

EUROPEAN CAPITAL OF CULTURE

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NEMESVÁMOS • ZAMÁRDI • KÉTHELY • ÖSKÜ • BALATONFÖLDVÁR • BADACSONY-
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BADJA • CSETÉNY • BALATONSZÁRSZÓ • NYIRÁD • SÁRMELLÉK • SÁGVÁR • BALATON-
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ANTALFA • PUSZTAMISKE • TÁSKA • ASZÓFŐ • BORSZÖRCSÖK • HÁCS • FARKAS-
GYEPŰ • BAZSI • NAGYCSEPELY • KAPOLCS • BALATONSZEPEZD • KÖVESKÁL • PUSZ-
TASZEMES • VINDORNYASZŐLŐS • PÉNZESGYŐR • UZSA • KISAPÁTI • NEMESVITA •
LESENCEFALU • SZENTGYÖRGYVÁR • CSÖMEND • BALATONUDVARI • SÁSKA •
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INTRODUCTION – GENERAL CONSIDERATIONS

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

Our programme is a vote for Europe. Veszprém’s mission is not only to create a European dreamland in Veszprém in 2023 but the reality of a truly European Hungary.

Veszprém is a small(ish) city in Hungary. A small city in the heart of Europe. This might not strike you as particularly interesting or exciting. But in our country, Veszprém and its surrounding region – which happens to include Lake Balaton, Central Europe’s largest lake – has a huge strategic and cultural importance. And the potential to become one of Europe’s most exciting “new destinations”.

We say potential because yes...on the surface, we are a hedonist region and Veszprém is the proud fortress of that. Chilling at the beaches of the Balaton. Wine-tasting on the hilltops. Concerts in the castle. We are a magical city suspended in time, in a region of water, wine, wind, forests, culinary arts, culture and history. The ingredients of great living that many Europeans come to share with us in the summer.

Scratch the surface a bit though, and things aren’t quite so shiny: an overshadowed city with multiple traumas and fragmented identities becomes visible. Surrounded by a region that’s overly dependent on summer tourism and rural areas that are literally in a dead end – and all this paralysed by inherited helplessness. A dense network of medium-sized problems blocks our local creativity from being unleashed and allowing us to realise the potential of this very special European region.

Currently, Veszprém is stuck out on a limb, isolated between two dominant economic axes – Vienna-Bratislava-Győr and Budapest-Székesfehérvár. The feeling of being stuck is a good excuse for being lame and the perceived comfort serves as a self-deception that’s all too easy to embrace.

We share the identity crisis that has come upon many other smaller cities of Europe. Being small is not only beautiful. Being small can be cute, unique, boring, and risky. Being small also makes us vulnerable. We want to prove that a small city can live a life where being a Veszprémer, a Balatoner, and a European citizen are fundamentally intertwined. We need to find Veszprém’s regional leading role in cultural guidance, through intense co-operation in reshaping our region.

Under these circumstances, how can we not seize this chance of becoming a European Capital of Culture and pulling ourselves out of the mire by our own hair like Münchhausen?

And wouldn’t it be naughtily amusing to be named ECOC in the same year as a British city – the two deviants of Europe? The news and scandals constantly overshadowing the original meaning of being European – if ever there was one. We like to believe that Europe means the union of peoples, a coming together of a diverse yet interconnected cultural mind-set. People who are united within a system of various big and small goals, dreams and fears. But Europe is a big challenge these days; we have to find and learn new ways to make it work, and evidently this isn’t something we can do alone.

Europe was here earlier than anywhere in Hungary. Balaton used to be the emblematic meeting point for East and West, even when the two blocks were otherwise out of reach to each other. And even when joining the EU was not even in our daydreams. We want to reclaim this role of ours as a meeting point – but this time without limitations, fears, mistrust or secrets.

So we believe that if we tackle some of our key issues – and we wish to do so not just for ourselves a whole continent to share them with. For example:

IS SMALL REALLY BEAUTIFUL?

This must sound very familiar to many in Europe. Small towns? Loads of those in Europe, and probably many that face the same issues that we do. From Kalamata in Greece to Sonderborg in Denmark... the issue of a dying, or at best, stagnant, countryside has certainly been voiced from the hinterland of Matera in Italy to Umea in the north of Sweden. And an over-reliance on summer tourism is a struggle that cities such as Pafos in Cyprus and Herceg Novi in Montenegro must deal with each and every year. So more or less we are all in it together.

LOST HARMONY

The population of Veszprém was artificially tripled in the 1960s and the 1970s due to rapid industrialisation. As a part of this, public spaces, housing, institutions, key aspects of cultural life, and social composition were all radically transformed. The identities and mind-sets of newcomers were, and still are, very different from those who regard themselves as traditional Veszprémers. Despite all recent shifts, patterns of cultural consumption have remained largely unchanged – and huge differences in mentality and outlook are still all too present.

Being a church seat adds an extra layer of ambiguity to the mix. This is because all the religious institutions that are here as result, together with the attendant human capacities and cultural influences, many of which are of considerable historical importance, are now without any clear function in a contemporary, secular world – an imbalance we need to address in new and creative ways.

KILL THE PUSSYFOOT MODE

When a festival is over, the question always arises: where are all the people, who attend the festival during the rest of the year? We've forgotten how to live our city. The centre of Veszprém is but a shadow of its former self – merely a pretty facade that lost its sparkle decades ago. We must find new, meaningful roles for our spaces and buildings. We want a city that offers a plethora of experiences and cultural stimuli, with a rethought centre that reflects our diversity and our playful approach to our daily routines, where the residential areas are spiced up and serve as new and rediscovered venues for the forging of local communities.

Our cultural services and institutions serve a relatively small, though active audience, while struggling to attract others who might lack the confidence to go out and participate. To change that, dialogues need to be established. We need co-operation between institutions of all kinds, encouraging shared projects and lifting the boundaries between public and private. We need to improve our audience development, turning passive audiences into instigators, into active creators.

A DOUBLE-LIFE DEFINED BY SEASONALITY

Lake Balaton: a huge recreational playground and cultural theme park. For our region this brings exceptional advantages – and exceptional challenges. During the summer, the population grows tenfold, but from September to June the area appears deserted, devoid of life. Short-term business goals lacking in any sense of civic responsibility tend to dominate over more ambitious, innovative enterprises or daring initiatives.

A VANISHING – OR AT BEST, INVISIBLE – COUNTRYSIDE

We're proud of the beauty and variety of the landscape around us, but we're failing miserably when it comes to looking after it. This aspect of our heritage has often been jeopardised by short-term financial motives or just plain ignorance. We must learn to be the proud heirs of countless historical era and natural treasures. We want to show that rural life can bring exhilarating cultural experiences, on a par with life in a metropolis. Same, same but different.

BEING YOUNG AGAIN

There are two major issues related to aging. First, the exodus of the youth. We have to provide a wide range of new career paths in the region, turn it into a desirable place for the upcoming generations of the creative class. Learn to value our close proximity rather than fancy big city life provides fuller meaning to our existence, than “hinterland” experience. Secondly: thousands of „silver surfers” choose the region as a new home, and our own people do not get younger either. We need to find the tools to activate the huge potential of the 65+ generations.

COMBATING INGRAINED PASSIVITY

There are a number of constraints in the mentality of Veszprémers that are rooted in the city's difficult past. There's a sense of resignation, a sort of mental paralysis, a pervasive and all too persistent sense of mistrust, an indifference to the bigger issues, something that's ingrained in our psyches that makes us content with a little, to settle for partial successes. We need to create capacities for building communities, to start a tradition of volunteering, we need to foster grass-roots participation in matters of public importance, and to forge local links between our people.

SHARED EXPERIENCES = SHARED IDENTITY

Many identities co-exist in our region. Veszprém, the Bakony Hills, Balaton, smaller towns and villages, the different sub-regions – all have their own unique local spirit. We certainly don't want to overwrite those. On the contrary, we wish to leverage this diversity to turn it into a source of creativity and cultural richness. Our vision is of a splendid tapestry, a rich mosaic that is greater than the sum of its parts. But for this, we need tools to dig up our historical frustrations, turn them into a shared legacy and create a positive, common identity for all.

The overall goals are clear.

Building and implementing a European vision for our everyday: showing to ourselves and to others that we are not simply at the doorstep of Europe, but are in the same room.

Turning our region into a closely-knit set of communities with a solid network of co-operation.

Creating an exciting new destination within Europe – a region that can move beyond the paralysing preconceptions and show that small cities linked to a harmonious network of towns and villages can be culturally relevant at the European level. A new kind of tourist destination in which sustainability is an ultimate pillar and quality time is the main product.

Demonstrating how much more is Hungary is beyond the current political rhetoric, while forging new ties and strengthening old ones within Europe.

Does your city plan to involve its surrounding area? Explain this choice.

Our application is led by the City of Veszprém but, crucially, extends beyond our city boundaries to include the Balaton region¹. When we asked people in Veszprém to tell us the reasons it was good to live here, one of the top three replies was “because the Balaton is here”. Our everyday life is indeed strongly interlaced with the Balaton. However, the region as a whole has never had the chance to act in united manner, mainly due to the inherited structures of the past. Winning the title of ECOC would be a great opportunity to finally build viable alliances. There are three levels of focus for our programme:

The City of Veszprém (60,000 inhabitants): the majority of all investments and programmes will be concentrated here.

¹ Major part of the involved region belongs to the Balaton-Uplands National Park and many significant protected areas and values and NATURA 2000 areas can be found here. Several sites of the Balaton-uplands are listed as UNESCO Geopark and our cultural landscape is an UNESCO World Heritage nominee (on our national list). This richness of environmental values play an important role in our programme.



The Balaton Uplands and the immediate surroundings of Veszprém (224,000 inhabitants if we include the population of Veszprém): a considerable number of our flagship projects will take place at this level, strengthening the position of the towns and villages of the area. A network of mutually beneficial co-operative projects will create the much-needed links between local communities and the cultural capacities of Veszprém as the regional hub.

The Balaton Recreational Area (437,000 inhabitants if we include the above): here we plan to implement various network projects that are consistent with the regional image we wish to create, and to improve certain key local events that meet the spirit of our ECOC goals.



Explain briefly the overall cultural profile of your city

Veszprém is of vital cultural significance in Hungary – firstly, because the city is among the most beautiful in the country, and secondly, because it has played an important role in Hungary’s history: for centuries, until World War I, it was the task of the Bishop of Veszprém to crown the queens of Hungary, and for this reason the city is known as “The City of Queens”.

Surprisingly for its size, Veszprém plays host to an **exceptional number of high quality music festivals** of all genres, and is an important national **centre of contemporary art** – home to an **essential collection of modern paintings and sculpture**. The city boasts numerous cultural venues that are unusual for their number and quality compared to other European cities of a similar size: **theatres, libraries, exhibition halls, art galleries, museums, a puppet theatre** and a broad array of church exhibitions that display artefacts of exceptional beauty and historical value. The **Agora Community Centre**, situated in a residential area between the 10-storey blockhouses hosts the activities of around a hundred neighbourhood organisations and citizens’ groups, including choirs, dance groups, pensioners’ clubs, etc..

The best known events in Veszprém that are of European significance and of contemporary value, are our **festivals: VeszprémFest** (a prestigious music festival covering a wide range of styles and performers, and that has regularly hosted top international stars such as Tom Jones, Dee Dee Bridgewater and Katie Melua), the **Street Music Festival** (that brings up-and-coming bands from all over Europe and the rest of the world to a varied audience), and the **Auer Violin Festival** (that each year provides an important stage to some of the world’s greatest contemporary violinists). Veszprém’s **large artists’ community**, which is a rare phenomenon outside of Budapest and which boasts a preponderance of writers – shapes the cultural life on everyday basis in our city.

NAME	SINCE	DATE & DURATION	FEATURED PERFORMERS/ PROGRAMS 2017	AUDIENCE
VeszprémFest http://veszpremfest.hu/en	2004	mid July 4-5 days	Tom Jones Live; Richard Bona & Mandekan Cubano; Heather Small, The NPG	34,000
Street Music Festival http://www.utcazene.hu/	2000	mid July 4 days	50+ bands and musicians literally from everywhere	100,000
Auer Violin Festival http://auerfesztival.hu/2017/	2014	early August 5 days	Vadim Repin; Ray Chen; Péter Frankl; Kim Suyoen; Aleksey Igudesman; Tcha Limberger	40,000

In terms of culture in the broader sense, Veszprém is rightly famous for its emblematic **zoo** (the second largest in Hungary) and its **handball team**, which is a consistent member of the European top league and has a devoted local fan base.

We have **two universities** in Veszprém: the multi-disciplinary University of Pannonia with a strong R&D department that is at the cutting edge of research into municipal competitiveness, while the Archiepiscopal Theological College of Veszprém is specialised in religious and social studies. The two institutions host 5,000 students, a group that is surprisingly under-represented in local cultural life.

Because of the **challenges of transition from the old Communist model**, formal cultural institutions often find it difficult to offer up-to-date programmes that incorporate an international dimension. This gap has to some extent been filled by various festivals staged on the open market – a major strength of Veszprém’s cultural profile – but their **added value is difficult to replicate in the day-to-day functioning of the town’s cultural institutions**. A notable exception, and a venue that has excellent connections to both traditional and contemporary cultural players and programmes, is Hangvilla (‘Tuning Fork’), a self-declared **multi-functional community space** that is co-owned by the city and a business venture and is the major indoor venue for cultural programmes all size.

Being an **archiepiscopal seat**, the Castle Hill of Veszprém is literally full of palaces and chapels, most of which double as exhibition spaces for **religious art**. We are proud of our many valuable collections housed there, but **have not been able to get past an outdated, cabinet-style** method of presenting them.

Physical access is an obvious weakness: the spectacular Veszprém Castle Hill, by far the largest node of our city’s cultural capacities, is completely out of sight of the everyday life of locals. **Outreach and inclusion** are both areas in which Veszprém needs to invest significant effort and innovation. A fully revised audience development strategy is needed to address a wider spectrum of citizens.

Veszprém is a county seat, and therefore should be the natural centre for the provision and organisation of culture in the region – but our city does not always perform this role very well. One of the reasons, perhaps surprisingly, is the capital, Budapest, which is 120 km away. **Veszprém’s agglomeration partially overlaps the Balaton recreational area, the popular destination for masses of affluent Budapest residents**, including many culture-and-arts managers, artists and patrons. They are happy to act as catalysts for stimulating culture in the smaller towns and villages around Balaton that they frequent, but also tend to appropriate the field, as these **long-distance links between Budapest the smaller settlements usually by-pass Veszprém** – which, in turn, struggles to find viable cultural links to its immediate proximity.

The region also has its own issues, most notably a **self-destructive heritage of serving generic mass tourism**. On the other hand, the region is full of cultural highlights: artists’ colonies, contemporary art workshops, prestigious performing and visual arts institutions, such as the first Hungarian-speaking theatre in the country. Valley of Arts, an annual festival of exceptional quality that is known for its

fusion of folk and contemporary culture showcased in a rural setting, or the Translators’ Residence in Balatonfüred, which attracts top-flight translators not just from Hungary but from many countries in Europe to work and learn.

Many creative initiatives can be seen in the city and its surroundings as well, including an exciting emergence of design and fashion projects, as well as multiple scientific R&D investments that are in the pipeline. These two trends need to be connected and helped to turn into a true creative powerhouse.

Explain the concept of the programme which would be launched if the city is designated as European Capital of Culture.

We do not believe that we will wake up in 2024 in a new world – but we will wake up with a new mind-set. Our programme is a dialogue – a dialogue of citizens, artists, social workers, winemakers and farmers, our families and children. But it will also mark the start of a new dialogue with Europe.

Bypassing various historical constraints, we will finally be able to place community needs and real issues in focus, creating the framework that will ensure liveability for all, by organising a process of small, organic steps heading in the same direction, beyond where Veszprém is now. Dialogue is the essential tool required to take those steps *beyond*.

And that is the title of our concept: **BEYOND**.

We have described the contradictions, the settling for partial successes. The young not being involved and the seniors not being involved. The “Almost” that we settle for in terms of our goals, and all the reasons we mention as to why we would benefit from being European Capital of Culture have led us to the concept of **BEYOND**. We feel it is time to go **beyond** our provincialism, **beyond** our defeatism, **beyond** our indifference.

In a way Veszprém as a city has already gone beyond what one might expect from a city of 60,000 inhabitants in Europe. But in a city and region that has an unusual density of goodness, and that occupies a special place in the nation’s artistic and cultural life, we should, we could and we will do more and better. Through reaching our potential, we want to become discussion leaders – and not just sit in the back row taking notes.

We see the ECOOC as the essential tool we need for stimulating change. We wish to invite our fellow citizens to **go beyond**, on both a personal and a community level; to shake off their inhibitions and self-imposed limitations and become more involved in the creative, cultural and community activities of the city.

We want to invite all of us to *go beyond* our provincial mind-set and to stop seeing Veszprém, the Balaton and the various towns and villages that belong to the region as separate entities, but as bound together in what is already a strong and contiguous European cultural space. We want to find our own narratives on important matters, offering genuine European perspectives for our people. Well, we also want to go beyond the duality of the European and non-European perspective, as well as explore what comparable places in Europe do well and what we can learn from each other.

You cannot translate *Beyond* into a single word in Hungarian – our language simply does not work that way. *Túllépni saját magunkon* means going, developing beyond our current state. It sounds active and it sounds challenging.

Transferring our concept and our objectives into concrete action, we have named the main axes of our artistic programme accordingly, as follows:

BEYOND OUR TRACKS – changing the future of the city through creativity and culture

BEYOND THE BOUNDARIES – regional co-operation instead of simple coexistence

BEYOND THE BUZZ – exploring and embracing other narratives

BEYOND CHARM AND ISOLATION – finding rural stepping stones

CONTRIBUTION TO THE LONG-TERM STRATEGY

Describe the cultural strategy that is in place in your city at the time of the application, as well as the city's plans to strengthen the capacity of the cultural and creative sectors, including through the development of long term links between these sectors and the economic and social sectors in your city. What are the plans for sustaining the cultural activities beyond the year of the title?

Veszprém's renewed cultural strategy for the years 2018–2030 was approved by the City Council in December 2017. In our strategy, we strongly emphasise all the unique cultural strengths: quality cultural venues, highly appealing festivals, an unusual concentration of actors and contemporary arts, and so on. It is key to our strategy that Veszprém is surrounded by a region that has a large number of cultural strengths in its own right, featuring many opportunities for co-operation and a plethora of synergies to exploit.

However, we have also defined the ways and means that we intend to deploy to reinforce our strengths and overcome our weaknesses, such as: overcoming the relative slowness of our institutions' transition from socialist-style, passive establishments to up-to-date, proactive providers of culture with a European perspective; the atomisation and isolation of society that makes reaching out to a wider audience difficult; the deficiencies in the local provision of education in art; and the struggle to strip down the cheap costume of quantity-based tourism.

We have defined six themes, with corresponding goals to be achieved by 2030.

THEMES	GOALS
A competitive place to live	Building a cultural 'offer' that makes the city attractive to both current and prospective citizens
Smart heritage protection	Linking cultural preservation to the creative arts and the creative industries
A stronger creative industry	Helping creative enterprises to evolve, bringing cultural services and the creative industries closer to each other
A competitive tourism economy	Synchronising regional tourism profiles to create a sophisticated destination package based on unique cultural content
Culture as a tool to build communities	Managing a network of cultural providers that drives neighbourhood cohesion, co-operation of communities, and helps locals appreciate the values inherent in their hometown.
Audience development and artistic education	Providing the educational framework necessary for recruiting future artists, a structure for cultural outreach, and events that trigger inclusion and build a stronger sense of belonging

An ambition that runs through every element of our strategy is that we should become a **design-driven city**. This is a long process, one that we have already started, but it will entirely transform the look and the functioning of our city and community: we see design as an essential part of our "future-making" toolkit.

As our cultural strategy extends to 2030, our ECOC bid is an essential part of our efforts to fulfil our strategic goals – but still just a part. To achieve our desired level of cultural and general development, we need the attention and resources that will come with the ECOC title. We also need it as a stamp of confidence that tells us that we will be able to provide a vivid and compelling cultural profile after 2023 and after 2030 as well.

Veszprém's major cultural infrastructure projects for the coming years will trigger significant shifts in the city's profile, especially for the creative industries. They will force us out of the familiar and only semi-efficient comfort zone of our present cultural system and will usher in a new era.

The new regional hub for creative industries will settle in Veszprém's Golden Valley, thus effectively creating a brand new district where – based on the co-operation of three universities (Moholy Nagy University of Art and Design, Budapest, University of Pannonia, Budapest University of Technology and Economics), the city and various economic participants – a special combination of knowledge centre, office space and residential area will evolve (at an estimated investment cost of €14.5m). The Golden Valley will play a major role in implementing our design-driven urban concept – as a think tank, as developer and implementer. This new creative hub will work on redefining crafts in contemporary, progressive and marketable ways – planned year of completion: 2021

New cultural district in downtown Veszprém – a project aimed at the creation of a coherent, central cultural space focused around the Petőfi Theatre, a secessionist building set to be renovated, as part of which its original features will be restored and it will gain some additional spaces. This is the largest theatre renovation project (€29m) set to take place in Hungary in the coming years. The Theatre Garden around the building will become a park and a meeting place, also great for outdoor performances and exhibitions, and a pop-up movie theatre – planned year of completion: 2021

Veszprém Arena, the home of our handball team, a venue for our big hit concerts, musical, opera or theatre productions, and which also doubles as an exhibition centre, will be redesigned and extended to hold audiences of up to 8,000 in the future. (€ 10 m) – planned year of completion: 2021.

How is the European Capital of Culture action included in this strategy?

Preparing for our 2023 bid, we identified a large number of issues that can be properly addressed using the additional momentum provided by the ECOC title. To put things simply: our cultural strategy points to problems and tasks, and our bid is a specific toolkit for dealing with some of these – in a faster, better and more efficient way. Being an ECOC will enable us to adopt a different and new approach, since it will help us to

- add a European perspective when looking for solutions
- link with partners that have similar issues or relevant experiences
- give a pressing timeframe that forces us to be more results-focused and decisive
- draw attention to Veszprém, including that of investors, partners and volunteers

Our cultural strategy could also appropriately be named 'Beyond', as it breaks with the standard and often dull approach to municipal strategy setting and implementation. Some of the specific goals of our strategy where winning the ECOC title would be a real stepping stone and have a genuinely transformative effect are as follows:

Establishing new and strengthening existing **regional cultural links and networks between Veszprém and the region**. Since a city's cultural strategy cannot impose expectations and designate tasks for other municipalities, the ECOC title will serve as the major buzzword to encourage regional players to have a new kind of cultural treaty with us. The motivating force of ECOC gives us a certain unity which was not conceivable previously.

Having real audience development – as we admit in Q21, until very recently, our focus was rather on marketing, and not on developing audience awareness and participation. As such, we did not have a consciously developed plan for expanding and keeping an audience, let alone an inter-institutional and cross-sectoral strategy that might reflect the needs of specific target groups. The ECOC title will provide us with a framework in which to learn more about, experiment with, and apply the methods that are best suited to our purposes. The strategy does not set stand-alone objectives for each institution, but rather overall targets for Veszprém as a whole with a more holistic approach.

Our ambitious plan, **to implement the design-driven city concept**, is a long-term goal that will prevent “mission creep”, i.e. drifting unintentionally towards unplanned scenarios of future urban development. Moreover, it will enable our city to learn how to adjust its functioning to the ever-changing needs of a city and its people. ECOC gives a kickstart for the implementation of this concept, filling the Golden Valley with projects, enabling high-profile international co-operation, and attracting creative people. As first step, Spring 2018 we are having a urban development conference with Jan Ghel as a lead speaker.

