been created, and it outlines the organisational structure of the Budweis 2028 team, including their



responsibilities, wages and specific roles of the Artistic Director and Community Director. If the city is awarded the title, the Executive Director, the Artistic Director, and the Community Director will be selected in an open and transparent process (more on that described in →Q31, p. 82)

The Executive Director will be working closely with the managing board. This platform will act as the official connection between Budweis 2028, political representation (mayor and governor) as well as the stakeholders representing the cultural/creative/tourism organisations within the city and region. The Executive Director will regularly inform the city and region about the current status of ongoing activities, ensuring collaboration on the top level. The Executive Director will be managing the whole team and supervising the Artistic Director and the Community Director. All three directors have to embody the organisational values to ensure clear and honest leadership; we believe in leading by example.

The Artistic Director is responsible for the implementation of the Artistic programme and management of the programming team. The Artistic Director will have an Artistic Advisory Board, which will act as an advisory body within the organisation for all the programming activities. Since the beginning, we implemented the bottom-up principle and the Artistic Director will be mandated to follow the same approach necessary for the successful implementation of the (PERMA)CULTURE environment. The Artistic Director has to display excellent managerial skills and leadership skills, as 30% of our activities will be managed by our partner organisations – leading partners.

The Community Director will be responsible for the connection of the project to local residents; together with his/her team, s/he will manage the implementation of research, capacity building, and audience development activities, as well as accessibility measures and the communication of all of our activities to the world. The Community Director has to embody the people-focused approach – as does our application.

The Managing Board will be responsible for the budget approval, appointment and dismissal of the Executive Director, and supporting him/her in all the strategic decisions. They will also act as advisors to all three directors. They will be meeting at least four times a year, and the Executive Director will be informing them regularly about all ongoing activities.

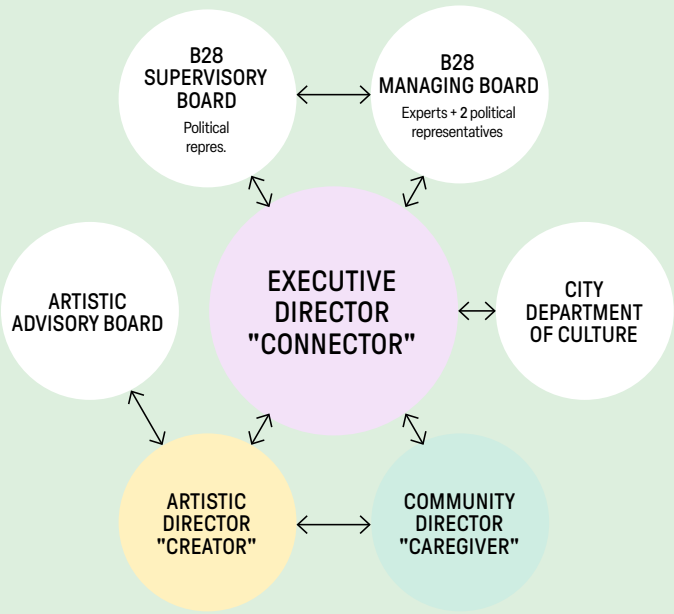
The Supervisory Board will act as the controlling body of the organisation, overseeing the financial statements as well as the annual reports, but its purpose is also to keep all the political parties informed and involved in the whole process in order to build trust and ensure a smooth delivery of the project. They will be meeting annually and giving recommendations to the managing board as well as the Executive Director.

The City Department of Culture will be responsible for the implementation and evaluation of the Budweis Culture Strategy. It will support the city’s cultural institutions such as South Bohemian Theatre, Culture House Slavie, House of Arts, the city’s cultural infrastructure and the Budweis 2028 registered institute. Furthermore, the Department of Culture will be responsible for the management of municipal cultural subsidies.

This Budweis 2028 ecosystem and the clear split of responsibilities between five main bodies of the organisation (Executive Director, Artistic Director, Community Director, Managing Board, and Supervisory Board) and the city’s

Department of Culture will ensure their independence, smooth cooperation and deliver of ECOC, but also clear connection to all the stakeholders within the city and region, ensuring the delivery of the (PERMA)CULTURE principles to the South Bohemia region and beyond.

BUDWEIS 2028 INSTITUTE – ECOSYSTEM



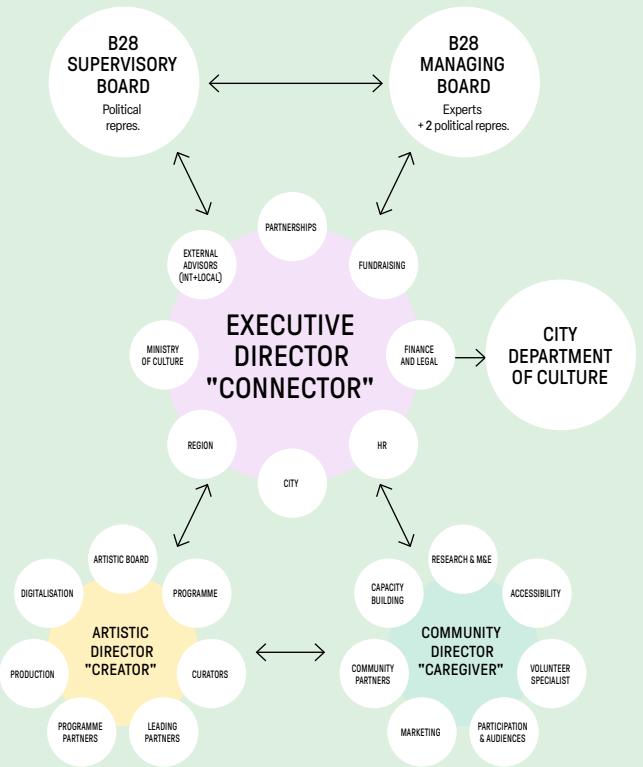
EXECUTIVE DIRECTOR (CONNECTOR)	<ul style="list-style-type: none"><li>• Statutory representative of the organisation</li><li>• Overall organisational management</li><li>• Appointment of the managerial roles within the organisation</li><li>• Fulfilment of the approved budgets</li><li>• Overall responsibility for the implementation of ECOC</li></ul>
ARTISTIC DIRECTOR (CREATOR)	<ul style="list-style-type: none"><li>• Responsible for the implementation of ECOC programme</li><li>• Appointment of positions within the Create team</li><li>• Fulfilment of the approved budgets for the programming activities</li><li>• Working closely with the Artistic Advisory board and appointing new members</li></ul>
COMMUNITY DIRECTOR (CAREGIVER)	<ul style="list-style-type: none"><li>• Responsible for caring about people, data and communication</li><li>• Appointment of positions within the Community team</li></ul>
MANAGING BOARD	<ul style="list-style-type: none"><li>• Appointment and dismissal of the executive director</li><li>• Approval of ECOC budgets</li><li>• Creation and adoption of the statut of the organisation</li><li>• Approval of financial statements</li><li>• Approval of Annual reports</li></ul>
SUPERVISORY BOARD	<ul style="list-style-type: none"><li>• Overseeing the financial statements and annual reports</li><li>• Supervisory body notifying the Managing board and Executive Director about any errors within the financial statements and annual reports</li></ul>
ARTISTIC ADVISORY BOARD	<ul style="list-style-type: none"><li>• Advising and supporting the Artistic Director in the overall implementation of the Artistic vision of Budweis 2028</li><li>• Part of the commision to select the Artistic Director</li></ul>
CITY DEPARTMENT OF CULTURE	<ul style="list-style-type: none"><li>• Implementation of the Budweis Culture Strategy</li><li>• Overall support of the city cultural institutions</li><li>• Responsible for the management of city cultural subsidies</li></ul>

The whole team will be divided into 3 units, each led by its respective director (The Executive Director, The Artistic Director, the Community Director) and 14 departments managed by department managers. All of this is displayed in the organisational chart below.

Furthermore, every project has its own curator and leading partner, either a local organisation or the Budweis 2028 registered Institute.

