

/IMMERSIVE C/TY:  
MAY BRNO BE WITH YOU

BRNO  
2028

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INTRODUCTION

Why does Brno wish to be European Capital of Culture?

01



For most Czechs, Brno is a unique phenomenon with countless jokes people keep telling about it. Of the kind: “Brno is the only joke in the world you can actually live in!” or “Things can be done well, poorly, or in Brno.” or Brno even becoming the ridiculous protagonist of jokes like: “Brno walks into a bar and says...”

Brno’s citizens love these jokes and pass them on most avidly. Anything that makes us look special — even if it is “just” jokes.

A typical phenomenon of the “second city” or the B-cities of Europe. B as in Brno and Birmingham and Braga and Bordeaux. Brno always felt like Prague took all the glory. But the truth is that sometimes second place is much more comfortable and independent — and more fun :). We thrive in this rivalry, we derive from it a sense of identity and folklore just like our vernacular “hantec”, or cars cruising up and down the main pedestrian(!) zone. We think it is ultimately funny that our city is called “the curve to Vienna” since our main station lies in a curve unsuitable for modern trains. It has already taken us a century to find a new place for it — yet we remain undecided. All this, of course, is no reason to bid for European Capital of Culture. But it all has something to do with it.

We must admit that it is rarely easy to step back and look in the mirror. The whole city can't fit there, and there are so many points of view that it's very easy to get lost. But to answer the questions "Why does Brno need to be the European capital of culture?" and "What is Brno responding to with its candidacy?", a certain distance and a sober view are needed. When we thought about the overall concept of our candidacy, we always came back to the person as an individual, to whom we want to give the greatest care. **The honest reason is that Brno lacks deep interest in people.** We always work with groups, with collectives, whether it is the marginalised or those with vested interests. But what about people as individuals? What are their needs and wants? In Brno, we have a habit of labelling people and lumping them together without considering their other traits which, ironically, are often the most interesting. And that's what we want to address here and help Brno take a giant step forward. Use culture to take a genuine interest in people, to involve them, to connect them. Invite strangers to lunch and find out that a football fan can be a passionate gardener and that a hairdresser is also an amateur poet — all the while listening to their needs.

This brings us to the most pressing issue facing Brno right now — communication. The kind that goes beyond the sparse interpersonal and institutional communication in which the city does not respond to the real needs of citizens or groups of residents, or beyond traffic communication where the city fails to create conditions for sustainable urban transport or does not include the needs of residents in urban planning. Finally, a big challenge for the city in the last election period was insufficient access to housing for the socially disadvantaged, the development of which has virtually stopped.

**Through the European Capital of Culture, we plan to deliver a fundamental reset in communication so that it reflects the needs of people.** To teach them that they can apply their interests in participatory projects and that **they are both the owners of the city and the city itself.** Through projects under the banner of Brno 2028, we want to change the mindset and root the principles of **a shared city that will work for everyone.** To make Brno a city that does not grow quantitatively, but qualitatively through rich social and cultural capital. We call it **inclusive degrowth**, which relies mostly on people, communication, and the ability to conduct dialogue. The need to listen, the ability to share wishes and visions, and the skills to look critically at the city and look for the right path forward. A city lives only when **we** live in it. We call it Immersive City. A city which offers a solution to live and share its city's space. A city that offers people the indescribable — feelings, experiences, vivacious memories, and an eternal place in their hearts. That's where Brno can be strongest. It leaves its mark on us and we carry it with us anywhere. Especially to other cities in Europe which want to be more people-centred. That's why we are bidding and why we believe we can offer something useful to Europe.

A SPA FOR THE SPIRIT

Our major goal is to **provide people with space they'll feel welcome in — all of them.** This is our response to what we've coined the "jam-packed-calendar syndrome". We offer an alternative to this lifestyle, taking care of everybody, and creating options tailored to them. At the same time, we push the philosophy of **inclusive degrowth**, reaching new horizons through the bottom-up approach, trying not to build huge new things out of nothing but instead exploring new uses for existing ones and interconnecting innovative and traditional methods. Reframing and recultivating the current spirit. People and cities don't have to grow in order to develop, you know. They can grow internally, degrow, re:grow.

And slowing down is what Brno is about, so why not pass it on honestly as a true story?

As we mentioned at the beginning of this question, Brno likes to hear jokes about itself and even adds its own to the mix. And we think this can be an inspiration to others! Laughing at yourself is no easy thing, but it's a crucial part of mental hygiene each of us should learn. Here, the entire city handled it, so is there a better place in the world for people to come search for themselves? And in the whirlwind of current global events, that focus is directed at what's happening within each of us. **Brno 2028 offers Europe its unique authenticity**, its mindfulness in approaching the individual, being honest, observing, slowing down...

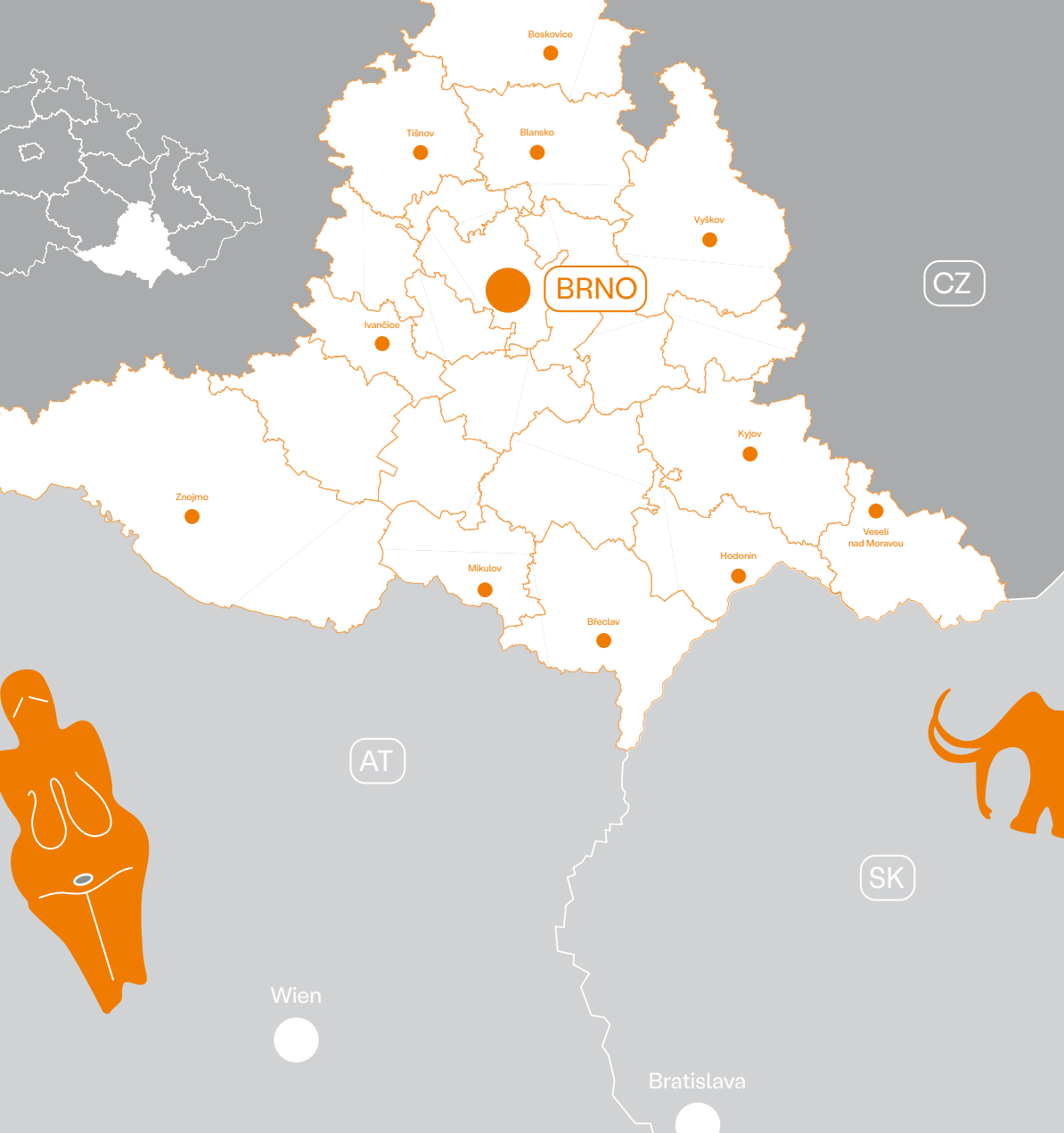
Forget about the Himalayas! In 2028, everybody will come to Brno for a deep insight into their minds and souls. Just to end up laughing at ourselves. Because we can. And because our vision for Brno makes us feel safe in a Europe where safety is becoming a scarce and valuable commodity.



INTRODUCTION

Our plan to involve the surrounding region

# BE MORE MORAVIAN!



Brno is the **gateway to the Brno Metropolitan Area** and the **South Moravian Region**, which is why both are an integral part of our application. Brno 2028 can play a key role in the development of the entire South Moravian Region via sustainable tourism that is based on the combination of culture, folklore, gastronomy, history, smart technologies, volunteering and nature.

ORIGIN AND CHALLENGES OF THE FUTURE

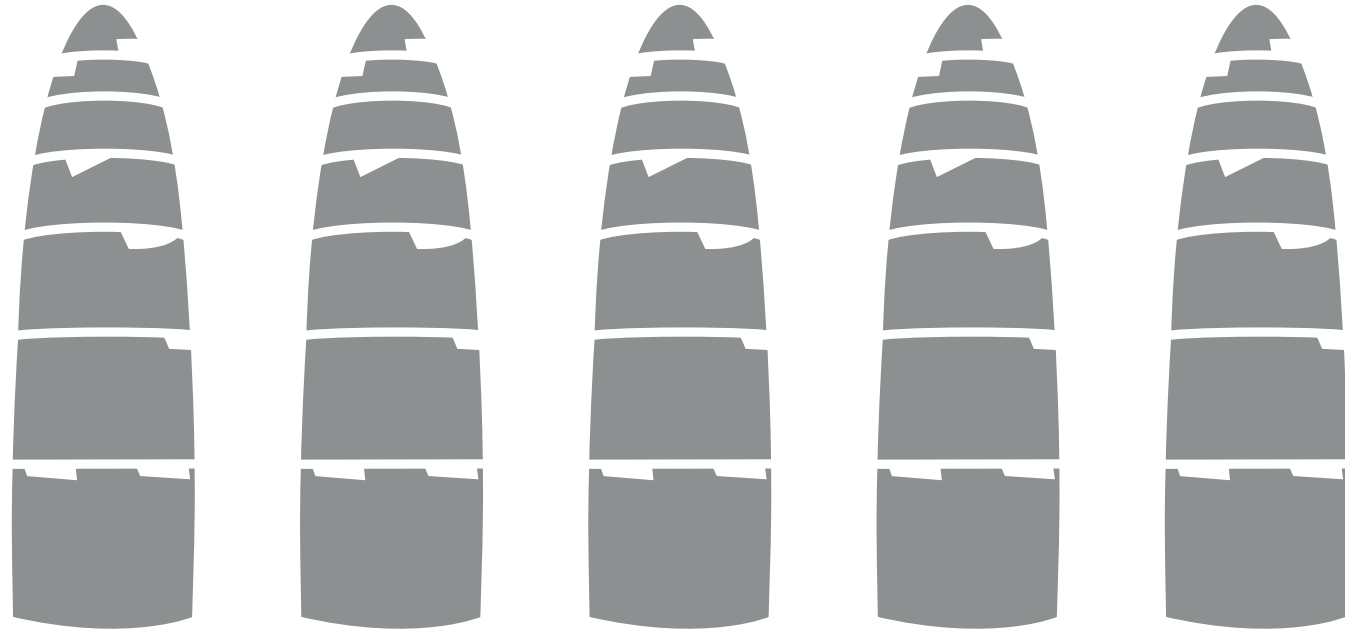
More than 30,000 years ago, people found out about the **power of energy of South Moravia and the riches of its nature and soil.** The **world's oldest known ceramic statuette was found here — the Venus of Dolní Věstonice** — clear evidence that the soil was fertile and the level of cultural development was high even then. **The world's oldest known statuette of a male shaman**, a male counterpart of Venus, was found in Brno.

Today, the **South Moravian Region** is located in the south-eastern part of the Czech Republic, bordering Slovakia and Austria. The capital cities of those, **Vienna and Bratislava** respectively, are Brno's key cultural partners thanks to their location and regional proximity, more so than our own capital. Its **7,188 km<sup>2</sup>** is divided into **7 counties**. The South Moravian Region has **1,184,000 inhabitants** (2021), making it the **third in population among Czech regions**. Thanks to coordination with local universities and the City of Brno, the South Moravian Region offers great conditions for close cooperation among research and development institutions and the private sector, e.g., through the activities of the South Moravian Innovation Centre (SMIC); the premises of its creative hub **KUMST serve as the headquarters for the Brno 2028 organising committee**. Founded in September 2020, KUMST became the first platform in Brno and the South Moravian Region for the interaction of arts, crafts, education, and entrepreneurship in creative fields and sectors.

**BE MORE MORAVIAN!**

South Moravia has a rich cultural heritage, both tangible and intangible: folklore, costumes, festivals, wind instrument ensembles, cimbalom, viticulture, arts, and traditions passed from generation to generation are not just a key part of life of the local populace but also potential drivers of future development. The verbuřk dance ("recruit dance"), modrotisk printing technique, and the "jízda králů" (The Ride of the Kings) are listed as UNESCO intangible cultural heritage, while the **Lednice-Valtice Cultural Landscape** and the **Tugendhat Villa in Brno** represent tangible heritage.

As part of our candidacy, we plan to form a **regional cultural network from cities where creative teams are already active** (Mikulov, Znojmo, Blansko, Boskovice, Tišnov, Ivančice, Hodonín, Kyjov and Vyškov). The concept of the regional network of Epicentra děje (**Epicentres of Action**) (9/Q11) is the **development and support of current events, mutual learning, and the promotion of lesser-known locations** with undiscovered potential. Personalities of the region, as well as famous and not-so-famous people born at the respective locations will be included in trails within the **Context** platform (6/Q11). Painter, graphic artist, and designer **Alphonse Mucha**, whose work is inherently associated with France (the second candidate for the ECoC title for 2028) will be incorporated in Czech-French projects listed under Q16.



**LOCAL EPICENTRES**

The involvement of **regional institutions and individuals via the project Epicentres of Action** (9/Q11) shall take place based on a shared call by the South Moravian Region. Within the framework of the Concept of Development of Cultural Institutions founded by the South Moravian Region in 2020–2025, the region plans to incorporate the Brno 2028 projects to boost the development of sustainable tourism in the region. Contributing to the success of these efforts is the potential **mapping of cultural and creative fields** in the South Moravian Region, something which has never taken place before (and is included in our joint plan).

**MORAVIAN TEMPLE**

**Pavilon Morava (Pavilion Moravia)** is a key pilot project for Brno 2028 to develop stronger cultural relations between the City of Brno and the South Moravian Region. Negotiations are underway about its future use with the management of BVV Trade Fairs Brno. The vision for 2028 and onwards plans the transformation of Pavilion Moravia into a meeting place for arts and crafts, folklore, innovations, and much more. **Moravian roots and Moravian identity are strong characteristics** for Brno, and Pavilion Moravia is a great venue for folklore ensembles and associations in the form of the Community Folklore Centre, as there is none in Brno at this time. The centre would provide a venue for folklore ensembles active in Brno in the form of a **year-round cultural and educational programme**. This would make Pavilion Moravia a **key crossroads for the region**, a starting point of journeys to UNESCO landmarks, regional museums, or festivals held in the region. The Pavilion Moravia project is part of a broader project of transformation of the historical functionalist part of the premises and public spaces at the exhibition centre (Q37 and 22d + 33/Q11).



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# A MATTER OF FATE



**INTRODUCTION**

The cultural profile of Brno and South Moravia

03

**HORIZONTAL CITY (MADE) OF US**

First, the facts. Brno, as the capital of South Moravian Region, is located within convenient distance of three Central European capitals: Vienna (Brno is sometimes jokingly referred to as Vienna's suburb), Prague, and Bratislava. Since the foundation of the city, this strategic location contributed to its cultural and ethnic diversity and the resultantly specific identity and dialect ("hantec"). Brno currently has 382,000 inhabitants, of which approximately 65,000 are college or university students, and foreigners make up 13% of the total population (Data Brno 2022). Also, Brno sees approximately 100,000 daily commuters from all over the South Moravian Region.

Now the feelings. Just like any city, Brno has its lovers and its haters. When it comes to quality of life, Brno ranks in the top five Czech cities. The local atmosphere simply invites you to slow down. Fierce, hurried competition is for capitals and main cities. Life in Brno, on the other hand, has never been about racing (except for the cars in the pedestrian zone). This special position out of the spotlight has always allowed Brno to be cosmopolitan in its own way and, surprisingly, even proudly ahead of others in some respects.

The real Brno is a city in which you feel safe to meander through downtown, and by the time you've crossed it, odds are you'll have met at least one or two familiar faces. Then it's time for what locals call štatlování (a couple or even a group of people slowing down in the city at random places with no plan) or hanging around enjoying the moment — purposefully not doing anything. Time passes differently here, things get done sooner or later anyway, and you can easily arrange or resolve stuff in a conversation as you walk. This specific local way of arranging

important things instead of scheduled meetings while walking down the street provides lots of opportunities for lucky meaningful accidents to happen.

Brno is also a place where historic events have taken place, and it has become home to many nationalities. All this contributed to the eclectic identity that Brno has today, between an industrial city, a new Silicon Valley and a true smart city, a trend-setting city for food and drinks, or is simply proclaimed the biggest village in the country. Brno has always overcome any hardship, gaining precious experience on the way to becoming what it is now. A lot of events have taken place here that changed the fate of many. Brno is a kind of Forrest Gump — you might not notice it in famous pictures, but without it, those pictures wouldn't have happened without it.

**PLAYFUL BY NATURE**

So, as you might have started to realise, Brno likes to play. It is in our DNA in every sense of the word, be it music, drama or the gaming industry. Brno is not afraid to experiment. And experimental approaches to doing things have always had plenty of space here. Today Brno is playful and creative by nature, which is why it has decided to focus on the cultural and creative industry. And to play with nature, while also respecting and protecting it, of course.

As our institutional "cultural playground", Brno operates nine cultural institutions of city-wide, regional, national, or even international relevance: museum (1), gallery (1), library (1), theatre (4), philharmonic (1), tourist information centre (1). The National Theatre is the main organiser of the Festival Theatre World Brno. The international festival of music and opera Janáček Brno holds

## Map of cultural infrastructure of Brno:

37 12 municipal or state-funded galleries and 25 private galleries

30 music clubs

26 centres offering cultural programmes

18 12 municipal theatres and 6 independent theatres

2 1 state-funded library and 1 municipal library with 36 administrative units

26 21 municipal or state-funded museums and 5 private museums

15 10 municipal and 5 private cultural centres

15 4 municipal or state-funded cinemas and 11 private cinemas

14 cultural and creative hubs

11 7 municipal and 4 private concert halls and venues

1 zoological garden

1 observatory and planetarium

2 administrative units of VIDA Science Centre!

the prestigious International Opera Award for the best opera festival of 2018. Brno hosts a variety of international festivals and exhibitions and the city actively participates, through the institutions it operates, in international networks and associations (Q14). Here's a bit more historical and cultural detail.

#### A SHINY CITY OF MUD

Just like they do today, city officials of the distant past did not hesitate to look for help in Europe. In the Middle Ages, experts from present-day Netherlands arrived in Brno to drain a huge swamp on the outskirts of the city reaching all the way to what is now Pohořelice. The guys from the Rhine built their own church here and their presence is commemorated via present-day Běhounská Street known for street festivals and its many famous bistros.

Towards the end of the reign of the Moravian branch of the House of Luxembourg, Jobst of Moravia became the King of the Romans, and since 2015 the tallest horseback statue with the longest horse legs in the Czech Republic is that of Jobst. The nearby square is a cultural hotspot thanks to the Scala cinema and the Moravian Gallery and countless events throughout the year. The Renaissance complex of the Old Town Hall is occupied by the Tourist Information Centre (TIC) whose approach to tourism is also very Renaissance-esque thanks to its activities in promoting the city and its brand.

The Špilberk castle, and a former fortress, operated and administered by the Brno City Museum is slowly opening to the public and looking for ways to attract new visitors. The legacy of the industrial revolution that once earned Brno the nickname "Moravian Manchester" is now only visible in a handful of privately owned buildings. The transformation of former industrial complexes into cultural and community centres, so typical in Western Europe, was not met with sufficient human capital and enlightenment. The gaming industry is becoming the new defining industry of Brno. For example, the award-winning gaming studio Amanita Design (widely known for Machinarium, Samorost, Botanicula, and Creaks) is headquartered in Brno.

Located along Brno's "ring street" are the most important present-day buildings designed by the best Austrian architect of that period. They include the Brno Philharmonic and the Moravian Gallery; both are considered model institutions of European dimensions. Today's National Theatre Brno offers the best dramaturgy in opera; and it is no coincidence that the first city theatre and opera house in Europe to be illuminated by Thomas Alva Edison's light bulbs was in Brno.

People in Brno have always been proud of "their" buildings. The pioneer of modern architecture Adolf Loos was born in Brno in 1870. Brno has its Brno Architecture Manual (BAM) which lists significant buildings from the interwar period until 1945. As part of its candidacy for the European Capital of Culture, the city plans to expand the Brno Architecture Manual (BAM) to include buildings from the second half of the 20th century. Convinced by the vision of Brno 2028, the Brno Exhibition Centre is prepared for a new approach to convert its part which consists primarily of functionalist buildings Pavilion A, Pavilion Brno, Pavilion Moravia, the entrance building, and surrounding public space, as well as the construction of a theatre. The exhibition grounds were extended in 2028 of the Nový dům colony which showcases the developed excellence of Czechoslovak construction. Around the same time when the UNESCO-listed Tugendhat Villa was built, composer Leoš Janáček was composing his equally famous operas (in fact, 2028 marks the 100th anniversary of his death and the first permanent exhibition is scheduled to open).

#### OBSOLETE BUT DIVERSE

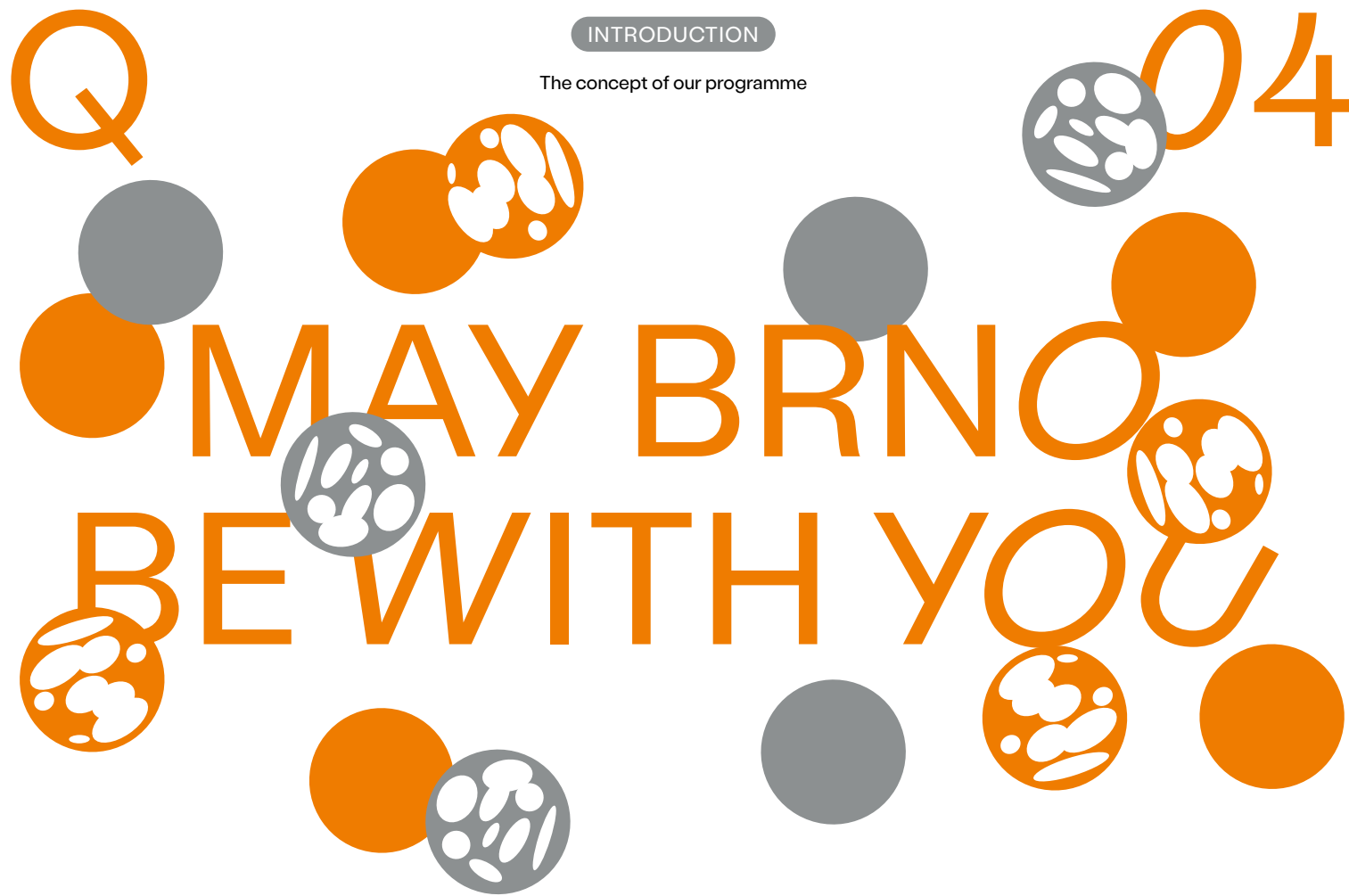
Before 1989, Brno was somewhat obscure, with enough space for a strong underground scene. At the same time, it was the formation of one of the first gay communities. The first gay festival in the Czech Republic, MEZIPATRA, was founded here, before it found its way to other cities of the Czech Republic and to Slovakia. Since 2017, Brno holds the title UNESCO City of Music. In 2017, the Leoš Janáček Memorial was included in UNESCO's Memory of the World registry, thereby becoming one of 400 most significant documentary funds in the world. Brno has long been a significant centre of graphic design and, since 1963, it regularly hosts the prestigious International Biennial of Graphic Design Brno.

#### IMMERSE YOURSELF IN THE SMALL METROPOLIS!

Nobel Prize laureate Jaroslav Seifert once remarked that while Prague felt like a huge village, where people in pubs drank beer and sang folk songs to tubas, Brno felt like a small metropolis. Functionalist cafés played live American jazz and all European languages were spoken here. Everything that is truly associated with Brno has, at the same time, its own global, or at least European, dimension. That sums up a brief overview of our cultural history. As for the present, a single stroll will confirm that nothing has changed. The city is shiny and vibrant and offers a broad variety of experiences. But still something is missing. Which is where ECoC 2028 comes in...

#### INTRODUCTION

The concept of our programme



The title of our concept is

**IMMERSIVE CITY: MAY BRNO BE WITH YOU**

As we said in Q1, the whole concept is meant to address individual people on very direct and personal levels — connecting to them and wishing them "May Brno Be with You". Which means two things:

**May Brno Be with You (Caring for you)** — but also:

**May Brno Be with You** (not without you; with you as a companion) — which implies that the "caring for" cuts both ways — Brno caring for you and you caring for Brno.

