

Kul.turista 2024

Evaluation report – part of Monitoring & Evaluation
for Budweis2028 European Capital of Culture

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Introduction

The aim of this report is to present the results of an evaluation of Kul.turista 2024, one of flagship projects of Budweis2028 European Capital of Culture. The evaluation was prepared based on several sources of data, including formal and informal documents produced throughout the project and a survey for project participants.

The assessment was made against two criteria: the extent to which the project fulfilled its own specific goals, and to what extent it fulfilled the overall ECoC goals (which are consistent with the one in the project, but include some broader, more general areas). Apart from making such assessments, we present the results of the participants survey and provide recommendations for future editions of the project.

Key findings

In 2024 Kul.turista successfully met all its objectives: it effectively transferred practical knowledge and fostered collaboration between cultural organisations and local communities (through open call for community projects with an accompanying capacity building program), and it served as an “entry point” into ECoC for common people (not specialized cultural audiences; this part was achieved in particularly through “Óda na moje mesto”).

Knowledge transfer in Kul.turista was highly effective. 9 out 11 respondents in the survey declared that they made some changes in their projects as a result of workshops and consultations. Project participants appreciated that they had opportunity to learn by concrete examples and inspirations, and not only from the experts, but also among peers.

Kul.turista participants expressed willingness to learn more about collaborations: how to start them, where to look for partners (especially artists), how to manage the process successfully (also inside the project team).



Apart from learning effects, Kul.turista capacity building also had a strong social facet. Nine out of eleven participants said that they met five people whom they had not known before. Eight declared having planned a collaboration with at least one organization that was new to them.

10 community projects selected in the open calls were successfully implemented in 2024. All of them actively involved communities and neighbours, and nearly all took place in some local spaces which can be actively used in future. What requires much more attention in future is accessibility of the projects. Almost none included any concrete accessibility-related tools; very many mistook accessibility with various audience development strategies or marketing activities.

Leaders of the community projects were already experienced in the topic (9 out of 11 already took part in workshops or other educational activities the same year). At the same time, half of them declared taking care of dependent persons, and the need to take time out of family and private life was indicated most frequently as a difficulty accompanying participation in the project. It is worthwhile to see if the future editions of Kul.turista can anyhow address this difficulty.

According to project leaders Kul.turista brought positive changes not only to them as individuals, but also to their organisations or groups they represented. This effect requires very strong recognition: the advantages that Kul.turista offered were not limited to its direct participants, but spread wider, bringing good prospects for inducing some institutional changes too

All project leaders were happy that they took part in Kul.turista. All of them would also recommend this project to their friends or colleagues.



Basic information about the project

According to the logical matrix of the project (theory of change), the key area of intervention from Kul.turista is provision of comprehensive support to local communities, with the goal of making them more resilient and self-driven. The ultimate vision is that local communities become important social actors that take care of their local environments and that provide a wide variety of activities for the neighbours (with special attention activities that involve arts, but not exclusive to them). This way communities would complement the offer provided by cultural institutions and organisations, making it well-distributed in several geographical areas and more adaptable to the local needs.

The programme of Kul.turista in 2024 was highly consistent with the project's logical matrix (relevant for the whole period of 2024-2028/9). The table below presents activities included in Kul.turista's theory of change and the programme offered specifically in 2024. In the following chapters we will present more detailed evaluation of each part of the programme.

Table 1. Comparison of activities planned as part of the logical matrix of Kul.turista against what implementation in 2024

Activity included in Theory of change	Activity included in Kul.turista 2024 programme
support for both existing, “operational” communities, and to those that are only emerging	the call in 2024 was open to: - organisations, including public institutions - people without legal personality (only in Ceske Budejovice) + the applicants did not need to have any previous experience with similar activities
running capacity building programs for communities and	a series of workshops and individual consultations for organisations selected through the open-call

for culture spaces to work with communities	
transferring knowledge & skills on how to do research on people - on what they want and need	topic was partially covered during capacity building and individual consultations; research was done in some of the projects
giving communities more incentive towards cultural production, more creative collaborations between communities and artists	collaborations with artists was one of topics in capacity building; no further support for implementing them in projects was offered further
provision of financial support for community-oriented culture projects	projects got financial support
connecting communities, providing opportunities for networking and collaboration	community non-conference for all project participants held at the end of the year
operating as an entry into ECoC for a “regular resident”: to do one’s own stuff and/or to collaborate with the team	Óda na moje město – a concert delivered by more than 200 musicians from Budweis, with composition and words having a clear reference to Ode to joy (but not identical)

Basic sources of data for this report

- documents produced by Kul.turista organisers, including the database of projects submitted in open calls and their assessments, media releases, working notes created by organisers with the aim of having up-to-date feedback and evaluation of events
- 10 reports from community projects submitted together with financial statements by their leaders (the financial statements are not part of this study)
- a survey conducted among project leaders, filled in by overall 11 out of 12 people that it was directed to (an anonymous survey was conducted in December 2024, online through Google Forms)

The information gathered allows to make a comprehensive assessment of the part of Kul.turista that was dedicated to community building.

