

# budva2028

EUROPEAN CAPITAL OF CULTURE – CANDIDATE CITY

**MAYOR OF BUDVA:** Milo Božović

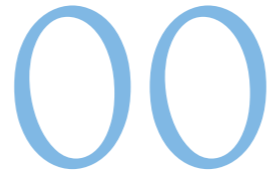
**BUDVA 2028 CHIEF COORDINATOR:** Dušan Kaličanin

### CONTRIBUTORS:

Nemanja Milenković, Monika Bilbija, Vuk Radulović, Nemanja Kuljača, Danijela Došljak, Predrag Zenović, Vladan Stevović, Iva Pavlović, Stevo Davidović, Darja Marović, Itana Lalović, Jelena Bečić Branković, Milena Bismiljak, Hilmar Gamper, Petr Šimon, Igor Stojić, Aleksandra Kaličanin, Tatjana Vitomirović, Nikola Jovanović, Joko Popović, Sonja Kuljača, Mladen Mikijelj, Milena Lubarda Marojević, Lucija Đurašković, Mila Baljević, Darko Čelebić, Vesna Savićević Pejović, Đorđe Zenović, Srđan Gregović, Ivana Ivanović, Nina Mrvaljević, Katarina Vukadinović, Jelena Stanić, Arijana Lopičić, Anđa Budimir, Jelena Kuljača, Milica Babić, Marko Asanović, Ivana Franeta, Luka Mihailović, Stefan Raković, Milica Stanić Radonjić, Maja Simonović, Danijela Božović, Aleksandra Maslovar, Svetlana Ivanović, Aleksandar Armenko, Aleksandar Božović, Marija Franeta, Marija Andrić, Marija Mitrović, Tijana Kotarac, Saša Kustudić, Žarko Ristić, Jovana Pavlović Kentera, Mile Vejnović, Srđa Zlopaša, Darko Kovačević, Vinko Mihajlović, Đorđe Gregović, Goran Denić, Dušica Vugdelić, Ivan Vratnica, Nikolina Ražnatović, Gordana Ražnatović, Veselin Ražnatović, Radomir Uljarević, Branko Žerajić, Željko Srdanović, Blažo Kažanegra, Nenad Marković, Snežana Šipčić, Sanja Nikitović, Savo Karadžić, Marko Bato Carević, Nenad Vitomirović, Stevan Katić, Željko Komnenović, Vladimir Jokić, Sekretarijat za društvene djelatnosti, Sekretarijat za društvene djelatnosti, Sekretarijat za privredu, Sekretarijat za finansije, Sekretarijat za investicije, Sekretarijat za urbanizam i održivi razvoj, Sekretarijat za lokalnu samoupravu, Sekretarijat za zaštitu imovine, Sekretarijat za komunalno stambene poslove, Služba predsjednika, Služba gradskog menadžera, Služba glavnog gradskog arhitekta, Služba glavnog administratora, Služba za javne nabavke, Služba skupštine, Služba za informacione tehnologije, Služba za naplatu naknade za komunalno opremanje građevinskog zemljišta, Služba zaštite i spašavanja, Komunalna inspekcija i komunalna policija, Uprava lokalnih javnih prihoda, Kancelarija za borbu protiv korupcije, Kancelarija za EU integracije i saradnju, Savjet za kulturu, JRDS "Radio televizija Budva", JU Muzeji i galerije Budve, JU Narodna biblioteka Budve, JU Grad teatar Budva, JP Parking servis, JP Mediteran reklame, JP Sportsko rekreativni centar Budva, JP Mediteranski sportski centar Budva, JU Dnevni centar za djecu i omladinu sa smetnjama i teškoćama u razvoju, Akademija znanja d.o.o., Turistička organizacija Budva, DOO "Vodovod i kanalizacija" Budva, DOO Komunalno Budva, DOO "Otpadne vode" Budva, JU Srednja mješovita škola „Danilo Kiš“ Budva, JU Škola za osnovno muzičko obrazovanje u Budvi, JU OŠ „Mirko Srzentić“ Petrovac, JU OŠ „Druga osnovna škola“ Budva, JU OŠ „Stefan Mitrov Ljubiša“ Budva, JPU „Ljubica Jovanović Maša“ Budva, JZU Dom zdravlja „Budva“, Fakultet za biznis i turizam, Odjeljenje Fakulteta za saobraćaj, komunikacije i logistiku iz Berana; Vlada Crne Gore, Ministarstvo prosvjete, nauke, kulture i sporta Crne Gore, Ministarstvo ekologije, prostornog planiranja i urbanizama, Ministarstvo ekonomskog razvoja i turizma, Ministarstvo vanjskih poslova, Ministarstvo evropskih poslova, Nacionalna turistička organizacija Crne Gore, Turistička organizacija Herceg Novi, Turistička organizacija Kotor, Turistička organizacija Tivat, Univerisity of Montenegro, Kotor, Univerzitet u Podgorici, Bijeli Lotos, Centar za proučavanje i zaštitu kulturnog naslijeđa Crne Gore, Budva, Društvo za kulturni razvoj BAUO, Montenegro 360, PoRAT – Budva, Pizana, Sportom za život, Civilni centar CG – Budva, Fondacija Sava Vukovićm Agora, Asocijacija turističkih vodiča Budve, Buljarica art, Centar za kreativnu komunikaciju „Logos“, Centar za razvoj i kulturu govora “Znakovi”, Centar za zdrave stilove života - „Montenegrosti”, DDDK Radivoje Pima, DDK Radivoje pima, Dramski studio Budva, Eduteka, Feral, Feštađuni, Građanska inicijativa, Gradska muzika Budve, Green Net - Zelena mreža, Harmonija, Infomont, Jovan S. Balević Šćepan mali, Književni klub „S. M. Ljubiša“, Kopča, KUC “S.M. Ljubiša”, KUD “Kanjoš”, Kulturni centar Budva, Kulturni centar “Stara Budva”, Lovačka organizacija “Primorje”, Moć prirode, Organizacija gluvih i nagluvih Budva, Organizacija žena Budve, Ozeleni.me/Green.me, Paštrovska lovačka organizacij, Paštrovsko istorijsko društvo, Petrovac na moru, Radio klub Budva, Sedma sila mladih, Sportska asocijacija Budve, Sveti Stefan - naš dom, Talija MNE, The Firc of Montenegro, Udruženje barmena, Udruženje boraca NOR-a, Udruženje izdavača i knjižara Crne Gore, Udruženje maslinara “Maslinada”, Udruženje paraplegičara, Udruženje pčelara, Udruženje penzionera Budve, Udruženje roditelja djece i mladih sa smetnjama u razvoju “Puževa kućica”, Udruženje šefova kuhinje Crne Gore, Urbani kult, Za Druga, Žene Lastve, Odbor za zaštitu kulturne baštine, integriteta i bića Paštrovića – Bankada, Pabaco G.m.b.H., HG Budvanska rivijera, Artemon, Interaktiv

## CONTENTS

00 INTRODUCTION	2
01 CONTRIBUTION TO THE LONG-TERM STRATEGY	5
02 CULTURAL AND ARTISTIC CONTENT	9
03 EUROPEAN DIMENSION	32
04 OUTREACH	40
05 MANAGEMENT	45
06 CAPACITY TO DELIVER	55
07 ADDITIONAL INFORMATION	60



## WHY DOES YOUR CITY WISH TO TAKE PART IN THE COMPETITION FOR THE TITLE OF EUROPEAN CAPITAL OF CULTURE?

Budva is anything but **TOP**. If anyone knows this harsh yet simple truth it is the people of Budva. Its residents. Top is our term for perfection. For excellence. For transcendence. To reach potential means always striving to attain your maximum potential. Your tipping point, which is the highest peak of any **top**.

And this is the philosophy. This is the essence of life. Of lived life. To push further. To do it. To change. From within. There is truth in the words that all that is invisible changes all that is visible. By changing ourselves, on a deeply personal level, we change our surroundings, our walks of life. From micro space, understood as a personal, individual life, to macro space understood as the world, the society. Including Budva. Including Europe.

BUDVA IS NOT US, WE **ARE** BUDVA. LIKEWISE, EUROPE IS NOT US, WE **ARE** EUROPE.

But what is perfection? The simplest way to narrow it to one thing, although it is many, it is the constant effort to do and be better. To give the maximum of yourself. Your maximum. That is a perfection on a personal level. In a grander scheme of things perfection is the Sun on its peak, its highest point, Fibonacci sequence is perfection, the Big Bang, life itself, the top of Mount Everest and the top of Mount Tabor where, leading by example, the Son of God transfigured into the light showing the perfection of life in Heaven. The After Life. And it is not about reaching perfection per se, it is something that can probably never be reached when you look at things from this perspective. No. It is about the effort, the journey, the sacrifice and the will to do so, to even try. There is a fitting saying for this notion that goes as follows: "If you don't become better, you become worse." We don't want to become worse. We want to change and do better. By changing ourselves, by striving to do and be better, we are taking a leap of faith and in return we are not only not becoming worse, we are changing Europe.

*By transforming ourselves, we are transforming Europe.* It is the goal. And the fact.