Immersive City: May Brno Be with You is an invitation to enter the city — as a resident, a visitor, a tourist, a lover, or even as an enemy. And then getting wrapped up and swept away, immersing yourself in the Brno feel, the Brno momentum. Which is for us a mindset, rather than a city. A lifestyle rather than a municipality. A choice rather than a place of residence. A feeling and experience that we want to share with everyone in the city. Everyone in Europe. As well as all the international visitors.

The recent acceleration of global events has brought the meaning of life into the spotlight — in our thoughts, our anxieties, as well as into podcast topics worldwide. And also into our candidacy.

Within a changing world — one that also needs our cities to change considerably — the role of the city becomes a different one. It is not only a place to live, to work, to move through, and shop in. It also becomes a place to reclaim from cars, pollution, and noise, a place that provides space to rest, relax, and socialise, to cool off from increasing heat, and to use for cycling and walking. And here is what we mean by an "immersive city". It is a city that welcomes and embraces you as a human being (while embracing other beings, too).

One that does not shout at you as soon as you stumble out of its (dislocated) train station but rather takes you by the hand and invites you in — assisted by technology all the while. Isn't this what we are talking about all over Europe with the New European Bauhaus and all the large and small initiatives that seek to transform our monstrously deformed cities into humane ones?

As the European Capital of Culture, Brno will become a place you can rely on at any time. A solid island interested only in you and making your life bearable. Your city cares about you! It's your city. Fate brought you here and will usher you out into the world from here. You'll feel welcome and cared for here. We'd like you to experience things that are here just for you. We want to push back against the impersonal (digital) world and create an experience that resonates with who you are. We want to become an intimate, indispensable place for those who open up to the city and embrace its open-mindedness. In these times where globalisation, climate change, and increasingly impactful events are happening around the world, we turn to people and tell them, "Brno is here. Both with you and for you."

Our four main programme lines of May Brno Be with You (Trust in Fate / A Safe Space to Thrive/ Brno to Go / Rich Local Layers) expand the idea of a distinctive and authentic city that involves local as well as international actors in its activities. One which through cultural and other interdisciplinary projects develops the vision of a democratic European city that is accessible, sustainable, reliable, inspiring, and open.

Through degrowth and interdisciplinary artistic practice, we want to **strengthen the relationship between the city and its users** (this includes original residents, newcomers and tourists), **and thus creatively overcome inequalities**, particularly those that are mental, physical, and social.



Brno's cultural strategy and how the European Capital of Culture is included in this strategy



## ONCE UPON A TIME IN BRNO

We wish we could say that cultural strategies were created here before it was cool. But in truth that is not the case. In fact, our first attempt was made in 2014. Still, it was a major step in the Czech Republic, but still well behind the leaders in this field in Europe. Nevertheless, Brno came to be very enthusiastic about strategies. This enthusiasm led to the creation of a new process that resulted in two new key strategies: **Brno 2050** and the **Strategy for Cultural and Creative Industries**. Their development involved the participation of a broad spectrum of cultural and creative individuals and entities involved in the city. It may sound trivial, but back then it was a major undertaking.

For more than two years, the cultural community would meet at workshops and meetings to create a shared vision for the city's cultural environment. Regular open forums entitled "Brno Cultural Parliament" (today's Brno Cultural Forum) were attended by more than 300 people. Advocacy groups met on individual topics and dozens of consultations were held which ultimately resulted in the adoption of the **Strategy for Culture and Creative Industries of the City of Brno** in May 2018. **It was the first search for a joint vision** and was formed via dialogue between representatives of the city and the independent scene across various sectors.

This strategy, dubbed "The Big Plan", is lined up for the years **2018–2050**. It is divided into action plans that cover medium-term and short-term outlines. The core of the strategy is in its vision and **5 long-term goals** until **2050**, while the **medium-term** plan comprises **17 priorities** and **50 measures** until **2025**. **Plans as Big as Brno**.

There exists a simile in the Czech language that goes "(blank) jako Brno", meaning "something is compared with, or likened to, Brno" as hyperbole, to illustrate major scale or consequences. This phrase is typically used negatively but in true Brno fashion, we've chosen to subvert it into something positive. Therefore, we are introducing "Plány jako Brno", meaning literally "plans like Brno" reaching all the way to 2050.

Our vision for a cultural and creative Brno in 2050 is as follows: Brno in 2050 is an internationally respected cultural metropolis. It offers a top-quality cultural and creative environment built on a mix of traditions and innovations; it is open to experiments and alternatives; and it co-creates the newest global trends. Culture is the cornerstone of the city's identity, and a strategic pillar of its development. It is an active element in the public space and everyday lives of its citizens. The unique creative atmosphere attracts creators and art aficionados from all over the world.

The **ECoC 2028 project is an important element in all of our strategic plans**. It is explicitly mentioned in the Brno 2050 strategy, the Strategy for Cultural and Creative Industries and the current

action plan for 2021–2022. The city's bid for ECoC is an integral part of the process of fulfilling the Brno 2050 strategy. We also see it as more than just a catalyst to drive forward the activities and processes defined in the Strategy. As we describe in Q8, we want ECoC to be more of a "change meteorite" that gives our cultural system the big push that it really needs to truly realise Brno's cultural potential. That being said, Brno wants to execute its Strategy for Cultural and Creative Industries regardless of the result of the ECoC candidacy. Whatever the outcome, we want to be immersed in culture and creativity.

The fundamental and shared values in both the Strategy and the ECoC bid are as follows:

- ◆ **Diversity** – diversity of approaches, genres, and topics
- ◆ **Excellence** – development of excellent, progressive artistic creations and creators
- ◆ **Development** – culture as a pillar of sustainable development of the city
- ◆ **Accessibility** – barrier-free culture for everyone
- ◆ **Transparency** – disclosed processes and open data
- ◆ **Participation** – involvement of as many people and entities in the creative and cultural sectors as well as citizens of Brno

## YES AND NO IN BRNO

We do not have to emphasise how different the last two years have been. The COVID-19 pandemic had extreme impacts on the cultural sector and we can still see the consequences. We are trying to evaluate them in real time and offer flexible solutions. This, too, is the role of culture.

The current **action plan** for our **Strategy for Culture and Creative Industries** for the years **2021–2022 responds to the crisis caused by COVID-19** across all cultural activities. It reflects the constant need for cultural advocacy and includes a plan for the mapping and data collection as well as specific tools for the support and recovery of cultural and creative sectors.

**Key to those activities is the Brno 2028 project.** The action plan for 2023–2025 is scheduled to be submitted for approval to the Brno City Assembly by the end of this year. Along with the preparation of the second action plan, the city will **update the Strategy** and refocus its goals toward 2035. Of course, reacting to the unforeseeable events the world is facing now, but also reflecting the outcome of the application. The review of the strategy will once again be based on wide participation.

Global events can develop in any direction and we want to defend the role of culture in these situations. Be it a pandemic, a war, or climate change, culture is a value that must prevail and enrich the human spirit regardless of circumstances. Again, that's part of the idea behind the city that is there for you all of the time.

Strengthening the capacity of the cultural and creative sectors and the long-term links between economic and social sectors

## FOUNDATION STONES

In astrology, all zodiac signs are associated with certain birthstones. They are thought to give people strength and aid in development and decisions. And since we see Brno as a zodiac sign of its own, it must have its own birthstones. The cultural and creative sectors are among its most precious and most valuable birthstones.

Indeed, in terms of Brno's past identity, cultural and creative sectors could have been our foundation stones, but more recently **Brno has focused on inspirations and finding courage** to become a **leader**. Yet the development of cultural and creative sectors is now an integral part of the city's future vision, both in the analytical sense and cultural programming. The action plan for 2021–2022 contains several activities which directly focus on the creative sectors and their development, e.g., Activity No. 8 "Support of entrepreneurship in culture and creative sectors" or Activity No. 12 "South Moravian film foundation fund", as listed in the **Strategy for Culture and Creative Industries**.

The recently established Brno Cultural Forum's role consists of direct communication between the city's Department of Culture and the cultural scene, as well as being the platform for dialogue and presentation and discussion on the future and fulfilment of the cultural strategy.

For example, in 2020 **KUMST was founded** as a creative hub supporting the cultural and creative sectors whose activities are expanding and have been received well. In recent years, a gaming cluster was formed in Brno. And thanks to concerts with the score from games like Mafia and Mafia II, the **Brno Philharmonic** maintains ties with the industry too. It, along with National Theatre Brno, is the most important exporter of local culture.

To attract foreign filmmakers, **the Brno Film Office and the South Moravian Film Fund** were founded. Both institutions closely cooperate with the Department of Film Studies and Audiovisual Culture at the Faculty of Arts and abroad. Key activities in the AV sector include the **Serial Killer** festival and the related educational platform **Television Institute** with many European experts in its committee.

We genuinely believe that the **innovation in our bid consists in the combination of fields and sectors (interdisciplinary nature) and experimental approaches**. The projects with the Brno 2028 label will offer a brand-new innovative framework and the city will transform into a laboratory for the testing of new approaches in all cultural and creative sectors. With the bid, Brno declares its approach to culture as a communication tool, and it is prepared to discover the communication (and by extension, development) potential through culture.

Further strategic development depends, at the regional level, on the **mapping of cultural and creative sectors which has not yet taken place and which must be carried out in coordination with the individuals and entities involved**. The mapping is planned in coordination with the South Moravian Region, regardless of the outcome of the ECoC bid.

But the bottom line is that culture and creativity are starting to assert themselves as Brno's "re:birthstones".

## LET'S TALK NUMBERS

In recent years Brno has allocated approximately **9% of its overall budget** for culture (capital and regular expenditures), the **high-est proportion among Czech cities** (Ostrava: 7%, Prague: 3%). However, the main reason for the high proportion is that the city finances a **massive network of contributory organisations** of regional, national, and international significance (and dimensions), thereby ensuring the accessibility of culture for audiences from Brno but also from the South Moravian Region, the Czech Republic as a whole, and abroad.

But conversely, one of the most pressing issues of culture in Brno is the **lack of financing of the independent scene**, representing **only 6% of operational expenditure** for culture. The official scene receives approximately 85% of operational expenditures. Representatives of the independent scene see this as inequality, and resolving this issue has been problematic. It should be noted that this disproportion between the official cultural scene and its independent counterpart is present in all bigger Czech cities and in lots of other European cities, as well.

But its result is that because culture in Brno is **funded largely from public budgets and that it does not have enough patrons**, its independent scene is only able to just barely survive. Due to low wages, theatres are not able to hire personnel that could focus on development, networking, internationalisation, and multi-source financing. With the exception of public-budget-funded organisations these sectors do not receive sufficient support for development and quality activities that could attract the support and involvement of professionals from abroad and contribute to an improved international reputation. Our budgets for independents have been increasing, but the general mindset also needs to change and that is one of our key objectives for Brno 2028.

There are more than 11,000 economically active entities in the cultural and creative sectors, and almost 21,000 people (=12% of total employment in Brno); the estimated minimum turnover of the entire sector amounts to over CZK 24 billion. Brno supports the independent cultural scene through **9 subsidy programmes**. Typically, applications cover one or two years and apply to an individual project or general operation throughout the year. In individual cases, financial resources are provided for longer periods. Other programmes open based on current situations and resources available (e.g., minor investment programmes). The total budget for subsidies is around **CZK 66 million** annually (**EUR 2.6 million**). The Municipality's Department of Culture communicates via its website (kultura.brno.cz) and a FB page (Kultura Brno), publishes a monthly newsletter, communicates actively with the entities concerned, and organises the Brno Cultural Forum twice a year.

In 2021 the city launched a new programme aimed at the **support of creative and cultural sectors** for the organisation of projects **for the general public** or **presentation of local creators abroad**. Since 2016 Brno has been financing a programme of “creative vouchers” which links local creators with SMEs. The grant means improved market image for companies, more work for creators, and improved competitiveness for municipalities and regions. The current situation coming out of the COVID-19 crisis has demonstrated that it can help companies in overcoming economic hardships. **Brno was the first Czech city to introduce the creative voucher programme.**

Brno plans to continue to support creative start-ups via the **South Moravian Innovation Centre** (SMIC) founded by the South Moravian Region, the City of Brno, Masaryk University, Brno University of Technology, Mendel University, and the University of Veterinary Sciences. Its programmes are aimed at financially supporting new businesses and companies as they get started. Local producers, artists, and craftsmen often attend the MINT Market event in which the municipality participates financially.

The **City of Brno responded to the needs of the cultural and creative sectors** hit by the COVID-19 pandemic in 2020 and 2021 through safety-net mechanisms in the form of financing and support of cultural entities, data collection, and improved communication across the sector. The crisis has shown that the scene **can unite and respond**. The current situation in Ukraine has accelerated the need to use culture — integrating foreigners through culture, and to use the **synergy of the sectors of culture, social security, education, and economy**. The cultural and creative sector is capable of using these synergies, coordinating cultural institutions, volunteers and the city’s intercultural employees, and helping to break barriers by providing tailored offers and programmes.

The COVID-19 pandemic showed again that the collection of cultural data (not just in Brno but the Czech Republic in general) lacks a systematic approach. It is fragmented, chaotic and, as a result, duplicitous. **Brno is developing the Central Data Storage**, a revolutionary innovative project effective flow of cultural data between the cultural the municipality. Its vision is an online platform to the cultural scene. This platform will serve par-institutions and the city alike, as well as boroughs time, possibly the entire cultural scene in the Republic. It will be immensely useful for ECoC too, in helping to frame the baseline for our monitoring

**Cultural** for the scene and tailored ticipating and, with Czech especially system.



# Q BRNO'S B/G BANG

IMPACTS

The year is 2023 — the meteorite E-C-O-C2028-CZECH is on a collision course with Brno. Expected impact: Early 2028. What will happen after we are shaken up? Here is what we anticipate:

The long-term cultural, social, economic, urban and environmental impacts are based on the **strategy of inclusive degrowth** and the declared **values** of the concept **May Brno Be with You**, i.e., **trust, communication, positive interpersonal relationships**, and **sustainability**. We are also responding to some of the challenges of the 21<sup>st</sup> century. We want to make changes described in Q1 and respect the values referred to in the Strategy for Cultural and Creative Industries of the City of Brno.

|                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CULTURAL IMPACTS      | <ul style="list-style-type: none"><li>Brno is recognised as a cultural centre for local (gaming, CCI, IT) and regional cultural specifics (folklore, gastronomy, traditions, nature) on the national and international level</li><li>Further internationalisation of the cultural offer and of the operators' skillset</li><li>Universally accessible local and regional cultural production</li><li>Developed and accessible creative and cultural education — brain waste prevention</li><li>Strong cultural participation all over the city</li><li>Preservation and development of the ideas and creations of previous generations</li><li>Creation of sustainable cultural and artistic products created within ECoC and launch of sustainable production</li><li>Strong inclusion of artists and culture professionals (local, regional, national, and from other European countries)</li></ul> |
| SOCIAL IMPACTS        | <ul style="list-style-type: none"><li>Linking individuals and/or entities and institutions — strong formal and informal institutional setting, horizontal cultural governance</li><li>Citizens have successfully trained visitors to laugh more about themselves than about Brno</li><li>Identification of residents with places where they live</li><li>Support of shared flats — housing availability</li><li>Reduction of anonymity and isolation among citizens</li><li>Emancipation and inclusion of community</li><li>Sharing of social values</li><li>Increased wellbeing (driven by more active cultural participation)</li><li>Creation of professional network of volunteers and increased number of registered volunteers</li></ul>                                                                                                                                                        |
| ECONOMIC IMPACTS      | <ul style="list-style-type: none"><li>Strong image, unique selling proposition</li><li>Availability of talent and highly creative workforce – diversity of local economy</li><li>Increased and wider investor presence</li><li>Sustainable interest of cultural tourists – tourism boost</li><li>Longer stays and the corresponding higher spending by visitors</li><li>Strong and positive media interest in Brno</li><li>Combination of innovative approaches in new perspectives – creation of innovations and new products</li><li>Implementation of new methods of doing things, cooperation and management systems</li><li>New jobs</li><li>Increased competitiveness</li><li>Investment into the wider region</li></ul>                                                                                                                                                                        |
| URBAN IMPACTS         | <ul style="list-style-type: none"><li>Interdisciplinary and sensitive “cultural planning”, i.e., holistic approach to sustainable development of cities with focus on culture as driver of development</li><li>Innovative methodology for unused spaces</li><li>Cultivated public space and transport corridors/routes</li><li>Renovated unused premises, buildings, plots and flats owned by the city</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| ENVIRONMENTAL IMPACTS | <ul style="list-style-type: none"><li>Improved quality of life in the city and the region</li><li>Reduced landfill waste</li><li>Greener public spaces and buildings (green walls, green roofs, green structures)</li><li>Clean riverbanks and use of rivers in the cultural and urban life of the city and the region</li><li>Use of alternate and modern means of transport</li><li>Changed emission impact</li><li>Increased use of sustainable transport</li><li>Sustainable use of natural heritage and their implementation in cultural life</li><li>Increased popularity and preservation of urban community gardening</li></ul>                                                                                                                                                                                                                                                               |

## METAMORPHOSIS

Years after the impacts of the ECoC designation on the location at 49°11'43" N 16°36'30" E. The whole area now has a mysterious glow. Upon closer observation, the city seems to be emitting strong energy that keeps attracting people from all over Europe and the entire world. What happened? Are we able to explain it and evaluate the indicators, or are we witnesses to something supernatural? A bit of both, actually.

The monitoring and evaluation of the Brno 2028 project will focus on the assessment of the following phenomena:

- ◆ implementation of new and experimental approaches to city development — “degrowth”
- ◆ contribution to the identity of the creative and cultural city of Brno
- ◆ a meteoric boost to public trust, connectivity, and participation
- ◆ improved access to culture for communities throughout the city
- ◆ improvement and cultivation of public spaces
- ◆ increase in self-irony levels in visitors staying more than a week

Based on the nature of the project, we can also expect **economic benefits and multiplier effects**. Our main numerical indicators will include **tourism development numbers**. We expect tourists to stay longer (including the number of nights spent) and an increase in the proportion of foreign tourists. The input data will be collected via surveys prior to the commencement of preparation for the event, i.e., in 2024, and then once again after the completion of the project in 2029, and for reasons of sustainability, in the following years. A monitoring and evaluation manager will be responsible for overseeing the process (a guarantor of sustainability, as explained in Q32).

The setting of the monitoring indicators will be based on the challenges referred to under Q1 and the values defined in Q5/Q7. The planning of the monitoring and evaluation system will in part be based on the **experience of cities** which held the title in the past and are similar to the Czech Republic in terms of institutional systems (Košice 2013, Plzeň 2015, Trenčín 2026). We will also include some important international comparisons.

The creation of the system and the definition of its indicators will involve cooperation with local universities, key departments of the Brno City Municipality, and other private entities with experience in the evaluation of cultural projects. The Brno 2028 team will cooperate with the Janáček Academy of Performing Arts, Masaryk University, RECETOX/CEITEC (especially with regard to research on the impacts of culture on health), the Regional Public Health Authority, and third-party experts from the academic environment.

As befits our immersive city approach, monitoring and evaluation will include a **participative approach and broad cooperation across a wide range of partners**. In preparing this system we will focus on monitoring the results of individual activities but also on long-term effects and their sustainability. Focus will be placed on cultural, social, economic, urban, and environmental impacts, based on the current Strategy for Cultural and Creative Industries of the City of Brno (2018) which already includes a number of measurable indicators. We will combine qualitative and quantitative research methods and approaches.

The data collected will be used not just for the purpose of monitoring and evaluation of the ECoC project. It will also be a key source of information for decision makers at local and regional levels with respect to the selection of suitable strategies of further development and internationalisation of culture and creative sectors.

The monitoring and evaluation process will be financed from resources at the national level (“The National Recovery Plan”), but also through a combination of sources based on international cooperation with other ECoC cities for the purpose of data comparison. Cooperation with universities and professional entities will help ensure critical evaluation of the methods used and the dissemination of the measured data.



When a massive change is about to occur, animals feel it and begin to behave differently. This is called natural instinct and it's what we human beings usually lack, though we do sometimes manage to detect the especially powerful ones. First come the subtle changes, which we often overlook. The indicators get stronger and people start to notice, though by then all the animals are fully aware of the tension in the air. And then it comes – a tremor followed by a thunder clap.

Odds are that you were picturing a natural disaster in your mind. Well, whether we're talking about climate change and its effects or actions leading up to a war, this phenomenon is still present. We're taking this dynamic and harnessing it for the good of our programme, paying particular attention to natural human instincts and sensitivities to the perception of life. Like a societal litmus test, this programme has a lot to teach us and we're eager to learn from it. We become an impulse, tremor, and thunder. The city becomes a symbol, and the symbol becomes you. May Brno Be with You.



## IMMERSIVE CITY: MAY BRNO BE WITH YOU

May Brno Be with You refers to the fact that the basic principle of coexistence is the strengthening of the relationship between an individual and their city. With this principle to drive us, our artistic vision is primarily based on the philosophy of **inclusive degrowth**. The principle of strengthening Brno's interpersonal (and not only) cultural infrastructure is the development tool of "degrowth". We will not build new buildings. Instead, we will work with the existing ones (the Brno Exhibition Centre, the White House, brownfields, unused spaces in the management of individual city districts that have the potential for further use, etc.).

Under the banner of Brno 2028, **the majority of Brno institutions and activated individuals will actively connect on many levels. Individuals and entire groups can participate**, allowing our projects to affect and involve everyone **across the social spectrum**.

## INCLUSIVE DEGROWTH

The artistic vision of Brno's candidacy is based on **inclusive degrowth**. The subject of our research has been the building and strengthening of relationships between people, getting to know strangers, searching for opportunities for dialogue and understanding through joint artistic practice, and cultural projects that activate society horizontally.

One of the principles of inclusive degrowth is **accessibility, openness**, and the assumption that **society can function better on shared formats** (space, services, food, knowledge, etc.). Communication that has no financial demands is the basis of a developed society and in the future, better communication skills can fundamentally help us create a **stronger city** that is prepared to face **unexpected challenges and global problems**. Through its candidacy, Brno will become a **laboratory for relationships and interrelationships** for merging that which remains unconnected and incompatible. Artistic and participatory projects curated by diverse local and foreign collectives are a **new means of cultivation**. Brno 2028 projects reflect social and societal topics such as: the theme of shared space or shared living, green architecture, climate change, health and well-being, social cohesion, migration, and demographic changes, all based on the principle of sustainability.

Through groups of curators, the artistic concept is enriched with subversion and experimentation as well as **connecting the incompatible** in respect to the transformations in the everyday life of those involved (everyday life becomes more tolerable). The artistic vision starts from the bottom-up and is built to be participative.

## PRINCIPLES WE STAND FOR

The following principles will be applied for all the artistic, cultural, and cultural-community projects:

- ◆ **Alternative cultivation** (we support communication skills, self-care, sustainability)
- ◆ **Courage and experimentation** (we introduce innovations, new forms and formats)
- ◆ **Accessibility and sharing** (we build trust)
- ◆ **Degrowth as development** (building relationships — not buildings, expanding on that which is already here)
- ◆ **Interdisciplinary cooperation** (we make use of overlap, culture as a development tool, we connect the incompatible)

Shared spaces are derived from the city's public spaces, the nature surrounding it and the activities of our candidacy will spread across the entire region. **Our central focus is and will always be a person (You!)**, as seen through the eyes of faith that our programmes and thoughts revolve around. For this person (you), we want to create a city (and region) that is sustainable, trustworthy and reliable.

The programme concept entitled Immersive City: May Brno Be with You is comprised of 4 basic programme lines:

- ◆ **Trust in Fate** (Brno s Tebou)  
We welcome you; we have a lot to offer (physical journey to Brno).

- ◆ **A Safe Space to Thrive** (Brno se mnou)  
We accompany you; we care for you (the way to people's hearts).

- ◆ **Brno to Go** (Brno s sebou)  
Take Brno with you wherever you go — the experiences, the feeling of the immersive city.

- ◆ **Rich Local Layers** (Brno samosebou)  
What is intrinsically Brno and only in Brno (present travel within the physical and mental boundaries of the city, strengthening Brno's identity).

These lines interpret the city and life in it as a life attitude and provide a safe framework for creation and consumption in their cultural as well as other forms. They expand the idea of a distinctive and authentic city which includes local and international actors in its activities through cultural and other interdisciplinary projects. Specific projects and the content of the programme lines are set out in Q11 below.

## THE YEAR OF BRNO

In 2028, another three main events will take place:

- ◆ **GATHERING**: trade fair as a social experiment (January 2028)
- ◆ **BRNO DAY – Meet-up Day** (August 2028)
- ◆ **SPREADING** – final events taking place as an immersive city festival (November 2028)

# TRUST IN FATE

Welcome to Brno, we will entertain you, either on the way here or directly upon your arrival (your physical journey to and around Brno). Rely on Brno and choose.

## 1 Train of Thought

Brno was the first big city connected to Vienna by regular railway traffic as early as in 1839. The railway itself brought Brno and its surroundings an intensification of industrial development, movement of population, business as well as cultural exchanges. However, as early as in the 19th century, it turned out that the location of the railway station was not convenient, and since then the question of where and what kind of railway station Brno should have has been a heated topic of discussion. This issue is strongly rooted here and has become part of Brno's identity. That is why we want to **thematize the railway and the train station as a cultural phenomenon** and a place of constant meetings, observations, and learning. The **Train Station project** stresses the railway as a key means of transport. It works with the current building of the Brno main train station, with smaller stations in the city quarters and with the place where the station should be located in the future, while it does not forget to address stops throughout the whole region and nearby Vienna. Symphonies will be created for these places, which will be aired by the station's radio. The project will also include consultation for all cities that want to have a new train station.

**Cooperation:** Czech Railways, Railway Administration, Österreichische Bundesbahnen (AT), Brno City Chief Architect's Office, 4AM Forum for Architecture and Media, Brno Contemporary Orchestra, Gepard Express, Brno-UNESCO City of Music

**Keywords:** travelling, train station, contemporary music, smart city

## 2 Places and Spaces

The public presentation of works of art in the exterior of the Brno centre has a rich tradition (the Sculptures for Brno project, which has been striving to place contemporary sculptures in the exterior of the city, the biennial Brno Art Open, which tests the possibility of communicating contemporary spatial art to the public). The aim of the **Places project** is the sequential **establishment of 28 permanent places** where **passers-by can experience and explore contemporary art in public space in the city centre and in city quarters**. In 2023, there will be 4 localities in Brno-střed (Pohořelec, Dominikánské, Římské náměstí and Šilingrovo náměstí), which will be sequentially expanded and include other places. The works of art here will rotate in the medium term, some of the places will also function as a background for Brno Art Open. It is intended to create a platform for the continuous presentation of high-quality spatial and sculptural works, the basis of which will be cooperation with independent professional curators.

**Curator:** Silvie Šeborová  
**Cooperation:** House of Arts Brno, Department of Culture and Department of Historic Preservation of the Municipality of Brno, Káveeska, Brno City Chief Architect's Office, Brno Biennale Foundation, Skulptur Projekte Münster (DE), Kunst im öffentlichen Raum Wien (AT), Kunst im öffentlichen Raum Steiermark (AT)

**Keywords:** public space, contemporary art, audience, walking

## 3 Non-places

Just like in every large city, strange "no man's lands" appear in Brno, such as areas around roads and highway overpasses, brownfields, spaces that have not found an urbanistic solution. In short, these are places that most residents don't purposefully visit. In the context of Brno, it is worth noting that in a number of such areas we can find forgotten works of art that are being swallowed by nature, all the while a new supermarket is being built mere metres away. The goal of this project is to **map these "non-places" and offer unexpected local adventures to the people from and outside Brno**, to connect questions of art, tourism, urban planning, and questions related to the topic of plants and nature in general. We want to discover the **genia loci of the urban wilderness**, walk to places that people didn't know about or that they never noticed and find out what can be done there. The **Non-places project** will also expand to the **entire region**, when local coordinators involved in the Epicentre of Action project (9/Q11) will work on mapping areas in selected cities.