If your city is awarded the title of European Capital of Culture, what do you think would be the long-term cultural, social and economic impact on the city (including in terms of urban development)?

First, when we tried to map out the possible impacts, a picture of the happiest, smartest and most collaborative city and region emerged. But then we started again, knowing full well that the ECOC title is not a magic wand that will instantly solve all our problems, and knowing that it will not turn us into superheroes overnight either. We could say that we are who we are, but we are absolutely sure that by the end of 2023 all of us will have changed. So, all the described impacts are from the world of a realistic science-fiction. It was a really good lesson to discuss the desired and foreseeable impacts of Veszprém 2023. It helped us form a viable picture of the future, going beyond the sometimes superficial problems of today, and keeping in mind our key ambitions and the reasons why we are doing this.

CULTURAL IMPACTS – Success is : to become a genuine part of the European cultural scene – both as a city and as a region			
Leaving our defeatism behind, inspiring our people to think big	Ending Veszprém’s regional isolation	Believing and acting upon the fact that we belong to Europe and Europe belongs to us	European co-operation will be the norm and not the exception
Catalysing creative minds and awakening creative forces and talents	Increasing the capacity of the cultural sector	A once in a lifetime challenge and opportunity for our cultural staff	Managing international projects and thinking internationally will be an everyday business
Increasing cultural consumption – especially among groups that are currently passive	Renewal of cultural consumption venues and introducing new concepts for places of cultural consumption	Better awareness of art being as much a contemporary process as heritage from the past	

SOCIAL IMPACTS – Success is: not hearing any more “whatevers” from the people in Veszprém and the region		
Civic activity in Veszprém and the region will be stronger and more effective than ever before	The spatial and social aspects of access to culture will be essential criteria and not special add-on considerations	New districts will spring up, and the local neighbourhoods will be full of life
Sharing is caring – sharing the ECOC experience will bring people together	Less prejudice in the minds and more curiosity in the hearts	More voluntary work – undertaking civic and community service becomes a habit
Higher overall estimation of rural life and lifestyle	Public art and co-creational projects will change attitudes	People will rediscover the joys of discovery – getting out of the city, and experiencing nature

ECONOMIC IMPACTS – Success is: we become recognised as a significant new creative region of Central-Europe			
A new positioning and brand for Veszprém and Balaton in the national/ international economic space	Veszprém becomes a new hub for creative industries, making the economy less vulnerable	The region will be a pioneer in Hungary in terms of new work solutions	The region becomes a round-the-year tourist destination
Economically more sustainable cultural institutions and organisations in all sectors	Local products and services will have more value in the consumers’ mind	Culturally conscious enterprises	Transition of lagging cities in the region to a new economic development path
Shared economy solutions will strengthen entrepreneurship	Emptying rural settlements will start to be filled with life again	The new and stronger regional network will bring better transport links	

ECOLOGICAL IMPACTS – Success is: to have less waste and less feeling of overcrowding – despite significantly increased visitors		URBAN IMPACTS – Success is: to have life happen in/on our renewed urban spaces	
Solutions for sustainable land use in the region will be widely known and applied	Much higher level of social and environmental consciousness	Our design-driven city concept will transform the use of urban spaces and urban services	A balanced judgement on the old and the new city – better overall estimation of certain districts
The new standards for “green” festivals will be an essential requirement – for both organisers and guests	Increased green networking and a healthy urban climate	Eliminating the isolation of neighbourhoods – both physically and figuratively	Environment friendly modes of transport become more popular

IMPACTS ON IMAGE & IDENTITY – SUCCESS IS: THAT LIVING HERE WILL BE A SERIOUSLY COOL THING		
Veszprém and Balaton will not only be a tourism brand but a lifestyle brand	A better articulated local identity – a redefined, shared identity	Significant improvement in general satisfaction levels (for locals and visitors alike)

Describe your plans for monitoring and evaluating the impact of the title on your city and for disseminating the results of the evaluation.

Our concept is *BEYOND*. And it is quite a challenge to measure how we will ‘go beyond’ in the areas we have described in our strategy. We want to show how to measure the efforts of a small city as it reaches *beyond its comfort zone*. Maybe it is *even beyond measuring* – but one thing we are certain of is that we will sense *these many steps of going beyond* in the air, in the local vibe, and on the face of our people. Accordingly, in Q7 we have tried to define different aspects of success. Most of the foreseen impacts can be translated into quantitative objectives, but some of them pose a greater challenge. We considered adapting the solutions of other ECOC winners (such as the happiness index applied by Kaunas), but we soon realised that these would only do part of the job. We have our own challenges, and success can only be measured in tailor-made mode.

WHAT – To monitor hard facts, we will elaborate a system of indicators at the very start of our preparations, and we will make sure that we have baselines in place to use as reference points. We also need to set up a system for gathering the data we need from the various regional players. The **key monitoring areas** can be outlined as follows:

- Cultural audience (growth, shifts)
- Creative enterprise (growth, profile,
- Tourism numbers
- Sustainable civic infrastructure
- Volunteering and involvement in community services
- Citizens' participation in creative processes networks, willingness)
- International connections
- Attractiveness as a temporary or permanent place to live or stay

Below is a compact summary of these that we have already drawn up as conceptual pillars, strategic goals or expected impacts, paired with some important preliminary indicators:

A FEW PRELIMINARY INDICATORS	PRIMARY RELEVANCES															
	Programme pillars (see Q4)				Goals of our Cultural Strategy (see Q5)					Expected long-term impacts (see Q7)						
	Beyond Our Tracks	Beyond The Boundaries	Beyond The Buzz	Beyond Charm And Isolation	A competitive place to live	Smart heritage protection	A stronger creative industry	Competitive tourism economy	Culture as a tool to build communities	Audience development and artistic education	Cultural – becoming a genuine part of the European cultural scene	Social – not to hear more 'whatevers' from the people	Economic – becoming a significant new creative region of Central Europe	Ecological – to have less waste and less feeling of overcrowding – despite increased visitors	Urban – have life happen on/in our renewed urban spaces	Image & identity – living here will be a seriously cool thing
Number of businesses engaged with creative industries	x				x	x	x			x	x	x			x	
Ratio of young people who stay in Veszprém after getting a degree	x				x		x			x		x			x	
Number of international arts meetings/conferences	x				x	x	x			x	x	x			x	x
Number of inter-municipal cultural cooperations		x									x	x				x
Number of new venues with a focus on sustainable tourism		x						x				x	x			x
Average level of social openness and tolerance			x			x			x	x	x	x			x	x
Share of neighbourhoods of Veszprém with ongoing grassroots activities			x						x	x	x				x	x
Number of abandoned buildings and houses in the region				x	x	x		x				x	x	x		x
Number of acknowledged places of rural gastronomy				x	x	x	x	x				x	x			x
Number of village inhabitants with regular local access to art events				x	x	x	x	x	x	x	x	x	x			x

The **Beyond-Factor** will be our very own tool for measuring intangible developments: what shifts does the ECOOC title bring about in our minds, in our vision of the world, and how does it change our habits? A special combination of an *emotional, cultural and spiritual intelligence index* will be created, drawn from the expertise of the University of Pannonia.

But it is not only Veszprém's or the region's citizens that will be subjects to the Beyond-Factor. We want to know how Veszprém 2023 has changed (or not changed) the life of day trippers, holiday-makers, temporary expats, and so on. The different target groups each need a different approach and methodology.

WHO – The Veszprém 2023 project office will be responsible for all operative aspects of monitoring and evaluation, from the preparatory years to the ex-post analysis after 2023. Through close co-operation with this office, a **Coordination and Evaluation Centre (Coo-C)** will also be set up to do analysis and research work, and also to coordinate between the various partners during the management process. The Coo-C will be a standalone body, hired and controlled by the project office, operated by a private entity proficient in the area, to be selected and hired after the ECOOC title has been won. Its most important tasks will be:

- Professional management of the entire monitoring process
- Defining the professional contents and methodological background
- Preparation of the measurement methodology for the defined indicators and complex indices
- Elaboration of results, evaluation, preparation of synthesis reports
- Coordination of market research and surveys, quality assurance
- Innovative, big data analysis, defining and implementing technical requirements

Members of the Coo-C:

- Contracted management body
- Engaged faculties of the University of Pannonia
- Focus Group Lab (University of Pannonia)
- A private research institute

Monitoring and evaluation processes will be controlled by an 'inter-institutional' monitoring committee (MC), which will not belong to any managing bodies, and whose main responsibility will be to signal if something may go wrong. To ensure a high level of transparency and efficiency, we foresee the following members, as pro bono contributors: the ECOOC Board (see Q38), local and regional stakeholders from the cultural sector, private sector stakeholders, and partners from the UK ECOOC city. *In a nutshell: the MC will control monitoring and evaluation, and a Coo-C will execute it.*

HOW – The main objective to keep in mind when setting up the monitoring system is that we need to provide a framework that keeps us on track. It will also ensure that all final objectives will be made met by 2023, and help all concerned to be thoroughly informed.

The monitoring and evaluation process will start with a **baseline study** to be conducted in 2019 that will establish the future monitoring processes and publish the reference database for the indicators. We will repeat the general monitoring process each year until 2024, and then again as a phase-out stage (in 2028). These will include easy-to-process materials for wider communication purposes, and professional materials for ECOOC-dissemination purposes as well.

As an integral part of the realisation of the programme, our aim is to use innovative gadgets and solutions (software applications, festival cards, mobile GPS data, etc.) that assist in the organisation and subsequent monitoring processes too. The Adjustment Lab (see our response to Q38), our special team that will explore the latest innovative tools and solutions, will help us build an optimal and adaptable system.

WHEN – 2019 will see all the baseline studies prepared or updated, and from 2020, we will start running the monitoring system, and each year we will provide an annual progress report.

- 2019 – **First Stage** – Establishment of detailed research methodology, definition and design of evaluation research, development of frameworks, publishing the reference database for the indicators, big-data research, technological background and start of data collection
- 2020 – Start of the university research projects and highlighting of research topics
- 2021 – **Second Stage** – First comprehensive monitoring report
- 2022 – First test of the Beyond-Factor
- 2023 – **Third Stage** – Intensive monitoring, continuous data collection and database building
- 2024 – Ex-post evaluation report – comprehensive monitoring report
- 2025 – 2028 – Phase-out monitoring and evaluation



EUROPEAN DIMENSION

Elaborate on the scope and quality of the activities:

- a) Promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
- b) Highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;

In Hungary, a ‘ferryboat’ is a widely used metaphor – a vehicle that is constantly moving back and forth, in this case between East and West. At certain, more clearly polarised stages of history, this kind of “in-between-ness” was a symbol of ambiguity, and a reflection of the lack of a true European identity. Today, everything is different: values are less a matter of physical space and are the product more of a post-modern fuzziness – something that belongs to web-crawlers rather than to ferryboats. In a way, it’s a relief, as not being on the border of two territories anymore has freed our ferryboat for more relevant and positive functions. Because even though there is no Golden Horde or Soviet Union to act as an invader, major cultural differences are still present around us. Hungary is at the crossroads of many phenomena: Eastern and Western Christianity, Slavic and Germanic culture (without belonging to either), the wine belt and the vodka belt, etc. – a situation in which our traditional ferryboat can be converted into a railroad turntable, a medium that allows the traffic of thoughts and ideas to flow in all directions.

We want Veszprém to serve as this kind of ferryboat/turntable: being a frontier area of different micro-regions means that our city has considerable experience in just such a role – and the task here is to project it onto a European scale.

Lake Balaton was one of those few locations where people from the Eastern and the Western blocs were able to meet before 1989. It was a place of reunion – of families, friends and lovers.... and a meeting point of differing worldviews. This heritage is a primary inspiration for some of our more traditional cultural programmes on the one hand, and also provides a suitable platform for debate of more contemporary issues on the other. **Forced and voluntary migration**, a Europe-wide challenge that takes many forms – from war refugees, to Central and Eastern European migrant workers in Western countries, to retirees choosing to settle in recreational areas such as the Balaton.

Today, Hungary’s fame – or rather infamy – results mainly from the **critical position** that some of us have taken towards Europe and the EU. But the **rise of nationalism and of populism** is not an exclusively Hungarian phenomenon – it can be witnessed in virtually every country in Europe.

These days, our region is seen by visitors and those who settle here as an escape – a place they can come to to leave their worries and conflicts behind. We plan to take advantage of this more relaxed and less heated atmosphere to stage level-headed discussions and debates, and to learn more about the latest, and all-too-often divisive, hot topics in Europe. Believe us, it works: the ambience of the area (especially if accompanied by a large glass of Riesling) will help everyone see beyond the populist, stubborn buzzwords, in order to appreciate the different shades of our European reality and to learn from and understand each other better.

But it is not like we will be an ivory-tower-showcase – all these problems are actually lying and waiting to be picked up at our very own doorstep: the challenge is to get people out of their passivity, starting with the old village lady for whom the EU is nothing more than a flag on the Mayor’s Office.

Some of our flagship projects will address these topics. In the **Republic of Freedom** – where we do not only recall the past of a divided Europe but also refer to the present – working with our British partner who will have just begun a new life after Brexit, but also reflecting on the most recent independency endeavours and the sensitive questions of autonomy – such as in Catalonia, Scotland, etc. Our **Ferryboat project about in-between-ness** will help to achieve a more articulated awareness regarding the various migration trends – starting with our own past, since the region has handled, and still has to handle, some fairly serious migration trends – maybe there are some lessons learned that we can save for our future. Our new initiative, **Among Us**, builds on the global phenomenon that sees retirees choosing a warm and/or picturesque place in which to live out their golden years: our region is one of these

destinations and the many controversies show that there is serious work to be done – not only here, but in many other, similar European destinations.

Finding appropriate new roles for rural areas is another pan-European issue that is of particular relevance to the region around Veszprém: a large number of small and shrinking villages; a constant clash between traditional land use – such as viticulture – and an ever-growing demand for new holiday homes; tension between tourism providers and landscape protection – all of these phenomena characterise our region. We have dedicated two project clusters to arrive at a solution: **Restore the Harmony!** focuses on preservation and intelligent development of our cultural landscape, and **Facades** addresses the future of village life.

As Hungarian is one of the very few European languages that are not Indo-European, linguistic isolation and a general sense of foreignness towards other languages is a basic feeling shared by most of us here. Well, no wonder that many ECOC candidates have put the **language issue** on their flag and we will move towards a less self-centred approach as well, being an enthusiastic proponent of discussing contemporary linguistic issues all over Europe – from symbolic and artistic representations to practical aspects of everyday life. In our project cluster **The Spoken Truth** we focus on linguistic preservation, trying to deal with the effects of globalisation and seeking new dimensions to foreignness: it has never been easier to understand each other but never as impersonal either.

Being a bishop's seat for centuries has shaped the identity of Veszprém significantly. The shift in the general approach of **faith, religion and spirituality** has left indelible marks at the individual and at the community level. There is a general issue that's difficult to address in relation to the lack of commonly accepted and shared values, not just in terms of the local community, but at the national level as well. The term 'anomie' (a condition in which society exercises little moral guidance on individuals) has long been used to describe similar phenomena, and we want to develop programmes that can assist in gaining an understanding of the importance of faith of all kinds as an essential ingredient in societal cohesion, in a contemporary context – starting with our **Festival of Thoughts** project to be launched right off the bat in 2023, thus marking the start of this conversation.

Addressing topics such as **gender and family** may sound like nothing new. On the surface, maybe it isn't, but it's a delicate issue here in Hungary, especially once we leave the capital, Budapest. These issues are present, but often hidden, in the conservative milieu of rural Hungary – and the theoretical debates regarding these issues are usually conducted between big-city intellectuals and are not generally aired beyond those circles. In our project cluster **The Woman, The Family, The Artist**, the basic issue that we will be tackling is the multitude of parallel narratives and professed truths that appear utterly incompatible and impossibly far apart. We live in an age where many topics are being reframed – old topics such as single parenthood or the glass ceiling, futuristic trends such as genetic engineering, contemporary issues such as gay marriage or gender identity – often with only a scant grasp of the relevant arguments on the part of the public. We would like to elicit dialogue and artistic contributions that may offer more sophisticated narratives than those of the ubiquitous “patriarchal conservative” or “uncritical progressive”.

Reviving lost heritage assets and discovering hidden ones is a topic that's already part of general European discourse. In some places, war was the major cause behind the loss of culturally high-value buildings and artworks, while elsewhere (such as in Veszprém) a modernising arrogance was often to blame for the destruction of valuable heritage. These losses can leave deep scars on the local psyche, alienating citizens from their own environment. Similarly, sites that previously served a non-public function, such as factories and military bases, and were subsequently left abandoned, are often seen as potential cornerstones for restoration initiatives. Our **City Arch** project cluster will dedicate a number of projects to this: a **Roof Festival** will lend a new lease of life to hitherto hated social-realist buildings; the **Bunker Culture** project series will help to find contemporary functions for abandoned industrial and military sites, and the **transformation of our 20-storey building** will provide a starting point for discussing the role of old high-rise buildings in a European context.

The issue of European-ness

Of course, the programme is being proposed now, and circumstances are bound to change significantly by 2023. At the moment, it seems extraordinary that Hungary and Great Britain, two countries that, for their own reasons, are seen as the black sheep of the European herd, will each be carrying an ECOC title at the same time. As the ECOC programmes are designed, among other things, to increase European citizens' sense of belonging to a common cultural area, we need to address this flashing, neon-light of an anomaly – on the one hand, to use the programmes as vehicles to discuss the present ambiguities related to common European-ness; and co-operating with our prospective British ECOC twin city in an effort of reconstruction. We think of this meta-goal as an approach rather than as an actual project – something we want to emphasise in all relevant bid-book themes.

c) Featuring European artists, co-operation with operators and cities in different countries, and transnational partnerships. Name some European and international artists, operators and cities with which co-operation is envisaged and specify the type of exchanges in question. Name the transnational partnerships your city has already established or plans to establish.

Partnerships of the present and the future

- **Council of Danube Cities and Regions** – 40 cities of the Danube region, a new platform for cultural and economic co-operation.
- **Association of European Cities** – 7 European cities, focusing mainly on youth exchange programs
- **European Cities for Youth and Cultural Exchange** – youth exchanges, international youth holiday meeting. A permanent feature of the cultural exchange program is a painterly pleinair every year, in which artists from the alliance cities meet and deal with a specific theme.
- All of our major festivals are part of the **European Festival Association** – by using this latter platform in a creative way and through our close collaboration with **YOUROPE** in general, this should provide us with a solid basis for conducting the preparatory work for 2023. We will use these platforms for capacity and quality building, such as learning from the Go Green initiative for environmentally sustainable festivals. We are about to establish a long-term co-operation with **ETEP (European Exchange Programme)**, in order to provide opportunities for young, talented musicians.
- In 2018 Veszprém will host the **Polish-Hungarian Friendship Day** with a big multicultural jamboree – we will use this great opportunity to present our artistic programme and establish new partnerships.
- Veszprém has always been an important player in maintaining the **Finno-Ugric cultural network** – creating a special link between Hungary and Northern Europe. We will build on these links and on the experiences gained from our past projects, with our two northern twin cities occupying a role of special importance – **Tartu**, as a future ECOC aspirant for 2024, and **Rovaniemi**, as the official home of Santa Claus, will help us create the winter wonderland we're planning for 2023 (but since Santa Claus spends his summer holidays at Lake Balaton, maybe we'll persuade him to take a summer job as well).

For our design-driven city concept we will build up close cooperation with **leading design institutes** like Future Cities Catapult (UK), Design District Helsinki (led by Minna Sarela) but also FinnAgora Budapest will help us to establish further professional alliances. In our aspiration to **strengthen our role on the music scene** we have established a long-term cooperation with Hangvető, the major player on the Central-European music scene, organizer of WOMEX Budapest 2015. In the field of **classical music** we will rely on our connections with world-renowned institutes like the Juilliard School (New York) or the Rimsky-Korsakov Music Academy (Sankt Petersburg). We will strongly build on our joint work with the Small Size Network, which brings together European **professionals of audience development**. We could continue this list longer – the wheels have been set in motion already, joint project design shall continue in the second round where we elaborate our projects further and fill our project cluster with new ideas.

A new approach to twinning

Veszprém already boasts a large network of international partnerships that includes relationships with several twin cities and other, less formal links. Many of these have a cultural aspect that is incorporated into our bid book in the form of project-based co-operation. We wish to develop a **new model for cultural twinning** with our existing and our future partners, where our collaborative efforts will provide continuous inspiration and will bear fruit not only at City Hall level but also in our respective institutions, civic organisations, schools and universities, and will provide an important tool for strengthening the sense of being an active player in the European arena, even at the level of the individual.

Some specific examples of co-operation: joint projects with the International Festival of Children's Theatres in Subotica (SRB), drawing inspiration from Tarnow's International Festival of Rediscovered Music (PL), learning from Bottrop (D, part of RUHR.2010), building a fruitful relationship between the Youth Centre of Celje (SLO) and our Homo Ludens Academy, as well as with Celje's Mediafest (a festival of music and cross-media arts).

Can you explain your strategy to attract the interest of a broad European and international public?

Despite all of our many assets, it is still easier to get a Chinese tourist to visit Lake Balaton than it is to attract a resident of Vienna to our festivals. But this is only a half-truth: for example, the popular music festival 'Balaton Sound' attracts 150,000 visitors each year, and thanks to a unique combined offering of great location, exciting programmes and focused marketing, 120,000 of these visitors are young and youngish people from all over the World who clearly regard this as *the* place to be in Europe in July.

We already have some programmes and attractions to build on. VeszprémFest, the Auer Violin Festival and the Street Music Festival attract major artists from around Europe and the rest of the world. This summer we danced with Tom Jones, listened to Vadim Repin and to Suyoen Kim's violin solo and drank a glass of wine, while Kool and the Gang played in the background. Our contemporary art collection would hold its own in any European city, and even a roundabout has a Venet sculpture at its centre.

It's not the marketing experts that bring people here – they just reach out to them. Ultimately, the content is the key. We know that it will be a major challenge to put us firmly on the map of European cultural tourism. We definitely intend to capitalise on the Balaton region as a brand, on the – albeit often vague – awareness of that region in the minds of most Europeans. But this can only possibly be the starting point.

We will have a **three-pillar structure** for an ECOC programme that will be visible and attractive to a wider European audience: **international team, international network** – with an emphasis on co-creation and co-production and **contemporary European topics**.

Projects such as the Monsters and Mermaids Party, Unifest, the Street Music Festival, and Living Lakes will reach the peak of their popularity and richness in 2023 and not only promise to be once-in-a-lifetime experiences for visitors, but will draw on various smaller, international co-operative projects and festivals that will allow us to expand our audience base. XX/XXI Veszprém, the International Dance Festival, the Great Lakes of Europe, to mention but a few, are all based on existing "niche areas" and specific target audiences and therefore, provided they are staged professionally, should enjoy considerable popularity.

Naturally, involving the best organisers and big-name performers will also help. Inviting well known bands and musicians is often a question of money and honestly, with the huge offer of festivals all over Europe it is quite difficult to mark out. But placing them and their work in a special context – that makes the magic.