That said, Budva is far from perfection. Budva is a type of city that Aristotle talked about when he said that "large city should not be confused with densely populated place". He wasn't talking about Budva of course,

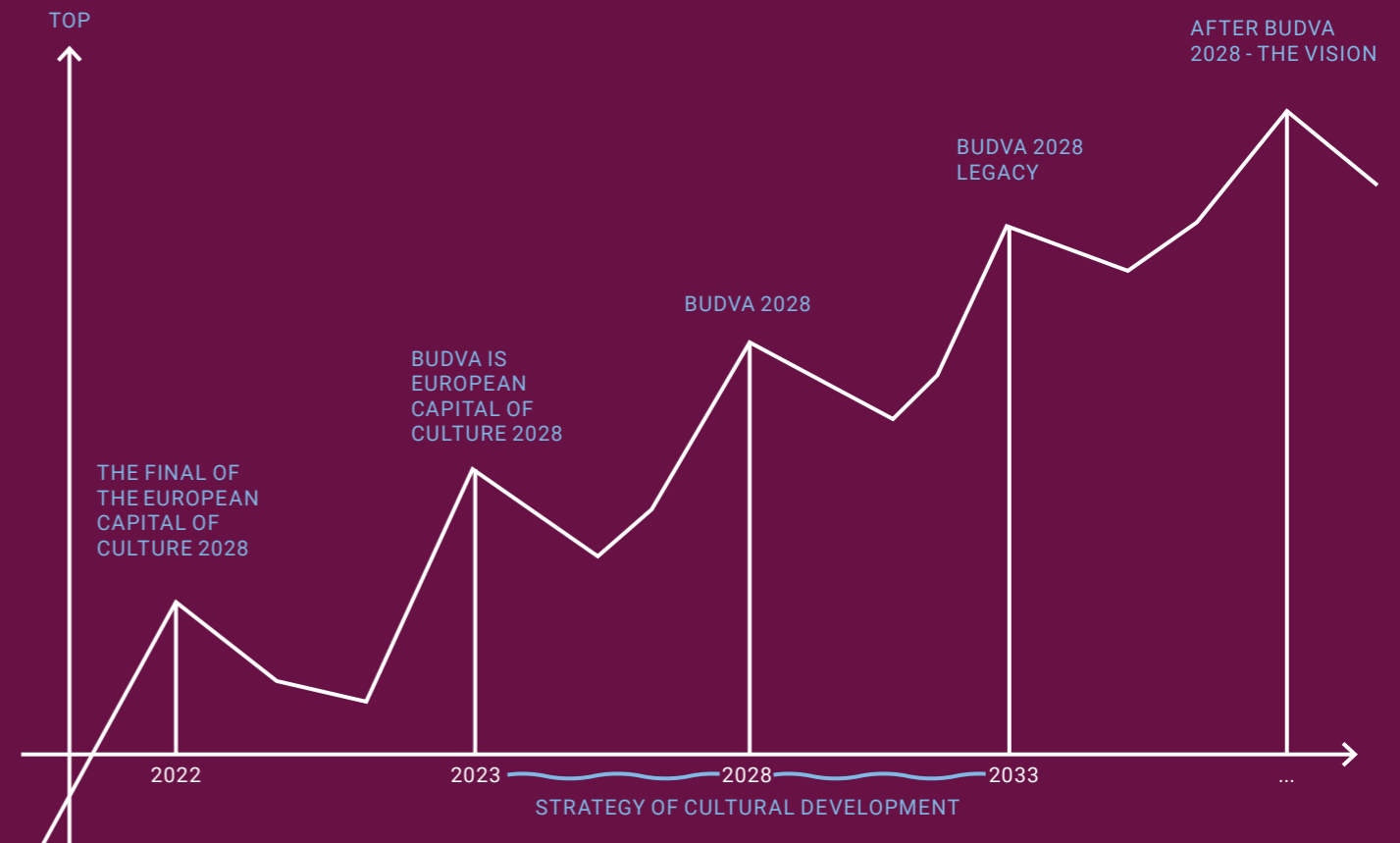
but he might have as well. Budva is on a tipping point. Its tipping point. It is an inch away from collapsing into mere rubble. It is fitting then that this region is a home to *murex brandaris*, a type of sea snail whose shell, in the process of destruction produces perfection, a unique type of colour called Tyrian purple or Phoenician red. In the old days it took 12 000 of these shells to produce 1 gram of pigment. A lot of precision, a lot of care and a lot of raw material is needed for only 1 gram of dust. **That is perfection.** We see this as a metaphor, which is why the Tyrian purple is our colour of choice.

But, and this is perhaps more important, we see the European Capital of Culture as a process that will, through culture, lead Budva towards this 1 gram of perfection. We couldn't ask for more.

Located between the sea and the mountains, the people of Budva know that perfection may never be reached. There will always be bigger waves and mountain tops to overcome, but this is familiar only to those brave ones, those who, overcoming one tipping point, aspire to overcome the next, even more challenging one. One simply does not become a "sea wolf" on a calm and peaceful sea. After all, "cowardice is the most terrible of all the vices." This knowledge has always been a good incentive for us, a new momentum to reach, conquer and overcome the next top. Because we know, as we have always known, that without calvary there is no resurrection.

Using this idea as a principle we "conquered", as sailors, traders, as scientists... the whole world. Using this idea as a principle, we "saved" ourselves from all conquests...the ancient Greeks and Romans, Venetians, pirates, Ottomans, French, Austro-Hungarians, Italians, communists... Instead of assimilation, we "conquered" European knowledge and experience. Building on ourselves the most diverse of Europe became our distinctive tangible and intangible cultural heritage. We are and will always be European. Mediterranean. Living in the cradle of civilisation.

The candidacy for the title of European Capital of Culture is therefore, an ideal opportunity for Budva to, together with friends from all over Europe, air out its space, clean it up, get rid of excess and embrace what is necessary. Specifically, we have to remember who we are, we have to start living in the present moment, we have to stop the pollution and prevent it from spreading. To ennoble our soul with culture, culture understood as a way of life. That is when we will stand a chance of becoming the **top**. Only then, and not before.



## DOES YOUR CITY PLAN TO INVOLVE ITS SURROUNDING AREA? EXPLAIN THE CHOICE.

Yes. We are planning to involve the Bay of Kotor, otherwise known as Boka. It is a winding bay of Adriatic Sea, the most southern fjord of Europe, located in southwestern Montenegro. With its eight important cities, this region of Montenegro is concentrated around the bay, which has been inhabited since antiquity. The cultural and historical importance of this region is only further acknowledged when Boka was designated a UNESCO World heritage Site in 1979. And as such, it stands as a polar opposite to Budva.

Inherently bound together, the marriage of Budva and Boka is an eclectic one. For better and for worse, as they say. Their home is the best measure of that (im)perfection. Boka emphasises every piece of inherited old furniture in this home with elegance, whilst Budva does it with unfounded arrogance. Introducing contemporary trends, Budva sees it as its enterprising modernity. Boka would use the word new-fangled instead because it wants to be critical of the way their home is being decorated. But as Jorge Bucay, an Argentinian marriage psychotherapist, says: "Similarities allow us to be together. Differences allow us to be together for something."

## EXPLAIN THE OVERALL CULTURAL PROFILE OF YOUR CITY.

Budva represents the coastal tourist centre of Montenegro, with a great cultural potential that is reflected in significant institutions and festivals, some of which, like the Sea Dance Festival, are established at the international level. Budva Museums & Galleries HQs, Theatre City, National Library of Budva, Spring Break Festival, Ljubišini Dani, November Culture Days, have a long-standing tradition and have shaped the cultural identity of the Municipality of Budva and the Budva Riviera, establishing cooperation with European institutions and projects. The Museums and Galleries of Budva annually implement more than 50 programmes that have a cultural and educational function, the Public Library of Budva implements about 100 programmes and 4 festivals annually, the Budva Grad Teatar, as an institution that does not have space for implementation, gathers about 8,000 visitors etc. In recent years, the overall picture of the scene has been complemented by an increasingly diverse independent scene, which, through its initiative and connection with European partners, strengthens cultural capacities of Budva. The increase in allocations from the city's overall budget also contributes to this. From 2013 to 2022, investments in culture have increased by almost 2% (2013: 6.16% - 2022: 7.9%). During the previous and current year, the focus of the



City Administration for Culture is on monuments and cultural assets, i.e., their revitalisation, which includes the reconstruction of the ancient necropolis, which is located between two large hotels and is a frequented location. In addition to this, there was an initiative for the reconstruction of unused spaces in the surroundings of Budva, which offer the possibility for implementing cultural events, many of which are part of the famous Budva Old Town.

#### EXPLAIN THE CONCEPT OF THE PROGRAMME THAT WOULD BE LAUNCHED IF THE CITY IS DESIGNATED AS EUROPEAN CAPITAL OF CULTURE.

The concept of our programme is devised around the idea of reaching and overcoming the **TOP**, its *tipping point*. Imagine a hill. A two-dimensional drawing of a hill. On the one, left side there is ascent. On the other descent. Between them is a peak. Ascent is where Sisyphus spends his time constantly pushing the rock up that hill. He is trying for the top, for its highest peak. It is hard work and almost impossible but it is worth trying because he knows that once he reaches it he will be rewarded – he will be able to overcome the tipping point, which will make his descent almost effortless. In that moment, his rock, his life burden, will turn into a snowball effect. And the sheer amount of acceleration will give him momentum, strong enough not only to reach but to overcome the next top and the next one and the next one. So, this is the concept.

In line with this concept our programme is divided into three cycles: Earth, Sunlight, Water. Earth is all about the ascent, about who we are, our roots. Sunlight is the now, our tipping point. Life in the moment. Water is the life we imagine we could lead.

To understand who we are now, we have to look into the past, learn who we were, but we also have to be able to gaze into the future, imagine who we want to become. To understand how to live in the present, how to preserve the moment in which we find ourselves, we have to let go of the past, of all that is pulling us down, and embrace the unknown, both guilt and fear ridden. To feel it we have to be completely free. And in order to reach the future, the future full of new, potent and wonderful possibilities we have to strive for perfection. Now. In the present. With everything we've got, with everything we are, precisely because of the past, precisely because our distinct experiences that gave birth to our equally distinct identities. This is the tenet. Because a man without the past stands no chance at future in the present. This is exactly what binds and what holds everything together. The human kind, the world, the universe. The life itself.

# 01

## DESCRIBE THE CULTURAL STRATEGY THAT IS IN PLACE IN YOUR CITY AT THE TIME OF THE APPLICATION, INCLUDING THE PLANS FOR SUSTAINING THE CULTURAL ACTIVITIES BEYOND THE YEAR OF THE TITLE.

The *Strategy of city's development* is currently in the process of adoption and it covers a wider area that includes both culture and urban development of Budva. Since September 2022, through participative and integrative processes, the work has begun on creating the *Strategy of Culture Development*. It will cover a period of ten years. The plan is to have it in place by July 2023 at the latest. It will be the first document of its kind, a document that will put the culture first.