**Cooperation:** MUNI Faculty of Social Studies, BUT Faculty of Architecture, 4AM Forum for Architecture and Media, École des hautes études en sciences sociales (FR)

**Keywords:** recreation in the city, local adventure, city exploration, walking

## 4 Brno Ornamental

The **Brno ornament** is an umbrella project for activities **dealing with the visual image of the city**. Its goal is the **cultivation of public space** and the creation of a **lively and inspiring space**. A key part of the project is the **Brno shop window festival**, which will be run under the name Window Pop-Up. It will provide visibility to local entrepreneurs, underline their importance, and lead to the connection of businessmen and designers. A part of the event will be a competitive exhibition show, exhibition previews with music and refreshments, theatre performances in empty shop windows of town houses, and design conferences. Moreover, we are going to cooperate with the Brno City Transport Company on a project to transform city public transport through navigation and information carriers. The third sub-project is Folklorní stopy (Folklore Traces), which works with the theme of folklore and strengthens Brno's identity, e.g., through embroideries depicting signs of the city quarters.

**Curator:** Veronika Růt Fullerová  
**Cooperation:** Brno Biennale Foundation, International Biennale of Graphic Design Brno, Brno City Transport Company, administration of city quarters, BUT Faculty of Fine Arts, Folklore's not dead – Sonya Darrow

**Keywords:** visual smog, public space, design, graphic design, visual identity, folklore, ornament

## 5 Gradient

An open call for all cultural institutions and cultural actors, which aims to **find alternative forms of guerrilla presentations** of content or alternative ways of **promoting cultural programmes**. Thanks to the space for experimentation, new projects can be created which border on different artistic genres and marketing, which will enrich the public space with a new dimension. One of the conditions will be a unifying element of conceptual work without the use of traditional advertising media and internet presentation.

**Cooperation:** Culture Department of the Brno Municipality, Marketing and Tourism Office of the Brno Municipality, TIC Brno, administration of city quarters, Association of Non-Governmental

Non-Profit Organizations of the South Moravian Region, The Rodina (NL) and others

**Keywords:** accessibility, barrier-free, openness, guerrilla marketing, creative marketing, integrity

6 Context

Within this project, a platform will be created, Brno’s own social network, and an application also including a **personal guide and a self-development tool for spending free time in Brno based on artificial intelligence (AI)**. The project will work with different social and interest groups, which can exchange their roles: for example, hockey players, if the AI evaluates that they often repeat the same cultural habits, will go e.g., to see an opera in order to expand their scope of interest, and members of the philharmonic, on the other hand, would go to a hockey match.

This self-development part is a fundamental expansion of the cultural offer and its presentation towards users. This **socio-cultural permeation** will become the basis for various happenings and smaller cultural projects that are **connected by the element of play**. This will make members of free time and other groups (artists, architects, craftsmen, historians, musicians, sportsmen, Romani people, Ukrainians, Vietnamese, expats, etc. – see Q34) come into contact with each other. The functions that **Context** could fulfil include a signpost (cultural offer, events, programmes, etc.), a tailor-made programme selection based on artificial intelligence, a job offer in the first phase within the KKO (Context PROFESSIONAL), existing memory tracks and trails, a dating site (not only for partner dating, but also community meetups), social network (see Q34), bonus programme for loyal users (as in a supermarket).

A special programme line of the Context project will be the mapping of memories and stories of contemporary witnesses related to iconic objects of functionalist architecture from the period of the so-called First Republic (1918–1938), when Brno was called the city of cafes (Zeman’s cafe, Bellevue cafes, Era Café, and others) and has renewed this international fame in the last 30 years.

**Curator:** David Butula  
**Cooperation:** TIC Brno, South Moravian Innovation Centre, GameDev Area, Game Cluster, Culture Department of the Municipality of Brno, Post Bellum/Memory of the Nation, Brno Architectural Manual, Virtual Visit, Pixelmate, DigiTel, Digi-Tuf, Tribu (Tel Aviv/IL), Now and then (FR), World Around Me (Lancaster/UK, Berlin/DE), Virtlo, Brno ID.

**Keywords:** smart city, artificial intelligence, cultural offer, creative marketing, social network

7 Industrial memory

The former textile factory Mosilana is one of the last buildings still standing that echo Brno’s (once nicknamed Moravian Manchester’s) rich history in the industry. Through a pop-up installation combined with virtual and extended reality, the aim of this project is to illuminate disappearing industrial spaces and their history. Thanks to new technologies, this exhibition — even if slightly modified — can be transferred to other abandoned textile factory halls as well as industrial halls in Brno and across the entire region. The project also aims to support the creation and development of similar installations in the region, such as establishing a textile museum with a laboratory and workshops in a former factory in Brněnec at the edge of the South Moravian region, as prepared by Daniel Löw-Beer, a descendant of the famous Brno textile industry family.

**Cooperation:** National Heritage Institute, Research Centre for Industrial Heritage at the Faculty of Architecture at the Czech Technical University in Prague, Department of Strategic Development and Cooperation at the Brno City Municipality, PlayBrno – TastyAir, IceBreakers, Musenaut, Digital Village (FR), Smartify (UK), Arks Foundation (CH), Tuchfabrik Gebr.Pfau Crimmitschau (DE)

**Keywords:** industrial heritage, textile industry, technology

8 Walking Figures

Within the concept of the Brno 2028 candidacy, we are working with public **transport as the preferred form of transport**. It is precisely when choosing public transport that **people notice their surroundings, including art**: residents of Brno can encounter sculptures in public spaces, a significant part of which is thematically dedicated to Brno personalities and figures connected to Brno (among others the Sculptures for Brno project in operation since 2005). The outcome of the project will be a series of tours, lectures, and meetings on the topic of artistic performance (e.g., sculptures) in public spaces dedicated to Brno personalities. Experts as well as the general public will be involved in these formats in the form of participative calls (voting on places and proposals). The goal is to update the plan for sculptures in public spaces for the period 2025–2028 and prepare a manual that we can use to inspire work with sculptures in public spaces in other cities.

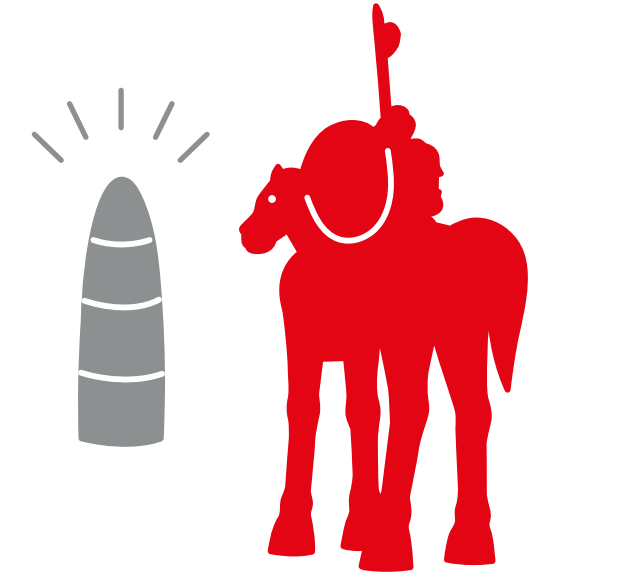
**Curator:** Silvie Šeborová  
**Cooperation:** 4AM Forum for Architecture and Media, Culture Department and Historic Preservation Department of the Municipality of Brno, the Brno City Chief Architect’s Office, Kunst im öffentlichen Raum Wien AT), Tartu Center of Ethics (EE), National Heritage Institute

**Keywords:** public space, Brno personalities, contemporary art

9 Epicentres of Action

This project will actively involve cultural actors in the region, both representatives of institutions established by a city, e.g., in Tišnov, and representatives of the independent scene, e.g., in Znojmo, all based on an open call. Regional museums can be part of the candidacy at the level of regional coordinators of ECoC activities, either within the Train Station project (see 1/Q11) or others. The Regional Museum in Mikulov is, for example, a co-organiser of the international art symposium **DÍLNA** (WORKROOM), which in 2028 will be expanded, in cooperation with ECoC, to include other places of the South Moravian Region. Through involving **regional museums as places of memory**, we strengthen the role of museums as actors of multicultural dialogue and social change.

**Co-organisers:** Municipal Cultural Centre Tišnov (Josef Jambor Gallery), Gallery of Fine Arts in Hodonín, Veselí nad Moravou Observatory, South Moravian Museum in Znojmo, Masaryk Museum in Hodonín, Museum of the Blansko Region, Museum of the Brno region, Museum of the Boskovice Region, Museum of the Vyškov Region, Regional Museum in Mikulov  
**Cooperation:** South Moravian Region, Association of Museums and Galleries, International Council of Museums Czech Republic



# A SAFE SPACE TO THRIVE

**Spiritual relationship** – We accompany you and take care of you (the journey to people’s hearts).

10 The White House Lab

Today’s White House, the original seat of the Municipal Committee of the Communist Party of the Czech Republic, was built in the 1970s in close vicinity to Brno’s ring road, the so-called Ringstrasse. The specification for the building’s representativeness was reflected in an above-standard construction budget, and thanks to its unique location and artistic design, the building — still preserved in its original state — ranks among the unique examples of Brno post-war modern architecture. The timeless qualities of the White House are also evidenced by the number of functions that the building serves (a healthcare facility, a primary school, a cafe, and, until recently, a public cafeteria, a cinema hall, and a cultural centre).

As part of Brno 2028, we would create a conversation about the future **use of the White House as a place to expand the city’s cultural infrastructure** following similar examples in Europe (London, Tartu, and others).

The White House can serve a mix of functions in which **culture and well-being** can be combined. The premises of the White House would be used as studios, rehearsal rooms, residencies, the urban planner’s seat (representative of the City Chief Architect’s Office), sound studios for e.g., Bastl Instruments, shared offices for cultural workers, and others. The local hall with a capacity of 300 seats is essential for organising events and there is no similar hall in the centre. What would be preserved from today’s health centre would be psychotherapy practice, massages, or rehabilitation — these services would be adjusted according to the centre’s clients and expanded to include services for adults.

**Cooperation:** Centre for Central European Architecture, Association of Medical Facilities Brno, The Brno City Chief Architect’s Office, representatives from the cultural community, Methodical Centre of Modern Architecture of the National Heritage Institute, Spinnerei (Leipzig/DE), Tabakfabrik (Linz/AT), Nová Cvernovka (Bratislava/SK), Kreativni center Poligon (Ljubljana/SI).  
**Keywords:** well-being, studios, residencies, cultural centre, creative field

11 Room of Requirement (Visitors’ centre Brno 2028)

In the city centre, with the help of Czech and foreign designers, we will create (in an already existing building) a **space that will serve as a safe zone**, a haven from everyday problems, and a mental spa. The zone will also include a public relaxation room, in response to a problem that almost every traveller must face in a large, busy city: where to find a place to relax with a book for an hour or simply take an undisturbed nap (without having to go to a bar). In this area, there will also be a meditation centre, various art therapies, or a fun relaxation area with swings and Brno-oriented games. At the same time, we would like to place the heart of the entire candidacy here, which is safe, cosy, and open to everyone, following the example of our main motto “May Brno Be with You”. The centre would operate non-stop, because time passes differently in Brno.

**Cooperation:** TIC Brno, hřiště.cz, MUNI Faculty of Education - Department of Art Education, Czech Association for Psychotherapy, Czech and foreign designers, Sheffield Mind (UK)  
**Keywords:** relaxation, safety, open zone, interior design, mental spa, well-being

12 Space & Story

The gist of the project is **mapping empty spaces and the creation of a methodology for a system of temporary leases of unused spaces for the cultural and creative industries**. More details accompany the question that addresses temporary cultural infrastructure (see Q37/38).

**Cooperation:** Property Management Department and Culture Department of the Municipality of Brno, administration of city quarters, The Brno City Chief Architect’s Office and others  
**Keywords:** studios, rehearsal rooms, data, city quarters, creative field, residencies

13 Shamans & Shamanesses

Within the Brno 2028 team, we will create new job positions (28 + 1) that correspond to the number of city quarters (28 city quarters + Brno centre) with the aim of expanding and strengthening the capacities of **cultural workers in the city quarters in the areas of cultural and creative development**. The project will provide graduates of cultural and creative fields with opportunities for practical experience. The shaman works in the city quarter as the main communicator, they are a person who knows everything about the cultural happenings in the whole of Brno, they work as an advisor and networker and are a liaison officer for their territory and for curatorial teams within the city-wide international project Fateful Connections (see 23/Q11). These positions will include internships in the Czech Republic and abroad and residencies.

**Cooperation:** administration of municipal districts, Jiří Mahen Library, vocational centres and NGOs  
**Keywords:** capacity building, city districts, community events, memory of the place

14 28–28–28

With the 28–28–28 project, we will reach out to 28 young people who will be 28 years old in 2028. These people will form a specific curatorial team which will create a programme targeted at their peers. As part of the permeability of communities, we will not focus our search only on artistic and related fields, but, on the contrary, we will try to include the most diverse spectrum of personalities who represent various interest groups.

**Cooperation:** MUNI Faculty of Social Studies, JAMU, BUT Career Centre, sports and interest groups of Brno  
**Keywords:** young people, communities, curatorial team, joint work, participation



# BRNO TO GO

**Souvenirs** – We have offers for you, we will enrich you. What you bring back with you from Brno, the European dimension, a journey through time and memory, a spiritual journey.

## 15 May Art Be With You

Artistic residency centres work worldwide as accelerators of cultural exchange. In a concentrated form, they introduce artists to the local environment and enable them to gain a deeper understanding of the local cultural and social context. At the same time, they also help to revisit their own experience in a wider context. Under Brno 2028, a **Brno-wide international residency programme and residency office** will be created. It will cover existing and future residencies, e.g., literary and curatorial residencies in poet Zeno Kaprál's flat (Café Kaprál, see Q37), residencies for foreign experts at JAMU, residencies in Jiří Valoch's flat (curator and art collector) focused on the topic and process of ageing, or a residency within the framework of the Brno Biennale Foundation and the Central European Institute of Exhibition Management.

Brno has great potential in the field of audio-music residencies, whether they are residencies in cooperation with Bastl Instruments or residencies focused on the work of Leoš Janáček, and folklore residencies are a completely separate category. We will cooperate with institutions and individuals that already organise residencies spanning across fields or that focus on the development and growth of the art sector with an emphasis on engagement or on foreign lecturers of Czech studies, on translators from Czech, and currently also on Ukrainian writers.

**Cooperation:** Brno Artists in Residence, House of Arts Brno, Industra, Káznice Studios, Open Studios, Czech Literary Centre, Co:labs, Moravian Library, Shaumbad Freies Atelierhaus Graz (AT), Tabačka Kulturfabrik (SK), Bastl Instruments, Artists-in-Residence at Q21 (MuseumsQuartier, AT), Nová Cvernovka (SK), Delfina Foundation (UK), AIR Antwerpen (BE), Cas-Co (BE), Arctic Culture Lab (NO/IS), Věra Nohelová Residential House in Hustopeče near Brno

**Keywords:** studios, residencies, artistic centres, cultural exchange, art, literature, theatre

## 16 Roots and Spices

We fully embrace the fact that **food brings people together** and that with the development of modern cafes and international restaurants, Brno's gastronomy has been gaining a new dimension. This project is aimed at the **diversity of national cuisines of all Brno residents**. Its main goal is to cook together, exchange recipes, and connect the individual national minorities represented in Brno. The outcome will be a series of regular food festivals organised in individual city quarters and a platform that will travel within the region, the country, and even beyond its borders. There will also be a Brno cookbook based on thousands of hours of cooking and eating together. The recipes will also be presented on the Brno participatory radio, where cooking will take place live. Examples of additional activities are recipes in sign language, temporary architecture, and field kitchens for street food.

**Curator:** Karin Pisaříková **Cooperation:** TIC BRNO, South Moravian Region, Národy Podýjí (Mikulov), Gastromap by Lukáš Hejlik, restaurants and bistros, Honey and Bunny, Sonia Massari (IT)

**Keywords:** gastro, food design, tradition, communities

## 17 May ECoC Be with You

The project will create a **platform for sharing experience** between the other candidate cities, which will work from 2024. Brno 2028 will be a background for other cities competing for the title

of European Capital of Culture or considering candidacy in the future. **ECoC with You** will offer methodological support in the process of candidacy preparation or its evaluation. This activity will be a sub-project of Brno 2028 within the framework of the Brno Cultural Forum, which will further develop it in this way.

Within this platform, we will also be connected with the idea platform “Culture Reshaped”, which aims to bring together current candidate cities in the Czech Republic, and with the Culture Next platform (by ECoC candidate Cluj 2021). Each candidate city represents a different model of cultural experience. That is why it makes sense to raise societal issues together, get inspired, listen to each other, and learn from each other how to cope with the challenges of the 21st century and what role culture plays in these challenges in society. The candidate cities will pass on their experience in preparing cultural strategic documents and visions, they will dispel myths about what cities of culture should look like, and stimulate thinking about the use of culture and creativity in the development of municipalities in the Czech Republic. This platform will also manage an open library of ideas, projects, and recommendations.

**Cooperation:** ECoC candidate cities, representatives of ECoC title holders, Department of Foreign Affairs and Culture Department and Department of Strategy and Development of the Municipality of Brno

**Keywords:** cooperation, candidacy, ECoC, sharing

## 18 Climate Stations

The international theatre project **Climate Stations looks at the urban landscape (de)formed by ongoing climate change**. Because the effects of this change on the world and our cities will be immediate and difficult to imagine, the project will use artistic strategies and **innovative technologies to make the unimaginable tangible**. The audience will move through the city and, through art, will become familiar with specific moments in which the urban landscape will change as a result of climate change. In the project, we will use theatrical imagery, an immersive (participatory) sound stage, and metaphorical narration. Technologies for audiovisual transmission, augmented reality (AR), and binaural sound will help us create a hypothetical future cityscape of Brno. The result will be a concept of documentary, participatory theatre in a public space using modern technologies.

**Curator:** Jiří Honzírek

**Cooperation:** Feste Theatre, Brno City Transport Company, GameDev Area, Game Cluster, MUNI Faculty of Informatics, BUT Faculty of Information Technology

**Keywords:** climate change, smart city, theatre

## 19 Brno Trace

Under the heading of the **Brno Architectural Manual**, we will create **trails behind the buildings of important architects associated with Brno** (Adolf Loos, Leopold Bauer, Ernst Wiesner, Bohuslav Fuchs, Dušan Jurkovič, etc.). The outcome will be, for example, a trail with Adolf Loos through Paris, Vienna, Prague, Hrušovany u Brna to Brno, where he was born (or to Nedvědice, where the villa that belonged to Loos's mother still stands today), Wiesner's trail to Liverpool, Fuchs's trail from Slovakia, Gočár's trail from Uzhhorod via Hradec Králové, Lotte Stam-Beese's trail from Weimar to Brno, Kharkiv, and Rotterdam, Theophilus Hansen's trail from Vienna, Athens to Brno and Kežmarok, etc.

**Curator:** Veronika Jičínská

**Cooperation:** House of Arts Brno, Brno City Museum, Methodical Centre of Modern Architecture of the National Heritage Institute, Czech Centres

**Keywords:** Brno personalities, architecture, trails, walking

## 20 BAM to the World

The Brno Architectural Manual (BAM) gets included in the structure of other cities selected according to a well-thought-out concept (e.g., cities that received the title of ECoC in the past and have a significant architectural heritage of the 20<sup>th</sup> century). **The architectural manual will work as a platform for cooperation** and as a starting point for the European manual. In the Czech Republic, cities such as Plzeň, Litomyšl, Zlín, Hradec Králové, Jičín and Jihlava are already working with this format, abroad, for example, the Kharkiv architectural manual is being implemented as part of the preparations for Brno 2028, and in the future, there is the possibility of involving the cities of Kaunas, Liepaja, etc.

**Curator:** Veronika Jičínská

**Cooperation:** House of Arts Brno, ECoC

**Keywords:** architecture, trails, guide, European manual, walking

## 21 Brovienna aka Brno Sacher

Brno and Vienna are cities with a long-shared history of mutual enrichment. Vienna is closer to Brno than Prague, so for centuries it worked as a natural cultural centre for the people of Brno. Among other things, the inspiration of Vienna manifested itself in Brno in the 19<sup>th</sup> and early 20<sup>th</sup> centuries in many areas of the public sector (housing policy, urban development, technological innovation, development of the region's competitiveness, etc.). Although Vienna is currently an official partner city for Brno, their cultural scenes do not communicate much.

Thanks to this project, **Brno will once again become a full-fledged part of vibrant Vienna**, and thus follow, after more than 100 years, the Viennese laboratory of modern art, which was irretrievably destroyed by the First World War and the collapse of Austria-Hungary. Through an imaginary bridge, we will transfer the energies of cultural eruptions and develop relationships and cooperation across disciplines and institutions. As a pilot part of the project, we will develop cooperation in the club scene (between organisers of concerts and club events in Brno and Vienna). The result will be mutual support of promoters and clubs, support of cultural products and services that steer cultural exchange, promotion of cultural experiences and events in the “neighbouring city” both online and physically, strengthening of public transport along the Brno-Vienna route. This pilot project will subsequently be modified for other fields.

**Curator:** Martin Bukáček

**Cooperation:** Brno Club Music Association, TIC Brno, Goodnight. at (AT), Czech Railways, Österreichische Bundesbahnen (AT)

**Keywords:** alternative music, sharing experience, tourism development, cooperation

## 22 WishOmat: Brno Exhibition Centre

The Brno Exhibition Centre is not only a place for fairs and exhibitions, but also a space for experiences in the fields of culture, entertainment, education, sports, and gastronomy. The vast area near the city centre embodies visions and wishes which can come true. The Brno Exhibition Centre stands as an icon on the architectural map of Brno and Europe, it is the bearer of industrial and commercial tradition, it offers unique multifunctional spaces, as well as sights and areas for temporary interventions. Despite that, after the decline of the big international fairs, it remains largely unused. Its barren spaces are closed and a question mark looms over its future. We realise that the exhibition centre has the potential to once again become an epicentre for cultural and social activities, an appealing address with the potential to attract foreign investors. Like ECoC, it also has the potential for international marketing of the city and the region.

The resulting mix of functions, which would fit the new form of the exhibition centre with a vision for the year 2028, includes both

short-term and long-term activities, with national and European overlap. It is also possible to create new institutions (e.g., in the field of exhibitions, visual arts, fashion, or education), while emphasis must be placed on a mix of functions in the entire area (e.g., shop or public institution, office or library branch, kindergarten, etc.). For the fundamental transformation of the exhibition centre into a cultural, event, and leisure zone, the part around the historic main entrance is important, which, from the point of view of the city's inhabitants, represents the “gateway to the territory”. In the case of a successful transformation of this part of the site on the occasion of the **100<sup>th</sup> anniversary of the Exhibition of Contemporary Culture in 2028 and in the year of the ECoC title**, residents and visitors from abroad will know that something is always going on at the exhibition centre, that it makes sense to be interested in it and that they have a reason to go there (see Q15).

## 22 Pavilion A – 22a Brno Biennale Foundation, 22b The Central European Institute of Exhibition Management

With regard to the ambition to create two completely new institutions of European importance and the intended scope of their activities, it seems optimal to place the Central European Institute of Exhibition Management and the Brno Biennale Foundation in the reconstructed Pavilion A. The renewal of this important site of modern architecture associated with the exhibition industry is currently at the stage of conceptual preparation, therefore it will be possible to optimally adapt the future form of the pavilion to the institution's operation. Our goal is to turn the pavilion into a unique exhibition complex for the third millennium with fully equipped conference halls, lecture rooms, and a series of exhibition spaces of various sizes, which are intended for long-term and short-term exhibitions. Pavilion A will become the basis of the future “creative quarter”, which works in the city both as a primary destination and as a signpost to other Brno galleries, museums, and universities.

## 22a Brno Biennale Foundation

There have been two art biennials in Brno for a long time: the **International Biennial of Graphic Design** (one of the oldest and most important events in the field of visual communication in the world — it has been operating since 1963) and **Brno Art Open**, both dealing with art in public space. Two institutions are behind their organisation: the Moravian Gallery in Brno and the House of Art of the City of Brno.

However, for both of them, especially for the Moravian Gallery, the organisation of the biennial is a burden not only in terms of day-to-day operations, but also financially. The proof of this is that the biennial of graphic design did not take place in 2022, and for the future, the gallery is considering its transformation into an online format.

We see this as a unique opportunity. Brno 2028 will create a new platform that, following the model of the Venice Biennial in which an art show alternates with an architectural show, would unite the organisation of shows under one new institution. The goal of the project is to build on the tradition and glory of the graphic biennial and raise the biennial of art in public space from a local context to an international event, which, like its graphic brother, will be a broader platform for solving issues related to this specific artistic segment. These two biennials could be expanded under the heading of Brno 2028 to include two more biennials: **Biennial of Democratic Architecture** and **Biennial of Photography**. The International Graphic Design Biennial 2028 would become one of the main events of Brno 2028.

**Cooperation:** Academy of Arts, Architecture and Design in Prague, BUT Faculty of Fine Arts, Moravian Gallery in Brno, House of Arts Brno, Gerrit Rietveld Academy (NL), Japan Graphic Design Association (JP), Graphic Design Festival Scotland (UK), Dortmund

University of Applied Sciences & Arts (DE), Hochschule für Grafik und Buchkunst Leipzig (DE), Kunst im öffentlichen Raum Steiermark (AT), Kunst im öffentlichen Raum Wien (AT), Skulptur Projekte Münster (DE), Louisiana Sculpture park (DK), Ruhrtriennale (DE), European Month of Photography, Architekturzentrum Wien (AT), Danish Architecture Center (DK), Deutsches Architektur Zentrum (DE), Fondazione La Triennale di Milano (IT), Iconic Houses

**Keywords:** public space, graphic design, visual communication, sculpture, art, international cooperation

#### 22b Central European Institute of Exhibition Management

Brno is home not only to a number of museums and galleries, but also to the trade fair administration of European importance. As a result, there has always been a need to critically reflect and educate a new generation of experts in the exhibition industry. Today, the universities of Brno offer study programmes of a number of fields that are, to varying degrees, related to the exhibition industry (architecture, design, scenography, graphic design, cultural management, new media, etc.).

With the coordinated operation of many institutions and professionals who are already dealing with the field in Brno, there is potential to build a professional workplace of supra-regional importance. The Central European Institute of Exhibition Management will systematically focus on exhibition management as a specific field of creative and business activity that overlaps into a whole range of creative industries. Special attention will be paid to emerging new formats and media, as well as the overall digitization of the field. Brno will thus acquire a new institution with pan-European scope and reach, creating a vital space for young talents and graduates. At the same time, this institution will be a place for foreign experts, for residencies, and internships across disciplines.

**Cooperation:** Brno Fairs, Brno City Museum, House of Arts Brno, Moravian Regional Museum, Brno City Chief Architect's Office, VIDA! science centre Brno, Moravian Gallery in Brno, Ministry of Culture of the Czech Republic, Office of the General Commissioner of Czech Participation at World Exhibitions, National Heritage Institute, Prague Quadriennale, International Council of Museums Czech Republic, Theatre Faculty JAMU, BUT Faculty of Fine Arts, BUT Faculty of Architecture, The Global Association of the Exhibition Industry, European Exhibition Industry Alliance, CENTREX Union (HU), AUMA (DE), Network of European Museum Organisations, New Design University (St. Pölten/AT), Vitra Design Museum (Weil am Rhein/CH), Salone del Mobile (IT), Universität für angewandte Kunst Wien (AT), Institute of Contemporary Arts (UK).