We will invite Jiri Kylian (Netherlands Dance Theatre), Jorma Uotinen (FIN), Ferenc Fehér – as highlights for our dance festivals. We will organize masterclasses in performing arts led by artists like

Hans-Thies Lehmann (D), Erika Fischer-Lichte (D) and Patrice Pavis (UK). And when it comes to contemporary creation we will bring Bernard Venet, Christo, Anthony Caro, Richard Long to Veszprém and invite Anish Kapoor and James Turrell to put our public spaces on the map of contemporary art. Erika Miklósa, the world-wide celebrated operatic soprano and the Head of the National Opera House are both among our ambassadors – active supporter of Veszprém 2023 and eager to accept Veszprém as their new stage. We have quite a few projects planned for unusual venues – like the ones on the lake or in the abandoned energy plants... where we will also count on artist who represent something different – like the Recirquel Contemporary Circus, Bandaloop Dance Company (USA) who turn vertical into horizontal and add new dimensions for the performance, or Cee-Roo (CH) who will transbound the audience with light and music show. The flagship themes fashion and elegance is led by the worldwide known fashion designer, Katti Zoób.

We plan to compete for the UNESCO Music City title and we have already started preparations for that, and we also aim to bring the Music City Convention 2020 to Veszprém. Pursuing these objectives is a lengthy process that will take place alongside and partially independently of our application for the ECOC title, though naturally these endeavours are intertwined in several respects. Both of our two planned musical programmes, Classical:Next 2022 and WOMEX 2023, will draw the attention of music lovers to Veszprém, and will have a mutually reinforcing effect on our other programmes.

To what extent do you plan to develop links between your cultural programme and the cultural programme of other cities holding the European Capital of Culture title?

First and foremost, we aim to establish strong links throughout the selection and the preparation phase with our British twin capital. However, we have no intention of limiting the scope of our co-operation with the latter to the obvious, that is, mere awareness-raising of UK and Hungarian ambiguities towards the EU. During the course of 2017 we contacted the major British ECOC aspirants and agreed on the broad outline of our prospective co-operation; we have already matched some of our respective artistic programmes, and we will continue to do this in 2018.

Leeds – many elements of Leeds' artistic programme complement our planned projects – their Grief Series (dealing with death, bereavement and end of life) is a good match for the Jamboree of Thoughts. Also, Queer and Belonging and our Others project, dealing with atypical gender roles, and in particular, our The Woman, The Family, The Artist project cluster, will also serve as a basis for co-operation.

Milton Keynes – we knew Milton Keynes before we both began working on our ECOC bids. We launched a joint project on "new cities" (which may sound odd in Veszprém's case, but 66% of our city was built from scratch in the course of just two decades not long ago). We will create an innovative business model linking artists with retail environments.

Beyond the Ball (in Milton Keynes: Reinventing the Ball) project connects sports and culture in Milton Keynes and Veszprém, but also in other former and potential future ECOCs. In part, it is an audience development project for male sports fans (including "armchair fans") who we want to make the leap from watching and following their city's sporting clubs. In Veszprém, handball, in Milton Keynes, football, in Rijeka, also football, in Kaunas, basketball, and in Novi Sad, waterpolo, play a very central role in the culture of the those cities. How did that come about? And can we transfer that passion to other aspects of city life and culture?

With **Nottingham, Belfast and Dundee** we agreed to look further into options once the shortlist is announced.

We will use the **previous ECOCs** as key advisors for our own capacity building. We are well aware of the fact that ECOc is nothing like any other EU project and that by putting together a truly regional bid we're complicating our task even more. We have already forged some links, e.g. with **Essen/RUHR.2010** – since our twin city, Bottrop, was part of its programme, and **Liverpool 2008** with Neil Peterson, focusing mainly on our outreach and community building programmes. And of course **Pécs** will be an important ally. We do not only want their advice, but we will bring back a bit of Pécs 2010 to our programmes in 2023. Pécs 2010 had a somewhat controversial reception in Hungary, and we believe it was assessed unfairly in many respects. We intend to vindicate the efforts made by Pécs in 2010, and to bring some of the highlights of Pécs 2010 and its legacy to Veszprém.

Gastronomy is an important aspect of our bid and we will make special contact with ECOcs that have also hosted the **European Region of Gastronomy** programme – such as **Aarhus 2017**, **Sibiu** (ECOC in 2007, EROG in 2019) and **Galway** (ECOC in 2020, EROG in 2018).

Starting in 2019 we will integrate the co-operation with the current ECOcs into our capacity building programmes. We will provide our staff and cultural experts with study tours, job exchanges, etc. in the ECOc title holder of the actual year, so that they can bring some valuable experience home. And of course, in exchange, we will provide the same opportunity to future ECOcs not yet been selected. This kind of twinning will also be a great source of inspiration, thanks to a multiplying of personal relations, new project ideas will evolve and will be built into the ECOc programmes on both sides.

Rijeka 2020, **Novi Sad 2021** and **Timisoara 2021** should be highlighted here, as all three cities are fairly close to us and are on the mental tourist map of Hungarian people. And we will build on this, raising awareness of our upcoming ECOc year, through active partnerships in actual projects on one hand, and also by providing them with space in our already open ECOc centre.

And of course, we have some specific ideas for potential links with the upcoming ECOcs, with just a few examples of these being:

Leeuwarden 2018 – since it will be the ECOc during the second round of our application, this will be much more about possible future projects and about drawing inspiration, building mainly on projects such as Under the Tower, Language Lab and their neighbourhood projects.

Matera 2019, **Galway 2020** and **Elefsina 2021** – the fact that ours is a medium-sized city in our own country and a small city on the European scale defines many of our issues and projects; this is why we want to incorporate the ideas, experience and creative energies of previous ECOc cities that have a similar background.

Kaunas 2022 and **Esch 2022** – we have already presented our idea for a joint audience-development project focused on sports fans with Kaunas. Kaunas is also building a significant part of its artistic programme on modernist architecture that will be an effective basis for co-operation with our City-Arch Centre. We also share a heritage of industrial culture with Esch – and it appears they will also be focusing on the theme of breathing life into industrial sites through the application of street art.

CULTURAL AND ARTISTIC CONTENT

What is the artistic vision and strategy for the cultural programme of the year?

Our artistic vision is of an organic programme of events, exhibitions and activities that takes us far **beyond** our current cultural system which, despite some genuine strengths, is still far too unambitious and provincial. We see our programme as spearheading a vision of a new European cultural region, one that

TAKES THAT STEP BEYOND.

Our vision is to establish and maintain a new cultural identity in which local, regional, national and European roles and features complement each other and where this new identity enables us to live up to our potential and to make a new kind of habitat here. Our programme is organic, since we know that importing oversized ideas into our rural setting would be counterproductive and that our programme must be a process of learning from others, with others, but must essentially remain of a grass-roots nature. All of our projects serve this need and aim at the people, and our strategy for implementing this vision is to always invest in people.

FUELLED BY PLAY

Playing means interacting. It can bring success or failure, but what really matters is, you cannot play alone. When playing, the same rules apply to each of us, a parallel reality surrounds us. Play will be our language – encouraging young and old, locals and visitors to participate, not only as spectators but as creators, dreamers, actors, artists. We will get rid of the imperatives of cultural communication (such as “buy the ticket and sit still!”) and instead, we will teach each other to start building culture together and experience the fact that artistic creation is fun.

QUALITY TIME

Life is an attitude. What is yours? Our attitude is to measure time in terms of quality, not quantity. We create easily accessible, diverse and regularly updated cultural offers, for locals and visitors alike. A cultural experience will not only be a thing to do at the weekend (once a month) but for lunch breaks, for friends and family get-togethers, at an evening run.

BEING PRESENT

You don't have to go away to be away. We will use our spaces. We will be there at the abandoned industrial sites, the romantic churches and monastery ruins in our forests, our hill-top castle ruins, in the garden of the village pubs, in the schoolyards, in the lobby of the municipal court. We will bring life back to forgotten places and we will give a new lease of life to others. Why not use the City Hall's staircase for a violin concert? We will initiate new ways to use the urban and natural landscape and this will help us to look at them in a completely new way. Meeting with art and culture will not be a question of a decision – instead, we will see that it is literally everywhere.

NO MORE OSTRICH

It is always much easier to build a city's or an institution's cultural programme on mainstream topics. This guarantees success, brings visitor numbers, and does not require too much explanation. It brings joy to people, but does not lead to much personal or community development. It is a special kind of ostrich policy, but this only sustains the sort of ignorance we wish to end. That's why our programme builds on many coming-outs: highlighting themes that address questions that we've never raised before; questions on gender roles, the presence of faith, xenophobia, the dual identity of the city, and more. Some of these topics might not seem new in European big cities, but in (semi-)rural settings most of them are still hot potatoes and definitely need a different approach to address them effectively.



OLD RITUALS AND NEW HABITS

To get ourselves out of our cultural comfort zone we will build new habits – human habits and city habits. Forming a new habit takes, according to research, anywhere from two to eight months, and so during the 4+1 years until 2023, we can make a real difference. In the meantime, we will smuggle back the rituals into our everyday life; that's why our programme builds heavily on the basic pleasures and routines of life, from simply eating together to celebrating the City's patron, Gizella.

FALL IN LOVE

Not with the city, nor with the Balaton – that's already given: we want to fall in love with our talents, our dreams, our neighbour's dreams, our neighbours (well, maybe not literally). To see and appreciate each other in a way we never managed to before... to fall in love with the idea of Europe (again)... to build trust, fight the comfort of isolation, and to find new ways to create shared experiences.

And some down-to earth principles that will be applied throughout our entire artistic programme:

- **The fight against seasonality:** almost all the new projects of our artistic programme will focus on the period between September and May outside of the high-season. Our summers are already full with programme options, but the shoulder seasons leave room for improvement in the cultural offer and doing so is critical if we are to have a more balanced local economy.
- **Being sustainable:** we know it sounds like a cliché, but it's still only a theoretical cliché in Hungary. We will develop and apply standards for environmentally friendly festivals, programmes and projects, and for helping stakeholders (in this case, the organisers) to learn how they can adapt, in order to minimise negative externalities and maintain a high degree of liveability. Being sustainable also means using the opportunity the ECOC title provides us in a clever way, so that its legacy consists not just of pleasant memories but of genuine new capacities that we can build on in the future.
- **Making ourselves understood:** even if our general foreign language skills are improving, when it comes to cultural programmes there will always be a language barrier. You don't need all ten fingers to count the foreigners who would actually understand a Hungarian theatre performance without subtitles. For this reason we intend to develop different solutions for lowering these barriers and to apply this approach thoroughly during the implementation of the artistic programme.
- **Inviting all generations:** we will make all our programmes attractive and accessible to all generations, young and old. This is a major challenge of course, but it will force us to think outside the box: how can we make e.g. a migration-related project child-friendly – and we don't mean providing a pop-up day care centre for the kids while the parents are attending the events. We will try to translate our projects into language that is accessible for children. At the same time, a gender-themed exhibition might not be as interesting or even understandable for the grandmother from the nearby village as for the middle-aged bank managers from Budapest spending a few days here in their holiday homes. We need to learn how to reach different target groups, and we want to do this in a clever way, avoiding uniform solutions.

Describe the structure of the cultural programme, including the range and diversity of the activities/main events that will mark the year.

We have built our artistic programme on four pillars, each inspired by our main theme BEYOND. Each pillar contains thematic project clusters. The programmes and projects presented below serve only as a preview, a taste of our 4+1 ECOC years.

VESZPRÉM 2023 - ARTISTIC PROGRAMME				
Programme Highlights	OUR BIG FIVE The Magical Seven, Republic of Freedom, The Ferryboat Festival, Christmas at the Balaton, The Region's Show			
Programme Pillars	BEYOND OUR TRACKS	BEYOND THE BOUNDARIES	BEYOND THE BUZZ	BEYOND CHARM AND ISOLATION
	#culture-dominated profile, #creative industries, #music, #performing arts	#regionalnetworks #heritage #Balaton-fairytales #thenew-literature #storytelling #nobarrier	#faith #self-recognition #socialistmodernism #urbanplaces #minorities #dark-pasofthecity #women #genderquestions	#emptyhouses #forgottenplaces #gastronomy #wineculture #rurallife #nature #creativeadventures
Project Clusters	On Stage	Restore the Harmony!	Think Twice	Facades
	Let It Sound!	Wonderland	City-Arch Programme	The Beginner's Guide to Advanced Hedonism
	Design-driven City	Places of Inspiration	Dividing Lines	Over the Hedge
		The Spoken Truth	The Woman, The Family, The Artist	

OUR BIG FIVE
(THE FIVE HIGHLIGHTED EVENTS FOR 2023)

Highlight No. 1

THE MAGICAL SEVEN – during the Gizella Days (the official city days in May), a once-in-a-lifetime PLAY will be presented where the STAGE is the entire city and the ACTORS are the locals and our guests. Let's say we have 30,000 willing locals, we will invite another 30,000 to participate, from the region, from Hungary and from all over Europe. We will create a multi-layered story based on the magical number 7: Veszprém was built on seven hills, dragons usually have seven heads, there are seven deadly sins, and according to ancient Hungarian mythology we have seven skies above us... we will incorporate the good and the bad, the mystical and the fabled characteristics of this number into the story. It will not be a usual play, as the actors will also be part of the audience.

Highlight No. 2

REPUBLIC OF FREEDOM – Balaton is not just a place, it's a feeling. It has always been accompanied by a feeling of nostalgia – not for a specific era, but simply for freedom. It has been the legendary meeting point for a forcibly divided East and West, and it's the place where a free Europe was first present in Hungary – if only for the summer holidays.

The Republic of Freedom programme is a multi-venue project series, based not only on recalling the past but also on approaching our present and possible future. Imagine being at a retro-party watching a redesigned East-West fashion show one night, going home in a Trabant-taxi, and the next day seeing an exhibition in the harbour on the new physical or psychical walls erected right now in Europe. We will build parallel worlds of freedoms – presenting both sides: co-creational projects with a strong

European outreach, working with the personal memories of life at the lake before 1989 – combined with the harsh facts behind the cheerful pictures; WHAT IS FREEDOM? – a cross-disciplinary artistic project where oral history, physical memories, literature and music combine to produce unique performances and interactive exhibitions, where you can experience the freedom or the lack of it by seeing, touching and hearing it. As a special gesture, we will invite our British partners to meet Europe here again – in 2023, a few years after Brexit, we will try to tackle the issue of a new self-image for Europe.

Highlight No. 3

FERRYBOAT – A FESTIVAL SOMEWHERE BETWEEN/BETWEEN SOMEWHERE: building on the water as a conjoining and separating element and on the ferryboat as the symbol of moving and moving on. Using the ferryboats (small and large, symbolic and real) and the water as a stage, we foresee 10 days of performances as a result of an international artistic collaboration, with MIGRATION, TRAVELLING and MOVING (ON) as the key themes. We foresee performances moving from beach to beach, where moving is itself part of the storyline. By inviting performances from all over Europe, creating new ones and combining them as a multi-chapter story, this will be a major experiment; we have never really used the lake like this. The ferryboat appears in various projects in our artistic programme, and is used as a symbolic vehicle to build new relationships, bringing news and helping the free movement of thoughts, ideas and people.

Highlight No. 4

CHRISTMAS AT THE BALATON – during December, slowly approaching the end of our ECOC year, we will organise and encourage a different kind of Advent: extraordinary Christmas fairs in the towns and the market places of the region and of Veszprém itself. We will create our own fairy tale, in which contemporary art meets the classical Christmas tradition, where a range of small and major performances, concerts and exhibitions will lure people outside. In the very last week of the year, we will convert downtown Veszprém into a winter wonderland (with a sledge slope on the main street) and invite everyone to celebrate our successful year together.

Highlight No. 5

THE REGION'S SHOW – Each town of the region will be involved in its own right. Although we emphasise the network-based projects in our programme, each town will act as a mini-ECOC: not serving as supplementary venues but as exciting additions. All these towns and their micro-regions have their own stories, their own history, and a unique future that's currently taking shape.

- **Balatonfüred – Beyond the bikini girls:** elegance, fashion, a bit of Hungarian haute couture, design – all are very much present in this small lakeside town.
- **Tapolca – Beyond Barbara and Vincent:** the region used to be the main hub for the wine business, where Jewish traders established the prosperity that vanished with World War 2 and that was later rebuilt on the entirely different basis of bauxite mining. And since then, there's been another about-face: the mines have closed and the town is now trying to navigate towards a new future.
- **Zirc – See the forest for the trees:** situated in the mystical forests of the Bakony Hills, the town is destined to become our No.1 outdoor region by 2023, with a clever combination of rich clerical heritage and carefully preserved craft traditions, spiced up with a creative twist of contemporary design and thinking.
- **Ajka – Final countdown:** getting rid of the dead-ended nostalgia of a mining town and moving towards a new identity as a modern and prosperous city – a series of symbolic events where we help visualise the transition from a somewhat depressing past to an entirely different future.
- **Keszthely – The New Helikon:** extending the biennial Helikon Festival from a competition of only Hungarian high schools to a cultural showcase for European youth and for establishing a new tradition – a Silver Helikon, a cultural jamboree for the silver generation.
- **Siófok – The new life of the operetta:** paying tribute to Imre Kálmán, born in Siófok, the iconic composer regarded as one of the most important operetta writers. Our aim is to launch a new

age of operetta; placing old pieces into a contemporary setting, breaking the preconceptions that burden the genre as clichéd, outdated kitsch, using cutting-edge technologies on stage and combining old melodies with today's tunes.

- **Várpalota – Rising from the ashes:** making the best of the industrial heritage of the city and turning this heritage into a force for cultural development; breathing life back into the disused hulks of the old energy plants, turning them into extraordinary venues of a rethought Divina Commedia (see our project COM.ME.DIA), blowing away the air of decay and replacing it with the air of pride.

BEYOND OUR TRACKS

This is about changing track and starting off towards a new, European future. Stepping beyond our own tracks means making steps towards a new culture-shaped city profile. We intend to fuse a long tradition of arts and education, a more recent record of high-end festivals, and a new present of hip craft initiatives into a powerful creative-industry cluster... providing a new dimension for our cultural assets and with the help of music and the performing arts we will put our city firmly on the European stage.

ON STAGE – the biggest theatre renovation project in Hungary will be implemented in Veszprém's Petőfi Theatre. This is not only a cosmetic facelift but an important challenge to us: how can we raise the profile of a rural theatre at national level, and how can we work effectively with the international theatre establishment?

No Barrier Theatre Festival (ALL E H 2021-2023, April) – a completely new festival for staging performances that help to enhance sensitivity to physical and psychological disabilities or conditions that otherwise cause frustration. At the same time, the festival will provide an excellent opportunity to identify the effective means for making live performances truly accessible: we will experiment with the audience together, not choosing the simplest method so as to quickly tick off the usual accessibility requirement, but to find solutions that incorporate a genuine understanding of, and empathy for, the challenges that disabled people face.

Envisaged partners: Orlai Production Agency and the Szentendrei Teátrum, Central Theatre, National Dance Theatre, Central-European Dance Theatre, Kava Cultural Workshop, Kata Juhász Ensemble, Tünet Ensemble, Baltazar Theatre, Rolling Danceclub, Deafinitely Theatre (UK), Graeae Theatre Company (UK), THE.AM.A.-Theatre for People with Disabilities (GR), Moomsteatern (S), Compagnie de L'Oiseau Mouche (F), Mind the Gap (UK)

My place or yours? – International Chamber Theatre Meeting (ALL E HF 2023, February) – our aim is to present the diversity of mainly Central European theatre. We will try to give a snapshot of the actual state of the constantly changing world of theatre – concentrating much more on the flow than on giving a thematic framework. Besides this, we will start a series of *international theatre conferences*, focusing on the practical background issues facing the theatre world, and starting with a forum on the social problems experienced by young theatre professionals.

Festival of Contemporary Dance Theatres (ALL E HF continuously, May) – it's time to step onto the European stage with our existing festival. We foresee dance performance competitions with an international jury combined with real-time creation, dance-photo workshops and exhibitions. Professional conferences and debates will be held (on topics such as dancers and health, and disabilities and dance), and cross-sectoral experimental projects will be presented focusing on the combination of digital tools and live performances. During the week of the festival the town centre will be converted into a network of unusual artistic and performance venues, consisting of live music with pop-up dance performances on the streets.

Envisaged partners: Hungarian and European Festival Association; Hungarian Dance Association; National Dance Theatre (Budapest); Hungarian Dance Academy; Association of Hungarian Choreographers; Jiri Kylian & Netherlands Dance Theatre (NL); Jorma Uotinen (FIN), Ferenc Fehér (HU)

UNIFEST: university theatres and circuses (Y E HF TWIN starting in 2019, the big hit happening in 2023, Sept-Oct.) – building on the now quite thin initiative of the Arts Festival of the University of Pannonia we will build up a new approach, turning the festival into an international jamboree of university artists and into a city-wide event. In 2023, the key theme will be Shakespeare and his age – mixed with contemporary approaches and trends. Shakespeare will also give us an excellent platform from which to work with our British ECOC partner. Providing a meeting platform for young actors, directors, dramaturges and circus acrobats will result in something new even in contemporary performing arts.

Envisaged partners: University of Cinematics and Performing Arts, Goethe Institut, L'Institut Français de Budapest, MACIVA – Hungarian Circus and Variete – Music-Design Theatre, Hungarian Circus Institute, Hungarian Shakespeare Committee; Academy of Performing Arts Prague (CZ), Janacek Academy of Performing Arts Brno with Srba Zbynek (CZ), Royal Welsh College of Music and Drama with Peter Fekete (UK), Drama Center London with Adam Berzsenyi Belleagh (UK), Guildhall School of Music and Drama with Mate Haumann (UK), Beckett University Leeds (UK), Kyiv Academy of Circus and Variety Arts (UKR), Israel Circus School (IS), École Supérieur d'Art Dramatique de Paris (F), UNI.T - das Theater der Universität der Künste Berlin (D), Accademia Internazionale di Teatro (IT); Masterclasses led by Hans-Thies Lehmann, Erika Fischer-Lichte, Patrice Pavis.

LET IT SOUND – we have always considered ourselves a musical city, with our strong choir traditions, high quality music festivals and an appreciative audience. We will even have a dedicated place for this audience: the *House of Sounds and Noises*, in the now empty building of the late Dimitrov Cultural Centre. It will be an exhibition, a meeting place, a place for creation and inspiration – free to enter, free to try, free to perform in, where amateur musicians can test out the latest solutions and combine their work with the latest sound/light/AR/VR, or whatever will have been invented by 2023. The House of Sounds and Noises will be opened with a **Contemporary Music Festival** (Y A E HF February), where young composers will be invited from all around Europe to present their latest pieces and produce on-the-spot compositions (done in the evening, presented next afternoon).

Street Music Festival (ALL E HF continuously, July) – building on our iconic Street Music Festival we will open up our festival and integrate one of the four “street arts” each year: dance, sport, fine art and performing arts. We will combine a wide range of performances, encourage improvisatory collaborative work among musicians and performers, to turn Veszprém's streets into a venue to showcase new talent, hold competitions and as a platform for giving and drawing inspiration. In 2023, with creative partnerships across all of Europe, the city will turn into a huge street art jamboree – from the housing estates to the green belt, every space will come alive with inspirational dance, shows, improvisation and spontaneity.

Envisaged partners: Ferrara Buskers Festival (IT), StreetMusic Festival Satu Mare (RO), Yourope, European Talent Exchange Programme

WOMEX 2023 (ALL E HF 2020 and 2023 October) – we are already preparing to win the right to hold the most important professional market for world music, the World Music Expo. As a preparatory step, we are applying for the right to hold the Music City Convention here in 2020. Folkdance and community experience are the key topics, and we will hopefully be the centre of the world's music scene in October 2023.