It is precisely through culture - culture understood as a way of life, that we could jump-start the people, spark their interests, boost their talents and in turn change the way of living. For us, it is all about the people. People who are living, working and coming to Budva. We think the best way to do this is by doing it *with* them rather than *for* them. This is how the true change happens.

In order to tackle that, during the application process, we have organised multiple talks and meetings and conducted a research as to uncover the key challenges dominating our cultural scene and our city.

These key challenges are: lack of capacity, lack of skilled artists and cultural workers, lack of audience, inadequate spaces, inadequate cultural spaces, depopulation, lack of international presence and connections, lack of media presence and accessibility. However, not everything is bad. The budget for culture is constantly on the rise, and in the last ten years, it increased by 2% now reaching 7.9%, which is a welcomed thing. Our legislation is well organised, starting from culture in general (*lex generalis*), and going down to every specific field of culture and art (*lex specials*), we have everything covered.

This research was very helpful in terms of Bid Book as well, since it was also the starting point for the development of our concept and of our cultural and artistic content. We see this as a parallel process. The creation of the *Strategy* and the *Bid Book*. We started from the problems and worked our way up. We focused on building the capacity, audience development, participation, internationalisation of scene, programmes and infrastructure. We also focused on creating a sense of pride and a sense of being a part of the community,

not only Montenegrin community, but European as well, and the community in general, among all people but also among the people who oftentimes feel left out, excluded. We are talking about the people from rural areas and other marginalised people. Having that in mind, we strive for social inclusion, participation and decentralisation, which will be a large part of our cultural and artistic programme.

## DESCRIBE THE CITY'S PLAN TO STRENGTHEN THE CAPACITY OF THE CULTURAL AND CREATIVE SECTORS, INCLUDING THROUGH THE DEVELOPMENT OF LONG TERM LINKS BETWEEN THESE SECTORS AND THE ECONOMIC AND SOCIAL SECTORS IN YOUR CITY.

### HOW IS THE EUROPEAN CAPITAL OF CULTURE ACTION INCLUDED IN THIS STRATEGY?

Given the close connection of these two questions, in regards to our process, we have decided to group them. For us, like we said, this is a parallel process. One comes from the other and vice versa. Based on our baseline research we already know what at least two of our strategic objectives will be. They will strive at solving two key challenges that have come up during the research - lack of capacity, in terms of **people** and in terms of adequate cultural **spaces**.

- **People** (*new skills, personal growth, happiness, empathy, sense of self, sense of pride, internationalisation, networking, shared values and history, changing image...*)
- **Spaces** (*old/new places, unusual places, new models, co-working, entrepreneurship*).

Precisely for this reason, our research has shown that we have constructed the cycles – **Earth** (who we are), **Sunlight** (where we are), **Water** (where we are going) – in such a way that they, to a different extent and degree, depending on the topics we deal with, focus on: individuals (by investing in them... intellectually, mentally, physically, spiritually...) and creating new opportunities for them (in the terms of infrastructure, connections, networking, new models, new experience, entrepreneurship, etc.).

WHAT	HOW
To rediscover who we are through our heritage	Finding innovative ways to present our identity
To make more opportunities for internationalisation of our cultural offer and our programme	Fostering more opportunities and creating better links with European artists and institutions
To integrate and include those who are not engaged	Dealing with topics such as presence and mental health
To create more spaces for our programmes, big and small, indoors and outdoors, unexpected spaces	Old and new, open and closed venues and arenas, driven by the idea of social (in)equality
To build our capacity – investing in people	Creating opportunities for new experiences and growth
To reverse the image of Budva	Turning Budva into a top destination, life wise

Our cycles, as presented in this chart, aim at *capacity building* and *change in the atmosphere*.

#### CHANGE IN THE ATMOSPHERE

As we said, the real change comes from within. All that is invisible changes the visible. Having that in mind, all of our cycles deal with this change. The first one is tackling the issues of *social inequality*, *identity* and *integration*. Its intention is to bring balance and bridge the gap between rural and urban, between people of different social, economic and cultural stand but also between cultural heritage and contemporary art. The second one is focusing on *presence*, *mental health* and *mobility*. It is all about the health, wellbeing and mindfulness. It is about a human individual and in turn wider society of which he/she is a part of. The third one is proposing ways as to how to deal with the question of *pollution*, *climate change* and *sustainability* but not in the context of environment, or not just, but rather in the wider context of humankind and its existence. Yes, we are talking water, land and air pollution, light and noise as well, but we are talking about the war pollution too, pollution of the mind and relations, system and so on. In the same manner, climate change refers to the change of climate, rise in temperature, ozone hole but also to the change in the atmosphere of the city whereas sustainability is our legacy. What remains after? In that sense, it is our task to declutter our minds, bodies and our space. That is if our goal is to achieve the change in the atmosphere. It is the goal.

In this manner, culture is our catalyst for the change and our end game because culture has to become a way of living, something that comes naturally, and is given. Ultimately, it has to become the indivisible part of our lifestyle. Granted, it is a slow process, and as such, it breeds result. Thus, with all these changes, our intent is to create a specific climate that will attract people to come and help them decide to stay. It is our dream to turn Budva into a Mediterranean safe haven for young professionals, digital nomads, freelancers and problem-solving experts who will come to Budva, the new vibrant cultural centre of the region.

#### CAPACITY BUILDING

Each of our cycles have several projects that aim at building our capacities. There is an AIR programme in the *Hearths* that will create a living library and recreate the art of the region. *Oro* will bring together professional European dancers, designers and choreographers, who will, in the period of several years, teach our artists some new, neat tricks. *Learning* is EFA Academy for producers and development of festivals. Act II of *Lučonoše* flagship, *Journey*, is the biggest gathering of artists in the Budva Old Town, while the Call to support mobility in the *Mobile* project will bring all those artists that have left back to Budva. *Underlying Unity* will bring us closer to other ECoC cities and help us learn with them. Among many things, *Tide* will become a gathering for latest problem-solving events regarding pollution and climate change. On top of that, we will organize trainings for EU projects development, trainings in the field of cultural management and in the field of fundraising with the representatives from the private sector.

However, *Nodes* is our main and biggest capacity building programme. The idea behind the design of this particular programme, which is a part of our third cycle *Water (where we are going)*, is to create said change from within, from within the system, outwards. That implies the change in people, the change in the habits and the change in the management built around the idea to equip our people, institutions and organisations to respond to the challenges, which Budva 2028, if awarded the title, will certainly have. Therefore, *Nodes* will be an action-learning programme primarily aimed at the young people, students and young professionals, who will, by the time we reach 2028, be in their late 20s to mid 30s. The goal is to engage young people in the learning processes, to plant the seeds and watch them grow as the European Capital of Culture project progresses. Another important goal is to establish

more cultural arenas, bring the professionals and the new talents to a single table, place more art in open, public spaces, include the citizens in the programme creation and generate new production landscapes.

### IF YOUR CITY IS AWARDED THE TITLE OF EUROPEAN CAPITAL OF CULTURE, WHAT DO YOU THINK WOULD BE THE LONG-TERM CULTURAL, SOCIAL AND ECONOMIC IMPACT ON THE CITY (INCLUDING IN TERMS OF URBAN DEVELOPMENT)?

In 2028 and beyond...  
Budva has overcome its tipping point.

**In terms of culture**, Budva is no longer a stage for passing summer entertainment that comes and goes. Culture is no longer just concerts, performances and exhibitions. Budva is an epicentre of the region where culture is becoming a norm in all aspects of life. It is integrated in everything we do and it encourages us to learn, to grow, to share and become better through it. Today, the connections are real, the artists and cultural workers are skilled, the audiences are coming in vast numbers and they are no longer just local. They do not just watch. They participate. We are referring to the Western Balkans, the ex-Yugoslavia countries, who are European, in these parts the concept of participation is still a rather foreign concept. Our entire second cycle is dedicated to this, including many projects in the other two. Therefore, in 2028, citizens are involved in content creation and their needs are known.

**Social** impact is all about the quality of life. Place you want to be. We imagine a city as a space of community, participation and shared experiences where social inequality is reduced and social cohesion is established. People like to be surrounded by art and by artist so through our three cycles we have created three legacy programmes that attend this need. Exhibition *Hearts* in the mountains talks about our European heritage through the phenomenon of tribes and brotherhoods and our need to join a community, become a part of a group. *Journey* has transformed Budva Old Town into an open stage and a place of the now, of the moment where you can be yourself while the *Adriatic – a new generation museum*, became a meeting point, a hub of sorts where problems are solved through culture, art, audience participation and science. Therefore, our projects are aimed at bringing *happiness* and forging *empathy* in our fellow citizens, at rebuilding trust, showing good faith, freedom of speech and artistic expression, with the aim of improving the impact of minority groups and integration, as well as providing audiences, artists, tourists and our citizens with another, valuable, perspective.

**Economy** of Budva heavily relies on tourism, which is our strongest economic engine and a driving force. By investing in culture, we invest in tourism too. However, in 2028 and beyond Budva is no longer investing only in tourism because at the beginning of 2028, Budva is one of the most recognisable Adriatic tourist destination and as such, its task is to reach its next tipping point. That primarily being the season that overflows and is no longer reserved for summer only, it lives during the spring and autumn too, even during winter. Therefore, in 2028, the season lasts all year long and gradually shifts and changes its colours in order to adjust to time it finds itself in. This is sustainability. To develop economy that is not based on the after the calm, still periods of the year or tourism as its only source of income. Instead, it is based on developing creative industry in which hospitality, production and economy develop alongside tourism. Culture is no longer the expense, it is investment and an initiator, driving force for the economy as a whole, economy that returns what is invested many times over.