**Keywords:** exhibition management, fairs, overlaps, international cooperation

#### 22c Pavilion Brno – Museum of Fashion

In the 19th century, Brno acquired the nickname Moravian Manchester thanks to the high concentration of successful, globally competitive textile factories located here. The city wants to follow on this tradition with the creation of the Museum of Fashion as a new branch of the Moravian Gallery in Brno. The theme of fashion became central to this gallery especially after it managed to acquire a collection by fashion designer Liběna Rochová. Part of it is now presented in the exposition of the Moravian Gallery Museum of Applied Arts in Brno, and this institution also manages a collection of historical fashion, textile, and contemporary fashion design.

The Secondary School of Art and Design also offers great potential with study programmes focused on textiles. The aim of the museum is to expand the existing collections of the Moravian Gallery in Brno, build a collection of Czech fashion design, organise fashion shows, and network creators in international events. We also see potential in the possibility of establishing a fashion studio at a university (25/Q11), but especially in the intensification of activities that would make Brno a city

of fashion. Brno 2028 will be involved in the preparation of the museum in order to ensure synergies with other projects.

**Curators:** Liběna Rocgová, Olo Křížová, Andrea Březinová

**Cooperation:** Moravian Gallery in Brno, Secondary School of Art and Design, Academy of Art, Architecture and Design in Prague, BUT Faculty of Fine Arts, Victoria & Albert Museum (UK), Palais Galliera – Musée de la Mode de la Ville de Paris (FR), ModeMuseum (BE), Musée Mode & Dentelle (BE), Fashion Museum (UK), The Costume Institute – Metropolitan Museum of Art (New York/USA), Fashion Institute of Technology (USA), Royal Academy of Fine Arts Antwerp (BE), Bunka Gakuen University (JP), The Kyoto Costume Institute (JP), Dutch Design Week (Eindhoven/NL), Digital Fashion Week (Helsinki/FI), MQ Vienna fashion Week (AT), Iris van Herten (NL), Dyloan Studio (Milano/IT)

**Keywords:** fashion, design, international cooperation

#### 22d Pavilion Moravia

The visions for 2028 and the Brno exhibition centre include the conceptual transformation of the Moravia Pavilion into a place for the meeting of arts and crafts, folklore, innovation, regional representation for small entrepreneurs, and their products, with a mix of services connected to tourism aimed at economic self-sufficiency and the potential to reach and attract an international audience to Brno. Moravian roots and Moravian identity are some of Brno's strongest characteristics, and the Moravia Pavilion offers itself as an ideal place, among other things, for the activities of folklore societies and associations in the form of a Community Folklore Centre (CFC), which Brno lacks. Moreover, the folklore centre would provide space for folklore association with activities in Brno and the involvement of guests from the region on the basis of a **year-round cultural and educational programme** in the centre's dramaturgy, but also in the direction of cooperating leisure-time clubs (open to all who are interested in folklore and regional culture). Rehearsal rooms, a study room with a database of current performers, a production unit for folklore residencies, a library, and a sound library would also be available. In cooperation **with the Memory of the Nation**, research projects of historical and contemporary interdisciplinary overlaps will also be implemented here. Pavilion Moravia would become a **key South Moravian cultural institution**, an extension of the South Moravian Region, under whose heading **cultural events outside the Pavilion Moravia would also be organised:** NaPůl concerts (33/Q11), performances in the city quarters, club projects, and folklore education sections.

**Curator:** Marie Hvozdecká

**Cooperation:** Folklore's not dead, Muziganské Prieipasné (CZ/SK), Klub milovníků folkloru (SK), Tancház (HU), Ritums (Riga/LV), The Bukchon Traditional Cultural Center (Seoul/KR), Ukrainian cultural foundation, Community folk art center (USA), The Old Town School of Folk Music in Chicago (USA), Smithsonian Folkways in Washington DC (USA)

#### 23 Connecting Fate

The project involves the horizontal action of **mixed international curatorial teams** within the framework of an open international call, which will have the opportunity to conceptualise a selected city quarter. The goal of the projects under the direction of the combined curatorial teams is the mass sharing of not only material things, but also the sharing of knowledge, experiences, stories, and the relaying of awareness about the state of the world and society through personal sharing on the platforms of individual projects.

The city quarters will be drawn by lot — this element of the game is common in Brno. Curatorial teams made up of sociologists, theorists, social workers, and documentarians will work in the city for 100 days as part of research and will be housed directly with local residents.

The basis of the success of such a concept is the ability to negotiate and listen to other parties, with respect and openness as the cornerstones for building trust and friendly ties. This is an exemplary project with a bold approach showing how things can be done differently, even under the auspices of the city, region, and state. The inspiration for this format mixes Eastern and Western approaches. This project is closely connected to the project **Shamans & Shamanesses** (13/Q11), who will become guides in the city quarters.

**Cooperation:** Schaumbad Freies Atelierhaus Graz (AT), Tabačka Košice (SK), festival Fées d'hiver (FR), NOTGalerie Seestadt (AT), Kav 16 Community Gallery for Contemporary Art (Tel Aviv/IL), OFF Biennale Budapest (HU) and many others

**Partners:** local and international media, e.g., Culturenet.cz, artalk.cz, ECoC News, artistopencalls.art, callfor.org, transartists.org

**Keywords:** challenge, international curatorial teams, city quarters, cooperation

#### 24 Balance

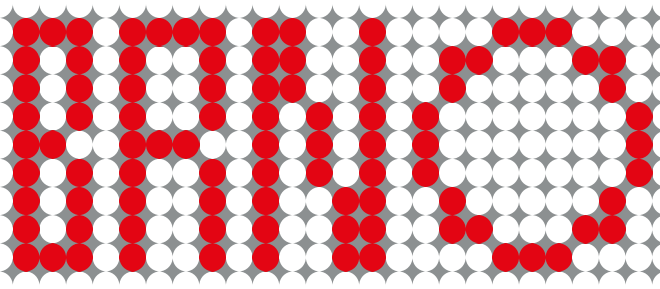
South Moravia is home to the largest and demonstrably oldest set of skeletal remains of modern humans which are available to anthropology today. During the Gravettian period, Moravia shone for several millennia as a true civilizational and cultural centre of the world at that time, when prehistoric people recognized the power of its energy as well as the richness of its nature and soil. In the 3<sup>rd</sup> century AD, the surroundings of Pálava became the centre of the fortified patrol of the X Roman Legion. The Romans also brought with them the knowledge of growing vine, the gold of southern Moravia.

Besides wine, fruit and vegetables have been grown in South Moravia since ancient times, and where the soil is less fertile, cattle and fish are kept, farm products produced, and folk crafts thrive. This is not always done with respect to environmental protection. Mutual cooperation between individual producers is an exception. The aim of the project is **to balance the relationship between people and nature and between each other**. Through pilot activities, the project will try to modify regional DNA, following the example of Mendel and André to make it withstand global challenges such as climate change, war conflicts, the post-pandemic situation, and related financial crises, and to set an atmosphere of mutual communication, trust, and cooperation.

We want to establish a broad network of regional actors focused on the creation of innovative products for the development of sustainable cultural tourism. The project will take place in localities that have not yet been discovered by tourists and that have a lot to offer, such as the Tišnov region, Vyškov region, Hodonín region, Blansko region, but also Znojmo region and Hustopeče region.

**Cooperation:** Tourism Centre of South Moravia, TIC BRNO, National Wine Centre, South Moravian Community Foundation, Czechtourism, Mendel University in Brno, South Moravian Region and ECoC partner cities: Ponta Delgada (PT), Tartu (EE), Lijepaja (LV), Timișoara (RO), Veszprém (HU), French agricultural regions

**Keywords:** environment, local agriculture, tourism development, local culture, sustainable tourism, volunteering



## RICH LOCAL LAYERS

**Local layers** – What is intrinsic to Brno and only in Brno (present travelling within the physical and mental boundaries of the city, strengthening the Brno identity).

#### 25 Weaving the City: Off the Cuff

**Brno's cultural heritage in textile (see 22c/Q11) can be seen in new fashion and textile projects (Malá noc módy, Brno šije, Zašivárna, etc.) and in the work of young designers in Brno.** In the field of education, the Secondary School of Art and Design in Brno created the study programme of Ecotextile Design, which educates young fashion designers who have an overview of sustainable design strategies. However, the city lacks educational continuity for designers at the university, which would prevent the outflow of talented graduates. At BUT Faculty of Fine Arts, a **university study programme will be established that will focus on the sustainability of textile and clothing** and will respond to the needs of society and the market, legislation, and the life cycle of a clothing product. The aim is also to create opportunities for designers to collaborate on international projects. There is also the possibility of developing new materials of the future, e.g., nanotechnology in connection with cybernetics or new concepts of smart textiles and the development of platforms and services needed for a systemic restart of the fashion industry. The operation of the field will be closely connected to the programme line of the transformed exhibition centre and the Central European Institute of Exhibition Management and the Museum of Fashion located in it (22c/Q11).

A part of the project is also to preserve and continue to value the tangible and intangible heritage of the textile industry both through the implementation of historical technologies of the Secondary School of Art and Design into contemporary techniques and methods.

**Cooperation:** Secondary School of Art and Design, BUT Faculty of Fine Arts, Moravian Gallery in Brno, Malá noc módy, Fashion revolution, Universität Linz (AT), Burg Giebichenstein Kunsthochschule Halle (DE), Technische Universität Chemnitz (DE), Academy of Art, Architecture and Design in Prague, Textile Futures – Central Saint Martins (UK), Amsterdam Fashion Institute AMFI (NL), Royal Academy of Fine Arts Antwerp (BE), Aalto University School of Arts, Design and Architecture (FI), Design and Architecture, Design Academy Eindhoven (NL), The Swedish School of Textiles -University of Borås (SE), Polimoda (IT), Parsons School of Design (USA), Pickpocket (PT), We're next (Praha/CZ), Arks Foundation (CH), Politecnico di Milano (IT), Nuova Accademia di Belle Arti Milano (IT), London College of Fashion (UK), International University of Art for Fashion (DE), Kiev Institute of Technology of Light Industry (UA).

**Keywords:** design, fashion, textile, education, smart cities, international and cross-discipline cooperation

#### 26 Back Street Dance

It has been more than 30 years since dance styles collectively referred to as street dance began developing in the Czech environment. These dance positions should no longer be understood as a curiosity or a hobby for children. It is a lifestyle, a distinctive subculture that develops on the basis of multicultural encounters but also thanks to the influence of minorities, such as the LGBTQIA spectrum of sexual and gender identities. What makes this subculture typical is its openness and principles which are framed by the motto "sharing is caring" — it is therefore about a constant sharing of knowledge, experience, space, and support not only on dance, but also on many human and social levels. The goal of the project is to connect existing activities in this area and coordinate events in public spaces in such a way that street dance becomes a tool for sharing experiences, creative learning, the revitalization of public space, and

national, age, social, and health inclusion. Naturally, the project is also suitable for school and extracurricular education, especially as an aspect of social cohesion through movement and dance.

**Curator:** Alina Matějová **Cooperation:** Dance Conservatory Brno, JAMU, High edition, ArtFactory, B-fresh, Missing Elements, Efekt Dance Brno, Bezmasa crew, Czech Dance Organization, Kiki House of Velvet (CZ/SK), House of Nora (CZ/SK), Tanečná scéna (SK), Co jest crew (PL), FLAVOURAMA (AT), Random Circles (DE), Summer dance forever (NL), Juste Debout School (FR), Street star (SE)  
**Keywords:** public space, street dance, inclusion, subculture

### 27 Data rendezvous

The project follows the progressive approach of the City of Brno to sharing data with the professional public and citizens (see website data.Brno). It aims to connect experts in data analysis and visualisation with artists from the field of new media art and create an audio-visual performative installation by translating “raw data” into visual and audio representations (i.e., visualisation and sonification of data), and their subsequent creative interpretation. The outcome will provide a completely unique, technical and allegorical image of the place, in which traces of movements and gestures of human and non-human actors intersect and create a dense network of data records. **The audience will be invited to actively participate** in the negotiation of the meaning of these data/maps/sounds/images and to seek answers to the questions of how their own actions influence the form of the data and how the data, in turn, influences their individual experience as residents or visitors to the city.

**Curator:** Jana Horáková  
**Cooperation:** MUNI Faculty of Arts, MUNI Faculty of Informatics, Visuálové, MUCHA, Refik Anadol Studio, Memo Akten, Data Analysis and Evaluation Department of the Municipality of Brno  
**Keywords:** public space, work with data, sonification, visualisation

### 28 Espresso Cinema

In the past, Brno used to be strongly associated **with film culture**. It was here that the first permanent cinema was established in the territory of the current Czech Republic. In the 1960s and 1970s, an international film festival was held here, and an elaborate network of screening locations was also essential. That has changed and today film has almost disappeared from the Brno cultural space. The city now has only one city cinema (Kino Art), two single-screen privately operated cinemas (University Cinema Scala, Lucerna) and one multi-cinema. This does not mean that people are not interested in film — there are several production companies in Brno, a film office is located here, and the BRNO16 International Short Film Festival and the Serial Killer festival are both held here. Despite the current efforts of the above-mentioned institutions, the existing network is so sparse and represented only in a section of the city that the connection of the inhabitants of Brno with film has disappeared. This is connected not only to the generally low attendance and interest on the part of cinema visitors, but also on the part of the city and event organisers. **The project will create a network of screening locations for film screenings outside the centre**, thus offering residents regular film culture in their places of residence. The important thing is that it will not create these spaces artificially, but that it will help the already existing places. In particular, cafes will be used, which in Brno often work as stable cultural spaces, are an integral part of life, but also actually replace the cancelled network of cultural and social places.

**Curator:** Marika Kupková  
**Cooperation:** TIC Brno (Kino ART, Brno Film Office), administration of city quarters, cafes  
**Keywords:** cafes, film, gastro, town quarters

### 29 R-e-training in Libraries

The project responds to the lack of labour force and changes to the labour market in the horizon of the next 10 years, when a demographic change will occur. A significant part of the population will retire and there will be a need to involve seniors in working life. The second group that this project focuses on are migrants. The system of re-training linked to virtual reality (VR) responds to all these challenges: it enables flexible and effective upskilling and **career counselling in libraries using current technologies** and a dense network of libraries that have been facing the need for transformation in recent years. In practice, retraining takes place using virtual reality, from consulting the educational and career options of applicants (virtual workplace tours), through education and training in virtual reality to cooperation with training centres and schools. The project is closely related to lifelong learning, personal development, and thus to Q19. At the same time, due to its character and location in libraries in individual city quarters, it is connected with **Shamans & Shamanesses** (13/Q11).

**Curator:** Martin Bukáček  
**Cooperation:** Jiří Mahen Library, Nová škola, Czech Library Association, MUNI Faculty of Informatics, MUNI Faculty of Arts – Information and Library studies, Corinth, Lifelique  
**Keywords:** capacity building, career guidance, city quarters, brain drain, personal development, lifelong learning

### 30 Night Owls

The goal of Brno 2028 activities is to bring approaches to the region that will lead to the involvement of all groups of residents in the (cultural) life of the city in harmony with the needs of the majority population. This is also why a project focused on the **night economy and services provided at night** is being created, which will offer the opportunity to shop once a month in selected shops with longer opening hours, later beginnings of performances in the theatre, night opening hours of libraries, and extended opening hours of museums. In connection to the **Night Owls** project, the **Night Mayor** will also start its activities city-wide. The role of the night mayor (who already works in cities such as Rotterdam or Amsterdam) is to work with actors from the cultural, the gastronomic and club scenes, actors from the hotel industry, and with public administration representatives and residents to coordinate the city’s nightlife and enable various groups of residents and visitors to express themselves. We combine two activities here, the night cultural offer and its extension with formats that are outside of gastro companies, and the coordination of communication regarding quiet hours, which have historically been disturbed mainly by consumers of alcoholic beverages in the city centre.

**Cooperation:** TIC Brno, Culture Department of the Municipality of Brno, administration of city quarters, business associations  
**Keywords:** gastronomy, culture, nightlife

### 31 Vests – New technologies for inclusion through culture

The project consists of **mapping the needs of citizens with health and social disadvantages** and the subsequent **development of aids**, applications, platforms, or other tools using new technologies for the inclusion of such individuals. This activity is closely connected to the project **R-e-training in Libraries** (29/Q11). Possible outcomes of technological devices are vibrating vests for the deaf in theatres and at concerts, applications for oncology patients facilitating their orientation in the complex treatment process, specifically focused festivals and events to make culture accessible to disabled citizens (e.g., the Dark Blue World festival for the blind, barrier-free Kikiriki games, and SUBPAC vibrating clothing facilitating the perception of music for the deaf).

**Cooperation:** GameDev Area, Game Cluster, Corinth, Lifelique, South Moravian Innovation Centre, MUNI Faculty of Informatics, Tyflocentrum, Kociánka, MUNI Faculty of Social Studies  
**Keywords:** smart cities, lifelong learning, technology

### 32 Stepping Forward

In the **Stepping Forward** project, a broad **Czech-Slovak art team and their guests** consisting of artists, social workers, ethnologists, theorists, and cultural anthropologists will work in parallel and will focus on field work with marginalised groups with aim to connect them in the future. This project is free and invisible in its work, based on the needs of marginalised groups, which it simultaneously maps and responds sensitively to. Its outcome is the **Manual of Accessibility of Culture for Everyone**. This project will subsequently be the starting point for institutions in the preparation of the programme offer and an essential tool for audience development. Artists will engage pre-existing teams they find interesting in terms of their focus or project. They will find them in the prepared list of groups and organisations. They will contact them, meet them, and propose cooperation. They will visit them several times in their home environment. They will spend half a day / a day together several times to get to know each other and build a relationship.

**Concept:** Marika Smreková  
**Curators** – Tereza Vohryzková (co-founder of Zažit město jinak, Živá krajina); Mária Jiříčková (Nesedím, sousedím); Jakub Adamec (curator of PLATO); Šárka Zahálková (urator of GAMPa); Martina Johnová (Galerie Hraníčář); Mikuláš Černík (sociologist) and Solveig Sandvik (KODE Bergen).  
**Artists:** Gosia Mirga-Tas, Jana Pierová, Daniel Rampáček, Robert Gabriš, Oto Hudec, Dominika Moravčíková, Zdenka Svíteková, Samuel Szabó, Lucia Brnová, Marika Volfová, Vojtěch Bárta, Daniel Simák, Jozef Pavlík, Michal Kindernay, Lucia Páchová, Elia Moretti, Pilou Barge, Marek Pokorný, Lucie Králíková, Nikola Brabcová, Barbora Látalová, Daniela Krajčová, David Zelinka, Jitka Vrbková, Sonya Darrow. **Representatives of artists who work in Brno communities, such as Hynek Skoták, and residents of Káznice Studios will also participate.**  
**Partners:** Spolka, TMEL, Krásné sousedění, Ostružina, Galerie Plato, Gampa, Galerie Hraníčář, Zažit město jinak, Limity jsme my, UM UM, CED, Ekobuňka JAMU, Káznice, Tři ocásky and others.

### 33 Half-and-Half Concerts

**(Brno 2028 within 22c – Pavilion Moravia)**  
The goal of the project is to stimulate dialogue and the connection of different music genres, to infiltrate folk music into other musical sectors and connect them conceptually (e.g., folklore + hip hop). The name of the project NaPůl reflects not only the idea of **connecting two genres**, but also the organisation of the same concert in one day in two different places and for different audiences (in a school and in a club, in a home for the elderly and in a concert hall), joint concerts by children and established musicians (intergenerational overlap), and musicians of different nationalities and communities. The NaPůl project will be implemented and developed in the long term by the Community Folklore Centre (CFC), which will be located in the Moravia Pavilion at the exhibition centre (22d/Q11).

**Curators:** Jiří Hradil and Petr Mička  
**Cooperation:** Community Folklore Centre, Brno Club Music Association, Culture Department of the Municipality of Brno, Department of Education, Youth and Sports and Department of Social Welfare of the Municipality of Brno  
**Keywords:** music, dialogue, education, music genres, interdisciplinary and intergenerational cooperation, inclusion

### 34 Culture of Education: Education through Culture

This is an activity that connects the other projects around their **educational potential**, the development of society, and the area of individual lifelong learning. The mapping of the state of cultural education (see Q19) revealed the need for a systematic setting of long-term projects that will lead to the improvement of cultural education and more intensive cooperation between educational

institutions, cultural organisations and cultural actors. This project is based on interdisciplinary project teaching with an emphasis on intercultural dialogue and inclusion in the form of involvement of various target groups (with social and health disadvantages and minorities). Starting in 2028, every semester, in 28 selected primary, secondary schools, or kindergartens in 28 city quarters, an **artist + educator** will work with the pupils and their teacher for several months and together they will prepare, implement, and present an outcome. This will include visits to selected cultural institutions, companies, research institutions, or artistic interventions in public space. The coordination of project teaching will be provided by the newly established Cultural and Pedagogical Centre based in the White House Laboratory (10/Q11).

**Cooperation:** Department of Education, Youth and Sports of the Municipality of Brno, Kindergartens, primary schools, secondary schools, universities, Association of Theatre Lecturers, Moravian Gallery Art Library in Brno, Chamber of Education Workers, Association of Libraries of the Czech Republic, Prototypci, JSNS educational programme of People in Need, Na Zemi, Nová škola, South Moravian Innovation Centre, Game Incubator, Corinth, LifeLiqe, Ecocentre Trkmanka Velké Pavlovice, Universität für angewandte Kunst Wien / ecm (AT), Das Kunst– und Kulturpädagogische Zentrum der Museen in Nürnberg (DE)  
**Keywords:** audience development, capacity building, creative education, information platform, brain drain

### 35 Who Owns the City

The aim is to show what makes the city a place where it is pleasant to move around, spend time, and live. Small interventions that are based on detailed sociological analyses, **workshops with locals and in collaboration with architects** are often enough to make big changes in public space that enable everyone to move around it well and independently, enjoy the city, and share it with everyone. Thanks to this, **it reflects the real needs of city inhabitants** and at the same time creates an attractive and high-quality public space. The aim is to design urban space in a way that is not discriminatory towards gender, age, socio-cultural background, religion, or physical and mental abilities. The pilot part of the project focuses on the city quarter Brno-střed and aims to create conditions that allow this quarter to create analyses of the state and problems of public space and, based on these, take steps to transform it.

**Curators:** Petra Hlaváčková and Milota Sidorová  
**Cooperation:** 4AM Forum for Architecture and Media, The Brno City Chief Architect’s Office, MUNI Faculty of Social Studies, Department of Spatial Planning and Development of the Municipality of Brno, Prague Institute of Planning and Development, Metropolitan Institute of Bratislava (SK), Urban Development Vienna – Municipal Department 18 (MA18) Urban Development and Planning (AT)  
**Keywords:** public space, urbanism, minorities, gender, mobility, well-being

### 36 Miscellany: Brno Myths and Legends

Open call for **interested citizens and institutions for projects inspired by Brno legends and true stories**. We will give way to the strengthening and preservation of **oral history**, which can spill over into modern legends, stories, and rumours. There will be cooperation between the public, curators, historians, and state-funded organisations that deal with this field. We will thereby follow the tradition of storytelling and the long-term communication strategy of TIC Brno “Brno True Story”.

**Cooperation:** administration of city quarters, Post Bellum / Memory of the Nation, Brno City Museum  
**Keywords:** Brno personalities, legends, culture, literature, trails, storytelling

37 Mayors – Years of Christ

The City of Brno has been administered by democratically elected representatives for 33 years (the length of Jesus Christ’s time on earth!). Through a documentary with the statements of the Mayors of Brno, we will get an overview of how Brno has developed and how culture has been supported in Brno over those 33 years. The selected mayors will together explore the question of support of culture from 1990 to the present. Filmed material will also be used to create a clip about the changes in the city of Brno in the last 33 years, as well as individual docu-portraits of all 9 post-revolutionary mayors of Brno democratically elected in municipal elections to the Brno City Council.

**Curator:** Jiřina Nehybová  
**Cooperation:** Post Bellum / Memory of the Nation, Judita Matyášová, Jiří Příbáh  
**Keywords:** mayors, visions, storry-telling, memory, self-reflection

38 Janáček 100

In 2028, as part of the celebrations of the **100th anniversary of the death of the important Brno composer Leoš Janáček**, we will prepare a rich programme, new residencies for musicians will be created, and the Leoš Janáček Museum will be created with a new exhibition dedicated to this personality. This is elaborated in Q37 as a significant part of the infrastructure.

**Curator:** Jiří Zahrádka  
**Cooperation:** National Theatre Brno, Beethoven Haus Bonn, Wien Museum, Haus der Musik Wien (AT), Richard Wagner Museum Bayreuth (DE), Bach Museum/Archiv Leipzig (DE), Bachshaus Eisenach (DE), Museo Nazionale Giuseppe Verdi Busseto (IT), Fryderyk Chopin Museum Warsaw (PL), Salzburg Mozarts Geburtshaus (AT), 59 Productions (UK), Schönberg Center Wien (AT), Peter Benoit House Harelbeke (NL), Musée Hector Berlioz La Côte-Saint-André (FR), Brahmsmuseum Baden-Baden (DE), The Liszt Ferenc Memorial Museum and Research Center (HU), Carl Orff Stiftung (DE), Dießen am Ammersee (NL), Johannes Brahms Gesellschaft Hamburg (DE), Hindemith Kabinett, Frankfurt am Main (DE), Schumann Haus (Zwickau/DE), Puccini Museum Casa Natale Lucca (IT),  
**Keywords:** Brno personalities, exposition, music, contributory organizations

39 Solid Ground

This project aims to involve all existing Brno events and institutions in the Brno ECoC 2028 programme, excluding the other projects mentioned above in this question. In this part of the programme, it is possible to apply for support based on an open call for all existing events, festivals, projects of subsidised organisations, independent scenes, and individuals at the city and regional levels. Open calls will be aimed at supporting and **strengthening the accessibility of existing projects and events for foreign-speaking residents and visitors to Brno and for health- and socially disadvantaged population groups**. A separate call will be aimed at developing foreign cooperation between cultural entities and creative actors with the possibility of inviting foreign guests. The essential link and motivation will be that all events and activities of **Solid Ground** will enable organisers of existing events and representatives of institutions to coordinate in including projects in the Brno 2028 programme. All involved projects will also be automatically included in the **Context** (6/Q11).

Examples of events: Theatre World Brno, Music Marathon Brno, Janáček Festival, Mendel Festival, Pop-Messe, Author’s Reading Month, GhettoFest, Káznice žieve, Open House Brno, etc.  
An example of an institution that will be included with its activities: **The Brno Observatory and Planetarium** is a member

of the NASA Museum Alliance and a founding member of the Czech Science Centre Association and, together with Warsaw and Hamburg, it is the only planetarium in Europe with a high-resolution stereoscopic projection on a hemispherical surface.  
Partners: American Museum of Natural History in New York, California Academy of Sciences, Cité de l’Espace in Toulouse, and Planetarium Hamburg.

Every June, it organises the DigiFest film festival, where it presents the latest films for digital planetariums by authors from around the planet. These public screenings are preceded by a professional closed meeting of producers from all over the world, the aim of which is to present new film production, negotiate and purchase rights for subsequent public screenings, and to network.  
The programmes and projects of the observatory have won a number of prestigious awards and are presented abroad.

**Cooperation:** organisers of cultural events, Brno and regional institutions that want to be part of the ECoC with their existing programme, independent scene and individuals  
**Keywords:** festivals, events, contribution organisations, cultural management, accessibility, foreign language programmes



YEAR OF BRNO

In addition to the projects set out above, 2028 will host 3 main events:

◆ **Gathering: The Brno Trade Fair as a Social Experiment** (January 2028)  
The main opening event of Brno 2028 will be the new format of the fair as a social experiment. It is intended to create a modern trade fair tradition — a fair that local citizens co-organise and the format of which they fundamentally participate in. We want to achieve a change in thinking about the fair as a meeting place and exchange of experience that reflects global challenges.  
We now call the fair **Gathering** and perceive it as a joint multi-year activity, where a broad cross-disciplinary scene will be included in the preparations, thus building on the work of the field groups. Within the concept of the fair as a social experiment, we will work with the idea of sharing experience, materials, and skills. The project will be under the patronage of foreign directors and curators who, in cooperation with the Brno 2028 team, will prepare the concept and the entire event in 2024–2027. At the same time, the fair will be the main format of the celebration of the 100<sup>th</sup> anniversary of the Brno Exhibition Centre.