We did not conduct any survey among the creators or audiences of “Óda na moje město”. Therefore this part of Kul.turista is treated very briefly, with reference solely to the documents produced in the project.

Óda na moje město

This part of Kul.turista was organized independently from the community open-call, yet served one of the project’s key goals: reaching out to “regular residents”, meaning people who are not necessarily into culture or arts, but that also should be aware (and, at best, interested) about ECoC. The idea was to bring together as many local musicians as possible, including those who do not play in any professional bands, and to publicly perform a re-adjusted, “local” version of “Ode to joy”.

Based on the documents and photographies from the event, this plan was largely accomplished. 170 musicians and singers from 11 bands and ensembles were part of the ensemble, with professional composer and conductor in the lead. A large part of them were pupils playing in school bands or learning at the local Conservatory. The lyrics of the piece spoke about the city of Budweis and the role of culture in it, with the whole composition being still recognizable as a “twist” of the famous Ludwik Beethoven’s symphony (and the anthem of the European Union).

The whole event took place in 20th of June 2024 in Piaristicke Namesti, an area that is close to Budweis city centre, but perceived by the locals as somewhat neglected and under-used (according to the research conducted in one of former editions of Kul.turista by a research agency Socionauts). The programme of the event, apart from performance of “Óda na moje město” consisted also in workshops and other performances, including a parade with live music played by all bands and musicians involved in the project. According to the organisers, the whole events attracted



several dozens of audience, including many kids and seniors, and becoming the most-attended, outdoor event in ECoC 2024 programme.



Kul.turista open-calls

In 2024 Kul.turista announced two open calls for community projects. One was dedicated for communities and organisations from the city of Ceske Budejovice, with an invitation also for people without legal personality. The other call was directed specifically to organisations from the South Bohemian region who were associated under an ECoC-led network called 28 Houses. Both calls were opened in the end of February, with a fairly short period of time to prepare applications (less than two weeks), and announcement of results mid-March.

The principles of both calls were consistent and put emphasis on engagement of communities and neighbours, and / or on a connection with the local environment (explorations of its past and history, making adjustments for future activities). This criterion – community engagement – was obligatory; projects that did not meet it were rejected. The call encouraged the applicants to include in their projects some artistic contents, be it in the form of collaborations with artists or simply reinforcing people's interest for arts. This criterion weighted much more for the regional organisations than for applicants for the city, however. The rationale behind such decision was that city call was open to people who had no previous experience in community work, project management or artistic production, opposite to 28 Houses organizations with well-established position in all these fields.

Additional evaluation criteria covered topics such as accessibility (intention to remove any barriers, if applicable), environmental sustainability (intention to reduce the environmental impact whenever possible), and longevity (meaning that the project in Kul.turista should be a part of a larger plan for community engagement in the future).

Importantly, applicants were invited to propose working plans for their project that can be further developed throughout the program (especially capacity building).

The open call clearly informed about the benefits of the program, including participation in capacity building activities, support in developing artistic collaborations and general project development, as well as financial support (100 000 Kč // around 4000 euro for projects in the region; 50 000 Kč // around 2000 euro for projects in the city).

Overall 10 projects from the regional organisations (with five being successful) and 15 city projects were submitted in the open call (with six being successful, but five coming to realization in the end).

Each project from the region was submitted by a different organization. At the moment of opening the call 28 Houses had more than 30 members. This means that only one third of them decided to apply, with a strong presence of NGOs (six out of thirteen NGOs in the network applied and five were successful; only four of eighteen public institutions applied, none of them successful). Projects from the city were submitted by 5 NGOs, 3 informal groups, 2 private people (with one person submitting five projects).

From the evaluation notes provided by Kul.turista organizers we know that short time to prepare submission could have been one of the factors discouraging from applying in the 2024 open call. Also, as the organisers noticed, the announcement of the call could be supplemented with some introductory meeting for people who are interested, but have doubts or questions.

The successful projects from the region were all submitted by NGOs, with four out of five taking place in cities and towns, and one – in a rural area. The successful projects from the city were implemented by three NGOs and two informal groups.

Importantly, three projects that were submitted in the call received a very similar number of points. Two of them were selected for the Kul.turista, one was rejected. The difference between them was of 1 and 2 points out of 100 as maximum. We

strongly recommend that in future there is a procedure for re-examining such cases – either by re-evaluating the closely competing projects by an external judge, or by securing the amount of funding that allows to cover support for such projects. This situation did not occur in the city open call, where the difference in number of points between successful and rejected projects was significant.