#### URBAN DEVELOPMENT

For us urban development means to air out our space, which was cluttered for far too long. Two of the most important projects are inherently tied together: the new boardwalk and the new multifunctional cultural centre "Pearl". In 2028, the boardwalk and the cultural centre, which is the home of the *Adriatic - a new generation museum* and *Budva Theatre City*, have already changed the atmosphere in the city. They created a new place for gathering and opened the city towards the sea in a brand new way, with the cultural centre standing in the midst of it as our biggest reward (the call for architectural competition was opened in October 2022).

Old town has become what artists in Budva have always wanted it to be – an open stage for art. *Journey*, our festival of art and design that searches for Europe, is one of our legacies. It is a driving force of our *metamorphosis*, of our transformation from an abandoned relic to a vivid and invaluable piece of history, piece of our heritage.

Up in the mountains five vibrant hotspots, our *Hearths*, have generated sense of community transforming the abandoned villages into go-to places for unexpected cultural content, for unforgettable life-changing events, top-notch food locally grown, a place to relax in and learn new skills whilst discovering new things about yourself and the word, through art.

All of these projects, our flagships, have not only changed the atmosphere in and around the city, they have also established new models of functioning and involving people of all age to actively participate in content creation, in narratives, and learn... new skills, primarily, but also something about themselves, their heritage, their art, through culture.



## OUTLINE BRIEFLY THE PLANS FOR MONITORING AND EVALUATION.

To ensure objectivity and pooling of expertise and resources, the evaluation will be implemented through different operators.

**Internal evaluation** (Research and Monitoring) will be conducted by Budva 2028 Foundation, in cooperation with the University of Podgorica (Faculty of Economy). Within the Budva 2028 Foundation, there will be an Evaluation and Risk Management team, who will keep track of the implementation process, collect all the data from other departments and prepare reports for the CEO, who will present them to the Steering Committee. In this manner, all of the key staff will be trained so they would be able to react and amend the course of action if and when necessary.

**External evaluation** will be conducted by a third party, who will be selected through a public tender. The evaluation will be based on the specific methodology, first of its kind, developed by Professor Miroslav Vujičić, from the University of Novi Sad. Professor Vujičić has created 'European Capital of Culture Evaluation Framework', including the iECoC (index of European Capital of Culture city), which includes the annual quantitative-qualitative measurement of indicators defined through an established methodology that includes three main dimensions: culture, economy and community. The evaluation will be implemented in three stages.

**Stage 01 (2022-2023)** Creating evaluation and monitoring plan, preparing baseline studies. Parallel to this, we will develop an online platform that will be the database and archive of all the projects, their general and specific goals, expected results and outputs, and success indicators. The database will be shared by all departments, and it will be an excellent tool to keep everyone informed on the progress of the implementation.

**Stage 02 (2023-2028)** Evaluation and Risk Management team will oversee the overall and individual project implementation. Following the data on the online platform, they will produce questionnaires, surveys and checklists for individual projects.

**Stage 03 (2028-)** Budva 2028 Foundation will continue to operate after 2028. Many of our projects leave sustainable results and the Foundation will continue to monitor and evaluate the success of these legacies. In addition to this, the Foundation will keep track of the implementation of the Cultural Strategy of Budva and will contribute to the continued development of the cultural scene.

# 02

## WHAT IS THE ARTISTIC VISION AND STRATEGY FOR THE CULTURAL PROGRAM OF THE YEAR?

What breathes life? What supports and enhances it? What sustains it and keeps it going? We are not talking about CHNOPS, the six essential elemental ingredients. No. We are talking about the stripped down, basic prerequisites for life – the soil, the energy, the water. Without them life is simply impossible. And this is what we want to do with our cultural and artistic program. We want to breathe new life, enhance it, sustain it.

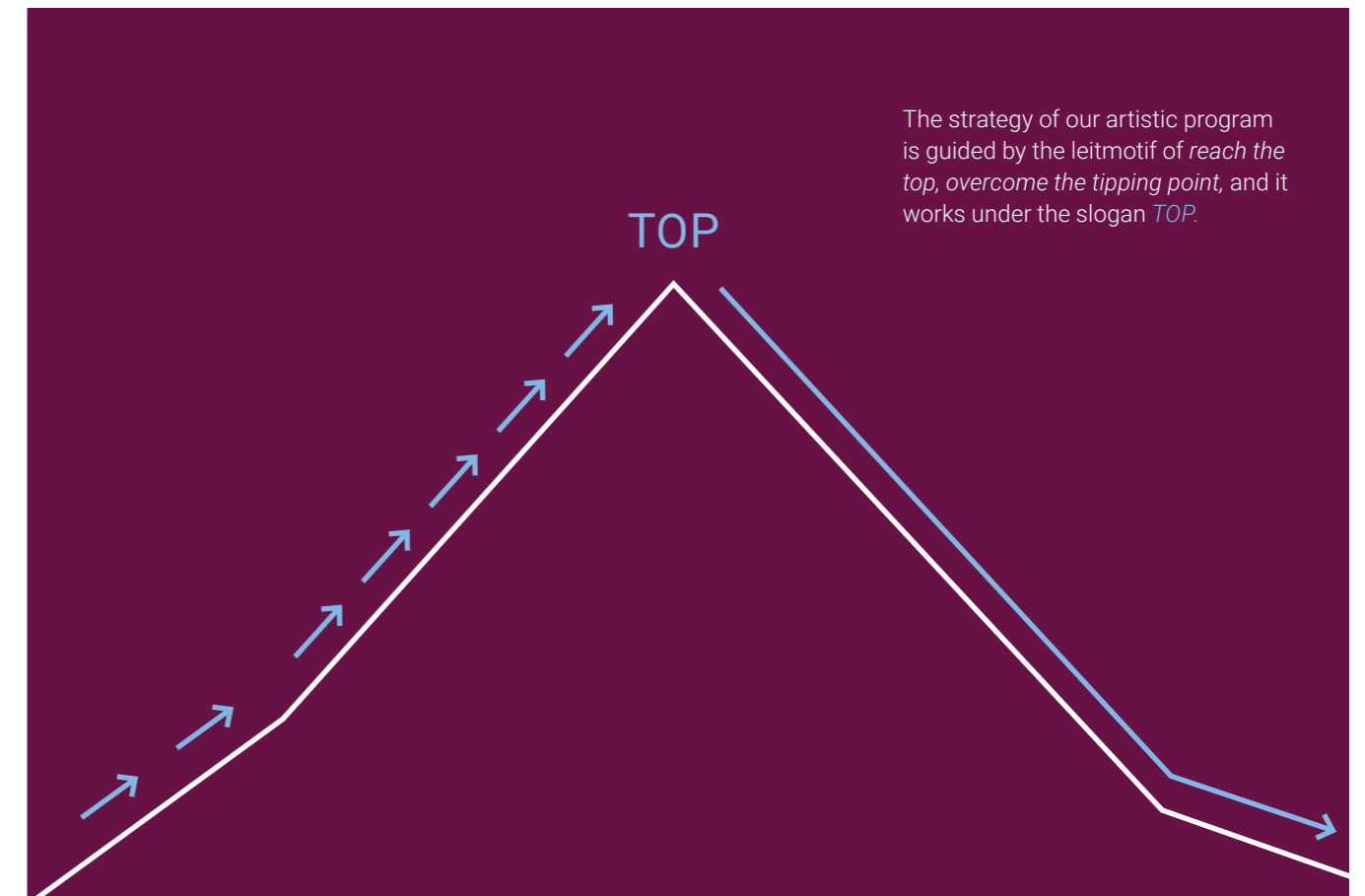
That said, our artistic vision is to become the **top**. Top destination where you can live **your best life**, with your feet on the ground and your head in the clouds.

In order to do that we first have to **reach** that top, its **tipping point**. Our tipping point. The process will not be easy for we have to start at the very bottom and work our way from the ground up. And we have to remember **who we are** so we could reposition ourselves **in the moment** and strive for **the better next**.

This is achieved by our effort to **overcome the tipping point**, our tipping point. This is the key, in overcoming. By definition, the tipping point is the point at which a series of small changes or incidents becomes significant enough to cause a larger, more important change. It is a critical point that could be natural, artificial or simply human, beyond which a significant and often unstoppable effect takes place. It is a point at which you reach perfection. As such, it can be applied to the city, to its people and to the culture they live by and cherish.

The reaching and overcoming is what breeds the **momentum**. It is what gives you the running start, vigorous enough, so forceful that every next obstacle you face, every next top you have to reach, overcome and surpass over time and repetition of the familiar, becomes easier to master. This is the power of will. This is what happens when the effort is made. It becomes natural, it becomes the norm.

This is exactly what we strive for – that living **your best life** in Budva-Boka region becomes the norm with culture as its key ingredient – culture as a force of human nature, talents and will to overcome every obstacle on the way of arriving at your maximum potential.



## GIVE A GENERAL OVERVIEW OF THE STRUCTURE OF YOUR CULTURAL PROGRAM, INCLUDING THE RANGE AND DIVERSITY OF THE ACTIVITIES/MAIN EVENTS THAT WILL MARK THE YEAR.

The program that focuses on life, and different aspects of it, is divided into **three cycles**:

### EARTH (WHO WE ARE)

red (the soil, the blood, the connection, home...)

Themes: identity, social inequality, integration

### 10 SUNLIGHT (WHERE WE ARE)

white (the light, knowledge, happiness, energy...)

Themes: presence, mobility, mental health

### WATER (WHERE WE ARE GOING)

blue (the sea, hope, purification, rebirth...)

Themes: pollution, diversity, climate change

We chose these terms because they are, as we have said in the beginning, prerequisite for life, for creating and sustaining it.

Earth in which you plant the seed, is its home.

Sunlight gives it energy and helps it grow.

Water prevents it from withering and ceasing to exist.

This is also the essence of anthropological question: who we are, where we are and where we are going. If we can't answer these questions for ourselves, then we are in deep trouble because without them we simply can't live the life. And although we ask these questions on a micro level, the personal level and the level of our city, they can also be applied on a macro level, the level of Europe. Who or what is Europe, in terms of identity? Where is Europe, in terms of its present state of affairs? And lastly, where is it headed?