- Curators will be working closely with programming managers to ensure connections among all the planned activities.
- A leading partner will manage the overall implementation and Budweis 2028 will be supervising the implementation of the project through programming managers.
- For the projects directly carried out by Budweis 2028, a production manager will be assigned who will be responsible for the realisation of the respective activity.

NUMBER OF EMPLOYEES PER YEAR	2023	2024	2025	2026	2027	2028	2029
Total	14	18	25	35	45	58	22
Executive Director	1	1	1	1	1	1	1
Artistic Director	1	1	1	1	1	1	1
Community Director	1	1	1	1	1	1	1
HR	1	1	1	2	2	2	1
Fundraising	1	1,5	1,5	3	3	3	1,5
Finance and legal	2	2	2	4	4	4	4
Partnerships	1	2	2	3	3	3	1,5
Programme	1	3	3	6	6	6	4
Capacity building	0,5	0,5	0,5	1	1	1	0,5
Digitalisation	0,5	0,5	0,5	1	1	1	0
Research & M&E	0,5	1	1	2	2	2	2
Participation & Audiences	1,5	1,5	1,5	2	2	2	2
Marketing	2	2	2	5	5	5	2,5
Trainees	0	0	0	3	3	3	0
Curators	part of project budgets						





While designing our organisational setting and hiring practices, we are guided by (PERMA)CULTURE principles on the one hand, while on the other, we utilise the lessons learned from previous ECOCs.

We are already applying the (PERMA)CULTURE principles to the way we, as an organisation, operate. We would like to further develop PERMANAGEMENT practices in the future to build a sustainable, productive, inclusive, nourishing and reactive Budweis 2028 Institute, functioning in symbiosis with the surrounding culture sector.

It is crucial for us to create an organisational environment where talents are unleashed and preserved, where people complement and support each other through a shared vision and, most of all, by a set of shared values, where they care and are cared for.

We are doing our best to learn from the experiences of previous ECOCs – analysing the best practices, but also looking at the problems they faced. The most common challenges we came across were: the enormous growth of the organisation in a very short time, the drainage of talents from local cultural organisations, and the situation of people leaving during the ECOC year (either because of exhaustion or for the next job as they lacked stability with contracts terminating at the end of the ECOC year).

Therefore, this is how we are thinking of further development of the organisation.

**FAIR, INCLUSIVE AND TRANSPARENT HIRING PROCESS**  
Taking into account not only the applicants' skills and experience, but also our principles, values, mission, and vision. Job descriptions for every position will be provided to ensure clarity in expectations.

**THE COMBINATION OF LOCAL AND INTERNATIONAL**  
We strongly believe in hiring local people and building their skills while also bringing in fresh perspectives. We also believe in the potential to incentivise professionals originally from Budweis but currently residing in other cities to return and make a valuable contribution to the ECOC project. We plan to have 80% of our programming team from the local area and 20% from abroad, specifically curators and programming managers. This will allow us to benefit from their experiences and bring diverse perspectives to our programming.

**NOURISHING, NOT DRAINING THE SECTOR, THINKING ABOUT THE LONG-TERM WELL-BEING OF THE SECTOR AND ITS PROFESSIONALS**

We wish to support the growth of local organisations, not drain them of talents, while at the same time creating long-term relationships and career plans for culture professionals. Therefore we will create **work secondments** – going in both directions: from cultural organisations to Budweis 2028 and from Budweis 2028 to local organisations (especially keeping in mind that 30% of the ECOC programme will be delivered by cultural institutions). This is also to secure the smooth delivery of ECOC projects in line with our rules and values.

**PEOPLE ARE BEING CARED FOR**  
To make sure that we are well-prepared and in good condition for the ECOC marathon (and beyond), one of our first hires will be the Head of HR. S/he will later take care of the selection, training processes, and happiness of our employees. S/he will be the person responsible for supporting our professional growth and development – organising training sessions for our team, including exchange trips, internships to other ECOC cities, job shadowing opportunities, and work secondments. And at the same, s/he will help design long-term personal career plans to make sure that the ECOC experience is well integrated within them.

Together with the Executive Director, the Head of HR will be the guardian of the implementation of permaculture principles into our organisational practice.

**CREATING OPPORTUNITIES FOR ALL**  
As said in →Q16, p. 68, we are aiming for a diverse, inclusive and equal working environment. We will make sure that our hiring practices and working environment is inclusive to all interested people. Through our PERMASKILLING capacity building, there will be ongoing training and support for Budweis 2028 staff in the topics of inclusive and diverse working environment. Both external and internal communication practices (including all formal documents) will be provided in accessible formats, and necessary steps will be taken to respond to the specific requirements of our potential teammates with disabilities.

**FINDING TALENTS, EQUIPPING THEM WITH NEW SKILLS**  
As mentioned earlier, we will be looking for culture professionals (both local and international) who can apply their knowledge and experience to Budweis 2028. But at the same time, we see the necessity to open up to people coming from different sectors (e.g., our future Head of HR) to bring a different perspective. We are also eager to invest in people just starting their journey in the culture sector - no matter if they are very young or at a life/career crossroads. Inspired by Rijeka's 2020 "Production in culture", we will create opportunities for currently unemployed fellow residents to join the culture sector ranks in cooperation with our local Labor Office.

And we do hope that our permanagement practices will not only let us deliver the Budweis 2028 programme in harmony but also become the guiding light for the next ECOCs.

●33 SELECTION PROCESS FOR THE DIRECTORS AND CRITERIA FOR THEIR SELECTION

The three directors leading the ECOC team will be the key to successful implementation. To ensure we will select the most suitable candidates, we will follow the process and rules outlined in the Budweis Culture Strategy. The selection process will be transparent and involve community members, stakeholders, and experts from various fields. This process has already been applied successfully in the selection process of the executive director of South Bohemian theatre.

Values such as inclusivity, sustainability, and quality will be prioritised, and will ensure that the selected directors will align with the organisation's vision and mission. After winning the title, we will launch an open call for applications from qualified candidates, and all three of them will



Cirque La Putyka.  
Landscape around Komaříce.

Budweis 2028 projects extend the reach well beyond the city borders. Thanks to the tremendous teamwork within the cultural infrastructure, which is united under the 28 HOUSES platform, and the innovative concept of REVOLVING AUDIENCE, we are able to bring projects such as CULTURE HARVEST or HARVEST KOMAŘICE to rural areas as well.



84 be appointed by October 2023. The Executive Director will be selected first, and s/he will participate in the selection of the other two directors.

The Executive Director, the Artistic Director, and the Community Director will be responsible for the cultivation and creation of a functional and high-quality (PERMA)CULTURE environment in Budweis, reflecting the needs of all.

ALL THREE OF THEM MUST SHOW:

- Clear commitment to implement the Budweis 2028 vision outlined in our Bid Book, as this serves as a foundation for the city's cultural transformation.
- Prioritisation of quality over quantity and the ability to establish collaborative relationships rather than competitive ones.
- Focus on the internationalisation of projects, orientation in EU topics and commitment to the promotion of EU values.
- Focus on the sustainability of our projects and ensuring their long-term impact.
- The ability to create an inclusive environment that caters to all age groups and respects differences among people.
- Support of cultural sharing between individuals and institutions and foster interdisciplinary relationships.
- Strong interpersonal and communication skills, with the ability to build relationships with diverse stakeholders.

JOB DESCRIPTION: EXECUTIVE DIRECTOR – CONNECTOR

The Executive Director will lead the organisation and oversee its operations, ensuring that the organisation's mission, principles, and values are upheld. The Executive Director will work closely with the Artistic Director and the Community Director to implement the Budweis 2028 principles and projects, and ensure that all initiatives are financially viable and sustainable.

Responsibilities:

- Implement and further develop the Budweis 2028 strategic plan.
- Oversee the budget and finances of the organisation, and ensure that all financial reports and statements are accurate and transparent.
- Connection of projects to EU and international partners
- Build relationships with stakeholders and partners in the city, including local businesses, cultural institutions, and government agencies.
- Ensure that all projects are executed efficiently and effectively, and that they have a positive impact on the city and region.
- Lead the recruitment and management of staff, volunteers, and contractors.
- Ensure that the organisation operates in a sustainable and environmentally friendly manner.