Envisaged partners: Hangvető (Balázs Weyer), Budapest Ritmo Festival, Central European Music Square, Transetnika Associationn (PL), Crossroads Festival Krakow (PL), Festiwal Ethno Port Pozna (PL), Colours of Ostrava Festival (CZ), Indies Scope Records (CZ), Hudobné Centrum (SK), Folkart Forum Foundation (HU), Piranha Records & Publishing (D), Sound Diplomacy (Europe)

<p>AGE</p> <p>All age groups (ALL)</p> <p>Young generations (Y)</p> <p>Adults (A)</p> <p>Senior citizens (S)</p>	<p>ORIGIN</p> <p>Everyone (E)</p> <p>Veszprém citizens (V)</p> <p>Citizens of the region (R)</p> <p>Foreigners (F)</p>	<p>UNDERSTANDING</p> <p>Enjoyable mainly for Hungarians (H)</p> <p>Enjoyable for everyone (HF)</p>	<p>ECOC twin project (TWIN)</p>
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Classical:Next 2022 (ALL E 2022 May) – a showcase for classical and art music: artists, speakers and projects from the classical music world, whether contemporary, traditional or experimental, highlighted with future-oriented topics and interactive conference formats. Here in Veszprém we will place the various approaches to music education in focus, starting with our very own Auer-method. But Classical:Next is a feast for music lovers as well, allowing them to experience classical music from an entirely different perspective as a living and contemporary process of creation.

Envisaged partners: Hangvető (Balazs Weyer), Piranha Records & Publishing (D), Auer Violin Festival

DESIGN-DRIVEN CITY

Introducing a new approach to urban planning, development projects and the (re-)designing of various city services – that is what we wish to lay the basis for by 2023 in Veszprém. We want to **use design as a tool, not as a goal**: to achieve an open and inclusive city where design is the key tool used in shaping our future, while reflecting on and incorporating people’s practical needs. What we want is to find a means to make design a key element and driver of development in a small city such as Veszprém.

As part of our artistic programme, there will be an entire project cluster to support our endeavour. Among our future partners we could highlight Future Cities Catapult (UK), FinnAgora Budapest, Design District Helsinki (Minna Sarela), Stimuleringsfund (Creative Industries Fund, NL), Embassy of Netherlands, Dutch Design Week – just to name a few.

Playful City (ALL E HF – starting 2020) – Rethinking the downtown public areas, re-evaluating buildings that are not popular with the public, vesting them with new functions and a new identity... we want to create a city with a lively, playful atmosphere that prompts us to action, but at the same time emphasises and makes us appreciate our unique cityscape and built heritage. Three key elements:

PLAY, MOVEMENT, ENERGY.

How can we design a bench that’s ideal for stretching after a run, suitable for parking a bicycle and that looks like a climbing wall to a 4-year-old? Creating hi-tech artwork based on sustainable development technologies, powered by wind, water, sun, or human energy, and making them part of the formal and informal educational environment. It’s not just a demonstration project, it’s a process that lends a new mindset to the city, and encourages new habits to take root.

Our tools: idea competitions, community-based planning actions, experimental pop-up sites, inter-generational design projects – involving skateboarders, runners, bikers, pensioners, children from kindergarten, designers and artists, landscape architects and engineers.

Envisaged partners: Golden Valley Creative Hub and the participating universities and their partners, House of Arts, we plan a strong co-operation with City of Helsinki as the best European example to implement design-thinking, Aalto University, International Design Foundation. We will also invite artists such as Anish Kapoor and James Turrell to create symbolic urban monuments

Generation V (Y V R H TWIN 2019 – 2023) – a long-term programme stretching from 2019 to 2023 (and beyond), where secondary school students and young adults will be invited to take part in, and take action in relation to, city design. Groups of students will be assigned a location, a topic, and a specific problem to be solved – each group will then have one full year in which to find a solution. The first months will be spent on research, setting a goal, and on sketching out possible directions. Later, each group will go on a European study tour, to learn about new ideas and approaches, and to seek inspiration, and after coming back home, the real preparation and design work will begin. We will provide support through architects, designers, experts, and craftsmen, but at the end, that couple of dozen square meters assigned to them in our city will effectively display their worldview.

Travelling Start-ups (ALL E HF 2022-2023) – Four travellers, four computers, several gadgets and a week on the balcony of a holiday home – and we have a pop-up creative hub ready to start developing a range of micro-projects. We will invite digital nomads, showcase their ideas every year, and hopefully integrate the new solutions into the fabric of our cultural life. Marketing or community-building tools, shared economy solutions, and VR creations, will all be welcome, without any restrictions, based only on the free flow of creative ideas.

THE CUBE – interactive IT knowledge centre and exhibition space (ALL E HF 2023) – a large temporary cube in the city centre, equipped with cutting-edge technology... a place for learning, teaching and drawing inspiration. A place for instructing older people in the mornings in how new IT devices can improve their quality of life and, in the afternoons, letting the kids get creative with the best equipment available, and providing them with valuable knowledge and experience that no school can. The CUBE will be open for everyone – students on field trips, families, visitors – they will all be invited to create their own digital memory.

Partners: apart from the University of Pannonia (where ITC is the strongest faculty) and the schools and colleges, we envisage partnerships with market participants that are important players in the experimental and e-learning development space, such as Samsung and Telekom.

BEYOND THE BOUNDARIES

We want to **change our mindset from co-existence to co-operation**. Veszprém has always been a natural meeting point, the cultural crossroads of the Balaton area. It is. And it isn’t. The projects are about (re-)creating the regional web, setting common goals and finding collaborative ways to achieve them – in order to become a new and strong cultural destination in Europe.

RESTORE THE HARMONY! – We’re sitting in the middle of a national park; in a UNESCO World Heritage candidate for cultural landscape, in a UNESCO Geopark. Our built and natural environment is diverse and unique, but it is in a great danger. The steadily growing demands of investors easily triumph over the traditional use of the land: multi-storey villas with swimming pools flank our wine hills acre after acre, and foreign-looking holiday homes ruin the magic of the landscape. A complex series of projects and programmes are planned to find answers and solutions to this problem.

The Sexy Region Toolkit (ALL E HF starting in 2019) – By 2023 we intend to achieve a regional consensus on how to preserve and develop, intelligently, the unique cultural landscape around us. This will require collaborative work from a team of architects, landscape designers, artists, designers, manufacturers, craftsmen, local authorities and of course the inhabitants of the land itself. Starting in 2019, in-depth professional research, impact assessments, benchmarks, a series of international workshops,

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pilot projects, and various stakeholder meetings, will result, by 2023, in a toolkit (guides for architects and designers, travelling pop-up exhibitions, tours led by experts, master houses to provide best practices, digital databases, etc.), which will help us to understand and present the cultural landscape and hopefully in the long term also strengthen voluntary compliance and provide a large pool of pseudo-legal tools and recommendations.

Envisaged partners: Tokaj Region and Lake Fertő National Park, as comparable Hungarian regions with similar assets and problems; Neusiedler See National Park and UNESCO Heritage Secretary (AT); Bodensee Stiftung (CH), Wachau Region (AT), Balatoni Kör, Chamber of Hungarian Architects, Association for Village Development – but we will also build on our partnership to be established through our Great Lakes of Europe project.

Thatch & Skylight (ALL E HF 2022-2023) – the duality of traditional and functional architecture. Our goal is the creation of a built environment that unites the harmony of individual interest, community interest and the environment. We plan professional workshops, and pilot and demonstration projects, on various topics such as traditional architectural techniques, sustainability, and energy efficiency, including: wood and stone in architecture (now and then), and experimental projects in various environments (outdoor areas, villages, urban environments, recreational areas). We will also refurbish and revitalise around 50 holiday homes and wine cellars in the region in collaboration with their owners, NGOs and private investors. As a result, a wide range of new venues will evolve in the region, including galleries, creative mini-hubs, museums, apartment restaurants, wine tasting and concert venues.

Envisaged partners: Hello Wood! MOME, Association for Village Development (esp. their “My Grandad’s House” 0project series that encourages young people to learn and use the old building methods in onsite pilot projects)

The Big Balaton Review (ALL R H – 2021-2022) – We will create a genuine database of the past and present of Veszprém and of the region; a digital platform where not only our heritage is presented but also the achievements of today: graceful hill-top chapels of the wine region, ruins of old monasteries in the forests, locally tested and developed vines, old and new recipes, traditions and their evolution, artists inspired by the region. We will provide a knowledge basis and a toolkit; where a comprehensive database meets the contemporary needs of actual users – for ourselves and for everyone, to inspire, to learn and to understand.

Living Lakes (Y E HF – 2023 July) is an international network (LLN) whose mission is to enhance the protection, restoration and rehabilitation of lakes and wetlands around the world. In co-operation with the Global Nature Fund and the members of the LLN we have begun work on establishing the **Youth Section of the Living Lake Network**. In 2019-2022 we will be focusing on leadership training and awareness-raising, symbolic introductory festivals and, in 2023, the first international gathering of the young representatives of the LLN and the **Young Water Festival** will take place – a multidis- ciplinary cultural festival for national and international audiences. One of the festival highlights will be the **Green Race on the Lake**, building on an international call for renewable-energy-fuelled water vehicles built by students from all over Europe. The best solutions will be integrated into our **Ferryboat** project and also, hopefully, into the public transport system on the lake, for the long term.

Envisaged partners: Global Nature Fund and its network, Balaton-Uplands National Park, Fertő-Hanság National Park, University of Pannonia, Budapest University of Technology and Economics, youth organisations and schools of the region.

AGE All age groups ALL Young generations Y Adults A Senior citizens S	ORIGIN Everyone E Veszprém citizens V Citizens of the region R Foreigners F	UNDERSTANDING Enjoyable mainly for Hungarians H Enjoyable for everyone HF	ECOC twin project TWIN
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WONDERLAND – A combination of community, touristic and artistic projects, which should yield an entirely new level of educational entertainment. We wish to introduce a new operating model for the cultural and community centres: their services will target not only the locals, but also the visitors, and their professional work, and the network will be challenged to co-operate with the numerous artists living in our region in order to make contemporary art and the process of creation part of our everyday life and a part of the Balaton experience.

Fairy Tale Festival (Y V R HF 2023 September) – This will consist of a series of children’s theatre programmes involving various international partners, and supported by an international open call for creating new tales of the region. There will be creative workshops for professionals, as well as exhibitions and programmes, partly on the subject of illustration for children, raising questions such as how fairy tales and children’s books can bring abstract and otherwise cumbersome issues closer to home, and make them more understandable.

Envisaged partners: Small Size Network, UNIMA – International Puppetry Association, ASSITEJ – International Association of Theatre for Children and Young People, Haraf György Ensemble Satu Mare and the Brighella Puppet Theatre (RO), Szigligeti Theatre Oradea and the Lilliput Puppet Theatre (RO), Árgyélus Civic Association (SK), Teater De Spiegel (BE), Teatro La Baracca, Bologna (IT), Polka Theater, London (UK), Paprika Theater, Cambridge (UK), Children’s Art Centre, Poznań (PL), Hungarian Institutes in Brussels and Prague (CZ)

Monsters and Mermaids Party (Y E HF TWIN 2023 June) – Shows around Lake Balaton that will combine puppetry, virtual reality tools, light and water effects, and human performances, plus a viewing public with monster-spotting fever! Between 2019 and 2022, joint international projects will be implemented with a thematic focus on mythical water creatures of Europe, partly incorporated into other programmes (e.g. Fairy Tale Festival), and partly as stand-alone projects, where the outcomes will be new stories, street theatre shows and puppet theatre performances, comics and books, albums and exhibitions. In 2023 we will challenge not only ourselves but also other “lake people” in Europe to bring their songs, their stories here, and for one week, the waters will come alive. During the last week of school, all around the lake, everything will be about monster-spotting, storytelling, and travelling in time and space and – but also about the first presentation of a new water-based fairy tale, performed on the water, woven from the stories our partners from all over Europe will have brought here. We plan to present the main performance, as a travelling theatre, at other lakes around Europe.

We invite the mythical water creatures of Europe to bring and share their stories with us and to finally meet each other: the Brosno Dragon (who scared off Batu Khan and also swallowed up German planes during WWII), the monsters of the lochs of Scotland and the serpents and worms of the fjords, the Beast of Kaunas, and of course, our very own Balaton fairies.

Envisaged partners: civic and artistic organisations from the different lakes, ethnographic museums, national archives, and the partners mentioned in the Fairy Tale Festival project will have an important role here as well. But we will also involve e.g. street/open-air theatre ensembles, such as La Fura dels Baus (E), Theater Titanick (D), Transe Express (F), Grupo Puja (E), Fuerza Bruta (ARG), Commandos Percu (F), Wired Aerial Theatre (UK) and street-art and land-art artists such as Gabor Miklos Szőke.

Camp Balaton (Y E H 2023) – From May to the end of August, from everywhere in the Carpathian Basin, tens of thousands of children spend their holidays in the many children’s camps dotted around the lake. We will start an “art tank” in co-operation with the artists of the region and the teams of particular ECOC projects. We will tour these youth camps with cultural programmes, but the children will actually take part in our ECOC projects, creating billboard monsters that will be displayed on the beach during the Monsters and Mermaids Party project, being an experimental audience during the No Barrier Theatre Festival, or cooking a community dinner in one of the refurbished holiday homes.

PLACES OF INSPIRATION – nothing represents the unity of our region better than the myriad of interrelated artworks that have been inspired by it. We will rediscover this force by presenting the past and encouraging new creations.

Story Tracking (ALL E HF 2022-2023) – creating Veszprém’s and the region’s digital literary topography, with paths, checkpoints, multimedia content (downloadable works and translations, fictional figures from literary works and movies, brought to life with the tools of virtual reality), and social and individual narratives; artistic events set in the original locations bring the stories to life, creating an attractive combination of contemporary and classical literature and performing arts. Combined with the following projects, a new exciting world will open up for us.

Defyb Hamlet (ALL E HF TWIN - 2022-2023) – As a playful and contorted version, we will adapt famous stories to our own settings. We will communicate an entirely new concept regarding the literary classics, highlighting the importance, or non-importance, of their settings or countries of origin. On the other hand, we will support the creation of new literary works related to Veszprém and the region, and we will present these works in the environment that inspired them. Not only Hungarian, but also foreign contemporary writers will be invited to reside in certain selected locations, immerse themselves in the local life there, and put it through the filter of their own minds – and then create stories related to them in their own languages. We will also invite the project “Under the Tower” of Leeuwarden (ECOC 2019), in which stories are collected and then staged in the abandoned churches of Fryslân: with the help of the original writers, we will replace these locations with our own ancient forest church ruins and vineyard chapels.

Envisaged partners: Association of Young Writers, Attila József Writer’s Circle, Hungarian Writers’ Association, Writers’ Club (active throughout the Carpathian Basin), University Theatre Veszprém, and IETN – International Network for Contemporary Performing Arts, Leeuwarden 2018

Small Regional Literary Magazines (ALL E HF - 2023) – for our size, we have an unusually high number of regional literary magazines that fill an important niche for contemporary writers and poets. We tackle important questions that are valid for all small regional magazines that aim to showcase and review contemporary literature for a specialist readership. Creating a network of Hungarian and foreign regional literary magazines, learning about how they develop their readership base, and forging content-based collaborations with them is what this project is all about. We start a tradition of parallel thematic-based magazine issues, providing special insight into the contemporary literature of the participating countries.

Envisaged partners: based on the partnership of Review within Review initiative we plan to involve magazines such as Apokalipsa (SL), Knjizevna revija (HR), Arca (RO), Romboid (SK), Literatur und Kritik (AT), Tekstualia (PL), Protimluc (CZ), Látó (RO), János Sziveri Institute (Research Institute for Central – and Eastern European Literature and Social Sciences) (H)

THE SPOKEN TRUTH – projects about **language** and **how it confines, or serves to open up a new world**. We wish to examine the impact of language on identity, with an emphasis on languages that are spoken by relatively few people, as well as at the effects that linguistic globalisation is having on languages themselves and, again, on identity. The goal is to find and develop new tools combined with the language and beyond the language, building on the use of new technologies.

<p>AGE</p> <p>All age groups ALL</p> <p>Young generations Y</p> <p>Adults A</p> <p>Senior citizens S</p>	<p>ORIGIN</p> <p>Everyone E</p> <p>Veszprém citizens V</p> <p>Citizens of the region R</p> <p>Foreigners F</p>	<p>UNDERSTANDING</p> <p>Enjoyable mainly for Hungarians H</p> <p>Enjoyable for everyone HF</p>	<p>ECOC twin project TWIN</p>
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Translation tomorrow (ALL E HF 2023) – translation is an essential tool for understanding anything foreign. Already, artificial intelligence is fundamentally reshaping the field before our very eyes: it is one of those relatively rare cases where technological progress impacts something that was frustrating before. This is great material for artistic inspiration. However, technological advancements such as real-time translation of visual and audio material do not, of course, only result in fun and positive outcomes – they also mean that interpreters will become less in demand, and that a key motivation for learning foreign languages will evaporate. And if that happens, who will translate poetry and literature? These, and others, are just some of the many questions that we will be debating at community and at expert level.

Wor(l)ds (ALL E 2023) – We want to explore our words, their long journey to finding their way into our language, to introduce them as foreign, exotic and unique, each potentially a friend for life for those who learn them. We will present them not only through words, but will bring them to life through stories, performances and pictures – as ambassadors from our past and as witnesses to the linguistic destruction of the present. Poems, short animated movies, movie clips, and illustrated books and comics, will reveal the layers of our language – showing how we are related, in terms of communication, to Europe – and in our case to the Middle East and Central Asia, and also presenting the new kinships based on new tools of communication.

Envisaged partners: International Association for Hungarian Studies, Research Institute for Linguistics of the Hungarian Academy of Sciences, University of Pannonia, University of Bucharest (RO), Babes-Bolyai University of Cluj (RO), University of Novi Sad and Belgrade (SB), University of Zagreb (HR), University of Rijeka (HR), University of Sarajevo (BIH), University of Kiev (UKR), Constantine the Philosopher University in Nitra (SK), literary magazines and literary clubs, House of Arts, MOME, etc.

Survival Course (ALL V R 2023) – due to the rapid unification of professional languages our traditional words slowly disappear, the ability to describe the fine details of processes, tools and professions is less and less present. All small and medium-sized languages (and nations) fight with that. How can we preserve this diversity and keep it alive? This is a series of small projects designed to present our linguistic diversity and that represents a unique collaboration between philologists, ethnographers, museologists, agricultural experts, craftsmen and artists, who will help us to present the life of these words and expressions in a contemporary context. Recruited language troops will visit the region's companies, giving crash courses for employees, organising pop-up language and stand-up comedy sessions at various festivals (e.g. harvest festivals) and wine-tasting events. We will build a campaign on our findings, featuring them in the Veszprém 2023 apps, and on bus stop posters, but also building a public database.

Envisaged partners: Translators' House, Quasimodo Poetry Competition, Research Institute for Linguistics of the Hungarian Academy of Sciences, Museum of Ethnography, National Cultural Institute and its partners; Summer University of Psycholinguistics, Lystra language-learning platform, various small theatre assemblies, university theatres supported by drama-pedagogy experts, major companies in the area, etc.

BEYOND THE BUZZ

We want to create an atmosphere of acceptance and openness, one where being a devout Catholic, liking prefabricated concrete buildings, living with a mental disability, being a 'new-comer' from the forced industrialisation of the 1960s, or having a non-binary gender identity is all understood and contextualised. We want to step beyond the constant **BUZZ** of the world, and to step beyond the **BUZZWORDS** that try to define our worldview without leaving room for anything else.

THINK TWICE – is not simply about faith and religion; it's much more about taking a step back and trying to look at our life from a different perspective – seeking out our motivations, our principles, or lack of them, and trying to find answers... and also seeing that when looking past the 'costumes' that our jobs and our environment put on us, we all ultimately face the same questions and challenges.

Festival of Thoughts (ALL V R H TWIN 2023 February) will be the first event of this project cluster, and will put the big questions of life on the table: it will not be one large conference, but will consist of hundreds of small meetings, discussions and lectures. It is not about provocation, but about helping to find individual answers. Civic organisations, lecturers, philosophers, poets and writers, religious institutions, hospice organisations, and so on will help us in doing that.

Spiritual Detox (ALL V R 2023 March/April) – one week each year is for silence, for mental and spiritual recovery from the hectic weeks of a busy year – a week spent on meditation, quiet conversation, and silent walks. A week only for us, for our family, for our community – and of course everyone who wants to share this time with us... a gentle experience to help us appreciate the awakening of nature with the advent of spring; to free our mind from the usual overwhelming stimuli. A special day during this week will be the "Offline Day", when people will be encouraged to take a voluntary break from all their gadgets, and instead, to share their thoughts and experiences through genuine, face-to-face conversations.

Festival of International Religious Music (ALL E HF 2023 September) – is a genuine international and interfaith coming-together, where gospel choirs, pagan rock-bands and singing druids meet. Hungary, and especially rural Hungary, is quite insular in this sense, composed as it is almost entirely of Christian-dominated communities. The first step towards opening up is to familiarise ourselves with the unfamiliar, to overcome the fear of the "other", the unknown; and there's no denying that the past few years have done precious little to foster tolerance and open-mindedness. Behind all religious music lie these same principles, and therefore we have chosen this vehicle, this "language", to break down the psychological barriers: religious music of Jewish, Muslim, and of Christian origin, but also the music of the European indigenous religions, presented in functioning or forgotten, places of worship, open-air venues, concert halls, and school halls. We will present the religious diversity of Europe through music, but we also invite the Buddhist monks to play their drums, Hindu singers with their Vedic funeral hymns, Gnawa maalems from Morocco, and Turkish dervishes.

Beyond the Tiger's Cage (ALL E HF 2023) – the Zoo is currently the city's biggest attraction, but we will make it into something much more than that: a meeting place for humans and animals. We will look for and present special bonds between us, and ways of crossing the thin boundary that separates us from them. Biologists, zoologists, ethologists, zoo-keepers, teachers and artists will work together on various research and experimental projects, resulting in exhibitions, movie nights, in-zoo performances, and pop-up projects all over the city and the region. Some major zoo shows are planned, such as the zoo-based theatre performance starring **Pablo the Rhinoceros**, the most popular inhabitant of the zoo. The story will present his unique friendship with an autistic boy. We will introduce regular ZooNights for adults, and ZooFun events for young visitors, where visits to the zoo become artistic events, thought-provoking, educational, a little scary perhaps, and heart-warming all at the same time.

CITY-ARCH PROGRAMME – Contemporary Modernism

The unique, and exemplary, fusion of several architectural eras and styles in Veszprém provides an excellent opportunity to present and understand, through architecture, not only the history of our city but – without exaggeration – the history of Central and Eastern Europe as a whole. Also, it's time we step beyond seeing our built heritage as simply a static, immovable part of our life, no matter how much we may like or dislike it. Our aim is to establish a new architectural and cultural ecosystem in Veszprém, with the new **City-Arch Centre** acting as a project office, architectural laboratory and a think tank in the same time.

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20 Stories: 20 Storeys (a.k.a. the Metamorphosis of a Troll) (ALL E HF 2022-2023) – One of Veszprém’s more controversial icons, the 20-storey high-rise apartment block, deserves (and needs) a project all of its own. It’s like a big, stationary troll in the city – simply impossible to miss, or ignore. We will initiate an international debate on the present and future of tower blocks, taking a participatory approach, since this particular one is home to more than 500 people. And it’s not a unique story – our troll has siblings in many European cities: controversial buildings with an indefinite future. When anything is done to these buildings, it’s so much more than just a refurbishment: it has a major impact on the mental make-up of the city, and for this reason we envisage the following:

- an international ideas competition to find a new identity for the block
- starting a dialogue with the community about it, through workshops, community building and mediation, reclaiming the iconic rooftop and opening it up for the public and the resident community – and thus establishing a new meeting place, a community-led cultural hub
- an artistic presentation of the life of its residents – making the 500 faces behind the troll visible for everyone and forging new links in this special neighbourhood.