The program is led by three flagships: *Hearth*, *Lučonoše* and *Tide*. Together they sum up to 56 projects.

## OPENING AND CLOSING CEREMONY

### 01 OPENING CEREMONY: 29TH OF FEBRUARY (THE LEAP YEAR)

As the 19th century movement, Romanticism developed in Europe in response to the Industrial revolution and the disillusionment of the Enlightenment values of reason. Romanticism emerged after 1789, the year of the French Revolution that caused a relevant social change in Europe. Based on the same ideals of liberty, fraternity and legality, this new movement was born, aiming to highlight the emotions and the irrational world of the artist and of the nature as opposed to the prevalence of reason and rationality during Neoclassicism. They treated nature in an almost religious way and fought for the world in tune with nature, where humankind can best express their emotions and foster new ideas. Turner, Gericault, Delacroix and Caspar David Friedrich are some of the most prominent artists of this movement in Europe and the world. In Montenegro, Budva in particular, this would be Stefan Mitrov Ljubiša (1824-1878).

Stefan Mitrov Ljubiša, born on 29th of February, was a people's tribune, a writer and a poet. For most of his fruitful life, by chance and later by choice, he was a politician - as an MP of the National Party in Vienna or as a president of the Dalmatian parliament, among many other things. And during this time, to use his own words, *as a chain that binds the east and west* ('we who live by the sea and of the sea, we are the chain that binds the east and west'), he fought for the equality of religions and language, for emancipation of his people and against ethnic domination.

Ljubiša's identity was deeply rooted in his homeland - in the land he came from, in the sun that made him grow and in the sea that shaped him - with all the complex, often contradictory layers that made him into who he is, who he was.

From his ancestors, he adopted two perspectives - the chronotope (chronos and topos), and all that they carried with them: tradition, customs, challenge, the sense of self, danger, the unknown... From his grandfather he adopted highland mentality, Paštrović mentality,

the connection to the land, and from his father he inherited Mediterranean longing for traveling, for movement, for mobility and for being present and having a sense of place. Often contradictory, these feelings and forces moved him through life and his art, which is considered a cornerstone of our literature.

One such cornerstone were his *Tales of Vuk Dojčenić*, one of the pearls of our 19th century literature. When writing *Tales*, Ljubiša used Boccaccio's *Decameron* as a template. His intention was to publish one hundred separate stories, but he managed to finish only thirty-three. With the *Opening Ceremony* it is our intention to finish all of them, every single one.

As a Romanticist, Stefan Mitrov Ljubiša, used Vuk Dojčenić as his own personal voice to tell and express his personality, character and feelings. This personification was one of the most prominent features of Romanticism and Romanticists who thought themselves advocates of the change. Oftentimes, comparing themselves to Prometheus, as champions of humankind, Romanticists, including Stefan, wanted to give people new principles of hope and usually through the sublime and through irony.

Using his cycle of short stories, or *Tales* as he called them, their structure, since they are stories of anecdotal character, comprised of series of sayings and proverbs, we wish to create an *Opening Ceremony* that, through proverbs and sayings as a method, infused with sound and visual landscapes of human emotion and the world we are a part of, tells the story of identity duality, of what it means to be both in and out, what it means to belong yet not be a part of, what it means to be a man of nature and a man of capitalism, man of art and politics, man of science and religion, the man and God, what it means to be both and one. Each story, 67 of them, which we will collect through an open call to European writers and poets, told by personified Vuk Dojčenić, will give a moral and deliver a punchline, which will be in sync with our program and the story we wish to tell through European Capital of Culture, throughout 2028.

Rooted in the idea of Romanticism, which shaped European art, culture and society, our *Opening Ceremony* will announce the program by combining the work of Stefan Mitrov Ljubiša, the genre, as well as the time in which he created and merge it with the present and the time now. It will bring forth the ideas of Romanticism, which are, we believe, still relevant today. In fact, they are more relevant today than ever, given that the Romanticism emphasized the sense and emotions, not simply reason and order, equally important matters of understanding and experiencing the world. Romanticism celebrated the individual imagination and intuition in the enduring search for individual rights and liberty. Their goal was to focus on the individual, to free the individual and give him the opportunity to strive.

Their key ideas can be summed up in three categories:

01 emphasis on local folklore, tradition and landscape,

new sense of national pride, told through identity, and a new sense of being a part of a community, which is just;

02 emphasis on exploring various emotional and psychological states, as well as moods, such as individuality and subjectivity, the emotion, in search for freedom and equality and the promotion of justice;

03 emphasis on nature where some artists exalted humans as one with nature, while others nature's power and unpredictability evoking the feeling of sublime.

This, in a nutshell, is our story, the romantic story of human existence, but set in a different time, after a (digital) revolution and great social change into now.

This is our story, as best we can tell it - Earth, Sunlight, Water, the story of Budva.

### 02 PEAK OF THE SEASON-END OF 2ND CYCLE: METAMORFOSIS, 19TH OF AUGUST

(see cycle *Sunlight*)

### 03 CLOSING CEREMONY: 25TH OF NOVEMBER

The 25<sup>th</sup> of November is the 330<sup>th</sup> day in a Leap Year, which the year of 2028 is. It is also the day of our *Closing Ceremony*. Facing the future, the *Closing Ceremony* will, like majority of our programme which shifts back and forth between future, present and past, understanding time as illusion, like Einstein did, look to past for inspiration. And like the *Opening Ceremony*, it will look to Stefan Mitrov Ljubiša and his everlasting words: „We who live by the sea and of the sea, we are the chain that bind the East and the West...“. In these words lies an important message we wish to convey, for the end of our programme, and it concerns our position and our future, especially of the young people. Where are we headed?

As truly European produce (some say it originates in England, some in ancient Rome), circus is our choice of artistic expression, fitting to end our programme with. However, our concept is to convey our thoughts through contemporary circus, that will, we hope, bridge the gap between the western and eastern idea of what circus is.

In addition, we want to tell a story of Europe, and our place in it, through three acts that will, in a reduced and rather metaphorical way, talk about everything we have accomplished in our programme. Across Earth. Across Sunlight. Across Water.

Housed in our new multifunctional cultural centre facing the Adriatic Sea, the Pearl, which is also the home of *Adriatic - a new generation museum* our *Closing Ceremony* will be a story of how Budva, a small Mediterranean city, perhaps even the smallest city to ever hold the title of European Capital of Culture, with tallest people in the world, contributed to the European dream.



# 01 CYCLE: EARTH

12

**Earth** is a cycle that focuses on who we are, on remembrance, on preserving the memory of the past, our collective, European memory, which is threatened by oblivion, at least in this part of Europe. As memory is vital to **identity**, it is our wish and intent to preserve it and by using different methods of recreating and reinterpreting keep it not only alive and among us, but also fresh and up-to-date. It is what we strive for, the matter of our greatest necessity. The dominant themes of this cycle are *identity*, *social inequality* and *integration*. That is why the majority of the projects in this cycle are decentralised and are taking place in the hills and the mountains that overhang and loom over Budva. They focus on local folklore, tradition and landscape, new sense of national pride, told through identity, and a new sense of being a part of a just community. The colour of this cycle is *red*, like the soil and the blood, like the blood stream, without which the life would be impossible. The projects reflect that idea since they are bringing us closer to the land, preventing us from detaching from ourselves, the most.

Start: 20<sup>th</sup> of March

End: 18<sup>th</sup> of May

## HEARTH

#identity #socialinequality #integration #heritage #visulart  
#design #dance #literature #audiencedevelopment

Unity in diversity. It is the slogan of the European Union. Our nations, European nations, have come a long way from small communities to entities *Sui generis* (without the precedent or comparison) with all the characteristics of any federation or confederation. Sparks, the beginning, of what we now know as today's European Union in the past were brotherhoods that came from the same blood, brotherhoods that by association created tribes across the continent, across Europe. This was the foundation of our known world, on which everything was built, over time, from tribes to nations who share identity, language and distinct cultural patterns of behaviour and communication. This is our heritage. This common heritage of ours remained alive even today in some parts of Europe as a living reminder, a witness, of *who we are*. Preserving the tradition and strong faith in our community, in our togetherness, tribes are inseparable part of Montenegrin identity. Mountain tops reaching over Budva witness the continuity of the existence of five different tribes we wish to tell our story with.

The tribes of Montenegro were/are historic tribes in the areas of Old Montenegro, Primorje, Brda and Old Hercegovina roughly divided to two groups: Montenegrins and Highlanders. These two groups are further divided into subgroups (brotherhoods/clans and families). However, in the 20<sup>th</sup> century many tribes were united into the Principality of Montenegro. Today, Budva has five clans/families. They are Paštrovići, Grbljani, Pobori, Brajići, Maini and they richly attest to social anthropology and family history, as they have not been used in official structures since this time. These kinship groups give a sense of shared identity and descent, through their shared narrative, land and place, and through their bloodline.

Mirroring these five clans, we are creating five decentralized exhibitions dedicated to them. These exhibitions are called *Hearth*.

Each *Hearth* will be attached to a specific place, inherently tied to the land and to the family it is dedicated to. Some will be brand new; some will be created in the revitalization process of existing, but dilapidated structures of our cultural heritage and each will be done in a collage type of architectural structure that bridges the old and the new. Each *Heart* is imagined as a multi-layered and multifaceted sustainable space. It will consist of performance space and multimedia space, artist in residence, restaurant, gumno and permanent exhibition.

## PERMANENT EXHIBITION

Permanent exhibition consists of three parts:

### IDENTITY

First one researches and processes each family separately through the media of film, design, visual art, sound and animation. Five up and coming European film directors, such as Celine Schiama, Alice Rohrwacher, Kantemir Balagov and others, five up and coming designers and artists as well, all of them will be invited to come and work with each family in order to gather the material substantial enough for the necessary storytelling. Through interviews, video and audio recordings, archival footage and material, these teams, consisting in at least three artists (film directors, artists, designers), will create documentary and short films, video and audio works, multimedia designs and performance design pieces that will represent the core of the permanent exhibition. So when we say that these families will be researched and processed, we are talking about focusing on their obvious singularity, specificity, diversity and distinction they have between each other. We are talking about the specific ways in which they used to dress, the patterns, lines, different colours and the meaning, the way they wore their facial hair, hairstyle etc. Each of these elements will be digitalized and transformed, through design process, into a new piece of multimedia art.