◆ **Brno Day = štatlování** (August 2028)  
alternative suggestions of title to be considered in the future: ABCD – A Brno Chill Silly Day  
The city of Brno has its days in the form of city-wide festivities, which will be dedicated to the local phenomenon of “štatlování” (meaning the peculiar gathering of two or more people for no particular reason at all), directed by Brno theatre dramaturgs and cultural producers. City-wide festivities take place in mid-August under the auspices of TIC Brno.

◆ **Spreading** (November 2028)  
The autumn final event will be an extension of the “Experience the city differently” format. During the street celebrations in all parts of the city, the cooperation of the curatorial teams involved in **Fatal Connections** (23/Q11) as well as the work of **Shamans & Shamanesses** (13/Q11) will be completed; all this in the backdrop of local **Ornaments** (4/Q11).

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CHAPTER II

How Brno 2028 combines local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions.

SPARKING

Sometimes it is enough to go to a swimming pool that we never wanted to go to, or to start a conversation with a stranger in the queue for a coffee in front of the Brno train station. It is these most improbable meetings that create unique combinations — they would not happen without deviating from our usual paths. There is a certain sparkling magic about it that we enjoy and want to keep stirring up.

Brno is not afraid to experiment. Within its infrastructure and existing communities, with the strategy of degrowth alongside classic formats (concert, exhibition, theatre performance, workshop, etc.), it tries to provide new formats and platforms. This is, for example, **a social experiment that includes the participatory preparation and implementation of the modern-day fair** in our project Gathering (Q11), in the conception of which all citizens of Brno will have the opportunity to participate, at least as part of the research of needs and areas of interest that will accompany the new format.

The overarching philosophy of the degrowth strategy of May Brno Be with You is an **inclusive approach** and related to openness and accessibility — for example, by the fact that **everyone can participate, regardless of whether they are online or offline**.

In the projects, we work with cultural heritage primarily innovatively by connecting existing memory traces and trails to the **Context** platform (6/Q11). This platform will be presented in both digital and analogue versions, and its analogue part will be enriched with temporary architecture in the form of meeting places in individual city quarters, as well as a cable connection, which will be served by contact staff who will operate the “contextual” switchboard.

This retro element aims to recall the already forgotten landline phenomenon and will show a possible connection with an element of artificial intelligence, which will programme a cultural offer tailored to everyone so that each individual can develop according to their needs. The project Context is to become the main environment (analogue and virtual) for the cultural offer and self-development of the titular year 2028. In this platform, all current cultural programme offers and algorithms built on the basis of a sociological survey of Brno’s identity (28 typologies, see Q34) will be connected.

The use of new media and technologies, on the other hand, is essential in the **R-e-Training in Libraries** project (29/Q11), **Vests – New Technologies for Cultural Inclusion** (31/Q11), in an audio-visual project in public transport emphasising climate change **Climate**

**Stations** (18/Q11) or in new forms of data presentation in **Data Rendezvous** (27/Q11).

Traditional forms of personal contact win in projects focused on multicultural exchange and sharing **Roots and Spices** (16/Q11) and in outdoor projects in the field and behind the scenes of city quarters **Shamans & Shamanesses** (13/Q11), **Connecting Fate** (23/Q11), or during the preparation of the methodology and surveys of the needs of the most vulnerable **Stepping Forward** (32/Q11).

Classic concert formats or screenings are offered by **Half-and-Half Concerts** (33/Q11) or **Espresso Cinema** (28/Q11).

Innovative approaches that use new technologies and thus interpret cultural heritage in the contemporary language of society will be used in the already mentioned project **Context**. Besides that, technological development will be present also in e.g., **Climate Stations** (18/Q11), which works with the physical space of city public transport, genius loci of selected places in Brno, and their mediation using augmented reality. Moreover, it is present in **Weaving the City: Off the Cuff** (25/Q11), which recalls the traditions of the textile industry, builds on them, and further cultivates them through the development of smart textiles. The interconnectedness of Context will affect, for example, **Vests – New Technologies for Inclusion through Culture** (31/Q11) — traditional forms of art will be made available to all citizens, including disadvantaged groups.

In the cultural offer, **both approaches, virtual and analogue, will be equal**, and we will pay attention to their balance in most formats. If you personally use the services of the **Room of Requirement** (11/Q11), you will learn how to enter it even in the virtual version and where projects will be purely virtual as a counterpoint to personal communication. In accordance with the philosophy of degrowth, we will try to **break barriers within communities and thus establish relationships primarily on a personal basis and in the field**. Only then will virtual communication follow. It is typical of Brno that it is the (biggest) village, where everyone knows each other. In order to maintain this village-like image, we will keep and support analogue forms of communication with a focus on storytelling.

An integral part of Brno’s identity are precisely the distinct avant-garde approaches with which Brno has repeatedly enriched the world and to which it is now returning through the ECoC.

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The centre of our interest is the person and their connection and involvement. Our goal is an open mind and a penetrating dialogue between social groups, communities, age and gender categories, as well as between artists and cultural actors from different disciplines and ordinary citizens. We want to create fateful connections.

### MAGICAL CONNECTIONS

The first opportunity for the involvement of Brno's cultural actors was a call announced in October 2021 by the Department of Culture to find a topic for candidacy. Fourteen projects applied for this call and were presented at the Brno Cultural Parliament (today the Brno Cultural Forum) on 3 November 2021.

The preparation of the application has been based on existing strategies, but it also took place in a **participatory** bottom-up approach. Artists and cultural actors, mainly from the independent scene, have been involved in it: mainly in a dialogue about what needs they have and where they see an opportunity for development within the framework of the Brno 2028 candidacy.

**Working groups**, whose representatives from the Brno scene actively participate in the preparation of the programme **based on external cooperation**, served as platforms for discussion and bringing the candidacy potential closer to cultural actors and the artists themselves. Artists and cultural actors were involved in focus groups and participated in the processing of text materials and research. We created a total of **12 disciplinary working groups and 2 interdisciplinary groups**, which primarily dealt with the identity of today's Brno and defining key topics for the city.

We prepared the shared vision of the application together with the representatives of the Brno scene, and the suggestions of all working groups and the outcomes of the dialogues are incorporated into the application. Some working groups continue to meet, and thanks to the preparatory process of the candidacy, even the cultural actors themselves appreciated the city's interest in their opinion, the effort to lead a dialogue, and the need for insight into the current situation. It turned out that networking and involvement worked great (almost magically) and we agreed with many participants to continue working even if we don't win the title.

Lists of working groups are part of the appendix in the imprint of the application.

Beyond the scope of work in groups, dialogues also took place with individuals, and the Brno 2028 team was also actively involved in several pilot projects and events for the public in cooperation with other partners: **Europe Day, Open Studios, Káznice Studios, Open House Brno, Brno Cultural Forum**, etc.). Also, in cooperation with partners, the preparation of infrastructure projects took place, e.g., **White House Laboratory** (10/Q11) or the project for the transformation of the **Brno exhibition centre** (22/Q11). For a number of

projects, there were several meetings with representatives of city and state institutions and the independent scene where the projects in Q11 were discussed. For some projects, it was necessary to carry out research or mapping in cooperation with cultural actors, e.g., **Shamans & Shamanesses** (13/Q11). The group dedicated to the story of Brno and the preparation of the short story on the cover of this brochure also had a special composition.

Besides the already mentioned platforms, there is a continuous discussion between representatives of the Brno and wider cultural scene, with leading members of focus groups, and with directors and dramaturgs of contributory organisations about the visions for the programme or about grasping individual phenomena. As is typical of Brno, discussions also take place in the streets.

Programme and project consultants / involved scene representatives beyond working groups:

David Butula, David Dittrich, Michal Doležel, Roman Franc, Veronika Rút Fullerová, Florent Golfier, Petra Hlaváčková, Jiří Honzírek, Jana Horáková, Marie Hvozdecká, Veronika Jičínská, Rostislav Koryčánek, Olo Křížová, Světlana Kulišková Ruggiero, Marika Kupková, Helena Lukášová, Alina Matějová, Michal Palaščík, Viktor Pantůček, Karin Písaříková, Martin Reiner, Jaromír Sedlák, David Severa, Marika Smreková, Hynek Skoták, Šárka Svobodová, Silvie Šeborová, Barbora Šedivá, Lenka Štěpánková, Eva Truncová, Yvette Vašourková, Eva Yildizová, Markéta Žáčková and many others.

Illustrations for this BidBook were customized by Tereza Bierská – local artist based in Brno. Accompanying one page full size photographs were selected from Brno based photographer Vladimír Kíva Novotný (KIVA Photography). Graphic design by NEON Studio is also of Brno, purely local, origin.

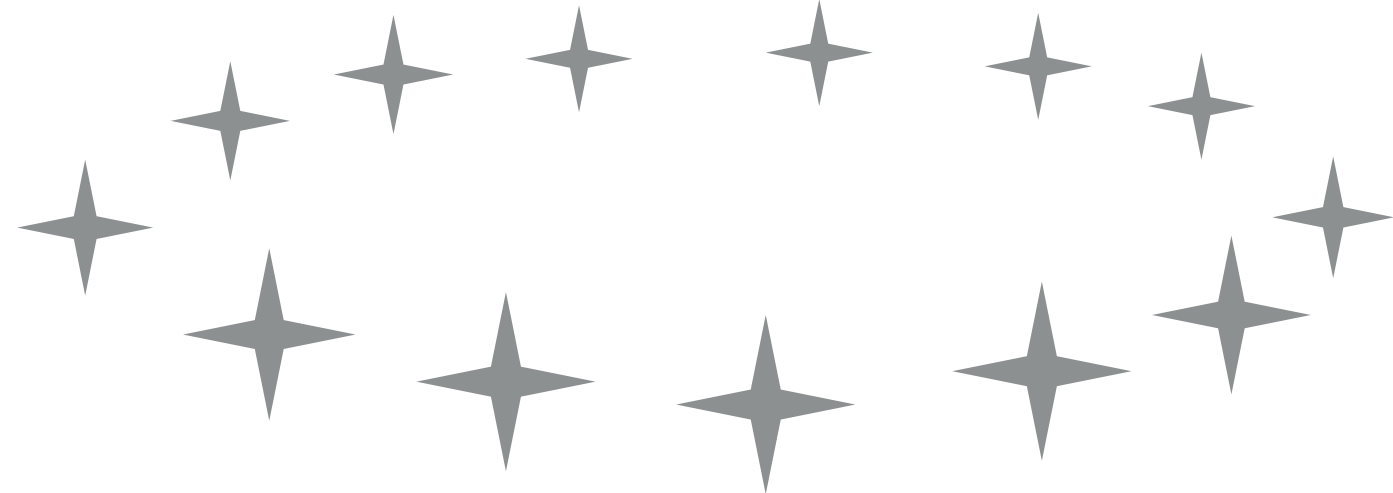
If Brno becomes designated as ECoC, the **consulting programme team** consisting of representatives of the local scene from institutions to independent initiatives and individuals will be supplemented from 2023 by the **Brno 2028 Arts Council** consisting of representatives of programme directors of former and future ECoC and foreign cultural organisations and platforms.

Brno is now ready to enrich and inspire Europe with a bold approach and **its reframed thinking** in the form of an open **horizontal community-artistic experiment on multiple fronts**. The premise of this bottom-up concept is that small, seemingly inconsequential innovative approaches have the power to fundamentally **change the entire paradigm of city perception**. The Brno scene is strong, it can take care of itself, it welcomes experiments, but at the same time it needs to be appreciated and supported, to have a voice and a reliable partner at the city level. **New perspectives and approaches will bring new connections — their goal is the horizontal distribution of culture throughout the city, the Brno metropolitan area as well as the entire region, and the involvement of all communities to a degree that reflects their needs.**

# /INTERMEDIATE TIMES, /INTERMEDIATE STATES, & JOURNEYS



Our take on current European issues, common aspects of European cultures and heritage; how we intend to contribute to Europe's cultural diversity; our partnerships with actors and cities around Europe and beyond



The immersive city brings, as we said earlier, the vision of a democratic European city that is accessible, sustainable, reliable, inspiring, and open. But for many of us that vision is at best just a vision and, more likely, a bit flaky at the moment.

Yet the importance of cities has been highlighted by the repeated shocks to the system which we have faced and are still facing across the world. During COVID-19, our cities were empty and we were denied access to things which we had taken for granted. Meeting up, cultural events, shared spaces, chance encounters. All of the things which make Brno... well, Brno, as we described in Q1. Yet we also rediscovered the city when our only connection with it was to walk around. Nature rediscovered it too, and we rediscovered nature.

And just as we were starting to emerge into some kind of "normality", another cataclysmic event hit us. And hit cities. Hard. Using them not as places where we can nurture, grow, and belong but as "strategic objectives", as targets. Destruction not construction. Yet many if not all of the people who have left, second only to their families' safety, want their cities back. More cherished, even better than before. And as we watch the war play out, the first signs of "normality" are gatherings — over coffee, beer, food, and culture — in Kiev. We see such a striking example of how people want to cherish their cities. That's the kind of spirit we want to rekindle in Brno and share with our friends and partners across our continent.

So here, in our European Dimension, we introduce some of the features which we think can start the process of both re- and de-imagining our cities to make them places we really can cherish and share. With each other and with Europe.

## RESILIENCE

As a result of those big challenges and geopolitical tensions we spoke about above, COVID-19 and broader climate, economic, political, social, and technological changes, we need to **constantly evaluate practices**, and even **the very paradigm of international relations**. In this area, we follow the **Voices of Culture initiative** and its recommendations. Any crisis calls for the need to find and accept new ways of individual and social action, communication, care, and research. In this area **Brno has enormous potential** due to the presence of our universities and their huge support for science and research. **Through the connection of culture and the findings of science and research, we are looking for transformative,**

**responsible, and sustainable solutions to global challenges within** the May Brno Be with You programme line.

## INTERMEDIATE TIME OF NATURE – CLIMATE CHANGE

Climate protection is at the fore in our programme. The specific impacts of climate change in the South Moravian region take the form of drought in agricultural areas, heat islands in cities, and a devastating tornado in 2021 with many casualties. We are ready to respond to similar situations, not least through the involvement and coordination of volunteers, see Q26.

## ECOCCELL BRNO 2028

In cooperation with Arts and Theatre Institute, we are preparing a training programme for people dedicated to the ecological sustainability of cultural events. Also in cooperation with Brno's Culture Department, an extraordinary subsidy measure will be prepared for the application of this phenomenon in practice. During the preparations, **Shamans & Shamanesses** (13/Q11) and members of the existing eco cells of Brno universities will be responsible for educating people about ecological sustainability throughout the districts of the city. Activities will include a visit to **Tartu 2024** with the aim of adapting the Guidelines for Organising Environmentally Friendly Events for Brno 2028.

In coordination with the Central European Institute of Exhibition Management (22b/Q11) and the Institute of Urbanism of Faculty of Architecture Brno University of Technology (Faculty of Architecture Brno Technical University) in Brno, we are preparing the **Biennial of Democratic Architecture with a Focus on Garden Architecture and Urban Living 2028**. The aim of this European exhibition will be to present the possibilities of garden architecture as a tool for the development of larger territorial units. In its titular year, Brno 2028 will organise a **GARDEN CELEBRATION** in the form of a European meeting of urban gardeners and activists, which will be accompanied by a special edition of the **TEDx Urban Gardening Talk**. For foreign visitors, we are preparing a programme of walks through Brno's green spaces in cooperation with the Partnership Foundation, and part of the programme will be a route to the urban wilderness within **Non-places** (3/Q11).

**Cooperation:** BUT Faculty of Architecture, BUT Faculty of Fine Arts, Mendel University in Brno Faculty of Horticulture, Brno City Chief Architect's Office, Environmental Department of the Brno Municipality, Deutsche Bundesgartenschau-Gesellschaft (DE),

Arexpo (IT), Politecnico di Milano (IT), Technische Universität Wien (AT), TEDx, Nadace Partnerství and Nadace Veronica

We focus on the topic of climate change and its European and global dimension in the international audio-performative project **Climate Stations** (18/Q11), which can also be transferred to other cities and its pilot part is now being developed with partners from **Leipzig**, Brno's twin city.

The most visible cultural actor in the field of climate change in Brno is the **Experimental Theatre Centre**. The theme of HaDivadlo's last season was degrowth as a tool for development. For the year 2028, a series of site-specific interventions dedicated to these topics in the project **Solid ground** (39/Q11) will be prepared as part of **Rich Local Layers** programme line.

## MIGRATION, FOREIGNERS, AND EXPATS (EUROPE IN BRNO)

Brno is a multicultural city, to which IT development and innovation have brought **36 thousand foreigners** from **149 countries, who have their permanent residence here** and their number is still growing. A very strong Brno community consists of **foreign students**, of whom 80,000 come to Brno every year. In Brno, there was an increase in permanent foreign residents from **10% to 13%** in the first half of 2022, which may be in part a consequence of the events in Ukraine.

For Europe and the Czech Republic as well, the topic of migration and the challenges associated with the integration of the huge influx of **war refugees from Ukraine** are highly topical. Brno intensively deals with Ukraine in the following areas:

Brno 2028 is already developing the **Kharkov architectural manual (KHAM)** in cooperation with Kharkov this year, following the example of BAM. Despite the unfavourable situation in Ukraine, it was possible to establish cooperation with the **Lviv Cultural Strategy Institute (LCSI)**. Its director, Yuliia Khomchyn, was the guest of honour at the XIV meeting of BCF in June 2022. The celebration of the **Independence Day of Ukraine**, which the city organises in August 2022, will include, besides performances by a number of Ukrainian artists, the signing of a memorandum of cooperation between TIC BRNO and LCSI.

Brno also has a rich **Jewish history**, and its interpretation at the European level is actively dealt with by the newly established association **Štetl**, which also organises a festival of the same name. In cooperation with the **Mehrin Foundation** and its foreign partners, we will prepare a series of broadcasts focusing on the presentation and documentation of the Holocaust in Moravia. Together with the **Brno City Museum**, we will develop the topic of Jewish history within the international projects of Arnold's Villa.

**German Brno** is reflected in the activities of the association **Meeting Brno**, organiser of the festival of the same name. Within the ECoC, we see an opportunity for reflection and revision of the current format of the **Pilgrimage of Reconciliation** and, in cooperation with historians, artists, and curators, its expansion more towards Europe.

## INTERMEDIATE STATE OF TRANSFORMATION – DIGITAL TRANSITION, PARTICIPATION, AND WELLBEING

Personal meetings and the establishment of long-lasting and trustworthy relationships are essential moments through which the Brno candidacy can contribute to mitigating the negative impacts of the

COVID-19 pandemic. During the pandemic, but also after it, there was, for example, a drop in visits to cultural institutions and events, and at the same time there was an **increase in various mental and physical illnesses**. Reducing the disproportion between the offline and online worlds will be addressed by projects in the programme line **A Safe Space to Thrive. The connection of IT technologies and artificial intelligence with creativity and the integration of marginalised groups into society** is purposefully developed within the framework of the **Context** platform (6/Q11).

## DEMOCRATIC CITY AND PUBLIC SPACE

A challenge for many European city governments is the issue of shared public space and mobility in urban areas. In monitoring European trends, we build on the findings of the **European Institute for Gender Equality**, which encourages gender mainstreaming not only in the cultural sector, but across the entire political cycle. The inspiration for activities in this area is the Vienna Gender Mainstreaming Manual from 2011. **Who Owns the City** (35/Q11) applies gender mainstreaming in urban planning.

## WELLBEING

A key project in the field of well-being is the creation of a space for the implementation of cultural-therapeutic activities within the **revitalization and new use of the White House (White House Laboratory** (10/Q11).

## OUR CREW, AKA PARTNER CITIES

The City of Brno actively maintains existing partnerships, and its candidacy is an opportunity for new partnerships. In regards to twin cities, we are now actively cooperating with the following: Vienna, Bratislava, Kaunas, Poznań, Leipzig, Leeds, and Rennes (see Q16).

All roads lead to Brno, and in cooperation with our partners, we are preparing the **Brno Trace** project (19/Q11) focused on shared cultural heritage. An extension of this project will be an audio series of stories by architects prepared in several languages for listening while travelling, in cooperation with Czech Centres (Vienna, Bratislava). The project **Brovienna: Brno Sacher** (21/Q11) focuses on the club scene, and the Viennese line will be involved in the cultural programme of all Brno state and regional cultural state-funded organisations, for which a call for professional internships will be announced in 2026 for the preparation of joint projects for 2028.

Leipzig and Brno will celebrate 50 years together in 2023, and in collaboration with Brno 2028 and the Moravian Library, we will present literary residents as part of **Kaprál Café**, see Q38. More details in **May Art Be With You** (15/Q11).

The projects that will be the main bearers of European and international partnerships within the ECoC are: the Central European Institute of Exhibition Management, the Brno Biennale Foundation and, above all, the International Biennial of Graphic Design Brno, the Museum of Fashion, and the Institute of Sustainable Fashion (22 and 25/Q11).

Every year, Europe Day is an opportunity for regular cooperation with partner cities and ECoC title holders. Brno is planning the establishment of "new" Europe days that will be directed from Brno to Europe, such as Brno Day (see Q10).

Our strategy to attract the interest of a the European and international public

# CONCEPT: BRNO™

When you say “Brno” in the Czech Republic, it is clear to everyone that **it is a concept**. Note that we write “concept”, not city. It is a peculiar and specific mixture that goes far beyond the definition of a city. Its authenticity is unmatched by any other Czech locality and we would like to bring this spirit to the European scale. So why not Czech in and Czech us out! Our country is more than just a Bohemian Rhapsody. We want you to immerse yourselves in it, with us.

## REALLY GREAT MASH-UP

It is possible to say without exaggerating that in Brno we can find something from many magnificent European cities. No wonder. It is right in the centre of Europe and this is where the threads of stories and journeys often intertwine. Travellers from different countries can feel like they are in a familiar environment in Brno. The outdoor, relaxed life without the tourist glitz matches **Berlin’s** most celebrated districts, the historic boulevards are reminiscent of neighbouring **Vienna**, the splendid cultural institutions combined with strong wine and foodie traditions give you a feeling of **Paris**, the experimental art scene keeps pace with that of **London**, and we could go on and on. The important thing is that this mix of references and the unique peculiarity of Brno adds up to a destination that has the potential to become the new cultural mecca of Europe that, for now, remains undiscovered.

## AMBASSADORS OF BRNO

We know very well that the target group “everyone” is outdated and ineffective. Of course, we want Brno for everyone, but we are aware that this path has its limits.

We build on the analytical parts of the already existing strategic documents that have been thoroughly developed for Brno in the past years (Tourism Development Programme 2021–2025 and its successor 2016–2020). The city has been promoting the main communication line “**Brno — True story**” since 2016 and we also want to be true to our story. The main target groups for the campaigns that Brno Tourism has successfully addressed are: **young adults, students, and the so-called “empty nest” group** (mature adults who prefer experiences to domestic monotony).

For the needs of Brno as the European Capital of Culture, we have named our main target group as **people who are open to experiences** in response to the data we have from the city’s strategic documents. We would like to map this target group across Europe in the coming years. We are focusing on personal experience and want to meet the exact needs of a group that is open to experience. And not only through the programme, but also for example through accommodation (glamping, camping) and other services. Our goal is to get them to take Brno as a fateful place in their heart and become **ambassadors of Brno abroad**. To be full of inspiration, which they will further develop in their own country, to spread the name of Brno as a concept also throughout Europe. In this way, Brno will write itself into the future of every European (and world) country and become part of its destiny.

## MAIN STARS

You will find much about the fateful historical and contemporary connections to our city within this application. We want to continue to follow this proven path and create new fateful connections and links for all who visit here. Thus, we will include big European and international names as well as formats that appeal to foreign media.

## THE GATHERING

The opening event of 2028 “**Shromáždění**” (**The Gathering**) will take place in the backdrop of the Dutch-Italian collective **Forma Fantasma**. As a social experiment, we would like to invite this research-based design studio to take the role of scenographers, exploring the ecological, historical, political, and social forces that are shaping the design field today. The principles of this studio’s work always involve collaboration with representatives of the local scene, which is a welcome element for us.

The scenographers will be complemented by an event director, and we are keen to work with a wider international curatorial collective to address the social overlaps of cultural and creative projects. Examples of members of such a team include American director **Miranda July** or Brno (world) artist **Kateřina Šedá**. In their role as curators, they will then collaborate with other artists who share an approach that puts the human being at the centre.

## A SPA FOR THE SPIRIT

Candidature as an orientation towards the human being, a change of mindset, and also as a place where everyone can find themselves and consequently satisfy their needs. This is also linked to the mental wellbeing, playfulness and humour that Brno has written in its DNA. In the opening week, the exhibition grounds, as well as other places, will host, among others, a **HumLab** (Humour Lab), where we would like to invite the world-renowned British comedian **Ricky Gervais**, as well as various workshops in sauna (in cooperation with Finland), gardening, yoga, pottery therapy (working with clay), and indie computer games. With this original combination, which corresponds to foreign trends of slowing down and mental well-being, we want to reach especially the generation of 25- to 50-year-olds all over Europe.

## OUTSIDE

The public space in the city will be the focus of the “Trust in Fate” programme line, featuring British glosser and illustrator of everyday moments **David Schriegly**, whose poetically conceived visual glosses will complement the city’s colouring with an international line of art in public space. The assignment for the artist-glosser will be to create large-scale messages in all parts of the city that mirror the contemporary city, mood, and situations. In this line, we draw on the work of **Brno’s street artist TIMO**, who glosses the city with his texts. With the Instagram-popular Shrigley, we can expect international visitors to travel in search of the name and the feat that will also resonate in the media.

## JANÁČEK MUSEUM

Brno will open the world’s first museum of Leoš Janáček as part of the centenary celebrations of his death, and this venture will be accompanied by a range of activities **involving foreign artists** and will also carry with it **a foreign campaign**. We will elaborate more on the details in Round 2, if we get the chance, but we expect that, in cooperation with the Brno Philharmonic, the Brno Contemporary Orchestra, the Janáček Brno Festival, and others, we will create a strong international programme that is attractive to foreign audiences as well (38/Q11).

## ICON

Under the banner of Brno 2028, the special edition of the Pop-Messe festival would like to present a great international performer who will appeal to an intergenerational audience. One such example is **Kate Bush**. We are looking for a unique combination of a notorious name who, in line with the philosophy of not growing, does not perform often. For us, Kate Bush is an example of an icon who currently appeals to the youngest, middle as well as older generations. At the same time, the singer is also an icon in the field of environmental activism. We also want to accentuate the Kate Bush phenomenon by organising **The Most Wuthering Heights Day Ever**, which consists of a mass dance from her most famous music video. This event, already performed all over the world, could finally be introduced to Central Europe.

## BRNO ART OPEN 2028 / BAHNOBRANÍ (MUD MUDDLE)

The theme of the biennial of art in public space Brno Art Open 2028 will be mud, clay, and water, which gives life to everything, even to the city of Brno, which grew like a seed on the ford over the Svratka river, to the oldest recovered female figurine (Venus) which was sculpted out of the Svratka’s clay, and to the famous Kohn brick foundry. The Brno Exhibition Grounds were originally located on the marsh. Renowned foreign artists will be presented, either in person or posthumously, at the Brno Art Open 2028 section dedicated to clay and mud under the auspices of Brno 2028. These artists include **Yusuke Asai (JP)**, **Richard Long (UK)**, **Hamish Fulton (UK)**, **Giuseppe Penone (IT)**, and others.