Bunkerculture Network (ALL E HF pilot projects 2020-2022, big hits in 2023) – Reconsidering the mostly abandoned infrastructure inherited from socialist-style industry, and finding a new role for it. There is no one solution for all these sites. Some are suited for permanent use, and some will more likely serve only as temporary venues for the ECOC projects. In the preparatory years, a series of pilot projects will be implemented in:

- the disused labyrinth of the underground power plant in Balatonfűzfő
- the ghost town of the old Soviet military barracks near Veszprém
- the abandoned coal factory in Ajka
- the empty spaces of the power plant in Inota

.COM.ME.DIA – (A S E HF 2023 April-October) – in the grounds of the disused power plant in Inota, which even in its current haunted state is a piece of art in itself, we will stage Dante’s *Divina Commedia* – in a completely new guise, performed in the three 60-metre high cooling towers. With the three spaces in each tower serving as a venue for an entirely new interpretation (.COM = the symbol of all knowledge, ME = me and myself, DIA = going through), the storyline will be supplemented with references to the major traumas of the 700 hundred years since Dante, effectively holding up a mirror to the history of Europe and the region. It is not a theatre performance – or not only: the audience will have to walk through the scenes, in, on, under and above the totally reconstructed cooling towers, experiencing a special mix of theatre performance, concerts of different genres, visual effects, virtual reality and more.

Envisaged partners: Partners: Pannon Theatre (László Vándorfi); Kentaur, Csaba Antal és Csörsz Khell as set and costume designers, Compagnie Pal Frenak (H, F), Recirquel – Contemporary Circus, Bandaloop Dance Company (USA)

Modernity Veszprém (ALL E HF starting in 2020) – People either love (or simply ignore) the old Baroque buildings on Castle Hill, but with the city centre of today, built in the 1960s and 70s, most of the citizens have a real love-hate relationship with them. The buildings erected between 1945 and 1989 are in the crossfire of adoration and rejection. **Modernity Veszprém** will be the first regular international forum on socialist modernist architecture – a meeting opportunity for fans (yes, socialist modernism has a genuine fan-base) and professional experts on this architectural era. A conference is not the right word to describe this project – we will start a prestigious professional platform for debate, for knowledge transfer, inviting national and international lecturers. We’re not the only city in Europe to face this architectural ambivalence, and we intend to involve a range of important partners for joint work on the issue.

Envisaged partners: Translation of Modernism, Lebendige Stadt Stiftung (D), MOME, Budapest University of Technology and Economics, Centre of Contemporary Architecture, Bureau for Art and Urban Research (RO)

Veszprém Rooftop Festival (ALL E HF 2023 May) – Using the flat roofs of the above-mentioned buildings (offering never-before-seen perspectives over the city), we will bring life to these under-utilised spaces, giving new impetus to their development: on the flat roofs and roof terraces of public and private buildings we will offer a week-long festival where life re-enter long-forgotten places. Combined with the **XX/XXI – Veszprém Contemporary Art Show** and concerts, art events and installations, gastronomic events, movie nights, workshops, neighbourhood meetings, children’s programmes, recreational activities (rooftop-runs, yoga, meditation...) will ensure that these new habitats will be filled with life and people – hopefully not just temporarily.

XX/XXI – Veszprém Contemporary Art Show (ALL E HF May 2019, 2021, 2023) – A new tradition to be launched, based on the conscious processes of the previous few decades that have meant it is now impossible not to mention Veszprém when talking about modern and contemporary art in Hungary. The focus will be on the heritage of modernism and its current interpretation – every time, a different headline and a different curatorial team will define the vision. By 2023, we hope to have a 50% rate of international participation in what will be a committed, interdisciplinary artistic endeavour – one that merges architecture, contemporary fine arts, commercial art, the world of performing arts and theatre, and various visual and acoustic genres. In the even years, we will organise open-air exhibitions of contemporary artists in the town centre – for 2022, for example, we plan to stage an exhibition entitled *Bernard Venet & Friends* (which will include the work of Christo, Anthony Caro, Richard Long, and others).

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Building In Progress (ALL E HF 2020-2023) – Based on a particular part of Veszprém’s history being the past centre of the building industry and on its witness, the forgotten Museum of Building Industry (which is collecting dust in a warehouse these days), we envisage **a museum and experiential centre that focuses on the Central and Eastern European building industry after WW2**, presenting its tools, processes, and actors in an interactive way.

The museum will not only host permanent exhibitions, but will provide space for temporary, cross-referenced artistic events such as, for 2023, an exhibition entitled **“Roma Hands – Roma people of the building industry”**, a Europe-wide research project on the role of the Roma minority in the building industry, resulting in a book and an exhibition, both of which will be presented at international forums as well. A barely touched piece of history, the modern districts of the city, were built almost exclusively by Roma workers, who formed proud communities around their involvement with socialist industry, even though the government was unable to lift the entire minority group out of the confines of social exclusion over the long run.

Partners: Hungarian Academy of Arts, Lechner Knowledge Centre, Architekturzentrum Wien (AT), Moravská Gallery (Brno, CZ), Architecture Museum Wrocław (PL)

Virtual City (ALL V R HF 2023) – In the early communist era, the former marketplace and the streets of the craftsmen (in fact, the whole city centre) was destroyed, and a new district was erected in its place, as a product of ill-conceived urban planning and a forced expansion of the population. The realistic, 1:1-scale alternative reality will enable us and our visitors to experience the impact of the transformation and the huge shift in the scale of the urban landscape.

DIVIDING LINES – A small but very much needed project series that focuses on the untold history of Veszprém. While scratching the different layers of Veszprém’s identity, unrealised connections will surface, never-before-seen protagonists from our past will re-emerge, and the puzzle of history will be partially solved.

Synagogue-Peeling (ALL E HF – February-June 2023) – The most interesting building in the present town centre is the former seat of the Mining Company, which today looks much like a rundown office building, but under its outer shell, it is still the houses vestiges of Veszprém’s past: the old synagogue, and the Jewish ghetto of WW2, are to be found in their original places, simply covered up by the walls of the offices. We will literally peel away the historic layers of these walls with the involvement of contemporary artists – and the result will be a special site of archaeology-like wall research and a work of street art. The project will lend a new identity to an otherwise forgotten place, will emphasise the continuity of urban development that was thought to be lost, and will provide an emblematic site for ECOC 2023.

Disappeared Jewish and Swabian families (ALL V R HF – 2023): collecting and processing oral histories of survivors and their descendants, and converting them into visible and audible memory capsules in the public spaces.

I.M. forced evictions (ALL V R HF – 2023): – a permanent site dedicated to the remembrance of the forced evictions – nurtured by terror, fear or revenge.

János Pap and Árpád Brusznayai (ALL E HF – 2023): the tragedy of a city, the tragedy of two peoples – a symbolic theatre project within the city’s coulisses: János Pap, who destroyed the old city, and who implemented the forced industrialisation process at whatever the cost, thought that the Balaton region was useless and wanted to cultivate corn there instead; and Árpád Brusznayai, professor of classical philology, teacher at Lovassy Grammar School, renowned leader during the 1956 uprising, who was executed shortly afterwards on the orders of János Pap.... a story that represents not only the tragedy of Veszprém but all the many similar tragedies that took place in the Eastern Bloc at that time.

THE WOMAN, THE FAMILY, THE ARTIST – when we asked people how they’d describe Veszprém if it was a person, in most of their minds an elegant middle-aged lady appeared (and when we asked the same question during our Street Music Festival, a pretty woman in her twenties appeared instead). It’s not only because of our second name, City of Queens that Veszprém is viewed as feminine, but because of its key “personality” traits of openness, acceptance and sensibility. We really do think that it’s this internalised image of Veszprém (and the Balaton) being a woman that prompted us, if only subconsciously, to want to stage a series of events in 2023 around the theme of WOMEN. These include:

Left Brain, Right Brain (ALL E HF – April-May 2023) – Thematic exhibitions and performances to demonstrate the differences and non-differences between the male and female brain when their task is to work on the same topics

Background Power of the Everyday (ALL E HF – April-July 2023) – A network research project aimed at assessing the functioning of women’s networks (followed by a related conference and exchange of ideas, combined with an artistic presentation of the findings)

Women of Central Europe (ALL E HF – June – October 2023) – Presenting positive and negative historical female characters, including art that reflects their lives, plus a chance to create new works of art that do so

Others (ALL E HF – September – December 2023) – Public exhibitions on atypical families, gender roles, anonymous involvement of individuals; special presentations on modern phrenology with pop-up exhibitions on neurological and physical differences between genders – emphasising the shades, details, and transitions beyond binary code, using artistic tools.

BEYOND CHARM AND ISOLATION

The future of rural areas with small towns and even smaller villages in Europe, such as the area around Veszprém, is unclear. **What will happen with those – otherwise charming – areas where people want only to spend their holidays?** It’s unlikely that all abandoned villages can be turned into open-air folk museums; nevertheless, there are many different culture-dominant approaches that could help revitalise these areas, and make them more appealing for their own residents and to newcomers as well. We want to encourage discussions regarding the future of these regions, and we also want to develop and introduce new practices into this cultural revitalisation effort.

FACADES – Reflecting on a common European phenomenon, the slow emptying of villages, we will try to identify solutions related to culture-based settlement development that could possibly slow down or even reverse this process.

Symbolic visualisation of villages that have vanished (ALL E HF – May-September 2023) – with the help of strong beams of light, we will indicate on a map the settlements that used to exist and (imaging strong beams of light all around the area) using creative tools, we will help these long forgotten places to be visualised, telling stories about them, some old, some new, discussing their glory days – and their subsequent decline.

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Reinventing the Barn (PAJTA-Network) – creation of community spaces in the small settlements, as a joint project of selected groups of architects and local communities. The planning, design, refurbishment and construction is a project in itself, but the ultimate goal is to have a sustainable network of refurbished and new barns (=pajta). These will work as cultural centres – evidencing the community-shaping power of architecture, and compensating for the gap caused by the lack of all-year venues in the countryside. Filling these “recycled” barns with some actual content will require serious collaboration, and for this reason we regard them as multifunctional venues (for holding wine-tasting events and jazz concerts or lectures), although their core profile will remain what it used to be: places to be filled with dancing and music. Five big and five medium-sized or small venues are planned – starting with the design of the future alliances rather than with the design of the actual building. With all the major ensembles and folk musicians of the Carpathian Basin – just as our ancestors did – during a **10-days long festival of Scuffle + Twang** (ALL E HF – 2023 February) we will rediscover the joy of playing music and dance together while it is freezing outside.

Envisaged partners: Fonó Budai Music House Nonprofit Ltd., Living Source Association, Hungarian Heritage Foundation, Hungarian Association of Folkfestivals, Heritage – Folkart for Children Association, György Martin Folkdance Association, Hungarian Heritage House, Association of Folk Art Clubs, Folk Art Association of Veszprém County.

Among Us (ALL E HF – 2023) – it is a global phenomenon that many retirees are choosing a fancy new place of residence to spend their senior years, preferably a warm and/or picturesque region. The Balaton region is one of these destinations, and therefore many pensioners from countries such as Germany, the Netherlands and Finland are choosing to settle there. They usually bring with them a very different lifestyle and way of thinking in villages that are otherwise ethnically and culturally monolithic. We will create links between these newcomers and the locals, eliciting mutually beneficial cultural exchanges.

Great Lakes of Europe (ALL E HF – 2023) – we intend to build a new kind of cultural network: large lakes and their environs are always special micro-regions, with a unique identity, and with a particular set of problems and assets. The Great Lakes of Europe is not a single project: we will launch something much bigger – a genuine collaboration in various fields, and we will use this platform for other projects as well (such as the Sexy Regional Toolkit, Monsters and Mermaids Party, etc.) and so it is partly a form of capacity building, but it will also have a life of its own. We invite those living around the great lakes to reveal to us the core of their identity, their world of symbols, and their defining features – and to help us learn from each other how we might live better at, on or with the water. Imagine, if you will, Finnish sauna cuisine presented to us on our beaches on a misty November afternoon, or a poetry night where Tennyson and Ezra Pound “speak” about how they were inspired by the Lago di Garda. Building on sailing culture, we will initiate a new series of races combined with a travelling festival, connecting four lakes – Lago di Garda, Lake Constance, Lac Lemman and Balaton.

THE BEGINNER’S GUIDE TO ADVANCED HEDONISM

As we mentioned at the start, we’re fond of the good life. Eating good food and drinking great wine is both a hobby and a passion of ours. In the last 10 years there has been a veritable gastronomic revolution in Hungary, at the top end – but it’s only working its way down to the everyday level very slowly.

<p>AGE</p> <p>All age groups ALL</p> <p>Young generations Y</p> <p>Adults A</p> <p>Senior citizens S</p>	<p>ORIGIN</p> <p>Everyone E</p> <p>Veszprém citizens V</p> <p>Citizens of the region R</p> <p>Foreigners F</p>	<p>UNDERSTANDING</p> <p>Enjoyable mainly for Hungarians H</p> <p>Enjoyable for everyone HF</p>	<p>ECOC twin project TWIN</p>
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Riesling (?) (A S E HF - 2023) – Welschriesling, Romanic Riesling, Italian Riesling, Grasevina... all Rieslings, but all very different. Through a sophisticated project package, we will position *our* Riesling as a key cultural asset of our region. It's not tourism that made this region great, but the use of the land for what it's best suited to: cultivating grapes and selling the product all over Europe.

Wine AND – many possibilities to add to it: **Wine and Design** – the art of etiquette, the shape of the bottle, the print on the cork – endless varieties and trends have created objects of art that we can buy for just a couple of euros. This is a great theme for an exhibition – not only to showcase the objects but also the stories behind them and flavours within them.

Wine and stone – a call for selected national and international artists to present the unique role of the various iconic stones (basalt, tuff, red sandstone, and dolomite) in the region's development. How are the extinct volcanos present in every drop of wine? How have we used and reused the ancient building stones carved by the Romans?

Triple Sun – the international Riesling festival and fair (A S E HF - 2023 autumn) (why Triple Sun? – because our wine gets +2 portions of sunshine: 1 – the good old sun, 2 – the sunshine reflected by the mirror of the Balaton, 3 – the heat preserved and radiated by the rich stone-content of the soil)... inviting representatives from various Riesling wine-growing regions to professional discussions, joint tasting events, gastronomic adventures, field trips, etc. It will not only be an event for the professional elite, but also for amateur wine-enthusiasts.

Bites – defining our own regional food culture while highlighting various products and processes. It is not (only) a question that's important for the local economy, but it's a part of our identity. Our three focus points are based on current trends and on an honest evaluation of their potential:

Fish! – overcoming the irony that we have a **lake but no fish market**.

Goats & cows (the United Cheese Games) – find a way to channel the ongoing cheese-making craze into something of genuine value, so that local cheese means not only a cheese from a particular location, but also quality and a range of superb flavours.

Garden without a fence (Herbs & Co.) – incorporating the exceptional biodiversity of the region and the mostly forgotten heritage of heirloom plants into our cooking

And HOW? By inviting representatives of other regional food cultures, and encouraging **experimental gastro-projects** (A E HF TWIN Spring-Autumn 2023). We will invite the best chefs from all over Europe who swear on the exclusive use of local products and foraged foods – we want to know what they find inspiring in our region. By establishing temporary and permanent experimental kitchens, we will make the audience part of the process.

Sensors – an international gastronomy festival (ALL E HF TWIN 2023 autumn) in the autumn of 2023, presenting all the achievements of the preparatory process, engaging professionals and amateurs. This will not only result in a hedonist feast, but will be a week of creation, a week where all of our five senses will be engaged, during which the region's cuisine will be showcased, centred in Veszprém but in collaboration with the many old and new gastro centres of the Balaton Uplands.

OVER THE HEDGE – making the nature cool again.

Bakony Express (ALL E HF - 2022-2023) – A couple of years ago we restored the picturesque railway line connecting Győr and Veszprém across the Bakony Hills. As a combination of recreational services and contemporary art, we want to give this line a new life: railway carriages that operate as micro-galleries, adhoc concert or lecture venues, information dissemination centres, bicycle rental points, and so on. It will be a really special gateway to Veszprém and an attraction in itself.

Microadventures (ALL V R HF TWIN - 2022-2023) – a solution for how to make nature attractive for young people again; a project in collaboration with our British ECOC twin (since the idea of micro-adventures originates in the UK). We'll get children and young people out into nature and prove to them that we don't have to travel hundreds of kilometres to find adventure: leave school or work at 4pm, hop on a train or bus, get off at the foot of hills, do some hiking, spend the night outside, get up, hop on the early bus or train, and get back in time for school or work.

Creative Blue (ALL E HF - 2022-2023) – the long-distance walking trail, the Blue Tour, has always been the symbol of trekking in Hungary. Making resting places, lookout points, tourist huts, or empty but iconic sites along the many hiking trails in the area attractive for young people (i.e. making them want to go there to take a selfie) through various design projects, and with objects of art recalling the history of the site (or creating a new piece of art to do so).

The Secret Concert (ALL V R H 2021-2023 Summer) – every year a big concert in a secret location (only the date is known), and organised cycling and hiking tours lead people there from all over the region; the entrance ticket is that everyone gets there in a non-motorised way.

How will the events and activities that will constitute the cultural programme for the year be chosen?

15 forums with around 486 participants total, 29 personal interviews, 4 thematic conferences attended by approx. 300 people, 83 proposals in the open call for institutions and 56 project ideas that reached the team from different sources e.g. citizens, students, associations. All these inputs meant considerable inspiration for the preparation of the artistic programme and many of them were integrated into more complex and comprehensive programmes. Parallel with the public dialogue, a strong team of acknowledged, experienced artists and cultural experts who have leading roles in different areas of the cultural life of the region began building the framework for the programme: in the preparation phase, the **Veszprém 2023 Arts Council** is operating as an informal body but is fully responsible for ECOC programme coordination and for professional supervision. The Arts Council also creates viable projects from its members' initiatives, and seeks dialogue for these ideas from other sources. This process should ensure that the stimuli of local voices and the artistic/conceptual quality are equally taken into account. During the second round, we will continue working with the Arts Council but providing them with strong back-up teams for the different areas of our programme.

The configuration and selection of projects will be based on the following criteria:

- European dimension
- Artistic excellence
- Public engagement/activation
- Legacy
- Interdisciplinarity
- Integration
- Educational component
- Innovation

The artistic programme presented covers around 60% of what we are planning. We do not want to set a deadline for inspiration – new project ideas are welcome until the very end. The Artistic Directors and the Programming Team will start new dialogues and take the lead on further elaboration of the programme. The preparatory years may not only focus on audience development and community building, but also on establishing new platforms for co-creation, co-design, co-production and European alliances.

White Spots Programme – a block grant for grassroots initiatives, micro-events and individual projects. We have no doubt that the ECOC title will inspire everyone, and therefore we will set aside a certain budget for small call for proposals, starting in 2019. Most of these ideas are destined to remain small and may also be one-time events (and there is no problem with that), but some of them have the potential to grow into something bigger and maybe more permanent. With the White Spots support system we're able to give a chance for everyone to implement their concepts, to experiment, and we'll be happy to lend a hand for those that we regard as having major potential and for turning them into major ECOC projects or programmes.

AGE All age groups (ALL) Young generations (Y) Adults (A) Senior citizens (S)	ORIGIN Everyone (E) Veszprém citizens (V) Citizens of the region (R) Foreigners (F)	UNDERSTANDING Enjoyable mainly for Hungarians (H) Enjoyable for everyone (HF)	ECOC twin project (TWIN)
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How will the cultural programme combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions?

We have entire project clusters (Restore the Harmony! and Dividing Lines) where the main approach is to combine past and present, identifying the bridge between traditional and contemporary, and using the latest technical solutions in unexpected places and ways.

Making our past contemporary – In projects like Sexy Region Toolkit, Thatch and Skylight, and Wine and Stone, we are seeking an answer as to how our cultural landscape and its critical element, our viticulture heritage, have evolved, and more importantly, how it can identify its future. Holiday homes and building plots will be turned into experimental sites, and whole vineyard sections will disappear for moments to demonstrate, using the tools of virtual reality, what they would like if...

Moving from the stage – Defyb Hamlet, .COM.ME.DIA and the Ferryboat project are only some examples where performing arts will reach a new level: horizontal becomes vertical, optical illusions overtake our brains, our ferries, ships and boats will turn into micro-stages (an equilibration experiment in itself). We bring the latest technical staging solutions and techniques into the most unusual places, such as the village churchyard or the viewing tower on the hilltop.

Intelligent language – The Spoken Truth projects seek to find the means, enabled by artificial intelligence, to preserve and present linguistic diversity – not only of Hungary but of the entire interrelated network of European and Asian languages.

No more museum cabinets – Our two new major attractions, Building in Progress and House of Sounds and Noises, will break with the traditional approaches of museums. We do not even want to call them museums, but ‘experience centres’. Building in progress will be a huge buzzing construction site, where new building and urban elements spring up just in one day. House of Sounds and Noises will provide an unlimited platform for innovative solutions, where everyone can try, show and record her or his talent (or just pretend to have one) as the professionals do. Thanks to the latest light-technology, the now grey building will reveal what is happening inside – music will be translated into colours and visual effects on the walls.

We have even dedicated an entire unit in our ECOC team to this question. The **Adjustment Lab**, a young team of creative minds, will help us to find the best solutions, to turn our heads towards innovation and integrate it into our projects. Project managers and theme directors will be very likely too busy to prepare and implement and will not always have time to notice that the world has moved beyond their original plans.

How has the city involved, or how does it plan to involve, local artists and cultural organisations in the conception and implementation of the cultural programme?

Please give some concrete examples and name some local artists and cultural organisations with which co-operation is envisaged and specify the type of exchanges in question.

In the preparation of the concepts for our artistic programme, the **Veszprém 2023 Arts Council** have played a major role. All of its members are representatives from the local cultural and artistic fields, who have dedicated their free time and effort to our goals. We will count on their work in the second round as well, and many of them will be actively involved in the preparation phase for that too.

And what will happen in 2023? Here are some examples how we will strengthen ECOC thanks to our organisations and festivals.

Agora Cultural Centre – based in the middle of our housing estates, this will serve as an excellent base for the neighbourhood and community-building projects focusing on the least culturally active segment of the city’s population.

Kabóca Puppet Theatre – the best vehicle for building and hosting the Small Size Big Citizen programme (aimed at audience development for the youngest generation), and also for hosting the Tiny Chit House and related events. The Fairy Tale Festival, Monsters and Mermaids Party and Magical Seven projects will also provide a great platform for the creativity.

Family Support Centre – this will be about so much more than just families: it will be for people struggling with addiction, or those living with disabilities or other health conditions, for disadvantaged families and individuals, for lonely seniors, and so on. An important role to implement our outreach programmes is planned for the centre, but also to make our horizontal principles a reality, we will work and think together in Veszprém2023.

Veszprém County Archives – the best resource for our project clusters such as Dividing Lines or projects such as the Big Balaton Review – with enthusiastic experts who know everything about our city’s past.

Auer Violin Festival – the classical music brand of Veszprém, founded by the famous violinist *Péter Kovács*, will help us take a step forward in a new direction: launching a summer academy, and the Auer Institute, which, thanks to the latest innovations in distance learning, will become a Europe-wide methodical centre for showcasing young talent (both live and online). The Institute will operate alongside the Juilliard School (New York, USA) and the Rimsky-Korsakov Music Academy (Saint Petersburg, Russia).