### SOCIAL INEQUALITY

Second part of the exhibition will be made through a parallel analysis of the tribe/brotherhood, i.e., the community in Europe from the 15<sup>th</sup> century onwards, until the 21<sup>st</sup> century. The emphasis is on comparative analysis of social conditions that have ultimately led to social inequality today. Therefore, the end result is an exhibition that analyses these five families in relation to other European communities in search of our similarities and our differences – who we were, why we were who we were, what we did, what we had in common, if anything. By examining how inequality and relationship of dominance between communities in our society have developed throughout history, and in Europe, the exhibition should potentially give the answer to one of the pressing questions on social inequality – what led to these inequalities and how to overcome them.

### INTEGRATION AND ISOLATION

The third part of the exhibition will be dedicated to our need to gather ourselves in communities in order to survive. It is something we've all done since the dawn of time and it is what we do today, as nations, as unions. So why do we do it? How did we do it? Where? And

13



why exactly there? How are we living in sync in nature and do we? The exhibition will research all that as well as the shared management of ecosystem and natural resources, how are we using them and how our activities generate pressure on the environment (parts of the research will be used for the flagship *The Tide*). Is it possible to live as one with the nature and what can we learn from different cultures, for example in Amazon or from Sami culture, the eldest community in Europe that gathered, grouped and integrated, that live in sync with surroundings. And lastly, how can we protect communities that are on the verge of extinction?

### THE RESTAURANT

The food is important part of this region. Especially the way food is being processed. But like everything else it is facing oblivion. That is why we intend to gather all the knowledge on different ways the food was and can be prepared. *Hearth* restaurants will become local communal spaces of gathered and joined experience of food sharing, but not like in a contemporary style restaurant, rather in the old-fashioned way where every guest currently residing in the *Hearth*, every artist in residence, every passer-by, will be eating together in a shared dining room, seated around the same large table for two dozen people. In this way, the restaurant will contribute to sustainability of *Hearth* and it will revive the villages surrounding it by employing local population and by trading with them.

In addition, and for the purpose of creating the unique *Hearth* menus, we will discover, preserve and reinterpret old recipes and the way food used to be made in terms of methodology. Through different styled lectures, research and workshops gastronomy experts from five EU countries will prepare themed meals from ingredients that were used for preparing food at the time, covered by the exhibition, but using only locally grown food from the people that live in this area. The aim is to determine the common gastronomic heritage of Europe, but also to confirm that food brings people together and encourages dialogue. In collaboration with these chefs, we will find new ways of food representation, food that will become distinct menu of *Hearts*. Therefore, the old becomes new and exciting.

### ARTISTS IN RESIDENCE

*Heart* will have a specific program designed for the artists in residence. They will be divided into three groups.

Two will be located in the rooms and apartments in *Hearth*. In the *Hearth* and *Gumno* we will create a living library and together with our partners from Reims 2028 we will develop educational art residences on culture of wine and oil revolving around ancient myths such as Athena (for oil) and Dionysus (for wine). The other will be located in decentralized spaces across the routes on the hills surrounding the Budva area and its goal will be to research and recreate the art of these parts, with the focus on gusle and other traditional forms.

### GUMNO

In English, gumno is a *threshing floor*. And as such it has a double function.

The first one is utilitarian. It is an outdoor stone floor, usually circular in fashion, used by farmers to process the grain of their crops. However, in larger communities they became gathering meeting places, bustling with communal activity – agora.

Each *Heart*, so five in total, is imagined as a space that has its own gumno. Each gumno is imagined as a three-part object: amphitheatre, sundial, Bio Lake (earth, sunlight, water). 5 architects + 5 artists paired with 5 engineers will design these objects in an open call and direct call through artists in residence.

**Lead:** Foundation Budva 2028 (MNE), Ethnology department, University of Montenegro (MNE), Kliker (RS), The Union of Architects (MNE)

**Partners:** PI Theatre City Budva (MNE), PI Museums and Galleries (MNE), Artbeat digital (RS), Sinchi Foundation (NL), Sami Foundation (SWE), PLANTCULT (GRE), IGCAT (SPA), Trans Europe Halles (SWE), Transartis (NL), Res Artis (AUS), Reims 2028, Braga 2027, Oulu 2026, Celine Schiama (FRA), Alice Rohrwacher (ITA), Kantemir Balagov (RUS)

### ORO

#identity #socialinclusion #dance #heritage #capacitybuilding

Oro, also known as hora, horah, khoros or horo, is a type of circle dance originating in the Balkans but also found in other European countries, such as Bulgaria or Romania for example. However, this dance is not to be confused with the traditional circle dance (kolo). Although similar, they are quite the opposite because oro in Montenegro is a paired courtship dance and the name comes from the eagle, which in Montenegro is spelled *orao* (oro). Montenegrin Oro, which is usually performed at weddings and celebrations, is a traditional national folk dance originating in the Dinaric region of the Western Balkans. In stylized folklore choreography, this dance consists of several stages, with the most attractive being the one called “kolo na kolo” (dance on top of dance) with performers climbing in two rows, on top of each other’s shoulders and dancing in circles.

Imagined as a series of master classes, that will last for the duration of three years (2025-2028), *Oro* is also a production of reinterpreted Montenegrin Oro. We will invite choreographers, sound designers, composers, performance designers, light designers and scenographers to work with the local artists and performers. For three years, via these master classes, the “teachers” will pass on their knowledge to “students” with one main goal – to create a new contemporary Montenegrin Oro, which will be performed during the *Earth* cycle in 2028. We are not only talking about the dance, we are talking about everything – the choreography, the steps, the dress, the music, the way everything looks and sounds.

Five teams of choreographers, designers and composers paired with the local dancers and performance makers will make five distinct performances that will be performed in various and different sized threshing floors (gumno) at the start of the Micro dance festival of the contemporary movement.

### MICRO

#dance #identity #audiencedevelopment

*Micro* dance festival of contemporary movement, which will be thematically surrounded around the reinterpretation of different types of traditional European folk dances, will be held across the land and all performances will be delivered either in the threshing floors or completely out in the wild, in nature. The dances itself will depend on the size of the “venue”, or rather the spot where they are performed, in a sense that they’ll vary from a pair of dancers to the multitude of people performing together on one “stage”.

The festival will be marketed exactly as what it is – an unforgettable experience (of art in nature). It will be a combination of an outdoor festival (hiking and trekking) and a dance festival. Several disclosed locations will be chosen in front (abandoned gumno, top of the mountain, a meadow, river bank and so on), with pathways towards them already marked and secured so the audience can safely reach them. All of them will be in close proximity (a few hours walk at the maximum). The audience will get the map and timing of the performance to look for on their hiking trips. It will be something like a scavenger hunt.

We will organize a base camp ready for the audience and participants, including the way these performances will be observed and taken in. Without heavy equipment, everything will be light. Using new technologies, the audience will download an app with a track list for each dance performance. All they will need is the phone and a set of ear buds. At the start of each performance, the app will automatically start the sound accompanying the dance, the sound which is designed, performed and recorded in advance during the *Oro* project. The idea is to relax, get one with the nature and the soil, to enjoy the moment and watch your roots grasp a brand-new life. Thus, from the outside it will resemble something like a silent disco. From within, it will be a whole new inner world, rediscovered.

All performances will be photographed and recorded with live streams broadcasted directly in the city and in the *Hearts* via large screens. These dislocated performances will be broadcast in the public spaces only with diegetic sound (sound of the wind, sound of a dress, feet on the ground, the movement...) heard. The non-diegetic (the music dancers are performing to and the words) will only be heard via a pair of headsets which will be provided for the audience and passers-by. So, in a sense, we will mirror the event in the city to the event in the mountains, in a way it is taken in, in a way it is being viewed and absorbed.

**Lead:** KUD “Kanjoš” Budva (MNE), KUD “S.M. Ljubiša” Budva (MNE), Folklore Ensemble “Oro” (MNE)

**Partners:** Europeade (NL), EAFF (BEL), ISTD (UK) Prague Quadrennial of Performance Design (CZ), OISTAT (CZ), Playtime Lab (BH), Stanica (SRB), Art Encounters (ROM), SCEN (RS), Dragan Stojčevski (SRB), Sođa Lotker (SRB), Dorita Hannah (NZ), Joslin McKinney (UK)

The end result of Oro and Micro projects, which are bound together, will be disseminated and passed on knowledge from European to local artists (capacity building), three new dance pieces (reinterpretation of cultural heritage) and a unique small-scale dance festival with the scenery of Montenegrin mountains as its backdrop.

### MEDITERRANEO

#socialinequity #lifestyle #food #gastronomy

What is the first thing that pops into your mind when you say Mediterranean? For us it is the sea food, the wine, olives... While speaking about Mediterranean lifestyle, Bill Bradley said that this lifestyle implied the following:

*Eat to Live, eat to Celebrate,  
Be a part of Community,  
Be Generous,  
Have Faith,  
Be Self-Sufficient,  
Relax,  
Move,  
Be Hungry (for life, in life).*

*Mediterraneo* is all about these principles.

Despite being the Mediterranean country, there is almost nothing Mediterranean about Montenegro, at least not when the food is concerned, despite the unbelievable conditions. Budva is a home of the sun, of different types of fish, of olive trees and Kratošija wine (Primitivo, Zinfandel, Crljenjak, Kastelansi), one of the most popular wine varieties in the world. The goal of *Mediterraneo* is to push for the slow life and self-sufficiency, to turn Montenegro into a Mediterranean country, a top destination for excellent seafood cuisine, even better wine and generally gastronomic offer. To that end, it is necessary to renew the wine plantations, as much as possible, to create the necessary infrastructure, to restructure and reinvent the cuisine and the offer on the restaurant menus... It is a slow process, but one we are willing to partake in.