JOB DESCRIPTION: ARTISTIC DIRECTOR – CREATOR

The Artistic Director will lead the artistic direction of the organisation, working closely with the Executive Director and the Community Director to implement the Bid Book principles and projects. The Artistic Director will ensure that all cultural initiatives are of high quality and innovative, and that they reflect the needs and desires of the community.

Responsibilities:

- Implement the artistic vision of Budweis 2028.
- Oversee the artistic content of all cultural initiatives, including exhibitions, performances, and events.
- Further develop relationships with local and international

- artists, and facilitate collaborations and partnerships.
- Work closely with the Executive Director to ensure that all cultural initiatives are financially viable and sustainable.
  - Lead the recruitment and management of the programming team, artistic advisory board and curators.
  - Develop and implement evaluation and feedback mechanisms to continuously improve the quality and impact of the organisation's cultural initiatives.

JOB DESCRIPTION: COMMUNITY DIRECTOR – CAREGIVER

The Community Director is responsible for overseeing community engagement and relationship-building with local residents, making sure people know about Budweis 2028 projects and are getting involved in many different levels. The Community Director will also collect and share data about people's needs and preferences within the ECOC team and the cultural sector. Moreover, s/he will support local organisations in developing their skills and resources. The Community Director will collaborate with the Artistic Director to ensure all projects are delivered by well-prepared organisations and people are excited about them.

Responsibilities:

- Lead community engagement initiatives, including audience development strategy planning and implementation.
- Ensure that Budweis 2028 initiatives are inclusive and accessible to ALL.
- Further develop and implement marketing and communication strategies to promote the ECOC.
- Ensure that the organisation has the necessary data and insights about the residents/audiences to make informed decisions.
- Oversee the development and implementation of capacity-building PERMASKILLING programmes for local organisations.
- Responsible for VOLUNTEER PROGRAMMES and taking care for volunteers.
- Work closely with the Artistic Director to ensure that people have diverse and meaningful opportunities to participate in projects.
- Develop and implement evaluation and feedback mechanisms to continuously improve the quality and impact of the organisation's community engagement initiatives.
- Lead the recruitment and management of the community team, including outreach coordinators and community ambassadors.

34 35 RISK ASSESSMENT AND MITIGATION MEASURES

We have carried out an extensive risk assessment exercise in relation to all 9 OBJECTIVES while designing the strategic framework. Here we are presenting only an abstract, focusing on a few key issues – to demonstrate the logic behind our approach.



RISK ASSESSMENT AND MITIGATION MEASURES						
AREA	RISK	MITIGATION MEASURE	RISK	IMPACT		RESPONSIBILITY
LONG-TERM STRATEGY / CAPACITY BUILDING	Low interest in the capacity building activities.	The capacity building activities were designed together with local organisations. It will be further developed based on their needs and requirements while keeping Budweis 2028 goals at the forefront.	●●●●●	●●●●●	LONG-TERM STRATEGY	Community director
CULTURAL AND ARTISTIC PROGRAMME	The absence of creative/artistic higher education in the city, leading to a low number of individuals pursuing careers in these fields in the region resulting in the lack of professionals for sustaining the ECOC legacy.	PERMASKILLING capacity building programme will offer certified education programmes in the fields of culture management and creative education at the University of South Bohemia.	●●●●●	●●●●●	ARTISTIC PROGRAMME	Community director + University of South Bohemia
CULTURAL AND ARTISTIC PROGRAMME	Insufficient cooperation between local cultural managers and creatives, leading to problems with delivering high-quality projects.	We have identified the leading partners for each project and appointed a curator for each, ensuring an appropriate split of responsibilities, ownership, and high-quality outcomes.	●●●●●	●●●●●	ARTISTIC PROGRAMME	Artistic director + strain managers
ENVIRONMENT	Not following permaculture “Care for the Earth” principle: negative impact of implemented activities on our environment.	We will develop an environmentally friendly production manual for all implemented activities, making it also part of each capacity building programme. All activities will be carried out in accordance with this plan.	●●●●●	●●●●●	ARTISTIC PROGRAMME	Artistic Director + Production manager
EUROPEAN DIMENSION	Lack of EU connections of local institutions and little knowledge about the implementation processes of EU-funded projects.	The capacity building activities will focus on developing the skills needed for the implementation of large EU projects, including project and other management skills.	●●●●●	●●●●●	EUROPEAN DIMENSION	Partnerships manager + capacity building manager
EUROPEAN DIMENSION	Too many partners, too little meaningful and long-lasting cooperations between European partners and local organisations.	The strategy of partnerships and capacity building training in place. It will ensure a meaningful process of establishing partnerships based on cooperation and co-creation.	●●●●●	●●●●●	EUROPEAN DIMENSION	Partnerships manager
OUTREACH / CAPACITY BUILDING	The organisations in the culture sector won't have enough capacities and skills to engage the audiences and involve the residents in the Budweis 2028 projects.	The institutions themselves decided that the engagement of the audiences is an important area for capacity building. The capacity building will be free, and implementation of audience development strategies and tools will be supported.	●●●●●	●●●●●	OUTREACH	Community Director
OUTREACH / ACCESSIBILITY / PARTICIPATION	Low engagement of residents in the city and region and high barriers to their participation. Failure to reach “non-audiences”.	Outreach plan that makes participation easy and accessible for diverse groups. The plan offers different ways for people to join Budweis 2028 based on their interests and readiness. There will be a community director leading the outreach activities to keep everyone involved and informed.	●●●●●	●●●●●	OUTREACH	Community director
OUTREACH / ACCESSIBILITY / PARTICIPATION	Competition for audiences: Too much new programming and opportunities for participation clashing with current offers will overwhelm residents and communities.	Working with local organisations to make Budweis 2028 programming fits well with existing offers. This will involve avoiding clashes of events in time or place. The programming will reflect the research and reach out to specific groups, such as non-audiences or excluded groups.	●●●●●	●●●●●	OUTREACH	Community director
GLOBAL CRISIS	Unpredictable global crisis affecting the Budweis 2028 programme, inflation, escalation of the Russian war.	The Budweis 2028 strategy is creating a system of continuous learning and development, therefore adaptation to sudden changes in the environment around us is a natural part of it. In case of any global crisis, the executive director will work closely with the managing board to find feasible solutions to reduce the impact on Budweis 2028 implementation.	●●●●●	●●●●●	MANAGEMENT	Executive director + Managing Board
MARKETING	Public misunderstanding of ECOC and failure to identify with the project / negative perceptions of Budweis 2028.	We will continue to carry out the project in a participatory manner with organisations and residents through various platforms, as described in our outreach and capacity building activities. We will also engage in ongoing marketing communication to promote the positive impact and activities of Budweis 2028.	●●●●●	●●●●●	MANAGEMENT	Executive Director + Marketing manager
FINANCIAL	Facing challenges in finding suitable funding programs.	Through cooperation with the RERA regional development agency, we have identified relevant funding schemes for each project, and we have developed a clear plan to assist local organisations in submitting their applications for EU and international funds.	●●●●●	●●●●●	MANAGEMENT	Executive Director + Fundraising manager + RERA



(PERMA)CULTURE

IS THE WAY OF LIFE  
IS THE MINDSET  
IS THE SLOGAN ITSELF  
IS THE FUTURE OF BUDWEIS



Let’s face it: marketing has a bad name. Before the Wall came down, it had a certain appeal in the Eastern Bloc; it represented the glitter of the world of opportunities we were denied for such a long time. Today we came to realise that marketing is rather a part of the problem than part of the solution. Marketing is associated mainly with the domain of consumption, not culture, not education, not healthcare. We don’t have the fine tradition of intelligent, persuasive and often funny government campaigns one sees in the UK, France or Japan.