Our **theatres**, led by the directors *Pal Oberfrank* and *Laszlo Vándorfi*, will be the chief contributors not only in our theatre projects but also in terms of bringing performing arts to unusual places. The poet and literary historian *István Ladányi* is a driver of the project on small literary magazines and, in collaboration with the University, also in our language-focused projects. *Zoltán Mészáros* and *Péter Muraközy*, two of our most renowned music festival managers, will be responsible for forging the national and international networks for our major music projects, but will also bring the bands here. *László Hegyeshalmi*, director of House of Arts, will help us put together our dream for turning Veszprém’s Castle Hill into a contemporary hub for the arts.

During the preparation years (2019-2022) our work with local artists and cultural organisations will concentrate on the following two main areas:

- **building** international collaborative projects separately or together with the ECOC team: even though the projects will not be unveiled until 2023, the four years leading up to that will be spent broadening our **national and international network**, and on **preparing and creating the building blocks for the programme**. This will be a form of capacity building in itself, but at the same time we need to provide genuine professional support.

- for **capacity building** we will create an entirely new platform that will function as a training and networking centre between 2019 and 2022, and in 2023 – in a more diminutive version – as an advisory body for the independent implementers. The **Out of the Blue Creative School** will be the place for international meetings, local and regional networking events, and interdisciplinary, intersectoral and intergenerational co-operation. But it also will be a place for learning about funding methods, about marketing channels, innovative solutions and other novelties that can be integrated into the everyday work or into actual projects. We will invite various international, national and local experts to lead the training sessions and workshops.

CAPACITY TO DELIVER

Please confirm and evidence that you have broad and strong political support and a sustainable commitment from the relevant local, regional and national public authorities.

Local support

Members of the City Council voted unanimously for the initiative to bid for the ECOC 2023 title in May 2017. In December 2017 they expressed their support when all the details were elaborated and agreed on the future financial support of the ECOC programme. The local political scene is united in agreeing that, for the desired development, a regional network based on reciprocity and mutual understanding is essential. Representatives of all political parties present on the City Council of Veszprém were involved regularly in the initial steps of laying down the bases for our bid. Their joint statement also assures that should there be any change in the city government at the local elections in 2018, this will not compromise Veszprém's 2023 bid. Veszprém now has a chance to take the long-needed step towards healthy decentralisation and to building a framework for regional development that is not determined by legal frameworks but by our own shared identity and shared vision.

Regional support

We are sure that a successful Veszprém can only exist in a successful region: if we want to win, and take full advantage of, the ECOC title then we must build stronger ties between the city and its surroundings. That is why we have entered into a firm co-operation commitment with the Lake Balaton Alliance. The Alliance and Veszprém concluded a Co-operation Agreement in March 2017. All three county councils involved (Veszprém, Zala and Somogy County) voted to support of our bid.

National support

During the first phase of the application process the Hungarian Government did not make any decision on its financial contribution. This decision will be made when the Hungarian ECOC 2023 has been selected.

Please confirm and evidence that your city has or will have adequate and viable infrastructure to host the title.

Explain briefly how the European Capital of Culture will make use of and develop the city's cultural infrastructure.

VENUE	USE
Petőfi Theatre of Veszprém	Most important venue for staging arts-related projects – but also concerts, professional meetings and workshops
House of Arts	The basis for turning Castle Hill into a contemporary art hub
Old Cultural Centre "Dimitrov" (now empty)	Will accommodate the House of Sounds and Noises
Agora Cultural Centre (in the middle of the housing estates)	A genuine community-operated cultural hub: the crib for community building, neighbourhood projects, and programmes for special/sensitive target groups
Hangvilla – 'Tuning Fork' Centre	Cultural hotspot, multi-functional community space, venue for concerts, performances, conferences, meetings and rehearsals
Kabóca Puppet Theatre (institution without a proper venue)	Will not only serve as a new base for the puppet theatre but also as an audience development centre for the youngest generation (Tiny Chit House)
The old furniture factory (a huge plot of land in the very middle of the city)	Welcoming and ECOC information point and general open-air event venue for large audiences
Collection of the Building Industry (an unique collection – currently in storage halls)	The basis for the museum and experience centre focusing on the Central and Eastern European building industry after the WW2
Golden Valley Creative Hub	The brain behind Design-Driven City programmes

There are quite a few projects that are ahead of us and that will impact the cultural and community life of Veszprém. We enumerate these as follows, but first we would like to highlight three key elements of our most closely ECOC-related plans.

Revitalising the Castle Hill is a true flagship. This area now, even though it's bang in the centre, is still rather isolated – people visit it only on special occasions. We want to reintegrate it into our daily lives through a complex project that will repurpose its attractive, but often empty buildings: open ateliers, galleries, event centres, craftsmen's and designers' shops and workshops, an area where locals and visitors can view art and also participate in it.

The Zero Footprint Zone of the Veszprém ForestAir Performance Venue is a major experimental project – a remedy for the lack of an open-air stage in the region with a very large capacity (at least 10,000 people), to be implemented with sustainability as a primary goal. We are aiming for a zero ecological footprint, full recycling, environmentally friendly means of transport, while remaining fully in harmony with the landscape. Our location target is the Nosztori Valley, a large clearing in the woods south of Veszprém, on the way to Lake Balaton.

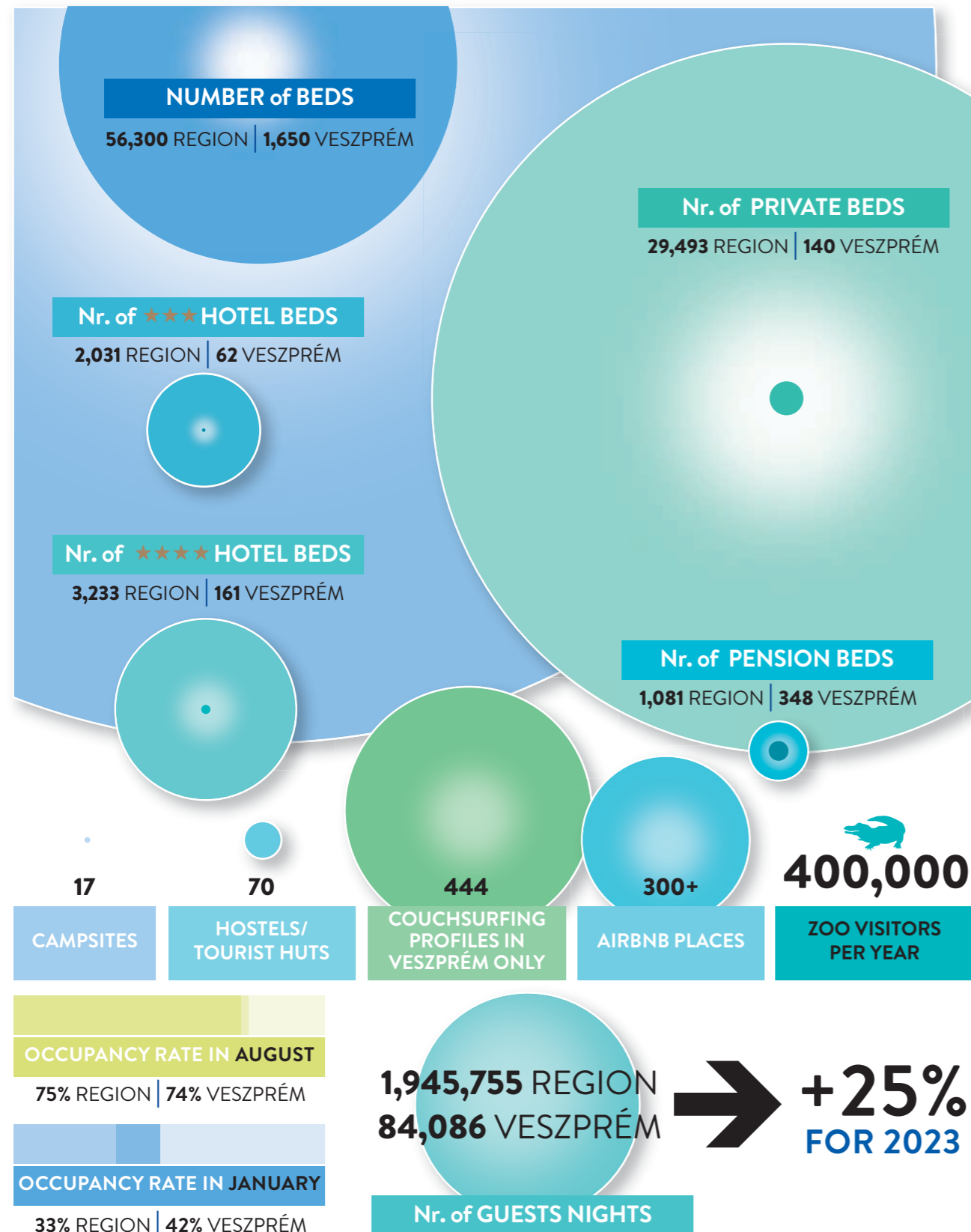
Our **Pop-Up Reception Centre** is a somewhat of an outlier. Its main goal is temporary; to serve as a welcome location for visitors of Veszprém in 2023, though it will also be a perfect events venue for the year as well, mostly because of its location: we want to construct it on the lands of a closed and burnt-out furniture factory, a fairly substantial area right next to the centre of Veszprém. That's why we refer to this project as 'peremporary': if everything goes well, its new use may well become permanent.

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



What is the city's absorption capacity in terms of tourists' accommodation?

REGION = 45 MIN RADIUS



Shared economy solutions in the tourism and transportation sector are controversial and often burdened by legal uncertainties in Hungary, and therefore as preparation for our rather busy ECOOC year, we will try to clarify the picture and provide some useful guidance, and hopefully gain these unique additional capacities for our people and visitors as well.

In terms of cultural, urban and tourism infrastructure what are the projects (including renovation projects) that your city plan to carry out in connection with the European Capital of Culture action between now and the year of the title? What is the planned timetable for this work?

PROJECT	PLANNED FINISH
Refurbishing existing cultural capacities	
Reconstruction and expansion of the Petőfi Theatre of Veszprém*	2021
House of Sounds and Noises	2020-2021
Playful city – design-driven urban rehabilitation project	2020-2023
Revitalising the Castle Hill and turning it into a lively centre of contemporary arts	2019-2021
New cultural venues, attractions	
Establishing the Zero Footprint Zone of the Veszprém ForestAir Performance Venue	2020-2022
Experience centre focusing on the Central and Eastern European building industry	2020-2022
Golden Valley Creative Hub	2019-2021
Kabóca Puppet Theatre and Tiny Chit House	2021
A multi-disciplinal centre of education for all branches of art	2020-2021
Major PerTemporary Venues	
Modern downtown venues: rewrapped Twenty-Storey as an ECOOC symbol, accessible rooftops, symbolic revitalized venues	2022-2023
Turning the old furniture factory into a pop-up reception centre and open-air venue	2021-2022
Other infrastructure	
Intermodal public transport hub at Veszprém Train Station	2021
A new viaduct over the Séd Valley in Veszprém	2020-2021
New regional bicycle path network	2018-2021
Tourism attraction development in the Zoo	2018
Electrifying Railroad No. 29 to the Balaton	2019
Finishing the development of Road No. 8 as a speedway to Veszprém	2018



OUTREACH

Explain how the local population and your civil society have been involved in the preparation of the application and will participate in the implementation of the year?

WHAT HAS HAPPENED UNTIL NOW?

One of the key themes of our cultural strategy is to use culture as a tool to build stronger and more connected communities. This has therefore been a feature of our ECOC preparations. We have tried a number of initiatives to reach out to Veszprém's citizens. We don't claim that our approach to community outreach is perfect. However, we have worked really hard to initiate consultations and communications that might help us identify the type of projects and programmes that can really make a difference. These activities included:

Surveys: one aimed at youth (likes and dislikes, personal urban vision) and two aimed at Veszprémers in general (mapping preferences and needs regarding local and regional culture, strengths and weaknesses of cultural and community co-operation). All three surveys were conducted both online and face-to-face, at festival events.

Open call for programme content: from individuals, associations and institutions, where everyone was invited to send (via e-mail or post) or verbally explain (at our many forums or directly to the ECOC 2023 team) their idea(s) for things that they believe should be included in our application for the ECOC title.

Series of forums: in the course of 2017 we held regular meetings, discussions and workshops with the local and regional civic sector, cultural and social institutions, sports associations, and important business leaders.

Two pop-up conferences: circulated widely and open for all, covering a large number of different topics, including the local future of the youth, civic activity, local counterculture, disappearing villages, quality vs. quantity in tourism, etc.

WHAT WE PLAN TO DO: TARGETED INVOLVEMENT.

As a result of what we gleaned from those consultations and workshops, we identified 5 "places" where we a new approach is needed. Or in some cases, any approach is needed, because we didn't think we needed one until now. In all cases, we will establish local action groups that will work as mediators, or project designers, and that will enable us to define and implement projects based on wide inclusion and genuine, long-term local impact. These 5 places are:

The Housing Estate – the city's **Haszkovó** neighbourhood is home to a high proportion of Veszprémers (nearly 30 per cent of our citizens live here). And yet it is still a black hole in most people's mental maps, a place where it's pointless to be, a place that doesn't offer any sense of locality, or any pride for its inhabitants. It's the only part of Veszprém that doesn't have its own neighbourhood association.

The Tower – the ten-storey building formerly used as workers' accommodation on the edge of the town has been referred to by locals as "The Tower from Hell" since its 170 units were turned into tiny rental flats, and so-called "problem families" from other neighbourhoods were moved there. It became a textbook case of residential segregation. Luckily, a long-term joint pilot project of the Malteser International Charity and the city council eventually managed to turn the building into a kind of rehabilitation centre, offering help to deprived people to get a new start. Even so, the building is still a centre of poverty, ethnic (Roma) segregation, and social exclusion in Veszprém, but also a social model project.

The Outskirts – There are whole parts of the town where housing quality, employment, the ratio of university graduates, etc. is strikingly low, but the issue remains out of sight and out of mind. Former vineyard areas, and remote, disused factory complexes, have become homes for people who cannot afford the standard living conditions in the city. There is a high risk they will become completely isolated from the life of the city. Therefore culture, a basic tool of inclusion, must be used to reach out to them. Our ECOC application is a perfect occasion to start this kind of outreach, and to use a number of innovative techniques to link these small outlying populations to the rest of the community.

The Villages – The issues that many smaller villages face – most notably in this context, the scarcity of favourable cultural offers – are not something that we could ignore or treat separately from our approach to Veszprém. We have a clear responsibility to offer a bite of the cultural pie that Veszprém has to offer to the region around it too, as this belongs to its natural sphere of cultural influence. Practices exist for ensuring such inclusion, but if we really want to get beyond the figurative and physical walls and the very real geographical fragmentation that separate us from our region we must apply these practices with conviction. By 2023 theatres, exhibitions will be visibly present in some form or other in the surrounding villages and not just in Veszprém proper.

University Campus – it might sound strange, but the university – although situated in the very centre of Veszprém – is a closed world unto itself. On a formal level it has great connections with the City Hall and they implement many joint projects. But when it comes to cultural life, there are only weak links. This needs change. We are already preparing some projects that will bring down the physical walls (and fences) around the university and create spaces where students and local people can actually be together. Up to and during 2023, we intend to make the mechanisms for inclusion automatic: part-time jobs in the ECOC teams, combining mentoring schemes with actual ECOC projects, the Campus Ambassador scheme in our marketing concept, projects that channel cultural excellence (and potential) into the life of the city.

WHAT HAPPENS NEXT?

During the second round, we plan to continue this work, **but on a much** larger scale. We are also encouraged and driven on by feedback on the inclusive nature of our application. Our **string of pop-up conferences** will continue, but will be afforded greater emphasis, as dedicating separate occasions for dealing with the issues of the 5 specific target groups. We will ask our **civic society to work with us on the content of the future artistic programme**: we do not only want them to have a supportive attitude towards the ECOC in general; we want them to feel motivation on a personal level and forge special relationships with the actual projects and programmes. They are the implementers and the audience over the long term. And of course, we will be present in the local and regional newspapers, and on live radio chat shows, but we will also be raising the key questions and answering them in a tangible way: erecting an **ECOC DreamWall** downtown where people can leave a note about their dream projects, their goals or their wishes, and where these will be shown to the public, as sources of further inspiration.

Should we win the title, the **ECOC Information Point** will function as a **permanent centre**, where anyone can come in and where any aspects of our ECOC title, our cultural life, and our public issues can be addressed, discussed and consulted on. We will also open similar units in specific neighbourhoods that we think need intense cultural and community development.

How will the title create in your city new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers, the marginalised and disadvantaged, including minorities? Please also elaborate on the accessibility of these activities to persons with disabilities and the elderly. Specify the relevant parts of the programme planned for these various groups.

Our artistic programme includes a significant number of projects that rely on the active involvement of our citizens. This was intentional, since we truly believe that the best way to mobilise people is through their active, and even better, **pro-active**, involvement. But of course these general statements are always dangerous and lead in many cases to failure. That's why we have to adjust our mindset, and our techniques, to engage our sensitive target groups or those with special needs.

Cultural and community volunteering

It is one of our ECOC challenges to expand what is currently quite a thin seam of voluntary work by our citizens. Here we have work to do on two levels: **to build up and operate a volunteer centre** where we have a large base of people who can inspire those who are new to volunteering as well. But here we must avoid one-size-fits-all approach: to engage people for the long term, we will propose tailored, sometimes personalised volunteering projects, and diverse and interesting themes and challenges. This will be far more than just a database with phone numbers in it: in 2019, we will start to build up a new system and will ask experts of previous ECOCs and major Central European volunteer organisations to help and advise us.

The **other aspect of volunteering relates to the existing civic organisations**. This is harder to tackle. A common phenomenon these days is the rapid aging of these organisations: these structures are not popular among **young people**. They cannot see their place in them. Of course there are always some refreshing exceptions, but there is a real danger that these bodies will only be hollow names soon and that the potentially great ideas, talents and enthusiasm of today's youth will never surface because of the lack of channels for them to do so. Some can be galvanised to action through our audience development programmes but we see the need for launching a **civic development programme** as well. It is a programme where we do not yet know what we have to do: in 2018 we will start with research, benchmarking activities, and on implementing experimental micro-projects.

Youth

The new “youth-friendly” civic structure described above will provide an excellent framework even for the long term, but we will also need parallel initiatives and projects. **Digital volunteering** will provide us with online handymen/women, creating social media content, reviews, and marketing actions, and will multiply our communication channels. Our projects **Homo Ludens Academy** and **Generation V** are both long-term programmes offering places and spaces for co-creation, teaching leadership and creative thinking, and enabling young people to encounter and try out innovative solutions (or devise their own).

Families with small children

This is a key target group, where we have to perform a delicate balancing act in dealing with the differing needs of the various family members at the same time. Veszprém is destined to be chosen as the “children-friendly tourism destination” pilot city for a new project launched by the Hungarian Tourism Agency. This will provide us with the basic horizontal requirements (starting with child seats in restaurants and various accessibility solutions), freeing us to focus on content. Our audience development programme is also devoted to engaging the 0–6 age group, which is often forgotten in art education. The challenge is to find new ways to translate our projects into childrens' language. They will get their own version of the Republic of Freedom, and the Ferryboat project series, but also the exhibitions relating to gender-related questions.

Senior citizens

While many older people have considerable cultural capital, it is often limited to art forms and genres that may be termed “classical”, which means that more modern art may feel a somewhat alien to them. Also, a common perception of being overlooked and forgotten may result in a certain self-exclusion, in turn strengthening preconceptions of others about **passivity among the elderly**. We want to **include mature people in the ECOC programme design process as active participants** – project leaders, voluntary assistants, providers of supporting knowledge, etc. To do so, we will involve seniors' organisations directly, but the broad communication base of our projects will also help and function as an open call to participation. A main task in relation to audience development is to bring “contemporariness” closer to the lives of seniors, and at the same time, as core projects, we want to bring the lives of older people into the contemporary, for example in projects such as *Memory Capsules*, *Virtual City*, and the *City Arch* series.

Ethnic minorities

The whole region is very homogenous. Veszprém's largest ethnic minority – Germans – make up slightly more than 2% of the population. Roma make up the only other ethnic group of visible size, but is still under 1%. All minority groups consist for the most part of people who are fully integrated into the local society. Jews are conspicuous in their absence: since the Holocaust, there is virtually no Jewish community to speak of, but they have a highly visible and important heritage in the region. Inclusion of ethnic minorities is therefore a bit off-beat, as we do not treat them as a traditional target group – we rather actively invite them to share their heritage and contemporary culture with everyone else, e.g. in *Dividing Lines?*, *Virtual City*, and *Synagogue Peeling*. On the other hand we are a very colourful city: we have international students at the university from Europe, Asia and Africa, plus thousands of expats who have chosen the Balaton region as their new home (see e.g. the *Among Us* project), and a considerable proportion of the region's intellectuals (mainly writers) fled here from Romania and the former Yugoslavia (and will be included in some of the literary co-operative projects such as *Small Literary Magazines*).

People with disabilities

We want programmes that **include** physically, mentally and sensorially impaired people instead of ones that are **about** them. That is except for those that raise awareness by providing an insight into certain disabilities – sensory deprivation, wheelchair sports, etc. or those fields of different mental states and impairments that do have a relevant effect on art. Exhibiting such products is revelatory and raises awareness at the same time. But here, too, our biggest weakness is our tendency to simply fall back on

a general approach. We became comfortable while fulfilling the accessibility obligations set by various EU-funded projects: an elevator, a ramp, some Braille-signs here and there. We don't deny that we needed this, but these sorts of measures don't ensure accessibility in the real or full sense of the word. While implementing our *Design-driven city* concept, identifying and filling the remaining gaps will be a key priority – and that does not mean physical solutions, but more accessible cultural and urban services. We hope for some revolutionary ideas from our *No Barrier Theatre* project, where we will be experimenting together on how to bring live performances closer to these groups.

Explain your overall strategy for audience development, and in particular the link with education and the participation of schools.

We needed to learn quite a lot about audience development and we are still learning. Until very recently, this was commonly mistaken for marketing activities or, where actual audience development work took place, it was led rather by artistic and/or manager's instincts and not by deliberate choices and a clear strategy. So we have devised our audience development strategy for Veszprém 2023 to be a vital part of our long-term plans, as we have with the cultural strategy. Our work in 2019 will start with some serious mapping. First, we need to know who exactly our current audience is, who we want to involve, and what their needs and priorities are. It will also serve as a useful baseline for subsequent monitoring work, but more importantly, it will enable us to choose the most effective methods and platforms.

As we described earlier, **BEING PRESENT is one of the basic elements of our artistic vision.** That's why we have included so many community-based projects. We want people to be present in the creation and implementation of our programme: **having a real personal experience** with the cultural institutions, with actual artists and with the ECOC team is the best way to pique people's curiosity and to ensure they don't look at art or artists as ancient, otherworldly or snobby. But being present also means **expanding the rich cultural venue of Veszprém beyond its borders:** travelling theatre, puppet theatre, independent cinema, travelling concerts, travelling exhibitions. The goal is to make culture and contemporary art available even in the smallest villages – an audience development programme combined with small-scale investments to have a compact, jointly usable, easily mobilisable infrastructure (picture a large set of beanbag chairs and pillows, a cinema-van, maybe some portable heaters for the cooler nights, at the clearing of the ruins of the Pauline Order's monastery, or in a residential parking lot in Veszprém).

We also need to **have a stronger focus on culturally deprived areas such as the Haszkovó housing estate (described in Q19)**, where a third of Veszprém's population lives.