According to the justifications provided by the judges, the most important reason for rejecting a project was lack of engagement of a community or neighbours. Some the submitted projects had no clear vision of the target groups or how they would actually reach them, not to mention real involvement. In the others community engagement was secondary to some other, much more visible activities. A few projects offered ready-made events that entailed passive reception rather than active involvement or influence over what was planned. Finally, some projects were rejected for having no clear continuation in future, being one-off events rather than a step in long-term process.

No project was rejected on the merit of being “too under-developed” which proves that the invitation to submit “working ideas” was indeed embraced.

According to the results of the survey, the leaders of the successful projects represented several age groups (4 people were between 30 and 39 years old, 3 people were between 40 and 49, 3 people were between 60 and 69, and 1 person – between 20 and 29). The strong presence of people over 60 is interesting in this case, with very low participation of youngsters (none) and young adults (1 person only). Almost all project leaders (9 out of 11 people) declared that they took part in some workshops or other educational activities the same year, some of them doing so as part of ECoC offer and outside it.

Around half of project leaders declared taking care of some dependent persons (kids, elderly members of family etc.). The need to take time out of family and private life was indicated most often as one of difficulties that people had to manage with

regard to doing projects in Kul.turista (by 6 out of 11 people). Three people also said they needed to organize extra care for their kids or other people. Five project managers declared that they had to reorganize some professional activities in order to take part in Kul.turista. Two people were forced to take a day off work.

Participants' motivations behind joining Kul.turista were largely consistent with the project's aim. The following answers were chosen most frequently (the question was "Z jakých důvodů jste se přihlásil/a do tohoto ročníku Kul.turisty?"; multiple answers were welcome):

- posunout svou komunitu / sousedství / město – 6 respondents
- seznámit se a budovat vztahy s ostatními organizacemi / skupinami – 5 respondents
- potřeba budování pevnějších vztahů s místní komunitou / sousedy / obyvateli – 4 respondents
- na základě předchozích zkušeností s týmem Kul.turisty a Budějovic 2028 jsem věděl, že to bude stát za to / bude dobré / přínosné – 4 respondents

The above results show clearly that participants' key motivations were tied to community engagement. Importantly, this applied to both people working inside organisations who already had some experience in this area, and to those that did not have such background.

It is worth highlighting that Kul.turista's good reputation from the previous editions, together with the whole Budweis2028, were also an important factor in deciding to join the project in 2024.

Three people also declared willingness to change something inside their organisations ("změna a posun v mé organizaci / skupině"); another three – willingness to learn new things ("naučit se něco nového // najít inspiraci (pro nové aktivity, nápady)").



Kul.turista capacity building

Project participants were invited to a series of workshops. Capacity building was obligatory, however, there was no strict requirement that the same individuals attend the whole course (various people engaged in project development could take part in various workshops). Importantly, the dates of workshops were announced together with a call, and the submission form in the open call included questions concerning the applicant's possible attendance / absence. It was clear that workshops are not some additional option for the participants, but an integral part of the whole process.

Participants from the city were offered overall five workshops, while those from the region – three workshops. The difference results from the fact that most people from the city needed broader support than regional organisations, who were already experienced in project management and community work. Also, there was a purely organizational factor behind this decision: it would be much harder to gather people from several different localisations across the region multiple times, than to do the same with residents of a single city. Apart from the workshops, all project participants could take advantage of individual online consultations with experts.

It is worth stressing that localisations for two out of three workshops dedicated for the regional organisations were actually their seats, based in Slavonice and in Tabor. As the Kul.turista organisers admitted, such hospitality on part of participants worked very well: apart from feeling more engagement into the whole project's success, participants could get to know each other's organisations first-handedly.

The topics of workshops covered various aspects of community engagement (including artistic collaborations), as well as project management, accessibility and environmental sustainability in the city. The contents were provided by experts in the field, for example, representatives of Nadace Via (for community engagement and sources of financing), Socionauts (community building and research), Ondrej Horak (for community building; representative of Kreativni Praha and a curator of

Kul.turista), Dana Kalistova (environmental sustainability; a curator of an ECoC project “Circular House”, dedicated to this topic; representative of Kabinet CB in Ceske Budejovice).