These are some of the reasons why we build the (PERMA)CULTURE marketing engine around Budweis 2028 differently. In doing so, we bring back the old idea that marketing is about finding out the needs of people and then-about informing the design of solutions that address those needs, ideally in a continuous, sustainable and meaningful manner. Marketing communication is just a part of this formula. We made sure to plan and design the marketing & communication strategy for Budweis 2028 with this in mind.

- Whenever possible, we prefer sharing personal experience (narrowcasting) over big media messaging (broadcasting).
- Whenever possible, we ask our supporters and ambassadors to use their already existing relevant communication networks rather than creating new ones.
- We will always prefer quality over quantity in communication, engagement over reach.
- We will always strive to be useful in communication. We care, we don’t sell.

The core of our communication in the pre-selection phase was experience/event marketing. We believe in spreading information about candidacy and what it brings to the city through lasting personal experiences. This is also the reason why we have very much focused on connecting outreach activities and marketing together to ensure a good understanding of the ECOC title and what it may bring to the city.

Now, we continue to spread the experience rather than broadcast the news about Budweis 2028. During the pre-selection phase, we were cooperating with an external agency, which was responsible for marketing activities and the execution of marketing communication in line with all of our activities. We also teamed up with seasoned cultural and destination marketing experts who helped us with the development of the Budweis 2028 marketing strategy. Further down the road to the candidacy, in the selection phase, we integrated the marketing function, and today it is a part of the core team - because we see marketing and communication as a part of the service to the cultural mycelium.

All the data collected throughout the candidacy and future monitoring will be used for the development of a new city marketing strategy, which will be important for the promotion of Budweis 2028 itself. The need for this marketing strategy is also part of the action plan of the newly adopted Budweis Culture Strategy. Since 2017, it has also been part of the Strategic Plan of the City of Budweis. This is yet another example of how the candidacy acts as a catalyzer and triggers much-needed processes.

Our communication strategy revolves around the core values of our Budweis 2028 project: (PERMA)CULTURE and marketing as care, marketing as connection, and marketing as creative engagement.

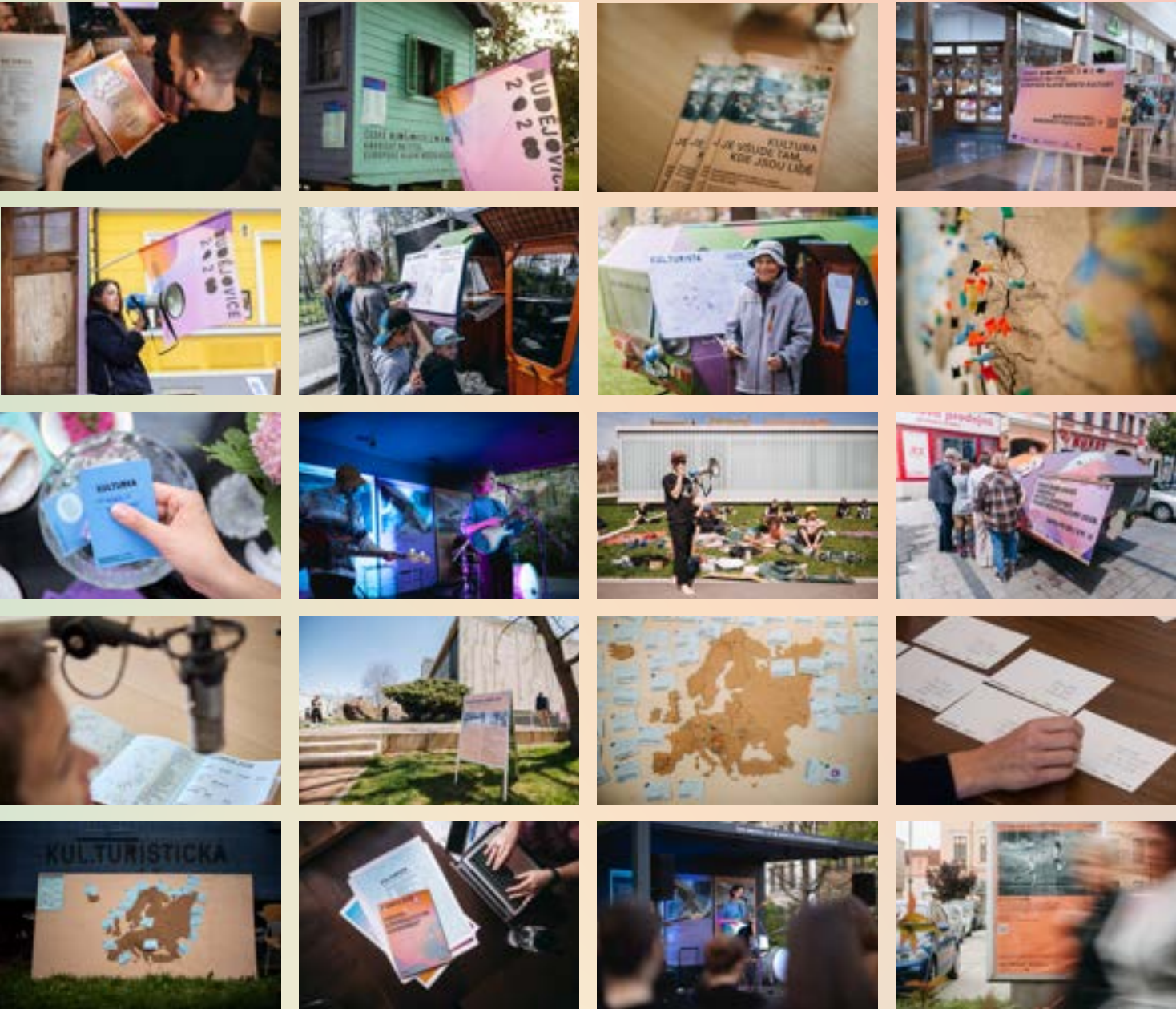
MARKETING AS CARE

We have started with generating deep ethnographic knowledge about the needs, wants, and pain points of our stakeholders and local residents. We designed the research in such a way that it became the primary communication vehicle of the project in and of itself, getting local communities, creative professionals, businesses, city and regional representatives on board of the Budweis 2028 mission.

Through authentic stories which evolve along the lines of the organic growth of the Budweis 2028 idea, we present “the thing in the making”. Rather than focusing on sheer volume and mindless visibility games (both digital and of-line), we seek to create a meaningful integrated “phygital” story, which integrates the physical and digital experiences (like AR layers of apps, geolocation layers, locally developed open-source solutions etc.) and, in that way, engage with local, regional, nationwide and European audiences. KULTURISTA has become the core format of communicating and spreading the mission of the candidacy within the local as well as regional audiences. The message is directed both inwards - towards the local community - and outwards - towards the decision-makers, broader national public, the media etc. Culture needs care and the ECOC project will help to inspire it. Likewise, these principles will apply to all other core projects of Budweis 2028 - they will be communicated, so to speak from inside out and their organic potential will be used to gain media attention.

MARKETING CONNECTIONS

Creating meaningful networks and synergies is the approach here. Marketing-wise, it is all about connections planning - which is the new mainstream approach to media planning. We seek to interconnect creative individuals with our mission (through participatory branding, collaborative content development, personal PR), communities between each other (through sharing our content platform, creative PR and marketing resource-sharing), local initiatives with Tripoint and broader international context (through experience-sharing platforms, participatory platforms, data exchange). We seek to create a functional network of shared values and interests rather than add to media clutter. These connections evolve organically through the candidacy phases: SEEDING (2022), SPROUTING (2023), ROOTING (2024), GROWING (2025), BLOOMING (2026), BEARING THE FRUITS (2027), HARVEST (2028) - and, finally, REGENERATION (2029). For each year, we have selected slightly different connections priorities. For example, for the year 2022, these were mapping the current connections, establishing a common branding platform, and testing connections functionality, relevance, and potential. For the year 2023, the priorities were developing



Marketing as care.

Marketing communication activities are organically intertwined with community development and engagement.



88 shared content platforms and integrating the stakeholders (e.g. 28 HOUSES and CULTURE ISLAND). Planning meaningful connections rather than sheer media exposure will guarantee that marketing adds sustainable and real value for the community and for the future of the project.