With our friends from **Reims 2028** we are developing a project that will merge *Mediterraneo* with their *Wellness and Fooding* with partners from **Braga 2027** and **Oulu 2026**. With the help of French, Finish, Portuguese and Montenegro chefs we will exchange knowledge, best practices and techniques against food waste, which will later be presented to the kitchens where haute gastronomy does not have a place: prisons, hospitals, schools.

In addition, we will start with professionals coupled with kindergartens, schools, families, children and their parents, their grandparents, by bringing them together around a table where they can learn from one another, share with each other and, most importantly, spend quality time together, which is something we have all slowly starting to lose from our daily lives. By introducing these concepts and principles into schools from an early age, in the long run we stand a chance of slowly but surely changing our habits and embracing a new, slower, fuller life. In other words, we aim to completely transform the attitude towards food, towards little pleasures in life and towards life in general, to breathe and take it all in, soak it up.

**Lead:** Secretariat for urban development and sustainable development, Sector for cultural heritage (MNE), NGO "Feral" Budva (MNE), Association of Olive Growers "Maslinada" Budva (MNE)

**Partners:** Mediterranean studies (CZ), IEmed (BEL), AMNC (POR), Evora 2027 (POR), Medils (CRO), Medilifestyle (GRE) Bastia 2028 (FRA)

## ENTHUSIASTS

#film #research #rhetoric

16 Following one of the important themes we are exploring, the theme of integration, we will launch a film festival, whose program will not only revolve around this theme but will be constructed around the film works created specifically for this festival. So, we will not select films but create them. In order to achieve that, we will launch *Enthusiasts* – a four-year long research project about the history of European integrations, life, history, changing speeches and the art of rhetoric, inviting researchers in social sciences from all around the world to explore European ideas from 15<sup>th</sup> century and the first call for United Europe by Bohemian Ruler George Poděbrady to nowadays. It is our intention to create a vast archive of information and data, interesting facts, to follow the flow and development of these ideas so we would generate the body of work that will become our base for the creation of the festival. We chose integration, speeches and rhetoric because of their importance within the European context, but also within the Montenegrin context given that they are the most famous speakers of all the former Yugoslav countries. It is one of the things we are known for. Research made during four years will be used as a material for scenario of short documentary films which will be premiered on 9<sup>th</sup> of May in *Hearths* and streamed in Budva.

## INTEGRATION

#integration #capacitybuilding

Project *Integration* gathers nine EU candidate states, stakeholders and intellectuals in an open dialogue on further accession processes. Within this project we will

develop new models for collaboration among European cities, such as joining European city networks or cross-border city collaboration based on good practices of double cities in Europe such as Nova Gorica (Slovenia) and Gorizia (Italy) or Valka (Latvia) and Valga (Estonia). This project offers new approaches to the relation among EU countries and candidates, but starting from idea that the Western Balkan countries need to find models to overcome difference and start integration among themselves in order to integrate with other Europeans. Especially important segment of our integration will be collaboration among EU regions, with emphasis on connecting Boka and other European regions. At last, we will also invite artists to support EU integration processes and propose ideas for sustainable collaboration in *Brussels-Express* project. In addition, it is worth mentioning that different historical dates will be marked during the *Integration* process such as 20 years of Stabilisation and Association Agreement (SAA) that Montenegro signed on 15<sup>th</sup> march 2007. or 75 years European Coal and Steel Community Treaty signed on 18<sup>th</sup> April 1951.

## THE WIND

#identity #music #religion #diversity

The oldest musical instrument in the world and history of mankind is a *Neanderthal flute* from Divje Babe in Slovenia. The oldest musical instrumental was created in Europe, in the Balkan region and was a wind instrument. 60.000 years before our time, before the present. A festival of wind instruments and a cappella singing accompanying them, *Wind* is a programme of diverse musical exchange. We want to create the biggest gathering of different types of wind instruments to perform a concert in front of the *Hearts*. Given that Montenegro is a diverse country of many different cultural and religious backgrounds, and given the spiritual and religious connotation of wind instruments, *Wind* will bring together many artists, professional and nonprofessional, music artists who play wind instruments, artists of different and diverse backgrounds, to Budva and explore its diverse and religious side and pour it into their art.

## PROVERBS

#identity #language #literature #translation #diversity

Based on our *Opening Ceremony*, in line with the work of Stefan Mitrov Ljubiša, and given the fact that our proverbs are complex, not easily translatable, and full of wonderful life, humor and wit (for example: *It's not everyone's business to sing through the village, Blessings to the one who knows he doesn't know but wants to know, Hollow head is carried by the wind as well* etc.), we are launching a project that will collect all of the proverbs and sayings in our language, and give them a platform where they will, through different languages, gain a new life. Relatable and omnipresent. The only one they deserve.

## THE DIALECT

#identity #literature #language #heritage #participation #audiencedevelopment

In its essence, *Dialect* is a participatory project, which will call on children and senior citizens to collaborate on a series of short stories and poems about love, empathy and happiness. They will both write and read them. So those stories that are written by children are read by senior citizens and those written by senior citizens will be read by children. All of the stories will be recorded as audio books but also archived, given their heritage properties, since they will be written and read in different dialects of the region. In addition, printed books, with different styled illustrations done by different artist, will also be available. All of the books will be disseminated via different platforms. The availability is what is important here. They will be available in libraries, nursing homes, kindergartens, hospitals and schools as a way of learning, remembering, preserving, passing time and generally feeling better or even healing.

## RERUN

#identity #socialinequality

The five most successful European Capital of Culture candidate cities, which didn't win the title, but were the runner ups (Banja Luka, Cluj, Rodos, Osijek, Nitra), will be invited to Budva to offer two projects each, two projects which best illustrate the values and messages they now send with the idea of reviving the voices of the project they represent. They will get the opportunity to reawaken the momentum of cultural pride they felt and feel, and tell the story of their city, their heritage and Europe. The programs will be presented within the Second Chance, which will be implemented during the first days after the opening of the project.

**Projects under development:** *Unplugged, Digital, Seven, Dwindling*

**Leads:** NGO Cultural Centre Budva (MNE), Herceg Novi Film Festival (MNE), Office for EU integration and collaboration Budva (MNE), Foundation Budva 2028, Centre for research and protection of the cultural Heritage Budva (MNE), PI Music school Budva (MNE), Brass ensemble of the Symphonic orchestra in Montenegro (MNE), Literature Centre S.M. Ljubiša (Budva) MNE, Association of publishers and bookstores of Montenegro Budva (MNE), Centre for speech development "Signs" Budva (MNE), PI Public Library of Budva, NGO ZA DRUGA Budva (MNE), Writers' Association (MNE)

**Partners:** EU delegation in Montenegro, CEPS (BEL), European Movement (MNE), Leibniz Institute (GER), Festival Beyond the time (UKR), FDES (MNE), EU Delegation in Montenegro (MNE), European Movement (MNE), French Institute Montenegro (MNE), Matera Basilicata 2019, Bastia Corsica 2028, Bad Ischl Salzkammergutt, Ruhr Essen 2010, Archeological

park "Divje Babe" (SLO), EBBA (BEL), EYBB (European Youth Brass Bend orchestra) (BEL), European Brass Band Festival (UK), Blasmusikfestival (GER), European Centre for Modern Languages COE (FRA), European Language Equality networks, Our dialects (UK), Public Library in Dubrovnik (CRO), Public Library in Trebinje (BH), Europeana (BEL), Public Library of Serbia (RS), National Library of Greece (GRE), Library Marciana (Venice), Bastia 2028 (FRA), Historical Library of City of Paris, PEN International (GER), Blue Mountain Centre (US), Euromontana (FRA), Banjaluka 2024, Osijek 2020, Nitra 2026, Rhodes 2021, Cluj 2021

## THE END OF THE EARTH CYCLE: SALVATION, 18TH OF MAY

17 Salvation Hill is one of the greenest oases hanging over Budva. In the old days it was the last stop of pilgrimage and processions that were held every Spasovdan (eng. Salvation Day), on 18th of May. Last year, an initiative was started to turn Salvation Hill into a cultural and natural heritage site.

According to some stories and legends, it is a place, at the top of the hill, where people of Budva once found safety amidst greatest floods that hit this area. Given the symbolism hidden in these words, myths, stories and legends, rich natural and cultural history, the vicinity and its position, as an intersection between the mountains and the city where our two first cycles are happening, we have decided to end *Earth* on top of the Salvation Hill.

Imagined as a gathering where we will all come together, *Salvation* will be the show room of sorts, but in the open, where every project that happened during *Earth* cycle will have its own rightful place to come to life in a different and new form. Consisting of fashion shows of costumes and garments we redesigned in our *Hearts*, featuring new and reinterpreted dance movements of *Oro* or *Micro*, films from *Enthusiast* on every corner, sound of the *Wind*, stories told in different *Dialect* or *Proverbs*, everything happening all around us, at the same time but in sync, with food and drinks from *Mediterraneo* and *Hearth* restaurants being served on meters and meters of long tables, *Salvation* will become a three day story of how different European nations, through their culture and togetherness, of being one with one another, found deliverance, peace and the sense of belonging, sense of home.



# 02 CYCLE: SUNLIGHT

18

Who are we if not the collection of our stories and distinct experiences that brought us into the now? The **Sunlight** is a cycle that focuses on the present, on the life we live in the now, on ephemeral, the fleeting, ever-changing, moments we have to grasp, take, seize, before they become what we remember, what we will never forget or what we already have. The forgotten, neglected, unused, known, lived, loved and cherished, will be integrated into the everyday life. So, we could, through collective experience of sharing and transforming (the narrative, of our history and our knowledge), learn how to navigate through life, how to change and adapt, how to build and gain new experience of self-reflection and mutual sharing that will provide us with the opportunity to look at the world, at something familiar, from a whole new and, hopefully, a radically changed perspective. It is all about exploring various emotional and psychological states, as well as moods, such as individuality and subjectivity, the emotion, in search for freedom and equality and the promotion of justice. The key themes of this cycle are *presence*, *mental health* and *mobility*. The colour of this cycle is white, like the light is and the energy it infuses us with. The projects in this cycle are looking at the new ways of presenting and reinterpreting the heritage, art and our daily lives and struggles in uncommon ways.