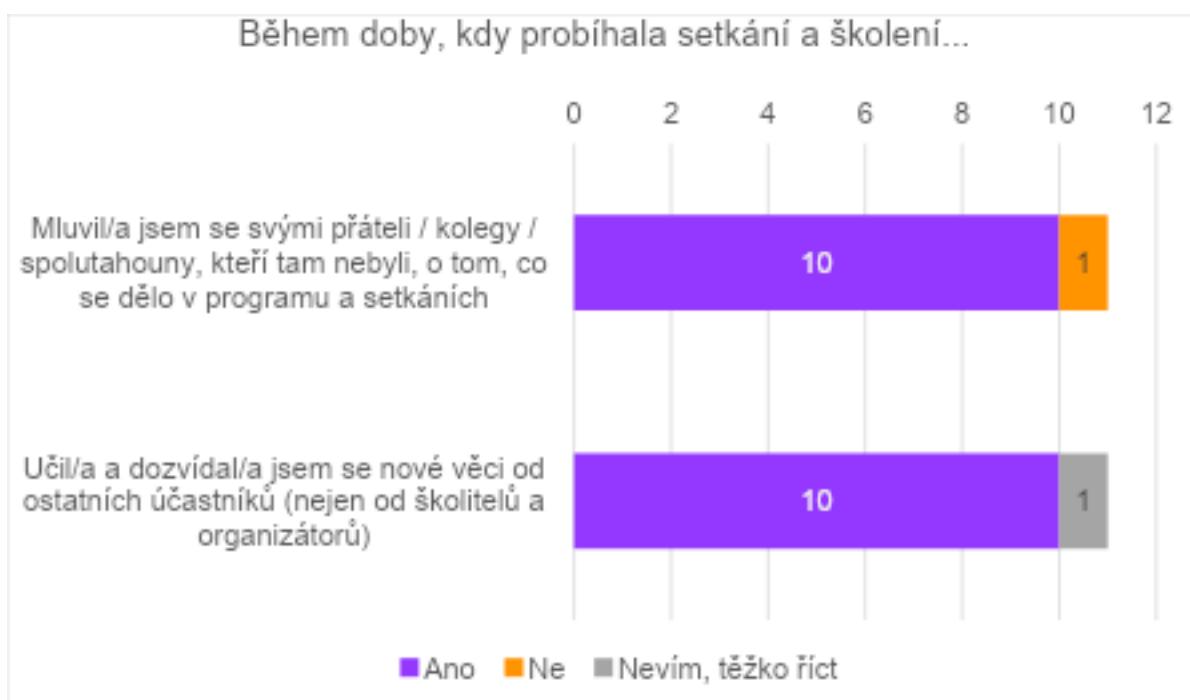
The goal of the capacity building was not only to provide knowledge and inspiration, but primarily to transfer these directly into the projects planned for implementation. This goal was achieved: 9 out 11 respondents in the survey declared that they made some changes in their projects as a result of workshops and consultations (one said the project stayed the same throughout Kul.turista, and one that they did not know). The fact that Kul.turista capacity building was effective is confirmed also with the fact that nearly all participants shared some insights from it with their colleagues who were not on the spot (see Figure 1; the statement “Mluvil/a jsem se svými přáteli / kolegy / spolutahouny, kteří tam nebyli, o tom, co se dělo v programu a setkáních”).

In the survey we also asked about which concrete workshop was the best. None of the workshops gained any significant praise: the answers were almost evenly distributed across all options, with three people choosing “It’s hard to say, I don’t know”. Such results were obtained in both surveys – for the city and for the region. Participants could give a justification of their choice in an open-ended question. This is where we got to know that many of them thought each workshop added something to their project and their knowledge; just like one of the respondents expressed: “Na každém z těchto setkání jsem dostala něco co doplnilo mozaiku a co nám pomohlo projekt dotvořit.” If there was a reason to highlight a workshop it was because it allowed to make concrete decisions about the project.

Indeed, one of the things that people liked most about Kul.turista (“Na Kul.turistovi 2024 se mi nejvíce líbilo, že....”) was having an opportunity to learn by concrete examples and inspirations, as well as bring this knowledge directly into practice. Importantly, Kul.turista participants valued interactions with the experts equally to interactions with other people doing projects. They felt that sharing experiences