## GRAPHIC POWER

International attention has been drawn to Brno for years by international events associated with the city, one of which is the **International Biennial of Graphic Design**, which will be held for the 55<sup>th</sup> time in 2022. This year is fundamentally transformed in the visions of this application and its new format is now the subject of much discussion. We already know that the transformation that now accompanies the Biennial will turn it into an **attractive format for visitors from all over Europe**, following the example of other European visual arts festivals. The Brno Biennial of Graphic Design is unique in the world and with its new face and concept it is sure to appeal to a wide international audience.



Brno and the South Moravian Region have always been a crossroads on people's journeys. Whether it was a journey to a better future, to save lives, or to develop trade. Brno has always played an important role in the history of Europe. Today, it is an important point in Europe's knowledge and rail networks. In the future, it wants to strengthen its position in the European networks — hopefully becoming a member of the ECoC family.

#### WE ARE ALREADY WEAVING NETWORKS NOW

Thanks to the membership of Brno and the South Moravian Region in international networks, Brno is quite familiar with the challenges of foreign cooperation. It is linking its cultural offer, for example, with **Kaunas 2022** in Lithuania, which is going to participate in the **Brno Open** dance competition in October 2022. In less than a year, Brno representatives have made hundreds of new contacts in preparation for the ECoC, most intensively with the ECoCs whose representatives spoke at the Brno Cultural Forum in November 2021 and June 2022: **Nitra, Kaunas, Plovdiv, Trenčín, Košice, and Tartu**.

Marketing cooperation with the representatives of the candidate cities from France took place in the framework of Europe Day, namely with **Clermont-Ferrand, St. Dennis, Rouen, Bourges, Amiens, and Reims**. Representatives of **Trenčín 2026** were guests of honour in Brno at the celebration of the Independence Day of Ukraine on 24 August 2022, and several Brno artists and theorists are actively collaborating on the Trenčín 2026 project (Kateřina Šedá, Roman Franc, Veronika Rút Fullerová).

We communicate with representatives of the **Leeuwarden 2018** team on a regular basis, and in June 2022 a EURO CITIES meeting was held in Leeuwarden, dedicated to the sustainability of the title. We are negotiating cooperation with **Leeds 2023** (the UK candidate for ECoC who are continuing to deliver much of their planned programme), **Utrecht, Chemnitz 2025, Oulu 2026**, and among the candidate cities with **Amiens 2028, Malmö 2029, Kortrijk 2030**, and **Arezzo 2033**.

We have attended the opening of the ECoC 2022 programmes in **Kaunas** and **Esch-sur-Alzette**. We are further linked to Kaunas 2022 through Industra space's involvement in the Modernism for the Future project, and their guide to the city's architecture inspired by the Brno Architectural Manual and the personality of curator Erich Weiss. He has been involved in the Kaunas project at the White House and is also collaborating with us on the White House Laboratory project (10/Q11).

As we are generally following the path of sustainability, we also collaborate and take inspiration from cities that did not win the title, even though they were candidates for it. In particular, we exchange experiences with **Ostrava (2015)** and **Nitra (2026)**. Sustainable plans are our priority, and even if we don't win the title, we want to turn our vision (at least partially) into reality.

#### BRNO, THE CENTRE OF EUROPE BEHIND THE FORMER IRON CURTAIN

We are linked to many former and future ECoCs by our long-standing isolation from the EU countries behind the Iron Curtain. When relationships and family ties were severed, private property was abolished and individuality and civil society were oppressed by the ruling communist dictatorship. This is connected, among other things, to the systematic persecution of minorities in order to normalise and unify society as a whole. European issues were then fundamentally different for the Eastern and Western blocs and, for example, the issue of environmental protection did not exist at that time. Now, by contrast, we are facing similar complex transformation challenges of the contemporary democratic world as we enter the 21<sup>st</sup> century, just like **Kaunas 2022, Timisoara 2023, Veszprém 2023, Tartu 2024, Chemnitz 2025, Nova Gorica 2025, Trenčín 2026**, and **Liepaja 2027**.

The concept of the "May Brno Be with You" candidacy wants to build trust between people, trust of the inhabitants in the place where they live. We will send this trust within the European space through joint interdisciplinary cultural projects in which we will reflect common European themes. The European dimension and the space for cooperation with other ECoC partners is provided primarily by projects in the category of the **Trust in Fate** programme, specifically **WishOmat: Brno Exhibition Centre**, which includes the new European institutions **Brno Biennial Foundation** and **Central European Institute of Exhibitions** (22/Q11). We will also work with representatives of former and future ECoCs on a platform within **ECoC with You** (17/Q11).

#### BRNO, BRIDGE BETWEEN EAST, WEST, NORTH, AND SOUTH

Brno lies at the crossroads of European routes heading in all cardinal directions. It seeks inspiration not only from the countries to the north and west, but also from southern European cities which, like Brno, are striving for the title in the future.

**Malta 2031** and **Bodø 2024** are among the cities from which we will draw experience in private fundraising. We are involving our partners from **Oulu 2026** in the **Climate Stations** project (18/Q11). **Aveiro 2027** excels in new media projects, and there is an opportunity for residential exchanges and public space projects in the interdisciplinary residency platform **May Art Be With You** (15/Q11) in collaboration with Káznice Studios and BUT FFA.

We are going to actively involve our Swedish colleagues from **Malmö 2029** in the Brno 2028 programme, commemorating the direct train connection between the **Brno Main Station** and **Malmö Central**, which we would like to renew during the summer months of 2028. The cooperation with Poland is being developed in our team by our foreign mentor Dominika Sobolewska, the artist, curator, vice-dean of the Academy of Fine Arts in Wrocław and member of the **Wrocław 2016** team.

In Brno, she is going to develop projects in the field of empathetic design under the banner of the Central European Institute of Exhibitions, where she will also draw on her experience from the collaboration at Expo 2015 in Milan. Together with Wrocław's cultural institutions (WRO Art Center, Eklektik Art, Think, Food Think Tank), architects, product designers, and the local community, she proposes to streamline the interdisciplinary design process in Brno, using philosophical assumptions, communication strategies, and new technologies to generate innovative solutions that in turn create sustainable social relationships.

The year 2030 will be about Belgium and a member of the **Kortrijk 2030** Programme Board will be involved in the preparation of **Connecting Fate** (23/Q11), alongside representatives of the programme teams of other ECoCs.

#### FRATERNAL FRANCE FRENCH CANDIDATE CITIES FOR ECOC 2028

Brno has historically strong and active ties with France, which was followed by the opening of the Count de Souches Bridge in La Rochelle in Spring 2022 with the participation of representatives of the City of Brno. Several meetings with the French candidates have been held in preparation for the Czech-French ECoC projects, and a Czech-French matchmaking event initiated by us will take place in September 2022 at the Czech Centre in Paris as part of the European Heritage Days. Together with the selected French ECoC candidates, we are involved in a project to create an international interdisciplinary laboratory for dance and performing arts with overlaps into sociology, economics, education, urban development, and care for physical and mental health called **Respons-able Move**, which is being led by tyHle. In rural regions in France and the Azores, we are working with partners to develop the **Balance** project (24/Q11).

# EVERY DAY A SUNDAY



What does Sunday mean to you? In our culture, it is a day when nothing has to be done and when we come together. With family, friends, or maybe a bunch of fellow dog walkers. It is exactly the kind of lazy day where you forget about worries or differences of opinion and just have long talks, swap recipes, and just have a long meal together.

We want to invite as many Brno people as possible to this long communal table, to exchange experiences, to listen to each other, and to enjoy our time together, no matter who we are or where we come from. To just... immerse ourselves and the city and each other. Just like in a family. And that's the challenge.

Involvement of the local population  
and civil society including marginalised  
and disadvantaged groups

17+18

The preparation for Brno's candidacy has been underway since 2019, and in even greater intensity since November 2021. Dialogue with the public, participatory forms and formats, and a bottom-up approach have been an integral part of our approach.

#### DIALOGUE AND PARTICIPATION

We considered it was important to involve both the broader public and representatives of specific (marginalised) groups in the search for answers. In 2019–2021, the city, in cooperation with other partners, participated in the organisation of the literary and audio-visual competition **BrnoBudoucnosti.cz** for young people aged 15–20 (How do you imagine Brno in 2028?) and a series of presentations for university students on the preparation of the candidacy.

#### CAREFUL OBSERVATION OF FEELINGS

Participation of the general public took the form of a cultural **sentiment map, which was conducted both online and physically** in several of Brno's boroughs from November 2021 to the end of January 2022. A total of **1,095 respondents** took part in the survey, **marking a total of 23,288 points on the map**. The overall results can be viewed on a specially created website [brno.cz/kulturni-pocitova-mapa](https://brno.cz/kulturni-pocitova-mapa). Thanks to the method of data collection, where **the people who live in the peripheral parts of Brno had the opportunity to participate**, it was possible to practically map the entire city, and not only its centre, although this was of course the most frequent in the answers about cultural action.

What did the event bring to our candidacy? For example, we found out how important public space and its use is for the citizens of the city. That is why we are focusing on it in the pilot project **Who Owns This City** (35/Q11). The challenge we are taking up is to rebalance or fundamentally shift the cultural infrastructure, especially in urban areas outside the city centre.

#### CIVIL SOCIETY

To involve the general public in ECoC 2028 activities, we have chosen a very personal approach, where we will address citizens through non-profit organisations (there are 6,000 of them in Brno), interest associations, and groups such as Scout or Sokol. In addition, the invitation to join the Brno 2028 project will be distributed personally to every mailbox and in the field through **Shamans & Shamanesses** (13/Q11), which will be the main contact persons for the city districts in the preparatory period.

The **Context platform** (6/Q11) will be used for the active participation of all Brno residents, with its informative, media, and social networking and community dating functions. This platform will have an online and analogue version in the form of temporary architecture in each urban district, which will be created in cooperation with the **Biennial of Democratic Architecture** (22a/Q11).

Opportunities for active participation in the preparation and implementation of the candidacy will be provided to citizens as **volunteers**, who will be able to sign up for selected projects as communicators and local guides, for example the **Non-places** (3/Q11) or **Walking Figures** projects (8/Q11), or to participate in the research that will be carried out during the preparations in order to correctly identify the needs of the city's inhabitants and incorporate them into the programme.

The main mass participatory opportunity for local residents in their role as co-creators of the programme will be the multi-year preparation of the main launch event **THE GATHERING**. The preparation of this format will take place between 2025 and 2027 and the aim is to involve all city residents in this event, i.e., to find a need for everyone that will be fulfilled by their participation in the fair.

Residents of Brno across the social spectrum will have the opportunity to actively participate in the preparation of **BRNO DAY** which will take place in the summer of 2028. The autumn participatory event will be **SPREADING** — a culminatory citywide festival made up of large community feasts in each district.

Storytelling as a tool for strengthening identity is being developed in the project **Miscellany: Brno Myths and Legends** (36/Q11), where an open invitation for interested citizens and institutions will allow them to participate in the elaboration of staged live images inspired by Brno legends and real stories, some of which they propose themselves.

The active line of everyone's participation will be the **participatory radio**, which will be the best guide for (not only) Brno residents throughout 2028, with representatives of all communities and marginalised groups in the radio's team (see Q34).

In the **Safe Space to Thrive** programme line, we present projects that focus on care, well-being, and self-development and the communication campaign will include creative tasks aimed at personal development as well as rest and taking a break. The main caring projects, open to all, are the **White House Laboratory** (10/Q11) and

a place to rest and listen, the **Room of Requirements** (11/Q11). For those whose working hours extend into the evening, the **Night Owls** project (30/Q11) will offer cultural activities once a month after the normal closing hours of cultural institutions.

#### WE ARE ALL BRNO CITIZENS

**Brno experienced a very strong upsurge of civil society forces in the spring of 2022 during the refugee crisis** triggered by the **war in Ukraine**. Brno became one of the major **refugee destinations**. **In addition to already established organisations, a number of other organisations became involved**, including those in the cultural sector. **This demonstrates the very strong role that cultural institutions** and non-profit organisations can play through space or technology, together with a circle of supporters and functional information channels built around them.

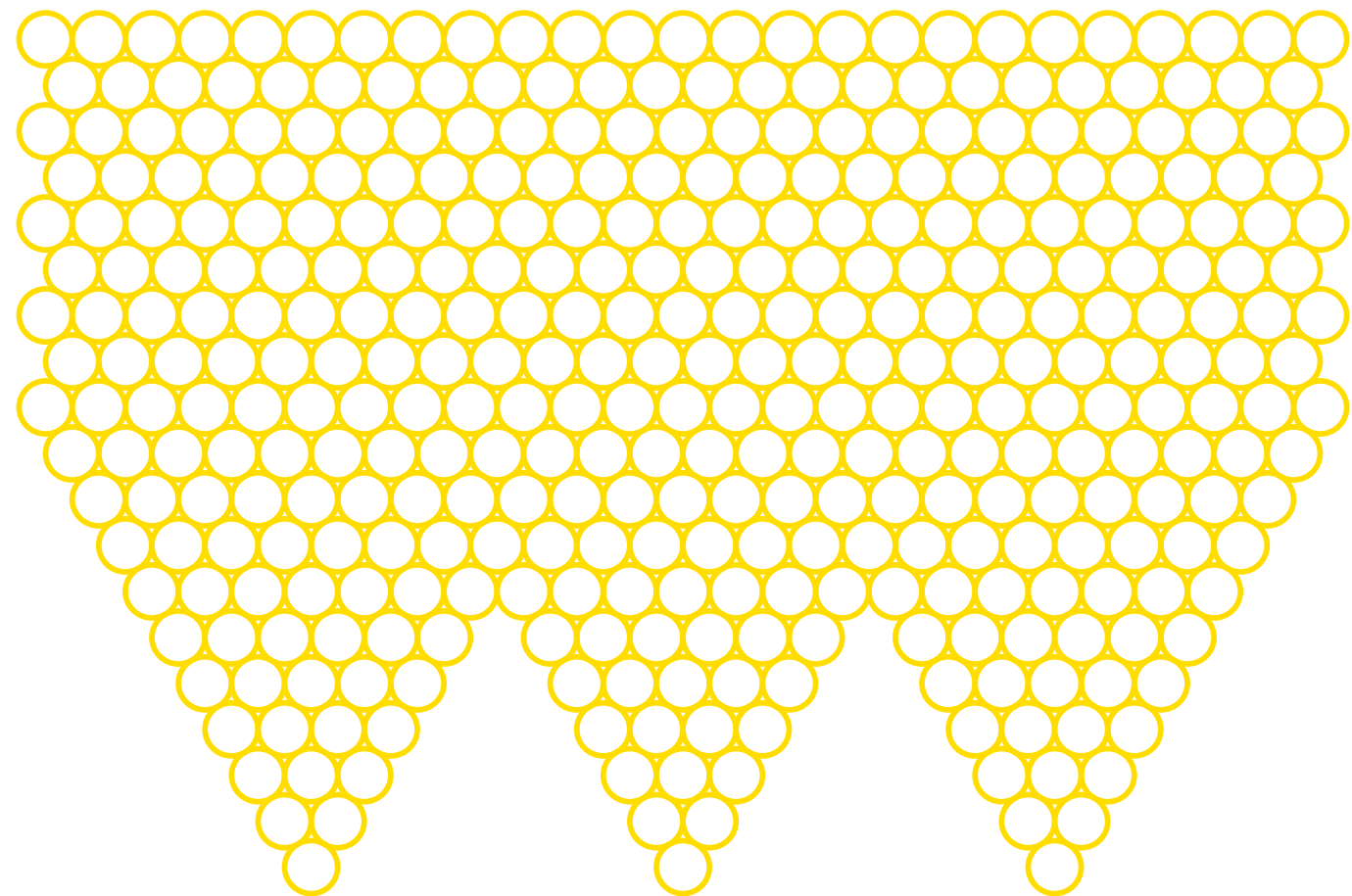
A significant role in the integration of Ukrainians is played by the restored women's educational association **Vesna, whose activities we want to further develop under the banner of Brno 2028**. In order to develop the themes of multicultural Brno, we initiated a new **foreign language edition of the Brno magazine "KAM v Brně" (WHERE in Brno)** in cooperation with TIC Brno, which will function as a communication platform for Brno residents of foreign origin. The first issue (July 2022) was dedicated to the Ukrainian community.

#### WE DON'T LOOK AWAY

Social exclusion refers to perceived, combined inequalities in income, employment opportunities, education, and housing. **In Europe, the relationship between culture and social exclusion has been promoted in recent years** in the belief that cultural **participation** is a means of combating social exclusion. Social inclusion in the arts therefore means seeking to include those who have fallen out of society or are at risk of falling out.

A crucial project for the inclusion of marginalised groups is Stepping Forward (32/Q11), which will promote city-wide involvement of (1) seniors, children, youth and families, (2) people with mental illness, (3) peoples with intellectual disabilities and autism, (4) peoples with disabilities, (5) people with sensory disabilities, (6) people at risk of social exclusion (homeless, substance abusers), (7) the Romani people and foreigners at risk of social exclusion. The disabled and socially disadvantaged are also targeted by the projects **Vests – New Technologies for Inclusion through Culture** (31/Q11) and **R-e-training in Libraries** (29/Q11).

There are Romani, Ukrainians, Italians, Greeks, Turks, Vietnamese and other nationalities living in Brno. There is a great opportunity to build inclusion in the form of participatory collective art practice. Some communities in Brno are more emancipated and even have their own communication channels, such as the **Roma TUKE.TV**, with which we are collaborating in the development of the Brno 2028 projects. Brno is home to the **Brno Expat Centre**, which helps incoming highly educated foreigners integrate into Brno life. With the growing reputation of the city's good image, there are more and more such foreigners. Brno's ethnic communities do not know much about each other and are largely isolated. There are a number of efforts to strengthen cultural diversity and open up communities through various platforms, and one such project will be a joint cooking event as part of the **Roots and Spices** project (16/Q11), the outputs of which will be included in the **"Brno for your Belly"** cookbook.



## BREAKING DOWN BARRIERS

Audience development is a process involving many aspects of art production and management, with the aim of **breaking down the barriers** that prevent people from engaging with and forming a connection to the arts. It is a strategic process that can expand the diversity of audiences, increase their numbers, or enhance the nature of the experience. Effective audience development combines the work of cultural marketers, lecturers and educators, facilitators, managers, planners, programmers, and the artists themselves — working together to meet and balance artistic, social, and financial goals. So, in a nutshell, our approach to **audience development involves breaking down the physical, psychological, and social barriers that prevent Brno people from participating in or engaging with the arts, part of what we described in Q17–18.**

## Class(soul)mate

But for young people in particular, we mapped the activities and needs of schools and cultural institutions in the areas of audience building, cultural education, and creative learning. We have defined the main objectives for linking the cultural and creative sectors with education as follows:

- ◆ to link formal, non-formal, and extracurricular education, to actively involve parents
- ◆ to launch 14 sub-projects under the banner of Brno 2028 and to further develop long-term cooperation between educational institutions and artists, creatives, and cultural institutions, which will not only lead to cultural education of pupils, but also to the improvement of teachers' competences and their approach to the concept of teaching (e.g., by incorporating gamification into education)
- ◆ to promote project-based learning, design thinking, and pupil participation in all phases of the project (from researching the topic to evaluation), to build active citizenship and pupil interest in the city through 34/Q11
- ◆ to break down barriers on the part of parents to regular visits to cultural events through positive experiences of pupils and students (materials with tasks for parents in the framework of Brno 2028 projects).

Here is an overview of school and leisure educational facilities in Brno that will be involved in the 14 Brno 2028 projects: pre-school education/kindergartens (169), primary schools (95), secondary schools (58), 6 of them with an artistic focus, 9 faculties at 4 art-oriented universities, Leisure Centres and Children and Youth Houses (22 branches in total), and 20 Primary Art Schools.

Under the banner of Brno 2028, we intend to improve audience development by **systemically setting up long-term infrastructural mechanisms and activities**. These will lead to an improvement in the quality of cultural education in kindergartens, primary schools, and secondary schools and to more intensive cooperation between educational institutions, cultural organisations, and cultural participants. **This will link the key projects from Q11** to their educational potential, the development of society, and the field of individual lifelong learning.

These projects include:

## Cultural and Educational Centre

The newly established centre will be located in the White House Laboratory (10/Q11). The main responsibilities of the centre will include the **establishment of an information centre and the coordination of project-based learning reliant on the teacher working in tandem with the artist and facilitator**. The centre will also provide support to the lecturers' departments of cultural institutions and to individual lecturers working in cultural institutions.

## Information centre

It will bring together in one place the offer of all educational activities for schools and will be a part of the Brno **Context** platform (6/Q11). This signpost will make it easier for teachers to navigate cultural events and related educational projects in the city and will offer them the opportunity to actively participate in the process of creating similar projects.

## Culture of Education: Education through Culture

The project (34/Q11) is based on interdisciplinary project-based learning with an emphasis on intercultural dialogue and inclusion. It will involve different target groups (socially, health disadvantaged, communities, and minorities) and will work intensively with cultural institutions, universities, and professional organisations.

We also intend to invite educational institutions and schools to participate in the following Q11 projects.

The **Places** project (2/Q11) will increase children's and pupils' sensitivity to the art around us through animated experiential activities in public space (performances, installations) that pupils will create together with an artist or educator, responding to selected public sculptures.

The **Non-places** project (3/Q11) will offer children and pupils the chance to experience unexpected local adventures in the urban wilderness, in places they have avoided or found inaccessible. Educators and artists will work with pupils to address issues related to urbanism, the theme of plants, and nature in general.

As part of the **Brno Ornament** project (4/Q11), which is planned to include a festival of Brno shop windows, primary and secondary schools will be encouraged to collaborate with a designer and to create a shop window of a selected shop in their neighbourhood.

The projects **Walking Figures** (8/Q11) and **Roots and Spices** (16/Q11) are suitable for interdisciplinary project-based learning. During the Figures project, pupils will learn about personalities associated with Brno in different subjects. In the Roots and Spices project, they will taste a variety of national cuisines thanks to the involvement of minorities living in Brno.



The **Shamans & Shamanesses** project (13/Q11) will support the participation of cultural participants and institutions in the city's districts in school and through after-school education (organisation of joint festivities, festivals, interventions in public space, etc.), bringing together children, pupils, students, parents, and disadvantaged groups. The cultural officer (shaman) will be in the position of mediator and facilitator of contacts.

Through the **Climate Stations** project (18/Q11), school groups will address the issues of climate change and its impact on the urban landscape and city life. Accompanied by a lecturer, they will visit selected sites in the city to address specific issues through participatory theatre and new technologies (AR).

The **Brno Trace** project (19/Q11) is based on close cooperation with the educators of the House of Arts Brno, whose activities include the management and development of the Brno Architectural Manual. Facilitators "take" primary and secondary school classes out into the streets and guide them through the buildings of important architects during guided tours. Worksheets and activity programmes will introduce them to the lives of famous personalities, the stories of places, and the rich history of the city.

The **Back Street Dance** project (26/Q11) works with the idea of social cohesion through movement and dance as a natural fit for both in-school and out-of-school education. Street dance classes will be taught at all school levels, but also as a leisure activity in the public space of the city, naturally connecting different groups of people through dance.

The **Half-and-Half Concerts** project (33/Q11) is based not only on the linking of two musical genres, but also on the joint concerts of children and professional musicians for different audiences (in schools, clubs, retirement homes, and concert halls). Students will have the opportunity to collaborate with established musicians, perform publicly on stage, and experience the behind-the-scenes of musical institutions.

The **Cinema Espresso** project (28/Q11) envisages screening films not only in cafés in all districts but also in all sorts of educational institutions. The lecturers of the Brno cinemas, together with a teacher, will select a film according to the subject or material being taught; each screening will be accompanied by a professional introduction and activities following the film (discussion, workshop).



We have not mentioned it yet, but the dragon is a mythical domestic animal and a symbol of Brno. One even hangs in the passageway to the Old Town Hall and there's a dessert named after it, too. The constellation of the dragon is one of the largest and, thanks to its location, one of the oldest. Just like Brno itself. Become an astrologer with us, we invite you to have a look at the proposed budget.

Expenditure on culture is around 9% of the total city budget. The city finances the operational and capital expenditures of 9 cultural organisations (4 theatres, a philharmonic, a gallery, a museum, a municipal library with a network of branches and a tourist and information centre). The city also has a sophisticated subsidy system with 9 regular and occasional thematic subsidy programmes for operations and one-off projects. The annual volume of subsidies was more than €2.6 million in 2022.

| Year | Annual budget for culture in the city (in euros)* | Annual budget for culture in the city (percentage of the total annual city budget)* |
|------|---------------------------------------------------|-------------------------------------------------------------------------------------|
| 2018 | 79,517,000                                        | 12.1%                                                                               |
| 2019 | 63,821,840                                        | 9.4%                                                                                |
| 2020 | 61,618,880                                        | 8.6%                                                                                |
| 2021 | 55,531,360                                        | 8.1%                                                                                |
| 2022 | 70,936,280                                        | 9.3%                                                                                |

Note: 1 euro = 25 CZK  
\* Total budget of the city, including municipal districts, excluding the costs of the preparation of the ECoC competition application

The city does not plan to use current cultural expenditure to fund the ECoC project. However, it may happen that some of the contributory organisations involved in the programme will use part of their regular budget.



The city has been spending a relatively high percentage of its budget on culture for a long time. In addition, in the last 8 years it has increased the amount for the non-contributory sector (funding allocated through grants) more than 4 times — in 2014 it was € 560,000, this year it is more than € 2.6 million. The City of Brno's strategy for culture and creative industries also commits the city to finance

culture with at least 9% of the operational expenditure of the budget of the Statutory City of Brno. The aim for 2029+ will therefore be to maintain this trend, even if the city should choose to get rid of "responsibility" for one or more cultural contributory organisations (e.g., through transformation, joint financial responsibility of the founders, etc.).



CHAPTER V

Income to cover operating expenditure

23

| Total revenue to cover operating expenditure (in euro) | from the public sector (in euro) | from the public sector (in %) | from the private sector (in euro) | from the private sector (in %) |
|--------------------------------------------------------|----------------------------------|-------------------------------|-----------------------------------|--------------------------------|
| 35,000,000                                             | 33,250,000                       | 95%                           | 1,750,000                         | 5%                             |



CHAPTER V

Income from the public sector to cover operating expenditure

24

| Revenue from the public sector to cover operating expenditure | in euro    | in % |
|---------------------------------------------------------------|------------|------|
| Government of the Czech Rep.                                  | 20,000,000 | 60%  |
| City                                                          | 8,000,000  | 24%  |
| South Moravian Region                                         | 1,750,000  | 5%   |
| EU (excluding Melina Mercouri Prize)                          | 3,500,000  | 11%  |

|       |            |      |
|-------|------------|------|
| Total | 33,250,000 | 100% |
|-------|------------|------|



CHAPTER V

Financial commitments to cover operating expenditure

25

In June 2022, the Brno City Council approved the submission of the application for the 2028 ECoC title, including a commitment of future funding in the event of winning the competition, totalling € 8 million.

In the summer of 2022, the Governor of the South Moravian Region and the Mayor of Brno signed a Memorandum of Cooperation and Support for Brno's candidacy for the title of ECoC 2028. For the time being, there is no financial commitment from the South Moravian Region, which will be defined in the eventual second round of the candidacy.