CREATIVE ENGAGEMENT

We wanted to make sure that our marketing efforts will create two-way communication rather than just an advertising effect. Therefore we integrated, whenever possible, interactive and feedback mechanisms into our marketing strategy. These include feedback/research layers of online and offline communication (QR codes with satisfaction surveys, candidacy open days, the dissemination of marketing materials in cultural institutions and public spaces). In the process, we take local, regional and international actors on board as co-creators of our road to Budweis 2028. As individual artistic programs set off and evolve through the candidacy years, they provide a growing pool of creative communication resources. These will be meaningfully integrated into our marketing communication on the go.

PLANNING IN PHASES

Marketing tactics and implementation mimic the seasonal breakdown of the candidacy. It works with the phases of SEEDING (2022), SPROUTING (2023), ROOTING (2024), GROWING (2025), BLOOMING (2026), BEARING THE FRUITS (2027), HARVEST (2028) - and, finally, REGENERATION (2029).

The momentum of the first two years of SEEDING (2022) and SPROUTING (2023) is created by and targeted at the local communities, mainly in the pre-selection years, but also beyond. For example, through the KULTURISTA (Cultural Tourist) initiative, we are already generating a lot of interest and buzz. Tourists usually look at things. KULTURISTS become the thing. That is the main message of the first wave of our marketing communication. So far, we have been successful in getting the attention of the cultural and broader public, we have growing participation rates at public events, local as well as national media cover our efforts more frequently. We use traditional media like out-of-home media as well as digital media to create visibility and salience of the candidacy.

The span of marketing activities for the next two years of ROOTING (2024) and GROWING (2025) is represented by the geographic borders of the Czech Republic. We are making sure – through PR, influencer and decision-maker marketing – that the ECOC is seen as an opportunity not only for Budweis but also for the whole country. The Czech Republic is an extremely open economy in the heart of Europe. Tourism generates a significant portion of the national income. However, during the Covid-19 pandemic and its aftermath, the tourism sector took a heavy beating. We want to present the ECOC title as an opportunity to help revitalise tourism in our country and, more importantly, to redefine its offer fundamentally from a cheap beer destination with cinematic mediaeval Prague backdrop to a colourful, contemporary and creative experience. We have had our fair share of over-tourism issues in the region, with Český Krumlov being the crying example of it. Therefore, we teamed up with the regional and state tourism organisations to make ECOC 2028 in Budweis the catalyzer of change. In this phase, we will use a wide range of media partnerships and channels already established by the regional cultural and tourist associations, as well as by the members of our 28 HOUSES and CULTURE ISLAND projects.

The third and last preparatory period of BLOOMING (2026), BEARING THE FRUITS (2027) and HARVEST (2028) is planned to reach the rest of Europe and the world as early as 2026.

Based on the hyperlocal cultural content, we will develop a “phygital twin” of KULTURISTIC OFFICE: the BUDWEIS 2028 APP, a rich digital platform which will allow anyone to explore the culture of Budweis and the region like a local.

Through the network of our partner cities, we will also distribute our “PORTKEYS”, physical experiential objects which will represent the idea of care culture, the keystone of our candidacy.

One of the main tools for spreading the news about Budweis 2028 ECOC project is working with cultural journalists. The Cultural Journalism Conference planned for 2024 in Budweis will bring them together from the whole of Europe and elsewhere. The case for cultural journalism is clear. Its gradual disappearance from the mainstream media is alarming. We would like to offer a platform through which cultural journalism can demonstrate its relevance to a range of issues (beyond the traditional culture-going reporting) but also gain more power and visibility in the European revitalisation project. The conference community then becomes an integral part of our communication mycelium. Every year, the journalist will have the opportunity to return to Budweis for the annual international (PERMA)CULTURE FORUM conference on key European themes.

The international PERSPECTIVES project, in cooperation with Revue Prostor publishing, will focus on young journalists and address the lack of youth voices and media in the public space.

The “organic growth principle” is also applicable to how we will work with international visitors. According to the Institute of Tourism and the Czech Statistical Office, the South Bohemian region sports four of its sub-regions in the top ten of the Czech tourist destinations - well above Prague. We will work with 4 different segments:

- **TRIPOINT** – Culture-going public from the Czech Republic, Upper Austria and Lower Bavaria. This group will be targeted through already existing partnerships and platforms. We are already getting people from these regions interested in our candidacy, and there are already some fine examples of partnerships and collaborative projects which are generating media coverage and attention.
- **POST-SOCIALIST COUNTRIES** – We share similar historical and cultural experiences with these countries - which will be reflected in the marketing narrative, mainly within the proposed V4 partnerships. The common ground created in the past by our cultural deficiency is transformed into a future of cultural dialogue and close cooperation.
- **ECOC 2028 COUNTRIES** (FRANCE, MONTE NEGRO, NORTH MACEDONIA) – Integration with partner 2028 ECOC city from France and other ECOC 2028 countries where the public will be primed by the efforts and media exposure of the candidate cities.
- **COUNTRIES OF COMMON INTEREST IN CZECH REPUBLIC**. Visitors from Germany, Italy, France, the United States, United Kingdom, Netherlands, or Israel are making ECOC part of their travel plans.

DIGITAL STRATEGY: SHARING IS CARING

The digital layer is integrated into each and every Budweis 2028 aspect - with no exception of marketing. Furthermore, in cultural marketing, the product often becomes

the message of marketing communication efforts. That’s why we have introduced the position of a digitalization manager in the team. His/Her responsibility will be to go beyond the obvious - web development and management, digital content management, IT infrastructure management etc. He/She will work closely with the artistic program manager(s) as well as community manager(s) to make sure that the actual cultural experience is translated into digital tools, environment and applications. He/She will also strategise and supervise that these tools, environments, and applications are developed and managed user-centrally, with particular regard to the needs and limitations of specific groups like children, visually and auditorily impaired, socially distressed etc.

CARE

Just as the artistic programme strives to develop a “caring digital layer”, we developed our digital marketing strategy through the same perspective. Instead of a flow of forgettable internet memes, we are building a system of interconnected digital assets which would accompany all the stakeholders and visitors throughout the years towards the candidacy and beyond. These assets will include, for example, a rich website with integrated digital resources section, and a knowledge base, social media strategy geared towards local communities, which will empower them to reach out to the broader public through their own authentic content, a marketing know-how sharing platform for culture workers etc. Moreover, we will support the culture sector with new skills to develop digital tools and communication within capacity building AUDIENCE AMPLIFIER. We are making sure that all digital assets are developed with regard to the needs and limitations of specific groups – like people with visual impairment, people with hearing impairments etc.

CONNECT

The KULTURISTIC OFFICE will evolve through the next 5 years into a full-fledged digital (and offline) platform integrating content from artistic programs like DIARY, FOUND IN TRANSLATION or FINDING STORYLAND. We will make sure that our proprietary digital platforms communicate and integrate well with already existing digital connections, formats and channels. We will distribute artist- and public-generated content through traditional digital marketing channels to demonstrate their cultural potential: INSTAGRAM will be a dedicated photographic gallery curated by Veronika Brúnová, SPOTIFY and YOUTUBE will be used for distributing outputs from our musical projects (JÍROVEC - FORGOTTEN MUSIC). We are partnering with the regional headquarters of Google to develop a section of the Google Art platform dedicated to the South Bohemian arts & crafts and architecture.

CREATE

In the process of preparing the candidacy we became champions of digital collaboration between artists and cultural professionals. This was partially still the after effect of the Covid-19 lockdown (which was one of the harshest and longest in Europe but also one of the least effective) but also a genuine need to extend the possibilities of communication and collaboration in time-poor and opportunity-rich environment. In our digital communications we will integrate this creative experience and continue to use collaborative platforms to generate content and engagement. Also, the creative cultural artefacts will become the backbone of our digital content - as per the initiative and

management of the digitalization manager.