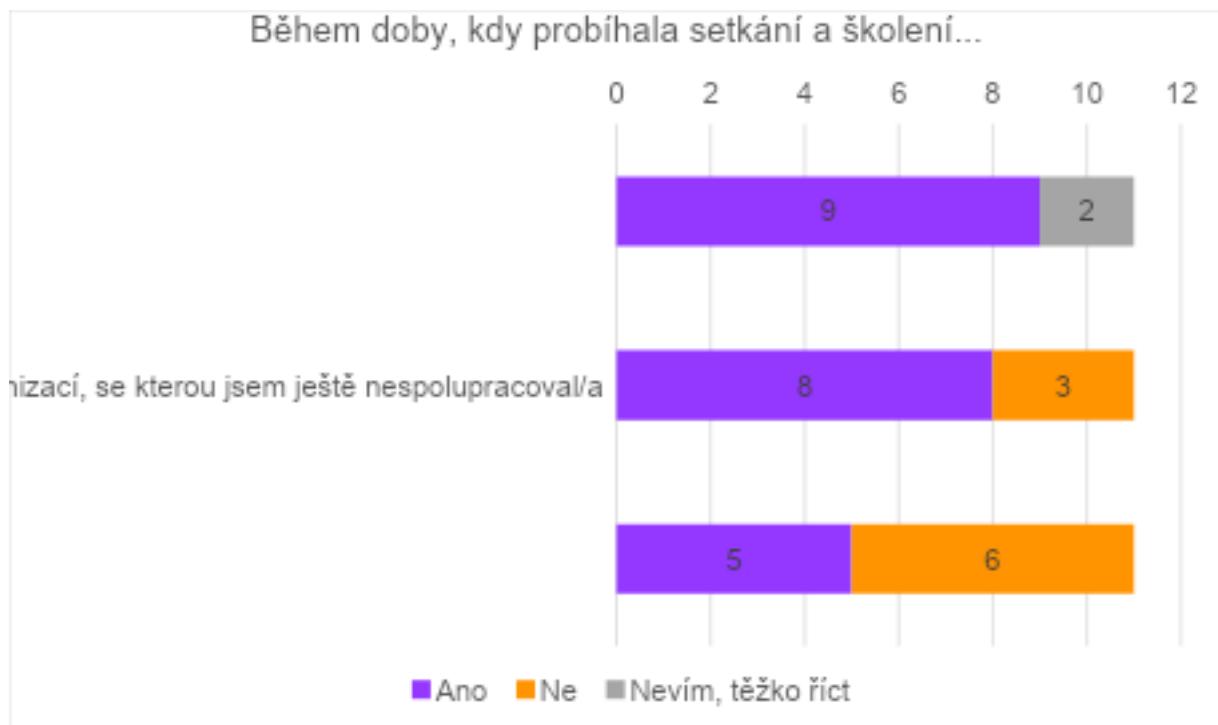
between peers also gave them a lot of support and concrete “quick fixes” for their projects. The fact that Kul.turista entailed also peer learning was confirmed directly by ten survey respondents (see Figure 1, statement “Učil/a a dozvídal/a jsem se nové věci od ostatních účastníků (nejen od školitelů a organizátorů)”). It may be worth considering if the future Kul.turista could entail yet more networking between participants, including people who took part in the previous editions of the project.

Figure 1. The learning effects of Kul.turista capacity building (if a certain category of answers is not shown on the graph, it means that it got 0 answers)



Apart from learning effects, Kul.turista capacity building also had a strong social facet (see Figure 2). Nine out of eleven participants said that they met five people whom they had not known before. Eight declared having planned a collaboration with at least one organization that was new to them. At the same time only five people exchanged concrete contact details with at least three people, which by no means undermines the networking power of Kul.turista.

Figure 2. The social side of Kul.turista capacity building (if a certain category of answers is not shown on the graph, it means that it got 0 answers)



Additionally, from the notes provided by Kul.turista organisers we know that peer meetings also have a “therapeutical” side – they allow to share experiences, stories and emotions in a safe environment, where other people have very similar perspective. The survey showed that some project participants valued the fact that they felt supported from the very beginning. Some respondents stressed that they did not feel anyhow judged by the others in spite of the lack of knowledge or experience in the area.

On the other hand, the things that respondents felt that were missing from capacity building were about various types of collaborations: with artists, with organisations, with volunteers, with local authorities. Another topic worth developing according to



Kul.turista participants was team management, especially with regard to communication and motivation. Finally, project participants found the need to introduce themselves and their projects on every single workshop tiresome and a waste of time. During the next editions it would be beneficial to provide the trainers with as much information about the projects as possible.



Kul.turista community projects

Overall 10 projects selected in the open calls were successfully implemented in 2024. One more project, that was part of capacity building, eventually did not come to realization due to lengthy and ineffective, in the end, negotiations with people who were supposed to carry out some crucial activities. However, according to the project's manager, participation in Kul.turista allowed to prepare a much clearer vision of the activities, and the project itself only put on a temporary halt.

Additionally, Kul.turista invited Broumov 2028 to become part of its program in 2024 with a community project undertaken in their geographical area and financed from external sources. Broumov 2028 team members took part in Kul.turista capacity building, actively sharing their experience in the field. However, they did not report to Kul.turista organisers. Therefore, Broumov 2028 project is not part of this evaluation.

The reports from the projects, submitted to Kul.turista organisers at the end of 2024, reveal prove that the main goal of the programme was achieved: all projects did actively involve communities and neighbours, and nearly all took place in some local spaces which can be actively used in future. Only one in ten projects did not entail a public event (and this was clearly laid out in the submission form – that the activities in 2024 are preparatory, and will be continued in 2025). The rest projects produced dozens of events and activities open to the public, including workshops, concerts, spectacles, exhibitions, literature-related events, movie screenings, guided tours and trips to the nature, several social occasions to meet, discuss, eat and drink, or undertake interventions in outdoor and indoor spaces (from tidying up, through renovations, to making decorations, planting flowers and edibles, arranging special features for kids etc.).

Three projects entailed activities related to civic engagement (gathering voices under petitions, formulating collective voice of people with regard to certain matters – understanding their needs etc.). Two of them declared a direct link to local policy

making. Overall five projects offered opportunities to become creative or express one's voice, be it through creative and artistic activities, or civic engagement. Two of them entailed close collaboration between participants and artists, with a concrete output (a graffiti-covered wall, videos recorded by kids and youngsters – yet to be published). Only one project can be evaluated as involving Europe-related topics (by engagement with historical events that took place in Central and Eastern Europe).