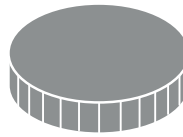
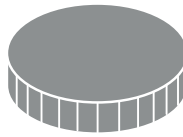
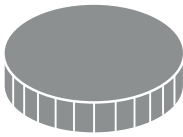
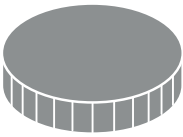
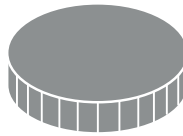
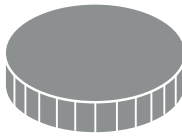
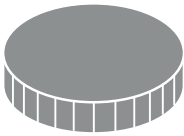
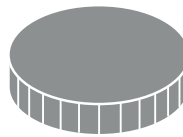
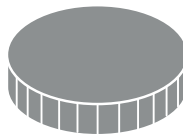
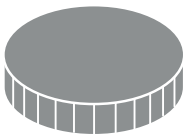
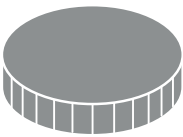
Despite the fact that internal negotiations at the level of the Ministry of Culture of the Czech Republic and the candidate cities are ongoing, there is no single official statement on the specific amount of financial support for the ECoC 2028 project from the state. Therefore, in the respective tables we provide an estimate based on our needs, city and regional size in combination with comparable ECoC cities from abroad.



CHAPTER V

Fundraising from private sponsors

26



The Czech Republic, like other post-socialist countries, does not have a well-developed culture of private sector support for the non-profit and cultural sectors. Or rather, **a large number of companies see fundraising as part of strengthening their brand** as part of corporate social responsibility. The inclusion of funds from private sources at the level of Czech and foreign companies will also be accompanied by education and support for **patronage, which is an undiscovered challenge in the case of Brno**.

The development of individual donations in the Czech Republic is mainly related to events, such as runs, marches, or rides for a “good cause”, such as the fight against cancer, the fight against poverty, etc. What they have in common is the active participation of people in the topic. This is the beginning of the story and the essence of peer-to-peer fundraising today. We **cannot implement** cultural and follow-up events within the ECoC **without the support of the private sector**. However, we are not only looking for financial support, but rather for strategic partnerships that lead to the sharing of knowledge, marketing, personnel, or infrastructure capacities. Communicating and attuning potential **donors, patrons, and private sector** representatives to a shared vision will be a critical moment in the process.

**Ambassadors** will play an important role in the sourcing process. We want to involve them directly in the process so that they take ownership of the projects supported and identify with them. At the same time, we want to use the **crowdfunding** mechanism. Instead of collecting financial support, we will focus on human resources and human capital. We will thus transform the traditional concept of crowdfunding **into civic participation, in which we also plan to involve ambassadors/patrons as part of the “crowd”**. This will create a common moment of a shared city.

Just as Brno has its own specific cultural scene, the **fundraising strategy will necessarily reflect the specifics of Brno** or the South Moravian Region.

In the context of the involvement of companies at the city and regional level, the city companies, i.e., companies 100% owned by the city, are already involved in the preparations through an interdisciplinary working group at the level of the Municipality of Brno, which would support the ECoC in the provision of services. The ECoC can

be an attractive opportunity to strengthen the brands of traditional Brno companies (Starobrna or Zetor). In cooperation with the Brno Regional Chamber of Commerce, 400 SMEs will be approached, and we are also counting on the involvement of multinational companies and groups operating in Brno: CPI Property Group in the Nová Zbojovka district and CTP in the case of Nová Vlněna.

The selected projects will be an opportunity for the **involvement of technology start-ups and global technology companies** as well as for the **South Moravian Innovation Centre and the Creative Voucher Programme** to support collaboration between creatives and companies. The Context platform (6/Q11) will be closely linked to BRNO.AI — a platform that brings together the artificial intelligence ecosystem of Brno and the South Moravian Region and seeks to put it on the global map. IT and development companies and start-ups from the gaming industry exhibit great potential for cooperation. There are a number of interesting platforms in Brno whose focus overlaps with the topics of the candidacy and whose potential we plan to fully activate.

There is a lot of room for cooperation in the fields of hotel, gastronomy, and at the regional level. We are going to cooperate with the Wine Fund in the preparation and implementation of projects related to wine and folklore.

A number of companies operating in the South Moravian Region are profiled for innovation, such as GUMOTEX, the world's largest manufacturer of rubber-textile inflatable boats that are environmentally friendly, or Tiera Verde, a manufacturer of eco-drugs and eco-cosmetics. In the context of smart energy-saving solutions for heating and cooling buildings, these include Liko-S, eco-agricultural wineries, and eco-farming companies such as gravity winery VILAVIN, tea and herb producer Sonnentor, and others. We would like to cooperate with similar companies in promoting common values.

An example of cooperation with a multinational company in the field of creative industries is the cooperation with IKEA, through which we would like to accentuate the historical continuity of the Swedish siege of Brno. Through our collaboration on the limited edition of Brno 2028, we are transforming this into “living in Brno” with an IKEA accessory in every Brno home.



CHAPTER V

Breakdown of the operating expenditure

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CHAPTER V

Fundraising strategy from Union funds to cover capital expenditure

30

|                                        | in euro           | in %        |
|----------------------------------------|-------------------|-------------|
| Programme expenditure                  | 21,000,000        | 60%         |
| Promotion and marketing                | 6,300,000         | 18%         |
| Salaries, overheads and administration | 7,700,000         | 22%         |
| <b>Total</b>                           | <b>35,000,000</b> | <b>100%</b> |



CHAPTER V

Income from the public sector for capital expenditure

28



CHAPTER V

Spending on new cultural infrastructure to be used for Brno 2028

31

| Revenue from the public sector to cover capital expenditure | in euro    | in % |
|-------------------------------------------------------------|------------|------|
| Government of the Czech Rep.                                | 25,135,000 | 19%  |
| City                                                        | 97,560,000 | 75%  |
| South Moravian Region                                       | 7,148,000  | 6%   |
| EU (excluding Melina Mercouri Prize)                        | –          | –    |

|              |                    |             |
|--------------|--------------------|-------------|
| <b>Total</b> | <b>129,843,000</b> | <b>100%</b> |
|--------------|--------------------|-------------|

The table above includes expenditure on cultural infrastructure listed in Q38. The projects marked with an asterisk in Q38 do not yet have an allocated budget and will be submitted for approval by the City of Brno authorities in a possible 2nd round.



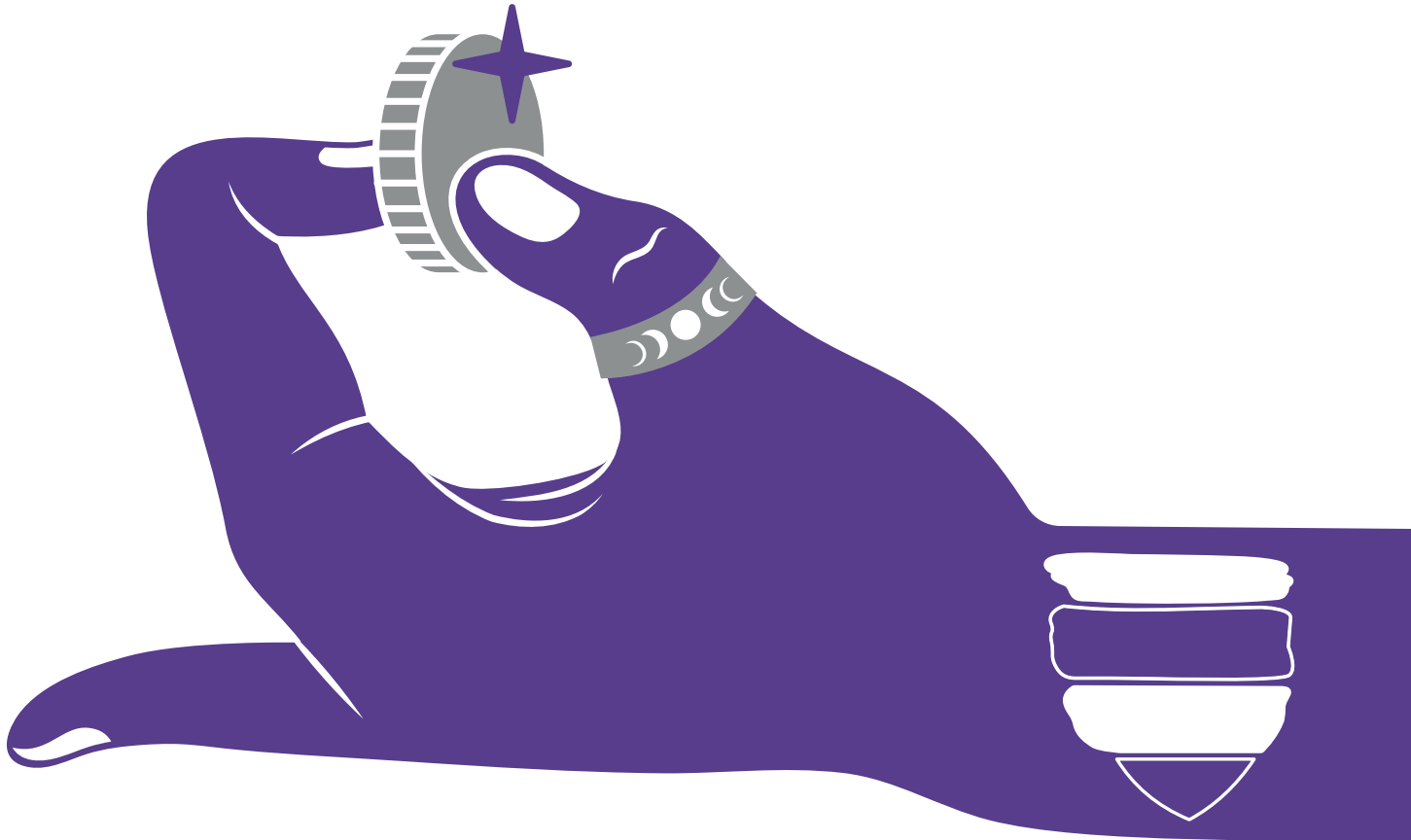
CHAPTER V

Financial commitments of the public finance authorities for capital expenditure

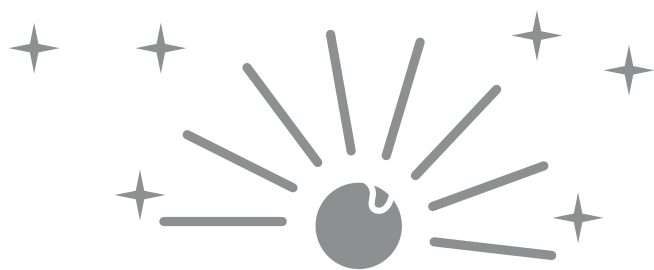
29

**The relevant authorities have already decided on funding for most of the cultural infrastructure projects included in Q28.** In Round 1 of the application, we are considering specific capital projects in line with the concept of "degrowth". As such, we are not building new buildings, but revitalising existing ones. The projects with an asterisk that are listed for Q38 (White House, Leoš Janáček Museum, Café Kaprál, Brno Exhibition Centre) have either anticipated state funding or are yet to be decided in 2023 and subsequent years when the city and regional budgets are being approved.

| Project                 | Investment value in euro | Schedule | Investor     |
|-------------------------|--------------------------|----------|--------------|
| Janáček Cultural Centre | 120,000,000              | 2025     | City of Brno |



# SESSION PART/C/PANTS



We invite you to observe our session. This is not a conspiracy, but a group of people who together raise the ghosts of promise. Get to know each other!

## NEW ORDER

At the foundation of every association that makes an indelible mark on the history and souls of people, there is always a solid foundation of principles and a community that carries out the task successfully. The Fellowship of the Ring, the Order of the Golden Dawn, the Order of the Phoenix... and the Brno 2028 Registered Institute.

**The existing cooperation** between the individual funding partners of the preparation of the first round of the city's candidacy for the title of European Capital of Culture led us to convert this experience into joint work within **one organisation**. This will capitalise on the outcomes of previous negotiations and will ensure that, if the title is won, it will provide a functional and highly qualified platform for the fulfilment of all the objectives of the candidacy. The principles on which we are building our cooperation are based on a **participatory approach, mutual trust, and a desire to involve all sectors equally**.

In 2023, we will prepare the documents necessary for the establishment of the **Brno 2028 Registered Institute**. In the Czech legal context, it is an organisation established for the purpose of carrying out public or socially beneficial activities. This legal form will allow for both the organisation and coordination of the programme during the whole year that the city will bear the title, as well as the preparation itself, including the events that will follow the title and further develop the cultural programme in the city.

## MEMBERS OF THE ORDER

The clearly defined purpose of this grouping will be to plan and support Brno's development in the field of creative industries, culture, and education. Its supreme representative will be the **Managing Director**, the **Board of Directors** of the Institute will be the executive body, and the **Supervisory Board** will assume the supervisory function.

The **Managing Director** of the Institute will lead a team responsible for its different sections.

The **Programme Director** will be responsible for the conception and overall quality of the artistic and cultural programme within an overall financial, administrative, and logistical framework set and secured by the Managing Director and approved by the Board of Directors. He/she will be responsible for the composition of a creative team and collaborative team(s) of professionals, will be working closely with other members of the Institute's management, and will assemble and manage the Artistic Board.

The **Chief Financial Officer** will be responsible for the budget and its disbursement of costs necessary for both the operation of the organisation and the fulfilment of individual projects, including the accounting of grant subsidies.

The **Fundraising Officer** will be responsible for the implementation of the fundraising strategy.

The **Communications Manager** will be responsible for implementing the marketing strategy and managing national and international campaigns related to the ECoC. His/her agenda will also include protocol.

## The Partnership Development and International Cooperation

**Manager** will be responsible for the implementation of the partnership strategy. He/she will also manage the project team responsible for managing European projects and advising co-producers on finding partners for projects.

The **HR and Volunteer Manager** will be responsible for the HR agenda for staff, external collaborators and volunteers, recruiting and training them, and will manage a group of volunteers.

The **Monitoring and Evaluation Coordinator**, i.e., Sustainability Guarantor, will be responsible for setting and evaluating indicators in terms of their impact on key dimensions of sustainability and for ensuring compliance with ethical standards.

The Brno 2028 team will also include an **Immersion Manager** and others.

The institution will be supervised by the **Board of Directors and Supervisory Board**. Membership in the Board of Directors is not compatible with membership in the Supervisory Board, composed

of representatives of all the funding partners of Brno 2028 (the City of Brno, the South Moravian Region, a representative of the Government of the Czech Republic / Ministry of Culture, one political representative from the European political level). Each sector (public, university/non-profit and private) will have equal representation in the Supervisory Board.

## REGULAR RITUALS

This process will be facilitated by the concept of an **open office of Brno, the European Capital of Culture 2028**, which will be located in an easily accessible location and will act as a consultation point, a creative hub, and a meeting place where the door is open to everyone. Following the open consultation hours "**Brno 2028 Happy Hours**", which we are currently organising at the Asphalt Cycling Lab, regular discussion/consultation and non-hierarchical meetings will also take place in this office. At the same time, the Brno 2028 office will include the open project **Room of Requirements** (11/Q11), which will house the Brno 2028 Immersion Manager. **Shamans & Shamanesses** (13/Q11) will also have its clubhouse there.



# IF YOU UNDERSTAND ONE /SSUE, YOU WILL UNDERSTAND E/GHT.

"There is something to be learned from a rainstorm. When meeting with a sudden shower, you try not to get wet and run quickly along the road. But doing such things as passing under the eaves of houses, you still get wet. When you are resolved from the beginning, you will not be perplexed, though you will still get the same soaking. This understanding extends to everything."

Yamamoto Tsunetomo (Hagakure)

## STRENGTHS

- ◆ a rich cultural history and a functioning network of stable cultural institutions with a diverse cultural offering
- ◆ participation of the city and the region in international networks (EUROCITIES, IAEH, UNESCO Creative Cities Network — for music, WHO European Healthy Cities Network, ERRIN, PURPLE, etc.)
- ◆ representation of high-quality capacities and personalities in the field of culture and related sectors
- ◆ the city is currently a very popular destination for tourists and business, Brno is the capital of the gaming industry in the Czech Republic according to the Czech media
- ◆ the size of the city also brings with it a critical mass of cultural audience
- ◆ the principles of the Brno 2028 candidacy further develop the Brno 2050 Strategy, the CCI Strategy, the Culture Action Plan

2021+, and the South Moravian Region Development Strategy 2021+ and further develop them in points not covered by the strategies

- ◆ an innovative concept of the application created through a bottom-up participatory process that will trigger changes in the development of the city and the region through **inclusive degrowth** that takes into account local, regional, and global challenges and directs residents to be prepared to face these challenges
- ◆ the support and need for the ECoC title from the cultural scene
- ◆ the preparatory team is integrated under TIC BRNO, the strongest player in Brno in the field of marketing, branding, tourism, and also the organiser of cultural events
- ◆ a well-developed accommodation infrastructure in the city and the region capable of accommodating ECoC visitors
- ◆ good accessibility to transport to Brno (1.5 hours from Vienna) and the region by rail, i.e., in an environmentally friendly way
- ◆ openness of the city to participatory formats, e.g., the existence of a well-developed participatory budget
- ◆ political support at city and regional levels, which goes beyond electoral periods
- ◆ sufficient financial resources for culture compared to other cities in the Czech Republic provides a safe space for experimentation and new approaches

## WEAKNESSES AND THEIR SOLUTIONS

- ◆ unbalanced offer of cultural formats and services in the centre and periphery
- ◆ inaccessible cultural production for groups at risk of social exclusion

SOLUTION: participatory projects will take into account the diversity of the population groups in each district and prepare tailor-made projects in each district

- ◆ uncoordinated communication of cultural offerings to the public at city and regional levels and lack of coherence between formats that can support each other

SOLUTION: a communication platform and social network called KONTEXT, a tailor-made offer for each user working with personality typologies, artificial intelligence, knowledge and habits

- ◆ absence of a functional platform for dialogue between cultural actors and funders

SOLUTION: transformation of the Brno cultural forum under the umbrella of Brno 2028 with regular meetings of elected representatives across disciplines

- ◆ low absorption capacity in the cultural sector, lack of experience in implementing large European projects

SOLUTION: mapping needs in this area and providing training by experts in fundraising and drawing on grants from European programmes and co-productions

- ◆ the cultural scene is stagnant, the external profile of the city in the field of culture outside the South Moravian Region is weak

SOLUTION: positive communication of visible foreign examples, cooperation with foreign artists, curators, experts, sharing of experience within residencies, long-term relationships and related sharing of experiences, creating space for positive experiences in communication and projects — open communication and sharing

- ◆ cultural actors do not have social security at national and local level, there is a syndrome of exhaustion, burnout and fatigue, there is pressure on products (premieres, performances, concerts) in grant schemes, not on creation, networking

SOLUTION: sharing of staff and positions, equipment, space, etc., to operate within the KONTEXT platform with a PROFESSIONAL subpage

- ◆ low involvement of foreign actors in cultural and community projects (especially in urban areas and regions) due to language barriers

SOLUTION: tailor-made curatorial projects prepared for Brno to be filled on the basis of an open call for mixed curatorial collectives communicated to Europe and the world + active strengthening of links with Vienna and Bratislava not only in the candidacy year

- ◆ lack of awareness of each other across communities

SOLUTION: horizontal approaches that embrace whole areas, not selected communities





# TUNE /N TO BRNO



In these times of constant information bombardment, we have the recipe for creating a safe, personalised space for everyone. Both for their bodies and their souls.

## 28 TYPOLOGIES

To achieve the **personalised experience we are aiming for**, there is only one place to go: the **very core. The essence. The fundamentals**. Based on socio-cultural analyses, we'll create 28 different character typologies to encompass the diverse spectrum of local communities that give shape to the city's unique spirit. Each type will have a name, as well as its own set of defined characteristics and programmes. A fun personality test will tell visitors and locals alike which type they align most with, allowing them to experience the true spirit of Brno through joining a community where they'll feel most comfortable. This is how we address the information overload, disinformation, and mental disease regular people face these days. This typology helps people find what they need, tear down this main barrier, ride the waves, follow the lead, and enjoy a very intimate experience. And even **discover a new community and get to know themselves better**.

## EMBASSY IN PRAGUE

Every country has cities with a healthy rivalry between them and the Czech Republic is no different. From time immemorial, Brno has maintained such a relationship with Prague. For its part, Prague has always poked fun at our city, and the people of Brno welcome it! It just underlines our unshakeable self-confidence, considering that we are truly proud to be second. And that's why we decided to open our embassy in Prague for the needs of our candidacy. After all, where better to work with the country's strongest Brno ambassadors than in its capital city? This also addresses the fact that one of our target groups are both visitors to and residents of our capital city. This is our way of reaching out to them as well.

## OUR SELF-WOVEN, SUSTAINABLE NETWORKS

Despite all our efforts, we still haven't managed to track down a crystal ball, so it's difficult to predict what the marketing world and its many channels will look like in the future. That said, it wouldn't be Brno if we didn't come up with our own, bold path.

The sheer number and immensity of communication channels these days remind us of an ocean. We've centred our concept around the idea that Brno cares about everybody. To keep anyone from getting shipwrecked, we need to offer nets and rules that help people make it to port safely. That's why we adhere to the principles of **inclusive and sustainable communication** based on personal approach, see the example of **Shamans & Shamanesses** (13/Q11).

## ANALOGUE MEDIA

For the pre-internet generation (or simply those who prefer the world outside to digital devices), we'll create an easy-to-understand media network connected to what they are familiar with. We'll continue to establish cooperation with state-funded as well as private media, such as newspapers, magazines, radio stations, and TV channels. In addition, we'd like to build our **own participative radio**

**station** to broadcast to the whole world; the way we see it, radio is a sustainable medium which has survived the test of time and proved to be extremely useful. What's more, Brno is a major player when it comes to the production of audio programs. This station would provide people with strong cultural experiences, ranging from interviews with various local as well as foreign artists, live broadcasts from various events, musicians, DJs and hosts involved, and even authentic travelogues from other European countries. The broadcast will be the main communication channel both for local citizens and visitors.

## THE POWER OF VISUALS IS WITH US

We consider the overall concept of visual communication a space for education, responsibility, self-confident expression, and sustainability. Our city has worked hard to earn a spot on the map of graphic design and these efforts represent an important part of our candidacy. We intend to combat visual smog, both online and offline. We want to become trendsetters for others to trust and draw inspiration from. And visual communication is another channel for us to spread the spirit of Brno and fight for the future of responsible use of graphical as well as promotional materials.

## GETTING INVOLVED — GETTING CONNECTED

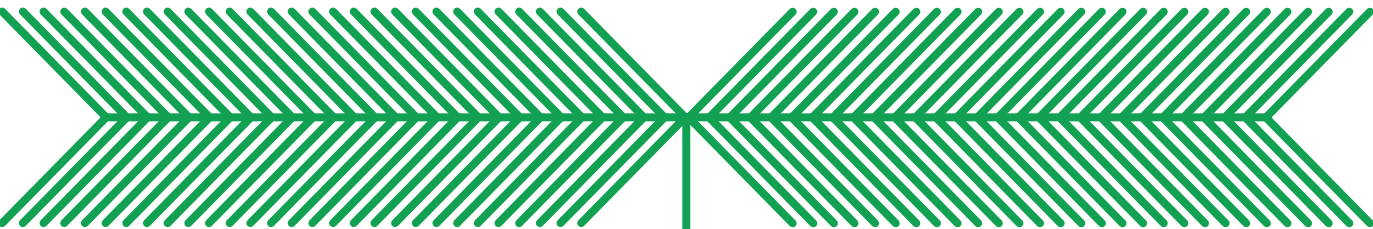
Social networks are running the world, but who knows what the future holds? No matter what, it's clear that people will always seek to connect with others. We believe that Brno will stay a major part of these networks, no matter what form they take. At the same time, though, we are embracing our destiny and have decided to **create our own social network** for our needs (**Context** — 6/Q11). We realise how bold and ambitious this is, but that's just who we are! Context will provide us with space to do what's most important for us — to take "May Brno Be with You" online. Context will also allow us to interconnect locals as well as individual communities, personality types, travellers, and visitors. The enduring sustainability and usefulness of this network are also important for us, and we feel this could be a major break-through in marketing and communication. Who knows? This may be a new Facebook, which also started out with the humble intention of connecting a single university.

## OUT INTO THE WORLD!

It might sound cliché, but Brno truly DOES lie in the heart of Europe. Digitalization may have made that claim less well-known and flashy, but it's still a fact that we carry with us and consider meaningful.

## IN THE MIDDLE OF A STAR

Europe is a very special place to live — it's diverse, rich, and dazzling. And we're a solid part of it. Being so centrally located has allowed us to build strong connections and relationships with countries throughout the continent. In these times of major global change, we recognize the importance of relying on what is proven and sustainable. This is why we want to make strong use of **our railway network and the benefits it provides**. The newly completed railway connection to Vienna, for instance, has made air travel even more accessible and convenient. Since our primary target audiences are travellers, adventurers, and experience seekers, it makes sense



to focus our promotional and marketing efforts on railway travel — a service that continues to grow in popularity among these groups.

### HELLO FROM BRNO!

We want to create our own participative radio station, since broadcasting has proven to be sustainable and future-proof. We aim to broadcast all over the world and connect various places from our beautiful planet. This station will allow people to experience all that's happening and become a part of it. And the broadcasting won't be about Brno only, — among other things, we want to introduce listeners to other European cities and countries using authentic radio travelogues. We'll focus on France, our partner country for the title in 2028. And we'll visit other countries and cities to show the diverse character of Europe and the EU in our broadcasting. Apart from radio, we'll connect with the world through other channels via the Internet, including our own social network (see above).

### PRESENT AND FUTURE

And just like with any other fully-formed prophecy, let us briefly explain what things look like now, how they'll develop, and how we envision the future. Ready? We sure are!

### PRESENT

We're just starting to work on marketing and media channels. This phase is primarily about determined decisions and building proper foundations.

- ◆ By connecting with people both in and outside of the city's cultural scene, we've created a culture sentiment map of Brno.
- ◆ We've been establishing close relations with major players in the culture of Brno as well as the Czech Republic as a whole.
- ◆ We've defined and established cooperation with the Brno Tourist Information Centre (TIC Brno) and its activities.
- ◆ We honour strategic documents created by the City of Brno, the South Moravian region, and the Czech Republic.
- ◆ We've established and continue to work on Brno2028 social networks (Instagram and Facebook), both in Czech and English.
- ◆ We use social media to engage and involve the public in what's happening around us (support for Ukraine, communication concerning festivals and other events, analysis of public opinion).
- ◆ We are getting heavily involved in media as well as marketing activities, such as an entire edition of the well-established KAM magazine, efforts to preserve local modern architecture (White House), organising Europe Day, participating in the Brno Culture Forum, and more.
- ◆ We've been working on a long-term, detailed marketing, PR and communication strategy.
- ◆ We are developing close partnerships with the South Moravian Tourism Centre as well as the Regional Chamber of Commerce.

### FUTURE TENSE CONTINUOUS

We've raised the bar high for ourselves over the next six years! We've thought it through, however, and are tackling these goals responsibly and with enthusiasm.

Our plans for 2022–2028:

- ◆ Map the needs and potential of our target group across all of Europe
- ◆ Work with experts to construct our own functional as well as sustainable social network
- ◆ Manage communication, devices and ways to make people immerse into the Brno feeling
- ◆ Create detailed characteristics for 28 types of personalities in close cooperation with sociologists, anthropologists, psychologists, and behavioural scientists.
- ◆ Create a concept for our own radio station in cooperation with audio/visual artists
- ◆ Follow dynamic trends to create smart, inclusive visual communication
- ◆ Strengthen our media partnerships, both in the Czech Republic as well as abroad
- ◆ Open a Brno embassy in Prague
- ◆ Build a brand for Brno as a fateful as well as personal experience

### FUTURE TENSE SPECIFIC (2028)

The more we think about 2028, the more we find ourselves looking inward. We try to complete our mission as best as possible — for each person to be ready to receive Brno as truth, authenticity, experience, and spirit.