All of the digital efforts will organically integrate with BUDWEIS 2028 APP, which will feature:

- ECOC programme overview for the whole year
- Booking possibilities
- Feedback and research layer
- Integration with the Czech Tourist Board content
- Local-resident-generated content
- Integration with social media
- Map layer with details on venues and events
- Integration with tailor-made local and regional Google Arts content
- Membership content/programmes - for culture

The BUDWEIS 2028 APP will be one of the channels connecting people to Budweis 2028 projects, enabling them to support Budweis 2028 activities via crowdfunding in addition to their membership. These donations will contribute to our LEGACY FUND. The BUDWEIS 2028 APP will also link to the Culture Pass, which will provide affordable access to cultural activities for low-income households. We will use data collected through the BUDWEIS 2028 APP to conduct targeted research on specific user groups.

38 MEDIA PARTNERSHIPS

Similarly to the strategy of the communication reach described earlier (the three circles), we will use three types of media partnerships - Organic/Owned, Earned and Paid.

The layer of organic media partnerships includes traditional media alliances with the local and nationwide tourist organisations, and cultural media outlets such as Culturenet.cz and media channels of cultural institutions and creative-industry networks.

We will strive to replicate this media partnership formula internationally, working with networks like Media Europe, Culture Action Europe and the like. CAE runs a number of advocacy initiatives that fit the agenda of Budweis 2028, e.g. Culture Goals 2030+, Culture for Health, and others. We will actively participate in these programs by engaging local and regional cultural actor-network structures and KOFs.

Southern Bohemian region (esp. Český Krumlov) – along with Prague – has been one of the country’s top tourist destinations for decades. The local tourist board is supported on the national level by international media buying and campaign management facilities. These will be put to work to promote Budweis 2028 as the cultural flagship product of 2028. We are already working with the regional and national tourist organisations and representatives to ensure that the touristic infrastructure innovation, services and products are developed in line with the strategic ideas of the ECOC 2028 candidacy (e.g. sustainable tourism, agrotourism, curated tourist experiences, etc.)

Budweis 2028 seeks to integrate the local business community in the candidacy. We teamed up with the local Budweiser Budvar brewery – a David contesting the American Anheuser-Bush owned Goliath for many years on the intellectual rights of the Budweiser beer brand. Budvar, which is still state-owned, exports its beer to 79 countries worldwide. Not only is the ethos of the fight close to our hearts,



90 but Budweiser Budvar also boasts a substantial international marketing communication budget. We are discussing the possibility that every piece of this communication will bear the Budweis 2028 ECOC inscription from 2024 on.

The level of earned media relies heavily on creative PR and the phygital experience we are planning to deliver in the coming years. Essential to this strategy are the programming highlights of the candidacy. We believe that all of them embody the main message of our artistic dramaturgy and that they don't need any marketing witchcraft and wizardry to make them more attractive or desirable. For example, we plan to take the programme HOSPODA and make the underlying longitudinal research evening news material. We would highlight to what extent pubs played a role in building and maintaining communities and how their disappearance in recent years negatively impacted the dynamics of cultural participation, social inclusion, public debate and local identity making. The subsequent development programme of HOSPODA alternatives will be taken public and spread internationally – through partnerships with Budweiser Budvar, our regional partners in Lower Austria and Bavaria. These initiatives will be supported by dedicated PR kits and pitched to all relevant regional media. We are building a task force of digital caregivers, connectors and creators who will bring this vision alive in applications and online environments.

Another example is the partnership between Budweis 2028 and public media – specifically Czech TV and the Czech Radio. During the candidacy, we started cooperation with local branches of Czech TV and Czech Radio. Czech TV already enjoys a solid reputation in science reporting. During the last 10 years, it aired interviews with more than 30 Nobel Prize winners, 5 astronauts and other notable scientific figures. We will develop a similar format for cultural reporting with Czech TV and the Czech cultural journalism community, which is currently rather neglected and overlooked. We believe that our cultural participation know-how and experience from the ECOC project could serve as an impetus for such development.

Last but not least, we have allocated a substantial portion of the marketing budget to specific and targeted media campaigns, aimed mainly at key European cultural opinion makers and influencers. We are firm believers in a segmented approach to marketing communication, which means that instead of fighting the tedious uphill battle to interest anyone and everyone in Budweis 2028 agenda, we will rely on networks and channels which already have the attention of a culturally engaged public. We don't plan to save the world with our project; we just want to improve a small part of it, one campaign at a time. The segments we will be specifically targeting are the following:

**NATIONAL CULTURAL INSTITUTIONS AND ORGANISATIONS**  
Through the action groups of 28 HOUSES and CULTURE ISLAND, we can target specific national institutions in European countries, as many of our stakeholders have long-standing relationships with them or will be implementing international projects within Budweis 2028. On top of them, projects like PILGERLAND or TRIPOINT CAPITAL will provide deeply personal and engaging perspectives on the content we will use in such targeted communications.

**EUROPEAN CULTURAL NETWORKS AND ASSOCIATIONS**  
Engaging with European cultural networks and associations such as the European Union National Institutes for Culture (EUNIC) or the European Association of Cultural

Cities (AECC) can help to build support for the candidacy at a European level. These networks often have close ties to key decision-makers and can help raise the profile of the city's bid. Members of our team have already worked with institutions like EDN Network, Hands On! – International Association of Children in Museums, ICOM, EFA, EMC ENCC, ISPA or IDFA. They are ready and able to put their personal and professional mycelia to work for our (PERMA) CULTURAL purposes.

**EUROPEAN CULTURAL POLICYMAKERS AND FUNDERS**  
Such as the European Commission's Directorate-General for Education, Culture, Youth, and Sport.

Most of the campaigns will be digital-based on authentic content from the build-up phase of the candidacy, as well as the build-up phase of every project.

As the agenda of Budweis 2028 unfolds throughout the years 2024 to 2028, we will seek to integrate our combined marketing and communication resources with those of CzechTourism, the Czech centres, the Czech Expo 2025 project (which will feature Czech regional talent as one of the highlights of its programme), the Czech Olympic Team, and other international initiatives representing our country in Europe and beyond. The idea of (PERMA)CULTURE quite naturally brings along the idea of organic growth. This is also the strategic engine of our campaign development through the years. We will never sport billboards or social media content with clichés about Budweis or our country. On the other hand, we will base our organically evolving campaigns on the Budweis 2028 programme highlights such as ARS BIOLOGICA, ROOTS AND FLAVOURS, GIVE & TAKE, and search for content overlaps with Czech projects with high international reach and visibility.

●39 HOW WILL YOU MOBILISE YOUR OWN CITIZENS AS COMMUNICATORS OF THE YEAR TO THE OUTSIDE WORLD?

In line with the central idea of culture as something created by broad social and artistic participation, involving residents of Budweis and the South Bohemian region in communicating the 2028 programme is critically important. We don't want people to become mouthpieces of some esoteric mission, we need them to embody "the culture" themselves (to "be the culture", see the contrast "TOURIST vs. KUL.TURIST").

Since the very beginning of the project, deep in the pre-selection phase in 2021, we put a lot of emphasis on cultural participation. It came alive in KUL.TURISTA, the flagship programme, which is perhaps the most important and most relevant essence of the candidacy in the long term. To spread the idea beyond the city and regional limits, we are building KUL.TURISTIC OFFICE, both in-place, as well as digital version. It will be a Budweis 2028 app and a digital environment where people planning to visit or already visiting Budweis will be taken through the cultural landscape through the eyes of locals, local cultural institutions, action groups, artists, bands, youth organisations, and the like. The BUDWEIS 2028 APP will allow anyone to choose their perspective and then explore the local and regional cultural ecosystem from that perspective.

In a digital version of DIARY, we plan to let people from Budweis take over the official communication channels of the

city and cultural organisations (galleries, tourist offices, and the like) for a certain period of time and become the official voice of the candidacy. This is not an entirely new idea; it has been done before in Sweden by their tourist board, for example, but it still epitomises the idea of cultural participation perfectly.