Eight out of ten project involved activities for kids (and five also specifically for their parents); three – activities for youngsters or activities for seniors. One project was dedicated specifically to Roma artists; the rest was open to people living in the neighbourhood, with some taking place in outdoor space and being welcoming to all passers-by.

Majority of projects combined online and offline channels of promotion, including personal invitations and contacts, posters on local bulletin boards, leaflets etc. Selected projects closely collaborated with local media too, for instance, when trying to reach seniors through a popular radio station. It is worth mentioning here that exactly the same project reported failure in engaging seniors into sharing their memories and stories from the past – in spite of the concerted effort towards this. (The project was successful in spite of this obstacle.)

There were, however, some important differences between the projects done in the city and in the region. First of all, the city projects involved significantly more activities that were purely social rather than anyhow artistic (meaning numerous gatherings with food and drinks, a bonfire, a funny contest etc.). The regional projects had a stronger focus on specific topics (e.g. to local history, heritage, architecture, natural landscape) and often consisted in interventions into buildings or public space.

Second of all, projects in the region entailed much denser networks of collaborations than those from the city. Schools, local suppliers of technical equipment and food, as

well as other NGOs were the most frequently mentioned. Importantly, schools were not only invited as participants of already prepared activities (for pupils or for teachers), but also as partners in actually carrying out several activities.

Unfortunately, we know very little about the projects' accessibility. Very few project leaders even addressed the relevant question, with only individuals actually mentioning any accessibility-related measured (the one's mentioned were: having a barrier-free building, a wheelchair friendly building, providing a detailed information about the conditions and parameters of a nature trail, providing a contact to concrete person for any help needed). Majority of projects mistook accessibility for various audience-related strategies (e.g. trying to make a program that is attractive for various age groups, being located in public space, using both online and offline promotion channels).

It is also very important to stress that the reports submitted by project leaders were often of low quality. Their contents, for example, regarding activities delivered, was extremely chaotic and often too general to actually be able to understand what activities took place in the project. Many reports were missing basic information such as events' timing and localization. Finally, the authors felt free with removing certain parts of them, especially the question concerning accessibility. We strongly recommend that in future reports are treated as indispensable part of the clearance, with indication that all questions have to be addressed. This is not intended to pose one more bureaucratic burden on part of project leader, but simply to produce data that is complete and comprehensible for people who weren't directly involved in the projects. Without this it will be impossible to reliably assess projects' consistence with their original plans.

In the survey we asked project leaders about their experiences from the process. Among the biggest successes that they described was bringing more people into their activities – gaining more recognition and trust, but also simply hands to do things together. Positive feedback from the audiences was also considered very

rewarding, especially if it came after some initial scepticism or lack of interest. The following quotation is a good example of how one person's reaction can fuel enthusiasm for more activity: "Pokud mám být konkrétní, tak jeden z účastníků projektu i druhý den přišel pro zapomenuté brýle a řekl mi, že jsme mu (jako organizátoři projektu) zlepšili pohled na svět: pokud někdo dokáže něco takového pro druhé vymyslet a udělat, nemůže to být se světem tak zlé, jak si do té doby myslíl."

On the other hand, the problems that project leaders mentioned were more diverse. Among difficulties they came across in their project were: lack of support from local authorities, lack of interest from certain groups of audience (seniors, as mentioned earlier), communication of fairly complex, controversial topics, and overcoming one's own individual limits (courage to go to people and offer them collaboration).

Consequently, when asked about one superpower that would help them or their team in the project, the survey respondents indicated ability to build more collaborations (including with volunteers), better communication with audiences, better team management (especially when it comes to keeping high motivations), and finally something that appears in all investigations involving culture operators: ability to turn back / stretch time and teleportation / multiplication.

Kul.turista non-konference

The so-called "Communities non-conference" took part mid November as a sum-up and informal meeting for all Kul.turista participants. The event consisted in two sessions of presentations on case studies and best practices, as well as a photography exhibition, a screening of a movie from Oda na moje město and a concert. Before the official part started, there was also a round table during which invited organisations and people discussed possible operations of future rental "house", offering equipment specifically for cultural operators.



One of the remarks that respondents shared with us in the survey was that they missed more information about the other projects. Kul.turista participants felt that they could have gone much deeper in mutual learning from other project leaders, and even at the expense of the social-“party” side of the event. Finally, some people said they would very much welcome more information about future activities in Kul.turista as well as about opportunities to join ECoC.