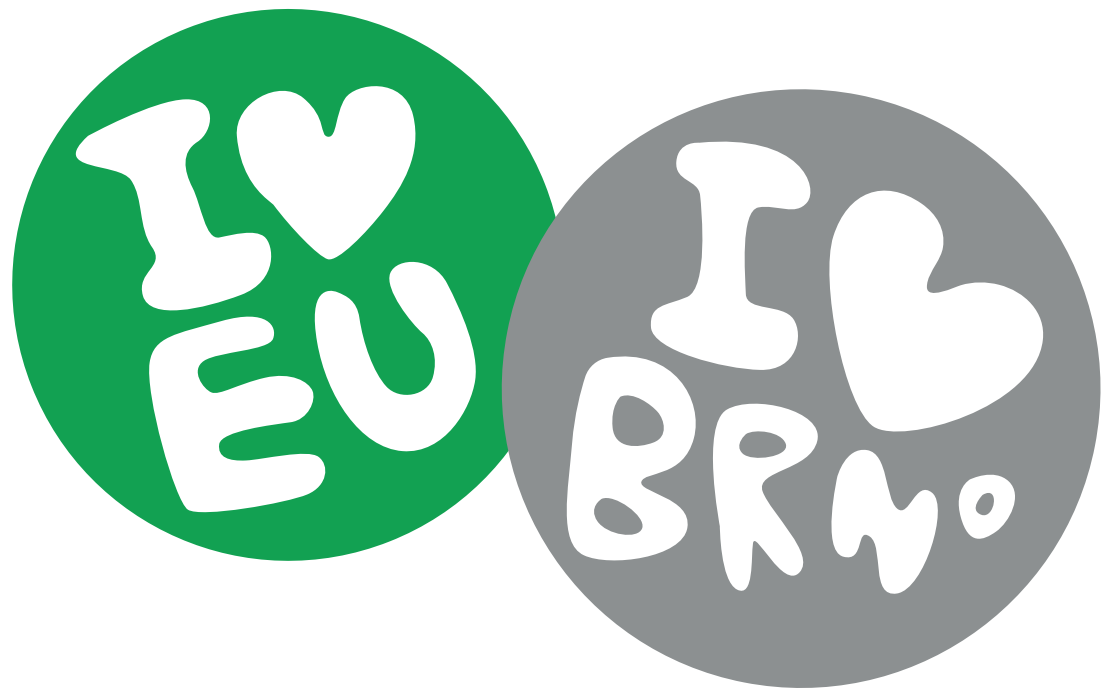
By 2028, we will:

- ◆ Have a strong, fully-developed brand
- ◆ Be the primary destination for our target group, whose needs will be fully met
- ◆ Have our own social network and a sustainable community in which everybody can get involved
- ◆ Be an inclusive, easily accessible city tailored to everyone's needs
- ◆ Broadcast to the entire world from our own radio station
- ◆ Have our own embassy in Prague, along with countless ambassadors elsewhere

In 2028, we'd like to be:

- ◆ a safe and intimate place to explore new things,
- ◆ an immersive city, that makes people feel welcome and cared for,
- ◆ visible from outer space,
- ◆ a source of inspiration for the future of other places all over the planet,
- ◆ a trendsetter in all forms of sustainability,
- ◆ a place where people embrace their destiny,
- ◆ a city where history is made,
- ◆ a personal experience everyone will carry in their hearts forever,

**May Brno Be with You** — and all those who'll experience it will feel what it means.



### A PROUD MEMBER OF THE FAMILY

Brno is a self-confident and proud city! And it's **proud to be a part of the EU as well as Europe as a shared cultural space**. We like to show that we are members of an excellent European family as best as we can. This project is about people and their connection to Brno. We feel this strong bond and the need to strengthen it in our connection to our European identity as well.

That's why it's natural for us to have the **symbols and logos of the EU shown in every presentation of Brno** as the European Capital of Culture; each Brno 2028 banner will display an EU flag, as well! Naturally, the EU will be featured in our visual communication, heard on the radio, shown on TV and in our screenings — we find it really important that it will be present in the city's atmosphere and people will feel that ECoC is not only about people visiting Brno but also what role and relevance Brno plays in Europe.

### EUROPEAN ENERGY

Our allegiance to the EU will drive the entire programme as well as communication networks. We want to **build our own radio station for the needs of the European Capital of Culture to broadcast all over the world**. Not wanting to focus exclusively on Brno, we are going to surf the radio waves all over Europe. We want to create an inclusive family-like European space that even astronauts on space stations can listen to.

This European theme will be used in our online communication to spread into the homes of people on every continent and to various communities. **And thanks to our own, unique social network we'll be able to connect these people at a single place.**

In terms of Europe and connecting people, another network is just as important for us, even if it's a bit older than the social, radio or even media networks. It's our **unique European railway network** — an important communication channel in our marketing strategy.

### STRONG BONDS

**We're creating lasting connections here and now**, as we cooperate with partners from the entire EU in politics, arts, or at the community level. And we've been **connecting the relationships on the local level with the European network** and educating the public about the opportunities it offers. Our marketing strategy is supposed to be based on strategic documents of European dimensions. Our natural partners are neighbouring countries as well as ECoC partner France. We've been looking for common signs, language and connections through various personalities and their fateful bonds with Brno.

We'd like all the **representatives of European institutions and countries** to gain first-hand experience of the history of Brno and for Brno to stay in their hearts forever. That's why **we'll personally invite them** to major events related to the European Capital of Culture. Brno is a destiny which needs to first be experienced.

Every year we make sure not to miss Europe Day, a major feast held on May 9. Again, we focus here on the connection of Brno and Europe, and we show our bonds with various EU countries as well as cities. In the very heart of our city, we'll make the hearts of our European selves beat fast with our rich cultural program. May Brno Be with You.rope.

# GUARDIANS OF THE COURSE OF EVENTS

Elementals are personified forces of nature carrying out the grand plan of the universe. We call them politicians for short. These guardians of the course of events are an integral part of our candidacy. We know the recipe for not only calling them out, but also how to sway them to our cause and make them our partners.



## CITY SUPPORT

The idea of Brno's candidacy for the European Capital of Culture competition was already conceived **during the development of the Strategy for Culture and Creative Industries**, which was approved by the city in May 2018 and includes as one of its objectives the ambition to win this prestigious title (see Q5). The very concrete steps regarding the candidacy were initiated by Brno at the level of its leadership already after the 2018 elections, as the first trips of the new Brno City Council member for culture and heritage protection, Marek Fišer, led him to the European Capitals of Culture Leeuwarden and then to Pilsen (together with the Mayor of Brno, Markéta Vaňková), in order to get acquainted with this issue. Subsequently, on 13 March 2019, the Brno City Council agreed to start preparations for the participation of the City of Brno in the competition for the title of ECoC 2028 and at the same time approved the **creation of a strategic department** in the Department of Culture (4 positions), which was created not only in connection with the work on the Strategy for Culture and Creative Industries, but also with regard to the preparation of Brno's candidacy for ECoC 2028.

In TIC Brno, a contributory organisation, a team for the preparation of the candidacy started to be formed in November 2021 with a link to the Department of Culture of the Brno City Hall and to Councillor Marek Fišer. By a resolution of the Brno City Council on 16 March 2022, an **interdepartmental coordination working group** was

**established** with the participation of the Mayor of Brno and the Secretary of the Brno City Council, representatives of all representative clubs of the Brno City Assembly. Among the members are not only directors of key city organisations, but also a representative of the South Moravian Region. Their first meeting took place on 27 April 2022.

A significant milestone was the discussion of the concept of the application for the ECoC 2028 competition by the Brno City Council, which **approved the submission of the application** on 21 June 2022, including a commitment of future funding in the event of winning the competition in the total amount of EUR 8 million.

## SUPPORT FROM THE SOUTH MORAVIAN REGION

In the autumn of 2021, the candidacy was communicated systematically towards the South Moravian Region, the Ministry of Culture of the Czech Republic and at European level. Meetings were held with representatives of all political parties in the relevant committees of the Regional Council and committees of the South Moravian Region.

In the summer of 2022, the Governor of the South Moravian Region and the Mayor of the City of Brno signed the Memorandum of Cooperation and Support for the Candidacy of the City of Brno for the title of ECoC 2028.

- Infrastructure to host the European Capital of Culture
- How Brno 2028 will make use of and develop its cultural infrastructure
  - Assets in terms of accessibility
  - Tourists' accommodation capacity

## SCENARIO

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

Every good story is not only built on characters or adventures, but also on plot and setting. We discover what we have in Brno, look for stories, and bring them into the spotlight. We create the landscape of the story.

## NO PLACE OVERLOOKED

Brno already has a solid and viable cultural infrastructure for hosting the ECoC title. However, with a mind on the future, it naturally becomes necessary to expand that existing infrastructure to include places that we have known for a long time to have potential and which, due to capacity reasons, have so far been overlooked or given lower priorities at the city level.

**Cultural spaces are a vital part of the ecosystem** which makes up a part of Brno's cultural economy. As part of the ECoC, we decided to balance the existing infrastructure towards an even distribution throughout the city of Brno and strengthen it with places and functions that are currently lacking or insufficient. We define cultural infrastructure as buildings, spaces, structures, and places where culture is either consumed or produced. When supporting cultural infrastructure in the case of this candidacy, it is not **about the construction of new buildings, but about the preservation, maintenance, repair, or retrofitting of existing ones.**

## STORIES OF PLACES REDISCOVERED

Brno has developed its own plan of strategic projects, which can be seen at [cobudebrno.cz](http://cobudebrno.cz), even outside of its candidacy for the ECoC. Apart from them, in line with the philosophy of degrowth, the following infrastructure projects are essential for Brno2028 (from the point of view of development, not construction):

- The Brno Exhibition Centre** and the transformation of its historical part — see 22/Q11
- The White House Lab** in the format of the White House Laboratory project — see 10/Q11
- The Leoš Janáček Museum**  
The Moravian Museum in Brno covers **the creation of the Leoš Janáček Museum with a modern permanent exhibition** that

connects the composer's personality and work with the City of Brno. The most performed Czech opera composer in the world spent almost his entire life in Brno, he was significantly involved in the organisation of Brno's cultural life, and most of his works had their world premieres in Brno. The city of Brno is proud of Janáček's legacy — it is the seat of the Leoš Janáček Archive, listed for its exceptional integrity and scope in the UNESCO Memory of the World list, every two years it organises the prestigious Janáček Brno International Music Festival, it is building a new concert hall bearing Janáček's name, it has reconstructed the modern Janáček Theatre, offers a walk in Janáček's footsteps and, among other things, thanks to Janáček, it became a city of music in the UNESCO network of creative cities, but a permanent museum exhibition that would also attract foreign visitors to Brno is missing here. **The legacy of Leoš Janáček in Brno possesses considerable tourist potential**, which is most evident so far during the Janáček Brno festival.

### 4 The Café Kaprál Residence

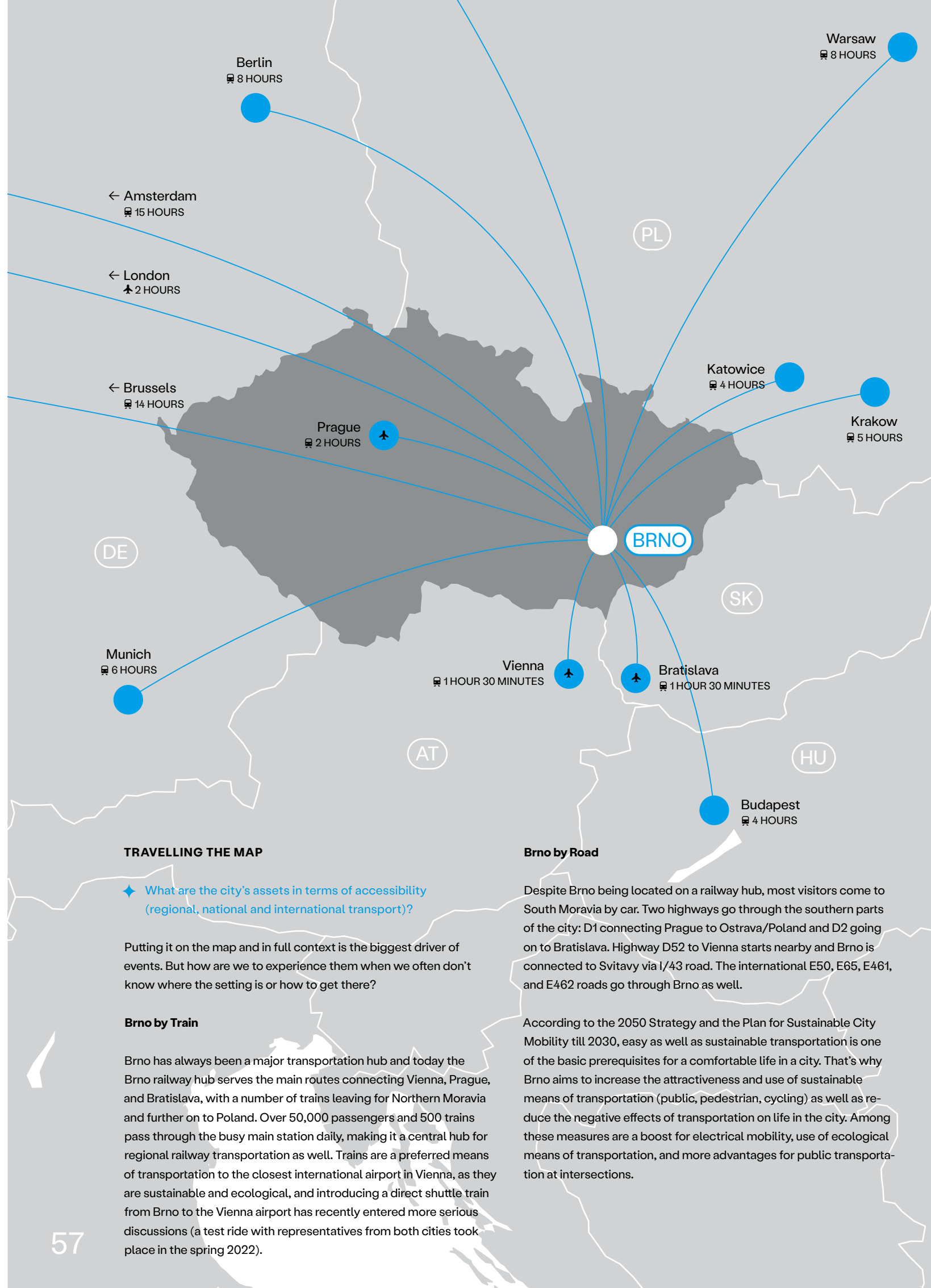
Brno can boast of top publishing houses, the legendary Author Reading Month, a diverse range of street festivals, and the Moravian Library, where culture and education sit at one table. Under the auspices of the candidacy, we want to establish a unique **literary salon** with the working name **The Café Kaprál Residence**. The uniquely preserved apartment of the Brno poet Zeno Kaprál (1941–2020) on Údolní Street No. 17 offers space for residential stays, but also for literary meetings, readings, discussions, and book launches.

### 5 Supporting cultural infrastructure

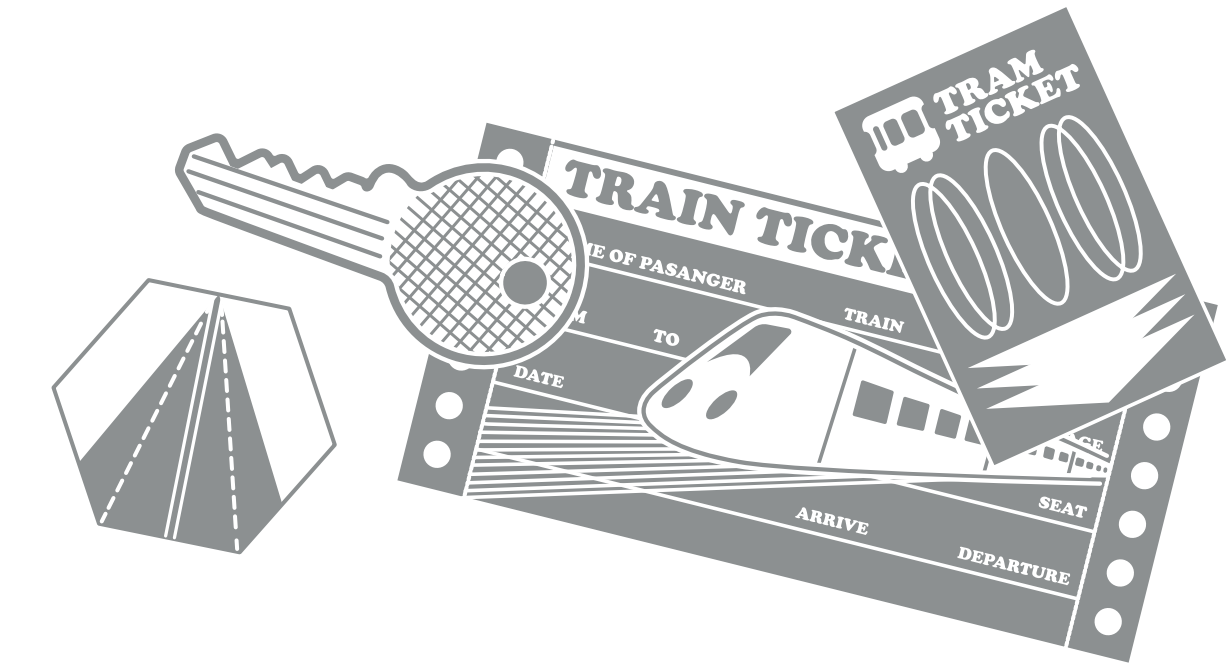
This can have a sustainable form and activities can be more fluid. As an example, we can cite modular architecture whose basic features include construction speed, mobility and easy disassembly, and transport to another location. Today, modular systems are increasingly freed from their original purely utilitarian function and become full-fledged architecture, also for reasons of environmental friendliness. This part will be developed in cooperation with the Biennale of Democratic Architecture (22a/Q11). Currently area located nearby city centre Ponava with Lužánky Sport Stadium represents a venue with potential for future development inspired by Tempelhof project in Berlin (DE).

## MAKE A WISH

Brno will have a **Great Infrastructure Plan**, which means mapping and preserving existing cultural infrastructure. The plan will be created and piloted from 2023–2025 on the model **of the City of London's strategic document** with connections to the activities of other ECoC's, e.g., Chemnitz 2025 "3000 Garages" project.



Brno’s public transportation system consists of a vast network for 74 tram, trolleybus, and bus lines (including night transport). The recently implemented Beep & Go system makes buying a ticket very easy and intuitive, and its offline and online presentations are easy to understand in both Czech and English. Public transportation in Brno is a part of the South Moravian Integrated Transportation System which interconnects all the towns and villages of the South Moravian region, reaching even neighbouring regions and countries (Slovakia and Austria). All a traveller needs to move about the region is a single ticket.



PLACES TO STAY

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

To date, Brno can accommodate 13,445 people in 6,304 rooms in 146 accommodation places. The average length of stay is 2.8 days. In the South Moravian Region, there are 1,020 providers of accommodation, offering 20,268 rooms with 50,833 beds.

Three-, four-, and five-star hotels predominate, with minor types of accommodation such as guesthouses prevailing in the region (554 guesthouses in 2020). Other types of accommodation, such as Airbnb or hostels, are available in Brno, only their current offer is rather low (31–35 thousand accommodated people).

LET’S GO CAMPING!

The capacities for organising the 2028 ECoC in the form of hotels and hostels are already exhausted. As for the group of “travellers” and people looking for experiences, which are our main target group, we are going to select areas where we would create long-term sustainable camping sites in the possible 2<sup>nd</sup> round of the candidacy. At the same time, we would also like to think of this type of accommodation as a performance and cultural experience. In this way, we will try to connect with the programme (see Q11) and include e.g., Non-places (Nemísta), the premises of the Exhibition Centre, or opportunities throughout the South Moravian Region in our search.

Cycling has been getting popular in Brno, and there’s a growing number of paths designated for cyclists and roller skaters. A 130-kilometre-long cycling path connects Brno with Vienna, one of its partner cities. The cycling paths that wind through the Moravian wine region have become very popular as well, and several official hiking trails lead through the city. Among the city’s priorities is to become more friendly for cyclists and pedestrians, and logistics in the city may be further developed using electric cargo bicycles. Brno considers mobility a service, so it supports sharing of the means of transportation, bikesharing, and carsharing.

ONE AND A HALF MILLION NIGHTS

In 2019, 850,000 visitors came to Brno and spent 1.5 million nights there. That number dropped drastically during the COVID-19 pandemic, mostly because business travellers are a major target group for the local accommodation industry (up to 70% of guests in some hotels). According to the current Programme of the Development of Tourism in Brno 2021–26, the goal is to get back to the number of tourists who arrived in 2019. Foreign customers seeking accommodation in Brno are mostly tourists from Europe, predominantly from neighbouring countries (Germany, Slovakia).

COME OUT AND PLAY

In summer, the main tourist season, the city offers a pleasant, informal atmosphere, and the visitors can take interesting, themed city tours or attend festivals organised right in the streets of Brno (Festival Uprostřed). Some major recent trends luring people back to Brno have been its rich, diverse offer of food and drinks in local restaurants, bistros, and cafés.

The city is only just starting to recover from the effects of the pandemic, yet the goal is clear: restore tourism and create a strong, cooperative branch that offers a wide range of services and experiences thanks to the rich experience it has gained over the last five years. Brno’s candidacy for the European Capital of Culture will surely be a good base for all of this.



Plans for cultural, urban and tourism infrastructure projects

BIG SCENERY

Now we will take you to the places where the whole story will unfold. Some of these projects are already underway, others are in the pipeline, and others are waiting to see if Brno wins the title. The projects marked with an asterisk (\*) are not included in the city’s strategic projects and have no allocated budget yet, but if we are shortlisted, they will be submitted for approval by Brno authorities.

The others (without asterisk) are included and will be implemented regardless of the award of the title of Brno 2028 ECoC.

CULTURAL INFRASTRUCTURE

| Project                                          | Investment value in euro                                                                                                   | Schedule                                                                                                                 | Project description                                                                                                                                                                                    |
|--------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| BRNO                                             |                                                                                                                            |                                                                                                                          |                                                                                                                                                                                                        |
| Janáček Cultural Centre                          | 120,000,000                                                                                                                | 2025                                                                                                                     | Modern concert hall with state-of-the-art technology and recording studio.                                                                                                                             |
| Underground reservoirs in Žlutý kopec            | 5,560,000                                                                                                                  | 2024                                                                                                                     | Brno wants to make this unique technical monument accessible to the public.                                                                                                                            |
| Káznice (former penitentiary) Creative Centre    | sub-phases according to building permit and available financial resources                                                  | Exact dates for the revitalisation of Káznice are not yet known, the project is in the planning procedure phase in 2022. | Conversion of the former penitentiary building into a theatre hall, studios, rehearsal rooms and many other spaces including an exhibition to commemorate the unfortunate history of the penitentiary. |
| White House* (Brno 2028)                         | sub-phases according to potential use, to be allocated according to the approved Brno 2028 infrastructure budget (Round 2) | 2028                                                                                                                     | Conversion of the White House to the White House Laboratory format.                                                                                                                                    |
| Leoš Janáček Museum* (Brno 2028)                 | 1,920,000                                                                                                                  | 2022–2028                                                                                                                | Primarily non-investment items will be included under Brno 2028.                                                                                                                                       |
| Café Kaprál Residence* (Brno 2028)               | sub-phases according to potential use, to be allocated according to the approved Brno 2028 infrastructure budget (Round 2) | 2022–2028                                                                                                                | New venue for cultural programmes focusing on literature and related fields, including residencies.                                                                                                    |
| SOUTH MORAVIA                                    |                                                                                                                            |                                                                                                                          |                                                                                                                                                                                                        |
| Nature House in Dolní Věstonice                  | 2,000,000                                                                                                                  | 2023                                                                                                                     | Exposition in Dolní Věstonice dedicated to Pálava as one of the oldest cultural landscapes in the world.                                                                                               |
| Peace Mound in Prace                             | 1,600,000                                                                                                                  | 2023                                                                                                                     | Reconstruction of the memorials to the Battle of Austerlitz at the Mound of Peace — new exposition, facilities, viewing terraces                                                                       |
| Great Moravian fortified settlement in Mikulčice | 480,000                                                                                                                    | 2023                                                                                                                     | New exhibition “Mojmír castle” in the presentation pavilion at Mikulčice fortified settlement.                                                                                                         |
| Vyškov Museum                                    | 240,000                                                                                                                    | 2023                                                                                                                     | New exhibition — “Prehistoric and Mediaeval Times in the Vyškov region”.                                                                                                                               |

URBAN INFRASTRUCTURE

| Project                                                  | Investment value in euro                                                                            | Schedule        | Project description                                                                                                                                                            |
|----------------------------------------------------------|-----------------------------------------------------------------------------------------------------|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Brno Exhibition Centre* (Brno 2028)                      | will be allocated according to the approved Brno 2028 infrastructure budget (2 <sup>nd</sup> round) | 2023–2028       | Conversion of the historical part of the Brno Exhibition Centre (22/Q11).                                                                                                      |
| Brno Arena (Multifunctional sports and cultural centre)  | 160,000,000                                                                                         | 2024            | Sports from hockey to boxing or concerts and exhibitions. The new hall will offer 30 different uses. Capacity of 13,000 visitors. 1,300 new parking spaces will be created.    |
| Revitalisation of Stará Ponávka River                    | 20,000,000                                                                                          | 2025            | Stará Ponávka flows like a neglected Cinderella through the very centre of Brno. The revitalisation of Ponávka is taking place in stages. It is divided into 11 smaller parts. |
| Revitalisation of the Holásecká lakes                    | 10,600,000                                                                                          | No deadline yet | The Holásecká Lakes will be transformed into an attractive natural site suitable not only for walking but also for swimming.                                                   |
| Pisárky sports and recreation area and water sport canal | 40,800,000                                                                                          | 2027            | Climbing wall, playground for recreational sports or inline track by 2023. Eventually a new water sport canal suitable for training and international competitions.            |

TOURIST AND TRANSPORT INFRASTRUCTURE

| Project                                   | Investment value in euro | Schedule | Project description                                                                                                                                                                             |
|-------------------------------------------|--------------------------|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Pisárky depot and cable car to the campus | 72,480,000               | 2024     | Three buildings are being built near the Exhibition Centre to help the traffic situation in the area: a new car park, a new tram loop and a cable car from the Exhibition Centre to the campus. |
| New tram line to the campus               | 60,000,000               | 2023     | A new tram line that will run largely underground and carry 40 000 people a day.                                                                                                                |

AFTERWORD



Do you want to know the strongest compelling reason why Brno should become the European Capital of Culture?

Because all this stuff you have just read is what we want to experience with you! And we hope you do, too! We are incredibly curious to see how our visions and plans will take shape. It's like time travel, or at the very least, looking into a crystal ball. It's a game, and as you already know, Brno is inherently playful.

We know that some of our visions and projects are ambitious, but we accept them all the more as a challenge. Because without faith in ourselves and in Brno itself, we would not be fulfilling our main message.

SO MAY BRNO BE WITH YOU!

## IMMERSIVE CITY: MAY BRNO BE WITH YOU

Brno European Capital of Culture 2028 –  
Candidate City

Pre-selection, 2022

The Applicant: The City of Brno

### ◆ BID BOOK TEAM

Marcela Straková  
Pavla Lukešová  
Táňa Šedová  
Natálie Kratochvíle  
◆ Marek Fišer ◆  
Jana Tichá Janulíková  
Blanka Marková  
Kateřina Rundová  
Gabriela Juriga  
Petra Stránská  
Martina Sedláčková  
David Severa  
David Oplatek  
Jakub Kořínek

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