The reason why people would participate in such a wide-ranging initiative is simple: They won't see themselves as "hired guns" of some marketing project; they will want to share their cultural contributions with the world. This has been working wonderfully with our local and regional projects so far. People, groups, and communities involved in KUL.TURISTA, for example, already display high levels of ownership and participation. We want to replicate this formula throughout the implementation period.

We will never ask our volunteers to spread the news of the candidacy without giving them at the same time a chance to actively participate in the program. We collaborate with partners to develop the cultural milieu, individual programs, and events (e.g. with the accessibility ambassadors). Each initiative has both a participatory and digital element. While we aim to inspire conversations about Budweis2028, it is equally important that they occur for the right reasons. By following this approach, participants in Budweis 2028 projects naturally become ambassadors. Budweis 2028 ambassadors, including influential individuals and respected community members, play a crucial role in communication. Positive examples and micro-influencing have proven effective in engaging people during the candidacy. Behavior change is a cultural change, and we strive to make engagement with our projects cool and appealing to others. Alongside influencers, residents who are well-known in their communities are instrumental in showcasing positive examples of involvement in Budweis 2028 projects.

Participation and public engagement are the engines of a number of projects in Budweis 2028. Initiatives like KROJ PRIDE, HOSPODA, ROBIN PLAYHOOD, and BRIDGES simply cannot happen without broad participation. We have built a robust in-house content team which will broadly cover all of those initiatives and co-produce (with the public) formats that will reach a diverse audience via the grapevine and specific social mycelia of each actor within the network. Those activities are built around residents' participation and the stories of our region, and will therefore lead to a sense of belonging, and overall contribution to the communication of the ECOC project through local and regional residents.

PROJECTS' EXAMPLES OF CITIZENS BECOMING COMMUNICATORS

BRIDGES	Youngsters and seniors directly involved in creating new circus performances for fellow inhabitants.
MY HOCKEY FAMILY	Generations of hockey fans will create a hall of fame together and tell the story of their hockey team from their experiences.
ADRIAPORT	People will share personal stories about their holidays.
FINDING STORYLAND	People will be involved in harvesting stories of the region as well as the presentation together with artists to the region and world.
OBJECTS WITH ATTITUDE	People will participate in the creation of new museum exhibitions and tell the story from their own perspective.

BEYOND LABELS	Young Roma community will be involved in presenting the history of the Roma community and sharing their personal stories.
IDENTITY SYMPHONY	Young people will become voices for the LGBTQ+ community.

●40 HOW DOES THE CITY PLAN TO HIGHLIGHT THAT ECOC IS AN ACTION OF THE EU?

The European Union has been part of the Czech public discourse for almost 20 years. We have benefited immensely from EU funds, the common market, and the free movement of people, information, and capital in Europe. Today, however, the Czech Republic comes out 24th (out of 28 member states) in the level of optimism toward the future of the EU (Eurobarometer 2022). To meaningfully present the ECOC as an EU initiative means finding deeper, more engaging and more emotional connections than just sporting logos and flags on our ECOC brochures, ads, and other media.

It's more important than ever to promote the activities of the EU and their effects on our lives. Budweis 2028 project already has a positive effect on local communities in Budweis and, in the following stages, will be influencing more and more people in our region, country, and EU. All of our activities are linked to European partners or other EU projects, and this will not only promote ECOC as a project of the EU but also promote other EU initiatives, other ECOCs, and EU partners. As an example, we are planning to host the PORTKEYS project in cooperation with at least 9 ECOCs and present their programs directly in Budweis.

We have established cooperation with the Creative Europe Desk and the office of Europe Direct in Budweis already. We will cooperate with those organisations to secure funding for our projects as well as supporting local organisations in their activities. We are already cooperating with 20 other ECOCs and we are planning to work with the following European platforms or schemes: Eurocities, New European Bauhaus, Trans Europe Halles, Europe Goes Local, Structured Dialogue, European Youth Forum, European Volunteering Centre. We will be organising joint EU-themed public events, debates, and seminars, such as (PERMA)CULTURE FORUM to further promote the EU dialogue.

In addition to the above, we will highlight the EU logo in all communications materials. Our communication strategy will make sure that the whole undertaking is positioned and perceived as a project of the European Union, especially in front of stakeholders, partners, donors, and fellow residents. Visibility of the European Union and the ECOC brand is essential in all our communication and marketing materials. We already promote the ECOC brand and cities through our channels, presenting and introducing ECOC cities, our visits there, and sharing their stories and journey. Former, current and designated ECOC cities will be invited to take part in Budweis' opening and closing ceremonies, as well as other events in upcoming years.





# CAPACITY TO DELIVER

The decision to become a European Capital of Culture requires a great deal of determination, motivation, courage, and imagination from the city. The entire candidacy period is a delicate balance between dreaming and strategic planning with significant commitments. The vision of transforming the city into a (PERMA)CULTURE environment is a strategic development project of the city through culture. Although such direction was a new experience for the city leadership, the benefits of this commitment outweighed any doubts. Budweis is a city ready to take a step into the future.





41 POLITICAL SUPPORT AND COMMITMENT

The ECOC journey commenced on 10 December, 2020. Since the beginning, we have been witnessing a major shift in the city’s thinking, and we are not hesitant to say that the ECOC project has played a role in this shift. In the 2022 elections, the political representation changed, but the commitment has remained; moreover, it has grown stronger. Political debates about the ECOC title were intense and thorough, resulting in unambiguous political support for the Budweis 2028 project. The Budweis 2028 vision and its ambitious goals are in complete accord with the vision of the Mayor, city assembly and city council. It is also in line with the vision of regional development.

The intention of the city to apply for the ECOC was also supported by the partner cities of Budweis. The cities of Passau and Linz signed a memorandum of cooperation on this exceptional project, confirming the intention of the Tripoint collaboration and support to local partners across the border.

In May 2023, the city assembly agreed on a commitment of 8,330,000 EUR for the operating budget if the city is awarded the ECOC title. The regional council decided to contribute 5,000,000 EUR for the operating budget. The Ministry of Culture, together with the Czech government, committed to support the winning city by 8,000,000 EUR and 12,000,000 EUR for operating and capital expenditures, respectively.

Throughout the past 2.5 years, we invited all the political representatives to be part of the ECOC project and shape the future of our city. This Bid Book also reflects their view of the world where the future of the city lies, while their ideals are embedded in the application itself. To date, the city has invested 934,000 EUR, the region 50,000 EUR, and the Ministry of Culture nearly 100,000 EUR, again demonstrating the strong commitment of all the authorities.

Another important vote was held on 3 April, 2023, when the establishment of the registered institute was approved.

The last and most important vote took place on 29 May, 2023, when the final Bid Book was approved.

42 INFRASTRUCTURE PROJECTS AND LINKS TO ECOC PROJECT

(PERMA)CULTURE plays a crucial role in city planning and urbanism by promoting sustainable design principles and community engagement. With this in mind, we aim to care about what we already have. One of our main objectives is to nurture and elevate the existing high quality of life in Budweis. We can do this by actively supporting new projects and initiatives that prioritise the preservation and enhancement of our urban environment.

STRATEGIC DEVELOPMENT

In 2023, the Metropolitan urbanistic council was established in the city and region, led by architect Martin Krupauer (who worked as Project Manager of the architectural competition for the future Vltava Philharmonic building in Prague). Its main goal is to address the city’s past scars in infrastructure and design a plan for future urban

development.

The past development of the city, especially during the communist regime, was not ideal, dividing the city into three discrete areas/parts of the city: 1) the western part, bounded by the Vltava river, a main road, and walled-off exhibition grounds; 2) the inner city; and 3) the eastern part along the railway line. Those divisions are causing many urbanistic and social problems and need to be tackled in a strategic manner. This is how the ECOC projects can contribute to the healing of the scars on the face of the city.

To bridge the gap between the central area and the western part, the city, region and state are jointly collaborating on a project to open the exhibition grounds. This involves building new bridges for easier river crossing and removing the walls around the exhibition grounds. The area will become accessible from all directions, serving as a natural crossing point for pedestrians and cyclists. The opened exhibition grounds will also serve as a public space for gatherings, festivals, and leisure activities in the city centre. A memorandum between the city, region, and national government outlines cooperation on opening the area and constructing a new multi-purpose hall for sports and culture, capable of accommodating approximately 3,500 people.