Us In Veszprém – will reach out to otherwise hard-to-reach families through their kids, through school projects that study family micro-histories, and that thus require the active, locality-based inclusion of the adults of those families.

Beyond Our Doors – introducing the power of the arts to those who do not expect it to work: bringing music to those who have never been to a concert, hanging a picture on the walls of those who've never been to an exhibition, playing a scene to those who never go to the theatre. And let the impact do the rest.

Art-A-Seltzer – a kind of meta-project that ensures that larger artistic programmes have at least some legs that are purposefully dressed in an inclusive and user-friendly way. The approach includes methods that embrace deprived people who might be in a state of some kind of self-exclusion, luring them to appropriate performances and content.

Playing Nice – a latticework of pilot projects to bring people with different levels of cultural exposure and capital closer to each other, helping them learn about their differences, and forging sustainable nexuses.

Also our **City Arch programme** aims at changing people's overall perception – shifting from the general disdain of the present to (re)discovering the real values and hidden treasures beneath.

Creative adults – That's a tricky one. Usually we lose people after they leave school, and we can no longer nurture their creativity. Our access to them is too bitty and splintered, and in some cases we lose touch with them altogether. To sustain, or restore, cultural interest and enhance the creativity of adults we need projects that embrace non-traditional methods, such as

- **joint actions with commercial retailers** (reaching these target groups at the places they normally go, e.g. through a spontaneous(-looking) literary event at a McDonald's, or an art exhibition for window shoppers).
- **cross-over actions to bridge public sports events and art** (like cross-Balaton swimming competition, or the Ultrabalaton)
- **a new level of co-operation with the big employers** to strengthen culture and art in their HR strategies – regular artistic lunch breaks with performances (such as a movie teaser for the ongoing/future programmes), Creative Mornings, culture-based fringe benefits, etc.

Silver Surfers – We add to the examples we gave in Q20 with projects focusing on the special needs of the 65+ group and projects establishing new platforms and habits for inter-generational activities.

Get Ready, Granny! – classes for the elderly (and anyone else who's interested) offering a framework for the consumption and enjoyment of the contemporary arts.

Silver Creative Mornings – special meetings with innovative ideas and solutions – with senior-friendly presentation

Schools and young people – We invite Veszprém kids to tell us what they think about the city, what they would change, what they like, and then plan how to include them better accordingly. We also propose class projects about family backgrounds (mapping immigration histories, reflections of the modern metamorphosis of Veszprém, etc.), activities that help children to learn about their embeddedness in their community. This type of project also reaches out to their families, who would otherwise not necessarily become involved with ECOC activities. A *Kids' Guide* – a 2023 programme book **for children, by children** is a must. Other strategies to involve young people include:

Small Size Big Citizen – based on the pioneering work of the Kabóca Puppet Theatre (member of the Small Size Network), a new concept in the diffusion of arts for children between 0 and 6 years of age will find its new home in Veszprém. Children will be looked at as spectators of today and not only of tomorrow. The new building of the puppet theatre will become a community place, a serious professional hub, a Tiny Chit Centre, and will host various programmes, building joint cross-cultural projects (with the Small Size Week every January – joining a European-wide series).

PLANNED PROFESSIONAL EVENTS:
2020 – International Consultation Days of the Small Size Big Citizen Programme – about best practices, launching joint pilots, trainings and workshops
2023 – Small Size International Conference

Homo Ludens Academy – a new school that is not a school: a new cultural hub for young people aged mainly between 7 and 18 but also extending to the university age group) where in-school and extra-curricular artistic activities can be combined in a creative way. Rehearsal rooms, photo-labs, film-labs, study-rooms, studios and ateliers; various courses, training sessions, lectures and mentoring services... a place for individual creation and joint projects. We want not only to mobilise the local artists' community to get involved, but to step out onto the international stage, and establish long-term co-operation arrangements with other European creative communities and schools.

V Generation – showing for the so-called “silent generation” that their thoughts and their actions can make a difference, while establishing compeer working relationships with artists and artistic institutions. The project focuses on recreation and co-creation of urban spaces.

Camp Balaton – putting together an “art tank” and a constantly renewing offering of small and more major artistic programmes for children of 7 to 16. This art tank (of approx. 50-60 people representing all cultural sectors, from theatre, to crafts and gastronomy) offer their programmes for the various camps during the summer and for local and regional schools and civil organisations during the school year.



MANAGEMENT

Finance

CITY BUDGET FOR CULTURE

What has been the annual budget for culture in the city over the last 5 years (excluding expenditures for the present ECOC application)?

Q22

SUM AND PERCENTAGE OF CULTURAL FUNDING FROM TOTAL MUNICIPAL EXPENDITURE				
2012	2013	2014	2015	2016
3,400,529 €	2,797,265 €	4,737,181 €	4,886,031 €	4,704,581€
6.0%	6.4%	9.0%	10.9%	12.0%

In case the city is planning to use funds from its annual budget for culture to finance the European Capital of Culture project, please indicate this amount starting from the year of submission of the bid until the European Capital of Culture year.

Q23

The annual budget described above is for the town’s permanent cultural activities – that will, of course, have a bearing on the ECOC year, but is not part of its finances. ECOC-specific activities will have their own budget.

Which amount of the overall annual budget does the city intend to spend for culture after the European Capital of Culture year (in euros and in % of the overall annual budget)?

Q24

Our goal is to maintain the gradual growth in funding for culture (which has been growing since 2013) until 2023, with a target value of at least 7,500,000 €/year. Its share of the total budget depends on many unrelated factors, such as tax revenues or changes in mandatory municipal duties, but assuming a ceteris paribus permanence in the current finances of the city, we would put the bar at 15%. After 2023, we would like to see those increased numbers maintained.

OPERATING BUDGET FOR THE TITLE YEAR

Income to cover operating expenditure

Please explain the overall operating budget (i.e. funds that are specifically set aside to cover operational expenditure). The budget shall cover the preparation phase, the year of the title, the evaluation, and provisions for the legacy activities.

Q25

TOTAL INCOME TO COVER OPERATING EXPENDITURE (in euros)	FROM THE PUBLIC SECTOR (in euros)	FROM THE PUBLIC SECTOR (in %)	FROM THE PRIVATE SECTOR (in euros)	FROM THE PRIVATE SECTOR (in %)
38,000,000	34,200,000	90%	3,800,000	10%

INCOME FROM THE PUBLIC SECTOR

What is the breakdown of the income to be received from the public sector to cover operating expenditure? Please fill in the table below.

Our goal is to keep the share of programmes in line with the share of costs – and we expect the weight of Veszprém projects to be around 80%, our partnership region being responsible for the other 20%. Cost distribution follows the same logic.

INCOME FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE	IN €	%
National Government	20,000,000	58,48%
City	11,360,000	33,22%
Other municipalities of the region	2,840,000	8,30%
EU (with exception of the Melina Mercouri Prize)	0	0,00%
TOTAL	34,200,000	100,00%

Regarding operating expenditure, we have not included any EU funds in our calculations – those are expected to be manifested rather in capital expenditure. Of course, we encourage partners to apply for EU funds to finance their own projects (with private-sector players having very different options in this regard than public ones); we even encourage and help them to do so (see Q28), but we will only be able to identify their use of EU funds retrospectively.

Have the public finance authorities (City, Region, State) already voted on or made financial commitment to cover operating expenditure? If not, when will they do so?

Veszprém's City Council voted positively on the budget frameworks presented in this bid book. Partner municipalities across the region will commit themselves financially during the second round, when all the details of their participation and contribution will be elaborated. The whole region voted to support Veszprém's bid and to actively participate in the future implementation of the projects.

During the first phase of the application process the Hungarian Government did not make a decision on its financial contribution for the operating expenditures. This decision will be made when the Hungarian ECOC 2023 has been selected. The proportions and amounts indicated in our budget tables are the result of our thorough deliberation and reflect our previous experience.

What is your fund raising strategy to seek financial support from Union programmes/funds to cover operating expenditure?

We are not counting on any Union programmes or funds to cover operating expenses that arise in relation to Veszprém-led (and financed) projects, mainly because those funds that we could hypothetically count on as relevant are more focused on infrastructure, and therefore are matters of capital expenditure. Of course this does not mean that we ignore those funds and programmes altogether: we are counting on them in two major ways:

First, there are many programmes that can be channelled as financial, networking and professional support into certain projects; ones that we do want to incorporate into implementing our ECOC programme, but those are subjects of independent selection processes that often take a considerable amount of time, and therefore we simply cannot count on them as a secure financial source. Such programmes include: Creative Europe, Eurimages, Europe for Citizens, European Youth Foundation, Interreg funds, URBACT, Erasmus+, and Horizon2020.

Second, we want to help all of our partners to be able to receive EU funds, and therefore we consider it important to set up a **European Funding Team** (with help from private consulting firms and Hungary's Széchenyi Programme Office, which provides professional preparatory, informational and advisory services on EU operational programmes). This team will be at the service of all regional partner municipalities and private contributors who are participating in any ECOC programme planning or implementation. Grants available for our partners to provide resources for operational expenditures will be assessed retrospectively, as we cannot estimate their scale in advance.

According to what timetable should the income to cover operating expenditure be received by the city and/or the body responsible for preparing and implementing the ECOC project if the city receives the title of European Capital of Culture?

SOURCE OF INCOME FOR OPERATING EXPENDITURE (€)	2018	2019	2020	2021	2022	2023	AFTER 2023
EU	-	-	-	-	-	-	-
City	600,000	1,136,000	1,494,737	1,793,684	2,989,474	3,288,421	700,000
National Government	-	2,000,000	2,631,579	3,157,895	5,263,158	5,789,474	500,000
Other municipalities of the region	100,000	284,000	373,684	448,421	747,368	822,105	300,000
Private sponsors	-	380,000	500,000	600,000	1,000,000	1,100,000	
TOTAL	700,000	3,800,000	5,000,000	6,000,000	10,000,000	11,000,000	1,500,000

INCOME FROM THE PRIVATE SECTOR

What is the fund-raising strategy to seek support from private sponsors? What is the plan for involving sponsors in the event?

Our situation is a bit tricky in this regard, as those traditional forms of fundraising that are relatively widespread in Northern and Western Europe, and that are the base for thinking about this topic, are not well rooted in the region and are not viewed as being a part of their financial culture. This means that we have to construct a **hybrid model**, one that is inspired by attractive and well-known systems of fundraising events, local CSR partnerships, and so on, but also that resonates more with the aforementioned financial culture of our target group. Which is, of course, far from being homogenous: it consists of medium-sized local enterprises, local subsidiaries of international corporations, SMEs of all sorts, but also large, nationwide active businesses that are likely to sponsor any city that ultimately wins the title. These entities have widely differing attitudes towards sponsorship, CSR, means of advertising, degrees of local pride, etc., and our fundraising strategy must address them all. To do so, it consists of the following four elements:

- Co-operation with city leaders in persuading significant local businesses and local plants of multinational companies to make customised, tailor-made deals that suit their capabilities and willingness to sponsor, ranging from in-kind support to general financial support, to the sponsorship (or implementation) of certain ECOC projects.
- A Veszprém ECOC seal or label for retail businesses and service providers as a potential marketing tool, in exchange for participating in formalised, regular financial support, akin to subscription packages in different sizes.
- Customer commitment – an "ECOC contribution" added to the prices of certain goods and services, providing the possibility for locals and visitors to pitch in too, in a convenient way.
- Recruiting volunteers for the preparatory years and for 2023 as well, as a form of in-kind support through work.

We want to develop the **Veszprém ECOC as a brand**, which is cool to communicate even in the business sector. We will be proactive here, offering a wide spectrum of possible contributions for the local and regional business sector, and we will find ways to make these relationships mutually beneficial. Hundreds of bi- and multilateral partnerships are envisaged, and we also plan to put into action a multi-layered and transparent marketing plan starting with an intermediary role (e.g. distributing leaflets), in-kind support, through to co-designing and co-producing actual projects. Small businesses can be addressed much more on a personal level: for their contribution, special discounts can be validated. Our implementation principle “being present” reflects the possibilities available to, and the capacities of, the SME sector: using offices, bars, restaurants, bookshops, etc. for ECOC events means not only a form of in-kind contribution but is also a mutually beneficial marketing tool that might enable us, in turn, to reach a wider target audience.

Crowdfunding is not unknown in Veszprém’s cultural scene: we have just bought a Steinway piano for our concert hall thanks to the generous donations of our citizens. But we want to leave the once-in-five-years attitude and use crowdfunding as a more specific tool for addressing the gaps, e.g. renovating neglected public objects, making a new church bell, making in-kind donations for disadvantaged groups. In our opinion crowdfunding does not only stand for things you can buy with money – but also for needs that require joint voluntary action, manual labour and maybe also expertise. A **new model of CSR** will be introduced, where “C” stands not for “corporate” but for “community”.

We will dedicate projects to **encourage socially and culturally engaged business models**, incorporated into our Design-driven City project cluster. Social enterprises are quite rare in Hungary, but combined with innovative and creative solutions they can result in valuable brands and, first and foremost, a different business and customer approach.

OPERATING EXPENDITURE

Please provide a breakdown of the operating expenditure.

PROGRAMME EXPENDITURE		PROMOTION AND MARKETING		WAGES, OVERHEADS AND ADMINISTRATION		TOTAL OF THE OPERATING EXPENDITURE
(in €)	(in %)	(in €)	(in %)	(in €)	(in %)	(in €)
23,940,000	63%	7,600,000	20%	6,460,000	17%	38,000,000

Contingency budget is already integrated into the actual budget categories.

Planned timetable for spending operating expenditure.

Timetable for spending	PROGRAMME EXPENDITURE		PROMOTION AND MARKETING		WAGES, OVERHEADS AND ADMINISTRATION		TOTAL
	(in €)	(in %)	(in €)	(in %)	(in €)	(in %)	(in €)
2018	441,000	1,16%	140,000	0,37%	119,000	0,31%	700,000
2019	2,394,000	6,30%	760,000	2,00%	646,000	1,70%	3,800,000
2020	3,150,000	8,29%	1,000,000	2,63%	850,000	2,24%	5,000,000
2021	3,780,000	9,95%	1,200,000	3,16%	1,020,000	2,68%	6,000,000
2022	6,300,000	16,58%	2,000,000	5,26%	1,700,000	4,47%	10,000,000
2023	6,930,000	18,24%	2,200,000	5,79%	1,870,000	4,92%	11,000,000
2024	567,000	1,49%	180,000	0,47%	153,000	0,40%	900,000
Later	378,000	0,99%	120,000	0,32%	102,000	0,27%	600,000
TOTAL	23,940,000	63,00%	7,600,000	20,00%	6,460,000	17,00%	38,000,000

BUDGET FOR CAPITAL EXPENDITURE

What is the breakdown of income to be received from the public sector to provide capital expenditure in connection with the title year? Please fill in the table below.

We expect the weight of Veszprém to be around 80%, and our partnership region to be around 20%. Capital expenditure distribution follows the same logic:

INCOME FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE	in €	%
National Government	42,261,800	70%
City of Veszprém	12,557,792	21%
Other municipalities of the region	3,139,448	5%
EU (with exception of the Melina Mercouri Prize)	-	
Others	2,414,960	4%
TOTAL	60,374,000	100%

Have the public financing authorities (City, Region, State) already voted on or made financial commitments to cover capital expenditure? If not, when will they do so?

Veszprém’s City Council voted positively about the budget frameworks presented in this bidbook. Partner municipalities all over the region will commit themselves financially during the second round when all the details of their participation and contribution will be elaborated. The whole region voted about the support of Veszprém’s bid and about their active participation in the future implementation.

During the first phase of the application process the Hungarian Government did not make a decision on its financial contribution for the capital expenditures. This decision will be made when the Hungarian ECOC 2023 has been selected. The proportions and amounts indicated in our budget tables are the result of our thorough deliberation and reflect our previous experience.

What is your fund raising strategy to seek financial support from Union programmes/funds to cover capital expenditure?

Income that might qualify as EU funds contributing to our ECOC capital expenditure all belong to (capital) investments that would be made without us even bidding for the title, and therefore are not relevant as ECOC-specific expenditures.

Nevertheless, as in the case of operating expenditure, we want to help all of our partners to be able to receive EU funds for their capital expenditures. Therefore, our European Funding Team will seek all opportunities regarding EU funds that can serve as contributions. Grants available for our partners to provide resources for capital expenditure will be assessed retrospectively, as we cannot estimate their scale in advance.

According to what timetable should the income to cover capital expenditure be received by the city and/or the body responsible for preparing and implementing the ECOC project if the city receives the title of European Capital of Culture?

SOURCE OF INCOME FOR CAPITAL EXPENDITURE	2018	2019	2020	2021	2022	2023	TOTAL
EU	-	-	-	-	-	-	-
City	-	1,255,779	1,255,779	3,767,338	5,023,117	1,255,779	12,557,792
National Government	-	4,226,180	4,226,180	12,678,540	16,904,720	4,226,180	42,261,800
Other municipalities of the region	-	313,945	313,945	941,834	1,255,779	313,945	3,139,448
Private actors	-	241,496	241,496	724,488	965,984	241,496	2,414,960
TOTAL	-	6,037,400	6,037,400	18,112,200	24,149,600	6,037,400	60,374,000

If appropriate, please insert a table here that specifies which amounts will be spent for new cultural infrastructure to be used in the framework of the title year.

As ECOC years and title holders pass by, it becomes more and more apparent that one has to be rather cautious with new capacities, as these often tend to be unsustainable once the ECOC year is over. For that reason, we focus much more on refurbishing existing buildings and capacities rather than building new ones – especially as Veszprém is abundant with pretty, but empty, houses and spaces, ones that cry out to be repurposed.

PROJECT	PLANNED FINISH	ESTIMATED COST	OWNER
Golden Valley Creative Hub	2020-2021	14,500,000 €	City of Veszprém, various universities, private investors

Organisational structure

What kind of governance and delivery structure is envisaged for the implementation of the European Capital of Culture year?

In the event that Veszprém wins the title, by early 2019 at the latest we will set up a non-profit company funded by the city. This will be similar to many other municipal companies, but with a structure that provides for much greater independence.

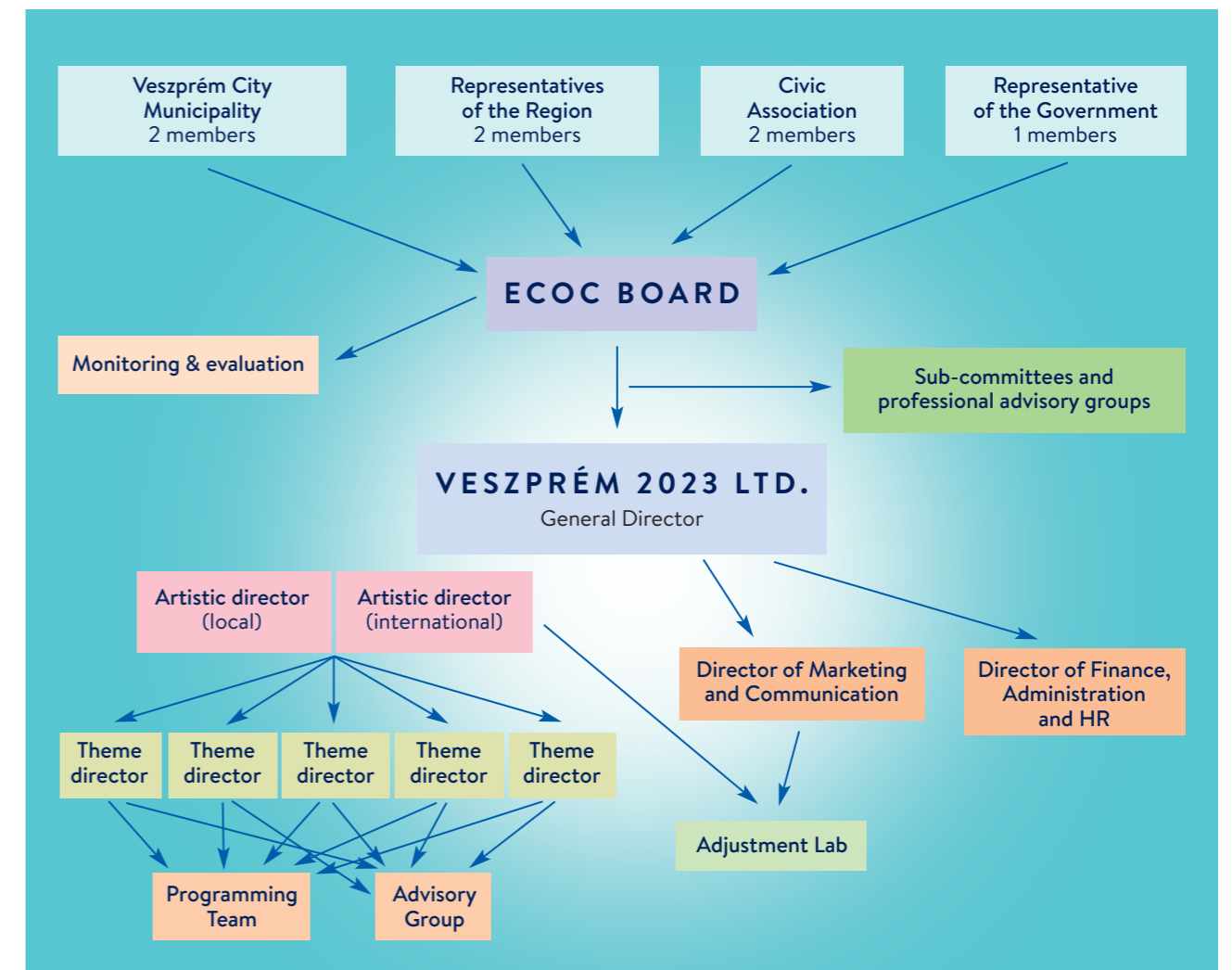
The monitoring of administrative control, internal personnel and organisational decisions will be the task of the **Company Assembly**, representing all shareholders of the company – Veszprém, the region, the Veszprém 2023 Civic Association, and the Hungarian government. (The Civic Association will be an independent umbrella body for all interested civil groups of Veszprém and the region that are active in the fields of culture and/or public matters.) As the Assembly will be responsible for essential decision-making duties, an **ECOC Board** will focus on the regular control of operations, comprising the shareholders present in the Assembly, with the Hungarian Government sending one member, and each of the others sending two.

A small number of sub-committees and/or advisory groups will provide professional support in various fields such as fundraising, sponsorship, regional networking, marketing, etc. The **General Director** will

have overall responsibility for global leadership of the project – this position will be internationally advertised immediately should Veszprém win the title. Due to our local and regional characteristics and based on the experience of the preparation of this first-round bid, we plan a **“double directorship” in the artistic areas**. This might be unusual in ECOC programmes, but we think in our case this is the best way to go about it. One Artistic Director will deal with all the local and regional issues – someone that the cultural communities of the region and of Veszprém know and trust. The other will be responsible for European and wider international co-operation and partnership development, with a true European mindset, a broad perspective and extensive professional network.

These two approaches will come together at the level of the **Theme Directors**, who will be responsible for the coordination of defined project clusters, locally as well as internationally. Their work will be supported by a **Programming Team**, consisting of cultural advisors and managers, and the **Advisory Group** which will include local cultural institutions, experts, and correspondents with the local and regional civic communities. The **Director of Communication and Marketing** will be responsible for internal (regional) and external communication, media relations and the overall promotion of Veszprém 2023. The **Director of Finance, Administration and HR** will provide the supporting framework for the delivery of the programme. The work of the directors and the Programming Team will be assisted by an appropriately sized support staff.