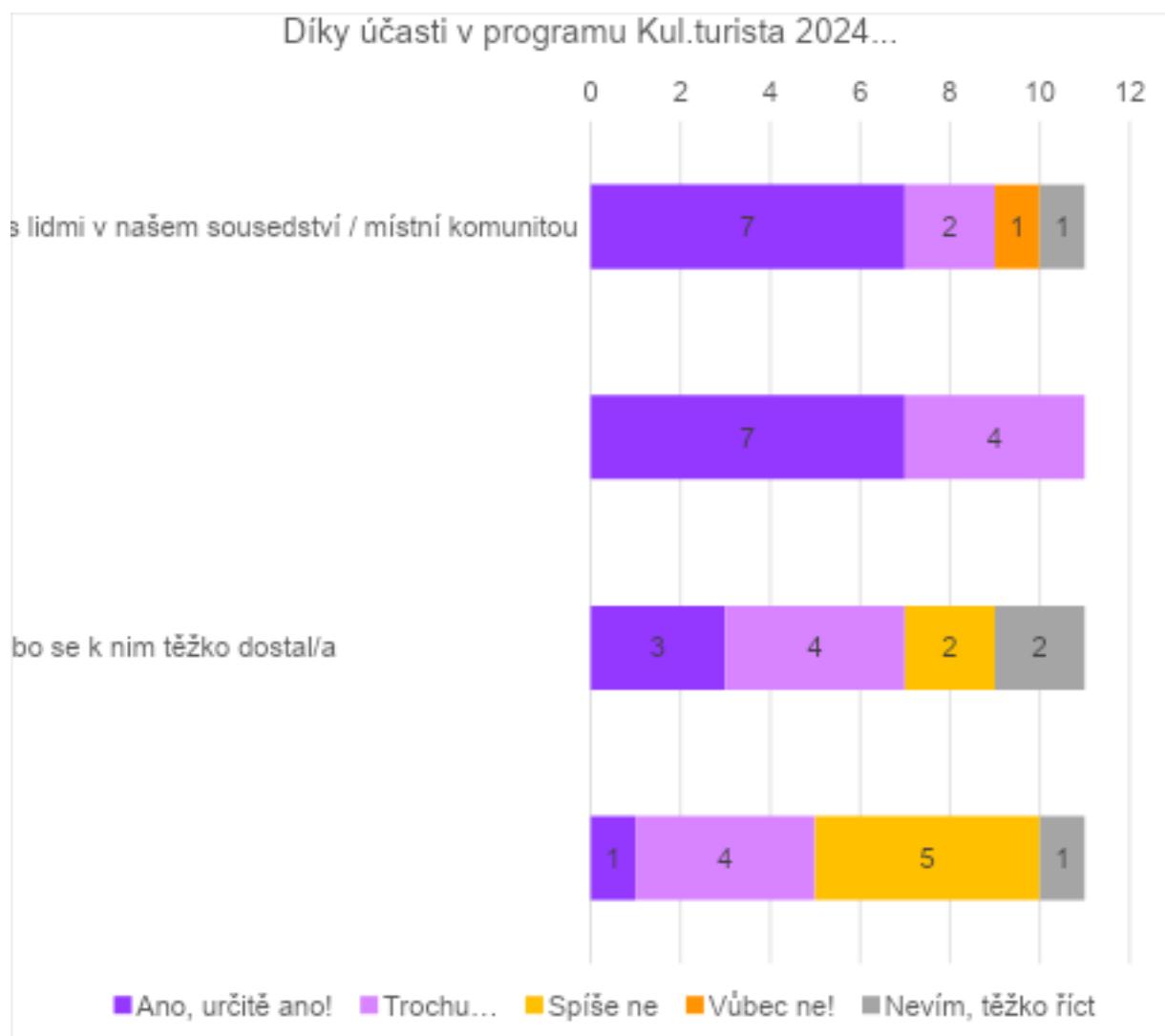
Overall evaluations of Kul.turista from participants

In the survey we asked project leaders a few more questions concerning their overall experiences from Kul.turista – from capacity building, project implementation and the non-conference. We were specifically interested in how participation in Kul.turista influenced the self-perceptions of project leaders, as well as in their evaluations of the learning process (especially that learning was supposed to take place throughout all activities delivered in Kul.turista, and not only in capacity building).

First of all, according to project leaders Kul.turista brought positive changes not only to them as individuals, but also to their organisations or groups they represented. The change we asked for was specifically about building stronger relationships with local communities or neighbours, which was the central focus of the project (the statement said “Máme nyní vybudované pevnější vztahy v rámci organizace // jako organizace / skupina jsme si vybudovali silnější vztah s lidmi v našem sousedství / místní komunitou”). This effect of Kul.turista requires very strong recognition: the advantages that it offered were not limited to its direct participants, but spread wider, bringing good prospects for inducing some institutional changes too. Such transformation is yet plausible when we take into account that all project leaders thought that the skills and knowledge that they gained will be useful to them in future actions (see the statement “Dozvěděl/a jsem se věci, které mi budou v budoucnu užitečné v mých dalších činnostech / práci”).