To address the issue between the east part of the city and the central city, a new CB21 strategy has been developed. It aims to connect these areas, improve transit for residents, and create economic opportunities by transforming the brownfield areas in the east part of the city. The construction of a motorway ring road around the east part of the city, set to be completed in 2024, will enhance accessibility and connections to the rest of the city. The plan also includes pedestrian and car underpasses in addition to the development of a new city district in the east, reflecting the city’s commitment to smart and strategic development beyond 2028.

CULTURE INFRASTRUCTURE

At first glance, it may seem that Budweis has all the necessary cultural infrastructure. There is a theatre, several cultural centres, an open-air cinema, a museum, a gallery, libraries, and a philharmonic. However, it was necessary to examine the condition of these buildings, as well as the state of the organisations themselves and the relationships between stakeholders and each other. Still, both the city and private owners of cultural centres have long neglected investments in infrastructure and technical equipment and thus do not meet the requirements of the 21st century. Public spaces are not sufficiently utilised for cultural events, despite the historical city scenery and the abundance of parks, squares and riverbanks that encourage it.

As part of our cultural strategy, we have also identified a lack of high-quality cultural infrastructure with regional significance in the city. This hampers the hosting of larger events and the participation of international artistic ensembles. To address this, we conducted two types of research among the public and cultural actors to determine the strategy for developing cultural infrastructure until 2028. Based on the results, we designed activities around the anticipated infrastructure and its surroundings, aiming to connect it with people and nature in the city.

Working with the architects involved with the metropolitan urbanistic council, we have also been able to develop

a comprehensive strategy for the use of public spaces around the city, emphasising collaboration and data sharing. Our approach involved creating an interactive map of potential project sites. By combining existing plans and visions with input from local residents, we identified specific areas for improvement and generated concrete proposals. We will continue the facilitation process through a series of artistic interventions, as well as public workshops, roundtables, exhibitions, discussions, and architectural competitions. By evaluating these proposals, we will create a road map for meaningful implementation that reflects the needs and aspirations of each community. This transparent and participatory approach aligned with the Budweis 2028 projects aims to heal the city’s scars and inspire inclusive urban development.

Culture House Slavie’s reconstruction began in 2023, and we expect two modern halls to be completed there by 2025. The reconstruction of the House of Art, a renowned regional gallery of contemporary art, will be voted on in 2024 and should be realised in 2025. It will then house a new culture and visitor information centre that will serve as a KULTURISTIC OFFICE in 2027–2028. Additionally, the reconstruction of the Open Air Cinema Háječek and the surrounding park, which will be further discussed in autumn 2023 and also voted on in 2024, should be finalised by 2026.

We aim to develop public spaces between cultural institutions, breaking the notion that culture only happens inside buildings. By revitalising the surroundings of **Culture House Slavie** and **Senovážné Square**, we will improve public spaces and establish a vibrant cultural district called **CULTURE ISLAND**. This district will physically and mentally connect institutions, fostering cooperation, development, and experience sharing.

The new building for the **Aleš South Bohemian Gallery** will be constructed as part of the Senovážné Square reconstruction. This gallery, expected to be completed by the end of 2027, will be an integral part of **CULTURE ISLAND**. It will host various exhibitions. **The House at Beránek** will become an artistic residency space, attracting visual artists worldwide.

Under the concept of **City and Water**, projects like the **Vltava River - Sun Island**, **Zátka embankment (Malše embankment)**, a **sports and leisure area with an outdoor swimming pool**, and **Park Dukelská** will open riverbanks and utilise the city’s rivers for the benefit of residents. The new **Visitor centre at Vrbné ponds**, serving as the gateway to the urban nature reserve of ponds in Vrbné, will enhance the connection between city residents and urban nature.

All these initiatives will not only support the development of a metropolitan region and establish the city as a modern European city but also emphasise the importance of culture in the overall plan. The aim is to create a vibrant and inclusive city that caters to the needs of its approximately 170,000 residents while also attracting young families and fostering opportunities for all. These efforts will contribute to the formation of cross-generational communities, promoting a sense of belonging and unity among the inhabitants.

For detailed information about the planned timetable of the infrastructure projects, →SEE Q25/28, p. 78.

INFRASTRUCTURE		LINKED PROJECTS
1	Reconstruction of Culture House Slavie	KULTURISTA, CULTURE ISLAND, OPEN SEASON, SKATEHOLDERS, JÍROVEC - FORGOTTEN MUSIC, CULTURE HARVEST, CONFLUENCE, CENTURY IN FILM, ARS BIOLOGICA, CREATIVE INSTITUT, (PERMA)CULTURE FORUM
2	Construction of the Aleš South Bohemian Gallery – Senovážné Square	CULTURE ISLAND, OPEN SEASON, HOTSPOTS, OBJECTS WITH ATTITUDE, NEW WOOL, ROOTS AND FLAVOURS, GIVE AND TAKE, WOMENPEDIA, CULTURE HARVEST, ARS BIOLOGICA
3	Reconstruction of Senovážné Square	CULTURE ISLAND, CULTURE HARVEST
4	Physical accessibility of Exhibition Grounds	CONFLUENCE, ARS BIOLOGICA
5	Multifunctional halls – Exhibition Grounds	ARS BIOLOGICA
6	City and Water – Zátka embankment (Malše embankment)	KULTURISTA, BRIDGES, CULTURE ISLAND, CONFLUENCE
7	Ponds in Vrbné – Visitor centre	CONFLUENCE, ARS BIOLOGICA
8	Reconstruction of congress centre – Exhibition Grounds	ARS BIOLOGICA
9	Sports and leisure area with an outdoor swimming pool by the river	CONFLUENCE
10	City and Water – Vltava River – Sun Island	CONFLUENCE
11	Reconstruction of House of Arts	CULTURE ISLAND, WOMENPEDIA, CREATIVE MINDS (MILLE FORMES)
12	Visitor centre in Orty	TOUCH OF CLAY
13	Park Háječek and Open air Cinema	CULTURE ISLAND, SKATEHOLDERS, CULTURE HARVEST, CONFLUENCE, CENTURY IN FILM
14	Tourist information centre - part of House of Arts	KULTURISTIC OFFICE
15	Park 4D public spaces	SKATEHOLDERS
16	Park Dukelská	KULTURISTA, CULTURE ISLAND, CONFLUENCE
17	Public spaces around the Culture House Slavie	CULTURE ISLAND, CULTURE HARVEST, CONFLUENCE





● 43 (PERMA)CULTURE MINDSET

The world is changing but we are still here. We are the city. We are the region. We are nature. We are vision. We are a country bound by nature. We are people ready to take the next step. You know that we are. You know that we CARE. We are ready to make the (PERMA)CULTURE of Budweis 2028 a reality!

The period of (pre)selection for the European Capital of Culture was a great way to re-energize the city and the region. We jumped on the wave of enthusiasm that the candidacy created. The team of Budweis 2028 is already made up of more than a hundred people with different backgrounds, cultural organisations and decision-makers from all over the region. We all take away a unique experience from the candidacy process. We are all ready to use what we have learnt everyday. We firmly believe that (PERMA)CULTURE will be Budweis 2028 legacy for Europe.

(PERMA)CULTURE STARTS WHERE VAGAR ENDS.



CULTURE HOUSE SLAVIE  
visualisation: Atelier Chaix & Morel et Associés  
and architects Pichler and J. Proksa



RECONSTRUCTION OF SENOVAZNE SQUARE  
visualisation: Pavel Hlinička Architects+Planners s.r.o.



CITY AND WATER – ZÁTKA EMBANKMENT  
(MALŠE EMBANKMENT)  
visualisation: A8000



CITY AND WATER – SUNNY ISLAND  
visualisation: A8000



HOUSE OF ARTS  
visualisation: Malý Chmel



BUDWEIS FOR EUROPEAN CAPITAL OF CULTURE 2028

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