As a new kind of advisory group we will create an **Adjustment Lab** – to be able to adapt all the new and innovative solutions invented and disseminated during the period of preparation. The world is changing so fast that imagining what 2023 will be like is a bit like penning a sci-fi novel in 2017. We cannot know for sure what will be the best communication platform, the best method to involve people, the best gadgets, IT solutions, etc. to build our projects on. The Adjustment Lab’s task will be to scan the trends and the innovations that could and should be incorporated into our projects, and to assist artistic directors and communication directors in integrating these novelties into the projects.



How will the structure be organised at management level? Please make clear who will be the person(s) having the final responsibility for global leadership of the project?

The **General Director** will have overall leadership and final decision-making responsibility, and all directors will report to the General Director. The General Director will be responsible for keeping the Programming Team running, including daily activities, recruitment, contacting and negotiating with local (and regional) partners and contributors. The General Director will also be responsible for relationships with the Hungarian government.

The **Artistic Directors** will oversee the entirety of our bid's cultural and artistic content, manage recruitment, maintain contact, and conduct negotiations, with national and international partners and contributors of Veszprém 2023. They will be also be responsible for relationships with all EU bodies. Because of the intrinsically delicate nature of the co-operation between the two directors, collaborative skills and appropriate personal chemistry will be important considerations in selection.

The **Theme Directors** will be responsible for defined project clusters, supported by the **Programming Team** and the artistic team. This latter team will include artists, cultural managers, and curators, etc. The **Advisory Group's** role will be to facilitate links between the implementation team and the various stakeholders' groups.

How will you ensure that this structure has the staff with the appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title?

Even in Phase 1 there has been a huge interest in becoming member of the preparation team – a mainly pro bono task. Of course we cannot build our future on voluntary work (alone), and therefore when launching Phase 2 we will start using an organic means of recruiting people. We do not want people who simply want a job – we are looking for people who want to be ECOC team members. Being a smallish city, the question might arise as to how we will find enough competent people to staff an entire company. Well, we have four directions in mind for this:

- Using **people who are already there**, maybe already engaged with the process to a certain degree. These are usually affiliated with some local cultural institutions; we would like to 'borrow' them for a few years.
- There are many **high-profile culture experts who live in various parts of Hungary and the world but that hail from Veszprém** (thanks to our national league-topping secondary school); we are sure that if we win the ECOC title, many of them will be happy to join the team.
- However, it is still imperative that we ourselves train some of our workforce. That's why we will launch **capacity building and education programmes on different levels**, from half-year classes for adults to an ECOC-related bachelor's degree. A reasonable scholarship system will be included, and people who are already kind of involved will be in the crosshairs as well. The point is to run what will effectively be a career office that will endow each of the candidates with the skills they need to best fulfil their future ECOC role.

As part of our education programmes we are planning e.g. ECOC/Veszprém-focused semesters on the cultural manager BA course run by our strategic partner, the Moholy-Nagy University of Art and Design, or on the marketing, tourism and hospitality BAs of the University of Pannonia.

- We will also go international, with an open call, and **headhunt around the world**, looking for true talent in people who are eager to be involved in Veszprém 2023. There will be integration programmes for them, including a course of adaptation training to the local systems and routines, language courses, accommodation, and so on – and we will hope that eventually they will choose to stay.

Paying attention to special workforce groups will be a high priority, working proactively in creating positions that can be filled on a part-time basis, with flexible hours, and by people with disabilities. Recruiting and training all these people is an essential investment in our future: we will have many festival managers and culture experts to ensure our bright future as well, and they too will make up the base for a sustainably stronger artistic and cultural life.

How will you make sure that there is an appropriate co-operation between the local authorities and this structure including the artistic team?

When we started to put together this application, a significant share of those included in the "steering group" of contributors was (and is) either a municipal or a local institutional representative. We are confident that the competent Artistic Directors and General Director, and a board with representatives of both Veszprém and its region, will help co-operation a lot, by sheer force of personal credibility.

This is quite a good start, but we will still need some more structured frameworks. The regular meetings of the Board and the artistic team will serve as platforms for discussing the ongoing projects and all the relevant questions. If we win the title a Vice Mayor will be responsible for representing the ECOC towards the municipal institutions and the region's political actors. He/she will also be a member of the Board, so a straight link to the implementation team will be guaranteed. We will ask all municipalities of the region concerned to designate an ECOC Contact Person, who will have direct contact with the Mayor and with the cultural scene of the settlement as well – they will work as primary points of contact for Veszprém 2023.

We will also establish several correspondence and discussion nexuses and a flow of general and personalised information between the wider group of stakeholders and the implementation team (regular newsletters, forums, Q&A sessions, ECOC delegates to regional stakeholders, etc.). Keeping each other up-to-date with the major cities of the region, we intend to organise working brunches every two months, after winning the title.

According to which criteria and under which arrangements have the general director and the artistic director been chosen – or will be chosen? What are – or will be – their respective profiles? When will they take up the appointment? What will be their respective fields of action?

An open call for the position of the **General Director** will be launched shortly after winning the title. We have set up a comprehensive requirement matrix for the future General Director. This will be a very demanding position, but also an opportunity of a lifetime. Our ideal candidate will be able to provide evidence of the following:

- Deep engagement in the Veszprém, Balaton and overall Hungarian cultural scene;
- Familiarity with local and regional civic and political life;
- Substantial experience with international cultural/artistic events;
- Good understanding of administrative and financial tasks;
- An inspiring, integrating personality, an excellent mediator and negotiator;
- Significant experience in planning and managing complex projects;
- Ability to perform in representative roles;
- Willingness to adapt to the concept and programme in the application;
- Strong personal co-operative ability with the Artistic Directors.

The positions of the **two Artistic Directors** will be filled through an international recruitment campaign – first for the local Artistic Director in 2018, then for the international one in 2019. We will be looking for people who meet the criteria listed below. (The future Artistic Directors responsible for local/regional involvement will have to bring the same degree of expertise to the team as her/his partner director.) We are convinced that we need leaders who have a good command of both English and Hungarian, which narrows the pool of possible candidates, but we want to be sure that there will be an unrestricted flow of communication.

- Extensive experience in the European artistic and cultural field, with an emphasis on culture management and high-level international co-operation;
- Good political and practical understanding of the European Union and its various bodies;
- Familiarity with relevant European and Hungarian strategic plans and goals;
- Large network of personal relations with significant actors and cultural managers at European and international level;
- Excellent mediator and negotiator;
- Strategic thinker, with a strong vision for Veszprém and its place in European cultural life;
- Willingness to adapt to the concept and programme in the application;
- Strong personal co-operative ability with the General Director.

Contingency planning

Have you carried out/planned a risk assessment exercise?

What are the main strengths and weaknesses of your project?

How are you planning to overcome weaknesses, including with the use of risk mitigation and planning tools, contingency planning etc.

When we addressed some previous topics regarding our goals, aspirations, and issues, we identified a number of strengths and weaknesses that are worth highlighting, together with a mention of appropriate mitigation measures for the latter.

STRENGTHS – while highlighting the things we are particularly proud of

GENERAL	Considerable self-reflection, resulting in a constructively self-critical approach
	Thorough preparation, years of thinking put into defining our goals and aspirations
	A lack of inspiration has held the city back in the past rather than any shortcomings in its physical infrastructure, i.e. there is no projected lack of buildings – no need for major infrastructural investments and therefore little risk of being a building site when approaching 2023
	Veszprém is not hopeless, just stuck: the city only needs a push to achieve its potential – a push such as being ECOC
REGIONAL CO-OPERATION	Major symbolic value – the region was a meeting point of East and West during the Cold War and is still the symbol of freedom for all generations
	Bringing Veszprém and its region closer together has huge, untapped potential in terms of cultural, economic and symbolic renewal – as the city and its region are natural complements of each other
ARTS&CRAFTS	A budding creative industry that is just awaiting a trigger to blossom
	A city and a region where artists are present in strikingly large numbers; an important artistic hotspot in Hungary
	High-profile festivals, competitive contemporary art venues, appreciative audiences, plus serious cultural infrastructure developments in the near future
CAPACITIES	Easily accessible from abroad and within Hungary as well, great variety of touristic infrastructure
	Unique mix of nature, and classical and modernist architecture in an urban environment
	Many excellent cultural experts and a network of local cultural institutions involved in the setting programmes, a lot of them working on a voluntary basis but dedicated to the future implementation of projects
COMMUNITY	The genuine LOVE of the inhabitants for their city and the region (and it is not the usual Hassliebe that you so often experience, but true appreciation)
	Long history of multiculturalism
	Multiple rounds of public inclusion in programme setting, with an emphasis on some key target groups, e.g. schoolchildren, civic communities
	Strong commitment to the development of civic and community culture and diversity

WEAKNESS	MITIGATION		
	LOW	MEDIUM	HIGH
Municipal matters and co-operation			
Lack of inter-sectoral co-operation within the city government	Strong local political support demanding more thorough co-operation		
Unexpected political change	The ECOC Team and the directors will operate largely independently from any particular political bodies		
Absence of good practices regarding intra-regional co-operation	Intense fieldwork resulting in consensual, signed declarations of co-operation, intelligently planned preparation years in order to have genuine joint projects, Enhanced importance of internal communication and a well and pre-defined balance of Veszprém and the region		
Low level of regional engagement	A long process to create an atmosphere of co-operation and mutual appreciation		
Cultural management and infrastructure			
Lack of proper cultural expertise for all new duties	A comprehensive plan of attracting, recruiting, training and ‘borrowing’ experts – starting as soon as in 2019		
Lack of practical managerial skills amongst present culture specialists	Many of our projects are built in such a way that in the preparation years, a learning process is included – ECOC calls for a different way of thinking, not only in the ECOC Team but also for the cultural managers. Various capacity building programmes will enable our experts to gain expertise and self-confidence		
Lack of sufficient tourist capacities in Veszprém	Involve of a surrounding region with vast capacities and also exploiting the marketing value of our ECOC title to invite investors into Veszprém		
Insufficient links to the European/ international artistic scene	Putting an emphasis on recruiting experts and leaders with a European perspective and using the preparatory years to build creative and inspiring partnerships. Being proactive always helps and once we’re shortlisted and if we eventually win the title, many doors will open.		
Engagement			
Lack of engagement of local population/young people	Volunteering, and a large number of other mobilisation/engagement projects focused on different target groups Thorough mapping and targeted audience-development strategies		
Exclusion of people with limited social, cultural, physical etc. resources	Dedicated inclusion and empowerment of the elderly, people living in poverty, with disabilities, or in segregated neighbourhoods; experimental project(s) to enhance accessibility and avoiding uniform solutions		
Absence of volunteering traditions	Nurture a new tradition of volunteering (virtually) from scratch, which will become an integral part of Veszprém social life, and build a new civic engagement model to mobilise young people. And first and foremost, build an ECOC brand that is cool enough to want to be part of it		
Finances			
Failing to provide the planned budget	Behind our figures we already have detailed financial tables that have been discussed with the experts of the City Hall and the City Council, and the Hungarian government, too, has expressed its financial commitment for several projects		
Budget cuts or financial liquidity problems	In such case we will have to prioritise in our programme – where we will not compromise are in the areas that focus on special/sensitive target groups, regional co-operation and the major international aspects.		
Lack of culture-related CSR traditions, and therefore lack of private resources	Foster new traditions that we expect to have a good, organic chance to survive		

Marketing and communication

Could your artistic programme be summed up by a slogan?

The slogan that sums up our artistic programme is closely related to our concept of BEYOND. “Take that step beyond” is an invitation to embark on the journey beyond, with Veszprém 2023. It includes all the “beyonds” anyone can think of and addresses the creativity to find your own path to go beyond.

What is the city’s intended marketing and communication strategy for the European Capital of Culture year?

Taking a step beyond means different things to different people. Our task is to listen and find the right “Beyond” message for all, whether interested or not (yet).

Marketing is nothing without real content that goes beyond the customary, and that’s why we want our artistic programme to speak for us. **Our marketing and communication strategy has to step beyond the usual clichés** – the City of Queens, the Hungarian Sea. The challenge is not to sell Veszprém and the Balaton but to make them interesting in new and innovative ways.

We have to work with two main target groups. For **Veszprém and the region** the goal is to involve people – as audience, as creators, as co-creators, as sponsors, as initiators. Regarding the **rest of Hungary and our international visitors** our communication will be successful if nobody arrives here without knowing that the ECOC is here, and nobody leaves without having a meaningful encounter with our artistic programme.

We will **translate our programme to the life of our citizens** – hence we chose the slogan “Take a step beyond”. We want to stimulate an evolution of ideas, to inspire people to think small and big, and channel their personal thoughts and ideas into Veszprém 2023. Everyone has (at least) one dream project – one we want to learn about and talk to them about.

The “Being Present” principle of our artistic vision will result in new means, and in new places, to get in touch with our people; using school yards, factory parking lots, hospitals, or office waiting rooms to communicate the programme.

Major entry points – the railway station, the bus station and two international airports (Hévíz-Balaton Airport and Liszt Ferenc Budapest International Airport) will be turned into ECOC greeting points. We want people to simply stumble over Veszprém 2023. It will be tricky – especially at the railway and bus stations, full of commuters that we need to target through different messages and visual effects. Everything will be found at the main **ECOC Information Point**. We do not want to follow the traditional models of tourist information outlets (enter, grab a leaflet, ask for directions, leave) but instead, we will create an open atmosphere where people just want to be, a community space, a meeting area, a walk-through – a new “Meet me at the clock” place (which refers to an ugly clock next to the main post office, a major current meeting point).

By launching **joint communication actions with the British ECOC city** we will encourage people to visit and experience the Other Capital on both sides. We will work with tourist agencies to create ECOC-oriented cultural trips.

We have already started to build our **social media channels** and the **Veszprém 2023 website**. In the future we do not want to operate these as one-sided communication channels, so we will invite journalists from all over Europe and the world to present our city, the region, and our programmes from an entirely different perspective. We will organise special study tours, offer shorter and longer, sometimes theme-based, residencies – not only for journalists but also for bloggers, vloggers, and Instagram heroes – and whatever new platforms hit digital media in the coming years.

And of course, we will build on the already existing and well-functioning media channels in the **local, national, and international media**. We will initiate a long-term partnership with the Hungarian National Radio and Television, with a special focus on DunaTV and DunaWorld, two popular channels in the diaspora.

A **Veszprém 2023 mobile application** will be the most up-to-date tool – with tailor-made structures and contents for citizens, day trippers, returning visitors, etc. It will be the digital platform where tickets can be bought, with an interactive map that shows all the important and not important but fun places to go, and we also plan to integrate shared economy solutions, from Airbnb to bikesharing, dinner-sharing, etc. options (fancy a home-made dinner before the concert? Someone’s bound to be cooking goulash for dinner and will be happy to have you over!).

Experiences of instant involvement will also be made possible by a number of **neighbourhood projects**:

- **Stairway Galleries** – the inhabitants of our countless apartment blocks share their creations, and showing their particular talents to each other... **Memory Capsules** collecting life stories of Veszprém citizens and presenting them in a central open space in the city centre.
- **Community Dinners** – encouraging potluck dinners at different neighbourhoods on a regular basis, establishing picnic spots all over the city.
- **White Table** – our own way of celebrating the successful implementation of various ECOC and city development projects. It will not (only) be a formal ceremony, but the good old way to celebrate in Hungary: eating and drinking. This time together, on the main square of the old town, at several white tables.

We need to find a **clever way of combining tourism marketing and cultural marketing** and in this, the Hungarian Tourism Agency is the best ally we can envisage, accompanied of course by the Veszprém Tourist Association, Veszprém Tourism Nonprofit Ltd., and the 20+ tourism destination management bodies of the programme region. First thing in 2019 we will begin building a **brand new regional tourism marketing-and-communication strategy**.

Of course, there will be a bunch of tech tools in use as well, including things that now seem basic – a website, a Facebook page, an Instagram account, the usual social media potpourri – and also things that we are not yet aware of at all – future inventions that will likely render contemporary tools obsolete, but by using our **Adjustment Lab** and innovative solutions born in the Design-Driven City project cluster and the Travelling Start-ups project we will have the latest communication methods at our disposal.

SOME OF OUR PLANNED MARKETING ACTIONS:

- **Blind Dates** – during 2019-2022 we will organise one-day excursions for visitors arriving to Budapest, a popular city-break destination. We will create surprise-destination packages as appetizers for the upcoming ECOC year, with off-the-beaten-track attractions, and unexpected cultural experiences, giving a foretaste of Veszprém 2023.
- During 2023 several **Blue Zones** (= regions for good life) will be established in 10-15 European cities. Blue Zones will be places where experiments can take place to demonstrate how cutting-edge technologies can trigger creativity, how strangers can be united in the process of creation. Using high-tech solutions, we will be able to organise cross-border events without being in the same country. In collaboration with a network of Collegium Hungaricum, embassies, consulates, and international partners we will be able to persuade a wide range of participants to get involved.
- Being ECOC means that we will want to show Europe to people from outside Europe as well. With our programme **Simultaneous Worlds** we will create parallel realities. We will build completely identical state-of-the-art exhibition spaces in large and visible cities of five continents (Istanbul, Delhi, Kairo, New York, Moscow, Peking, Sydney) where, with the tools of virtual reality and other IT-based solutions, the same art experience can be enjoyed. It is a marketing tool, an artistic project, and an audience development project all in one. We will connect the visitors, the school groups, and the art professionals, and enable them to share their thoughts and ideas with each other even when thousands of miles apart. (*Partner: Balassi Institute*)

■ Sodalitas Litteraria Danubiana was the elite club of scientists, artists and humanists of the Danube region in the 15th and 16th century who organised open meetings to discuss the big questions of life, art and science – while eating a great dinner. Resurrecting this tradition in our **SLD LIGHT** programme, we will tour the whole of the Carpathian Basin with a special combo of stand-up comedy, slam poetry and contemporary literature, and with a travelling collection of pieces of art representing our ECOC programme. We will invite locals to share an evening with us, learning about our work, and sharing their thoughts with us. This will be our invitation, delivered in person.

■ We will be present with **ECOC programme teasers at various festivals with an international audience**, especially in 2021 and 2022. It will be a bit like recruiting our future creative people.

■ And last but not the least, we have some more really cool marketing tools. One of the biggest Haribo factories is situated just outside Veszprém. Starting in 2022, we will launch a **limited edition Haribo jelly series dedicated to the Veszprém (and Balaton) ECOC year**, a product that will be available all over Europe. We're also banking on our Europe-renowned **handball team**, who will be featuring Veszprém 2023 on their kits, at both home and away games, making our bid visible through broadcasting.

How will you mobilise your own citizens as communicators of the year to the outside world?

There are four duties we need to fulfil: mobilising our own citizens and guiding them to communicate with the outside world. Those two sometimes overlap, and sometimes do not, varying from citizen to citizen.

Big Opening Ceremony – For January 2023 something special is planned: an opening weekend designed by our community. During 2022, with the strong co-operation of locals, local artists, NGOs, etc. and curated by an international team of artists and cultural producers, we will create OUR VERY OWN opening event. We will ask our citizens what they want to show to Europe, what they are proud of, what they expect from 2023, and how they want invite Europe to Veszprém and we will incorporate all the answers in a series of spectacular visual and musical performances.

The Amplifier – We would really like to bring the voice of all Veszprémers who want to share some thoughts to the attention of the international public. First, we will collect and curate those thoughts, and second we will translate them. Our idea starts with a – virtual and digital – mailbox. This will gather all writings, video entries, audio clips, etc. that address either our ECOC title as a topic or any parts of its artistic programme. Professionals will edit these inputs into thematic compilations, and a group of volunteers will translate and/or subtitle them. These compilations will serve as materials for our continuous communication and marketing activities, all the way from 2019 to 2023 – made in Veszprém, made by Veszprém.

Our Honorary Ambassadors – Tourism also backs us: being in the immediate proximity of a major holiday destination means that a lot of visitors from other countries can be easily addressed. To do so, we want to deliver packages to every hotelier, bar-keeper, Airbnb host, restaurant owner, etc. so that they can give them to their guests. These packages will include various Veszprém ECOC-merchandise, from baseball caps and post cards to some less traditional objects and a humble plea to use these as props on their social media accounts. This is to reach out to a truly global population, making our bid a case for everyone.

Campus Ambassadors – We plan to exploit our status as a college town and place our hopes in **college students**, counting on them as agents of our cause. There are students who attend Veszprém universities and ones who live there and attend other universities. We want all of them to feel proud, to be ambassadors for the city and for our ECOC title – if they study here and live elsewhere, then at home; if they live there and study elsewhere, then on their campuses. This title, the *Campus Ambassador*,

would be given to boys and girls who organise awareness campaigns on their respective universities about Veszprém 2023.

Our Actual Ambassadors – Twelve ambassadors of ours have already been appointed: highly regarded artists, athletes, and scholars, who have strong ties to Veszprém, publicly backing our bid and lending their faces to it. They will address primarily the Hungarian public – a function that will become even more important after the final decision, when our bid stops being part of a competition and starts to be a common, national cause.

How does the city plan to highlight that the European Capital of Culture is an action of the European Union?

Our ideas are as follows:

- We have some special plans with the **Melina Mercouri Prize** (if we receive it). We do not simply want to put it in the big ECOC purse but to establish a European Scholarship Fund in 2023, starting with this 1,500,000 €. It will finance Europe-wide study tours, courses, and internships for our young talents from Veszprém and the region in connection with our main artistic themes. Their continuing to work on with culture professionals will be the true legacy of Veszprém 2023 and will make continuity and sustainability possible.
- The 2022 ECOC cities of Kaunas & Esch-sur-Alzette (tbd) and the 2024 ECOC cities from Estonia and Austria will be invited for the **big opening and closing ceremonies** – representatives and artistic teams as well. A hand-over of the title will be an important part of these events. We will also invite the representatives of European institutions to participate in our **major events**.
- With the creation of a detailed image manual for the ECOC programmes, platforms, etc. we will make sure that every citizen and participant is aware of the nature of the ECOC initiative. The logo of the EU, the visual reference to being part of the ECOC, will be present on all communication materials and platforms.
- We will emphasise programmes and events on **Europe Day, European Heritage Days, European Development Days and European Music Day**. We will use these events to create new mental links at a pan-European level, to make us realise how much EU-encouraged collaborations contribute to our life.
- To reach a wider social spectrum, we are planning to create an **action group**, whose task will be to promote the ECOC and the EU in different ways to the students of elementary and high schools.

As we stated in the first chapters of our bid book, we want to make our people realise that we are on the same stage with everyone else in Europe; that as rightful members, each of us is invited to make contributions according to our abilities and potential. That's way the best tool to highlight the fact that the ECOC is an EU initiative is not distributing EU stickers but to implement a programme that will teach us how we can act, think and create within a shared European cultural space.

ADDITIONAL INFORMATION

In a few lines explain what makes your application so special compared to others?

We believe that the concept of BEYOND has a special significance not just for Veszprém and the Balaton, but also for Hungary's relationship with Europe at this highly charged point in our history. Our region has already proved that it can be "that place beyond" when it enabled families from divided Europe to meet beyond the Iron Curtain.

We are convinced that anything planned for Veszprém and for the Balaton Region, will be source of great motivation for everyone in Hungary because of the special significance this place hold. It will move the entire country, not just us here. And right now, we truly need something of a uniting force. Something without dividing headlines and heated discussions. Balaton is not national business, it is national love Number 1. You can not find any Hungarian who is not a bit in love with her. It is not easy to define why our application is more special than the bids of other Hungarian cities. But this undisputable love is a strength that we can build on, bravely.

VESZ PRÉM

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