Interestingly, significantly less people agreed with statements saying that the knowledge and skills they gained were “exclusive”, meaning that impossible or hard to obtain under any circumstances, or with the statement saying that the things they learnt were new to them. This applied to both project leaders that represented organisations, and those who participated as part of informal groups or outside any legal framework.

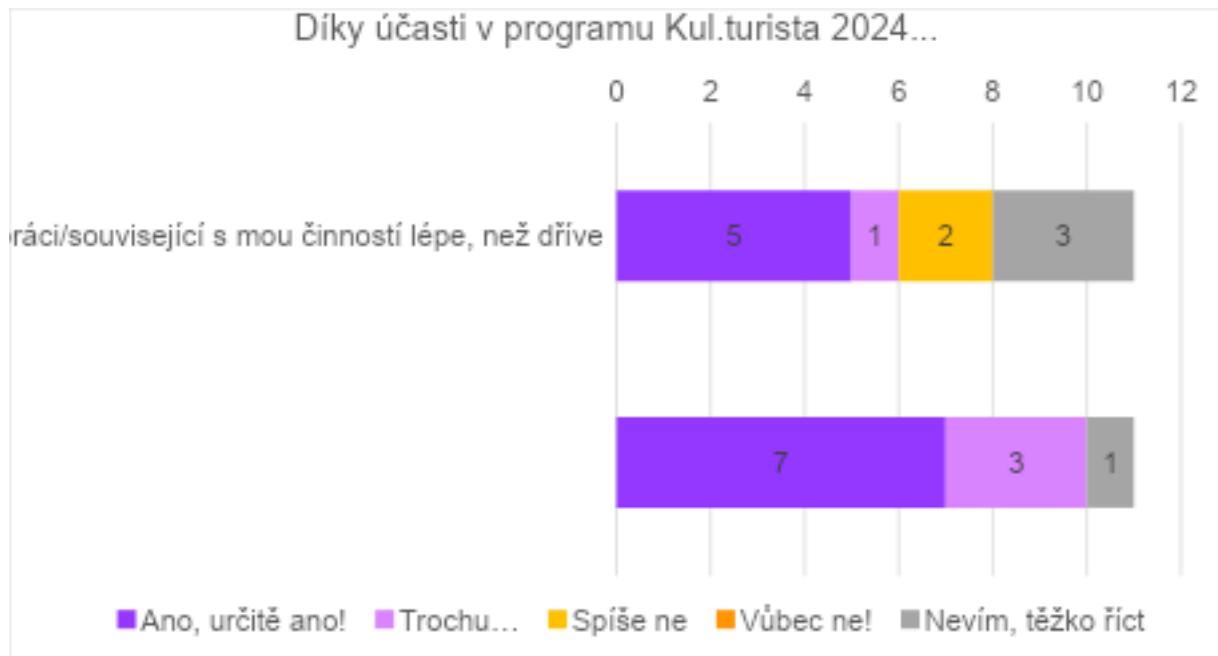
Figure 3. Organisational and learning effects of whole Kul.turista (if a certain category of answers is not shown on the graph, it means that it got 0 answers)



Six people declared a reinforced sensation of self-efficacy – that they are better prepared to deal with various situations in the future. Two people did not agree with the relevant statement here, and three weren't sure about this. Overall, the results that we obtained in response for this item are not conclusive: the fact that six out of eleven people felt more self-efficacious as a results of project participation should be considered a success. However, it is impossible to say why the other five did not: whether it's more up to some shortcomings in the project, or more up to their

individual traits. We will be able to re-interpret this result only comparing to other research done across ECoC projects dedicated to learning by doing.

Figure 4. Effects of the whole Kul.turista on participants' self-perceptions

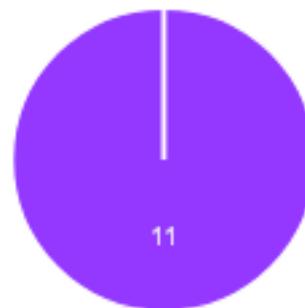


At the same time, 10 respondents were proud that they accomplished things in the project; seven of them were very strong about this.

And last but not least, all project leaders who answered the survey were happy that they took part in Kul.turista (see Figure 5). All of them would also recommend this project to their friends or colleagues (see Figure 6).

Figure 5. Participants' satisfaction with Kul.turista (if a certain category of answers is not shown on the graph, it means that it got 0 answers)

Celkově jsem rád/a, že jsem se Kul.turisty 2024 zúčastnil/a.



■ Ano ■ Ne ■ Nevím, těžko říct

Figure 6. Participants willingness to recommend Kul.turista to friends and colleagues (if a certain category of answers is not shown on the graph, it means that it got 0 answers)

Účast v Kul.turistovi bych v budoucnu doporučil/a svým přátelům / kolegům / spolutahounům.



■ Ano ■ Ne ■ Nevím, těžko říct