**Start:** 03<sup>rd</sup> of June

**End:** 19<sup>th</sup> of August

## LUČONOŠE

#presence #mentalhealth #mobility #empathy #happiness  
#performance #installation #film #heritage

The beginning of the summer season, the most important season for Budva region, is a matter of debate. Some say it starts with the heat, some with the highest position of the Sun... In 2028 it will, symbolically, start on the 3<sup>rd</sup> of June (Saturday), and after three weeks of different cycles *Lučonoše*, the *Sunlight* flagship, will commence.

*Lučonoše*, which focuses on the Old Town Budva, takes its cue from the archetypal story, a myth of Cadmus and Harmony, who, after their *wedding*, in *the search* for his sister *Europa*, founded Budva instead. Budva became their home, place they grew old in, and at the end of a prosperous and hard but filled life full of love for each other and their people, they were rewarded by Gods who let them into the afterlife granting them much desired transformation into eternity.

In order to understand the dynamic of this particular project you have to bear in mind that it consists of three acts, with its second act happening simultaneously in eight Old towns (Budva, Perast, Risan, Petrovac, Kotor, Tivat, Herceg Novi, Sveti Stefan).

### ACT I INCEPTION

3<sup>rd</sup> of June

*Act I Inception* is the start or the beginning of what is intended to become the most visible art exchange and art engagement in whole of Montenegro. It is a programme in which local residents become hosts to local and European artists who will be tasked with creating a multitude of public small-scale, micro performance and performance design events in the Old town of Budva. In this process, which will commence during *Act II Journey*, and end during *Act III Metamorphosis*, the Old town of Budva will be turned into temporal, ephemeral art venue.

However, before that, we, the artists and the residents, will, for one single day, gather on Mogren beach, which will, for this day, 3<sup>rd</sup> of June, the opening of summer season, become our meeting point. A meeting point for getting to know each other and for, symbolically,

merging with each other in an act of "wedding". The *marriage* of artists and hosts will happen on the beach, around a long white cloaked table, our feet bare, wearing all white, eating food prepared by the locals. This act, including communal meal, will be followed by eight contemporary dance performances signalling the European values we wish to bring closer to the people of Budva and every passer-by in the *Act II*.

Accompanying the dance performances, Ibrahim Malouf, French jazz musician of Middle Eastern descent, will compose a new piece of music honouring the act of wedding, the Sun and its eight planets orbiting around it, the constant movement and the constant stability, the presence and simply the act of being in the moment and carrying on regardless.

In the evening, as the ceremony comes to an end, during the golden hour, the artists and their hosts, will board illuminated sailboats (every artist is given his/her own boat), unique to this region, and sail into the sunset and in to the Old Town, which they will, for the next three weeks, take over and turn into their home and their blank canvas.

### ACT II JOURNEY

24<sup>th</sup> of June - 19<sup>th</sup> of August / 56 days

*The Journey*, which commences on 24<sup>th</sup> of June, is all about our *quest for Europe*. The quest starts three days after summer officially begins and the Sun is in the highest position in the sky. The *Journey* will open with the revelation of eight large-scale sculptural installations, the result of the artist in residence that started with the *Act I*, which will, one by one, over the course of eight weeks, be revealed to the public, one new installation per each *Old town*.

The installations will, as per the topic of the quest, dramatize six European values (human dignity, freedom, democracy, equality, rule of law, human rights), with two brand new ones added during this process (empathy and happiness). The goal of these artworks, their task, apart from shining the light on the European values and bringing them closer to the residents of Budva, is to be enlightening with the power to anchor us in the present, in the moment. They should evoke the childish light and excitement, to encourage and urge us to look

19



at the starry night, to soak up the sun, to design the space around our need for tranquillity and our need to be free in the same way we are free when we feel the light breeze on our face and in our hair. The goal is therefore, to create a sense of place dedicated and evoking our being in the world, our being in the moment, as fleeting it is... For half of these large-scale sculpture installations, we will have an international open call and for half of them it will be a direct call.

On the same day, with the emerging of the first sculpture installation Budva Old town will turn into an open stage for micro performance and performance design micro events, but not any performance and performance design events. Given that the *Sunlight* cycle and *Lučonoše* flagship in particular deal with the themes of presence, mental health and mobility, the idea is to take famous and well-known European artworks, which belong to our common cultural heritage, the artworks of any age that depict and deal with presence, transformation, mental health, mobility and simply being in the moment. Think of Theodore Gericault and his painting *Le Radeau la Meduse* or Van Gough's *Starry Night*, think of Banksy's *Migrant Child*, Francis Allys' *When faith moves mountains*, Michelangelo's *David*, Bergman's *Seventh Seal* or Fellini's *La Dolce Vita*. Think of it as a cue given to artists to reinterpret and reimagine famous European works of art, to create something new out of something 'old' and familiar through design, movement, dance, acting and speech. In other words, it is all about European artistic interpretation of our European artistic heritage.

### ACT III Metamorphosis

19<sup>th</sup> of August, end of the *Sunlight* cycle

*Metamorphosis* begins with stillness and silence. For one day everything will go quiet. Everything will stop, the art, the light, gone. The night is darkest before the dawn. The dawn will come on the last day of the *Sunlight* cycle and it will be both the ending of it and the tipping point of our entire program as announced in the *Opening* and *Closing ceremony* chapter. It is the moment we leave the Old Town behind and move into the sea, with a large-scale contemporary opera in the open, on water. From disharmony to harmony, this piece, with a brand-new libretto written for the occasion, will tell an abstract, metaphysical story of transformation.

**Lead:** Foundation Budva 2028 (MNE), Kliker (RS), PI City Theatre Budva (MNE), Feral (MNE)

**Partners:** Ibrahim Maalouf (LEB), Rimini Protocol (GER), European Theatre Convention (GER), Plastic fantastic (NZ), Bulb Creation (RS), Michele Browder (US), Yayoi Kusama (JPN)

## DIAPHANOUS

#lifechangingevent #theatre #performancedesign  
#auditoryandvisualimpairment #audiencedevelopment

On 22<sup>nd</sup> of July the facades, i.e. windows and balconies and rooftops, of the main square in the Old Town Budva will turn into a theatre stage for a unique omnibus theatre play. In the collaborative and participatory process, the play will be written by the citizens of Budva. Each participant will have to write a monologue or a recollection of one event from experience that changed their life. The texts will then be given to a professional playwright to structure it in a single piece of writing, consisting of many. We will call Vladislav Nastavshev, a reputable Latvian contemporary theatre director, the laureate of Golden Triga, to stage the play using the city as its scenography and a backdrop. Nastavshev will have a mixed group of actors at his disposal coming from different cities with half of them being from Montenegro and other half from various different EU and non-EU countries. Some of the stories will be told by the actors who will embody the roles of the citizens who shared their intimate life-changing moments, and some will be told by the means of light and sound only. So, we will have a *live performance* (by the actors) and *displaced performance* (without the actors but with the voices, movement, sound, light and generally via various techniques of performance design). The play itself will be designed in such a way that is accessible to everyone, including the people with auditory and visual impairment.

**Lead:** PI City Theatre Budva (MNE), Montenegro National Theatre

**Partners:** Alexandrinsky Theatre (RUS), Vladislav Nastavshev (LV), AltoFest (ITA)

## MONOLITHS

#empathy #installation

Given that two of our "new European values" are empathy and happiness, we have developed a project that, in our mind, generates exactly these two feelings, including the sense of self and the sense of being in the moment. Across the Old Town we will scatter five sensory black boxes, or as we like to call them *Monoliths*, evoking and paying tribute to Stanley Kubrick's concept of, or a symbol for, if you wish, evolution and progress with technological development. Similar to but at the same time unlike Kubrick's *Monoliths*, our *Monoliths* have a task of generating and building empathy among the people towards the marginalized groups, which are, due to their impairment, oftentimes left out of the dialogue. From the outside, our *Monoliths* will be black and squared, in different sizes depending on the sense they are exploring. They will have two doors opposite from one another – one to enter and one to exit. The door you enter in will automatically close, so you will have no other choice but to move through the *Monolith* in order to get out. In less than five minutes, since longer exposure is not advisable, health and sanity wise. *Monolith* that evokes the sense of sight loss will be pitch black, with different spatial obstacles that need to be overcome. *Monolith* that evokes the sense of hearing loss will be an *Ana Echoic* room where you can't even hear your own thoughts. And so on. The goal is therefore, to put yourself briefly and safely into someone else's shoes because, and this is true in most cases, the easiest way to learn something is by experience, by getting yourself completely out of your comfort zone and into a moment.

**Lead:** PI Museums and Galleries Budva (MNE), Deaf and Hard hearing association of Budva (MNE)

**Partners:** Museum of Contemporary Art (RS), Museum of Contemporary Art RS (BH), Typhological Museum Zagreb (CRO), Play Time Laboratory (BH), European Federation of Art Therapy EFAT (BEL), Hectolitre Brussels (BEL), Embrace Netherland (NL)

## ZEN

#mentalhealth #happiness #visualart #installation

Similar to the *Monoliths*, *Zen* is actually quite the opposite since its primary aim is to make us mindful of our surroundings, to help us wind down, take a deep breath and stop worrying about the future, especially in the era of COVID-19 pandemic. It is a place of, and for, happiness, our second EU value. Like *Monolith*, *Zen* is imagined as a box, white box, or rather several boxes, new, temporal, ephemeral places built from scratch. Each box, also varying in size, is connected to the next via corridors whose floors are soft and gentle, inviting. The boxes are centred on our senses – hearing, sight, touch, taste, smell. In the context of the pandemic, the last ones are extremely relevant. Through *Zen*, we want to enhance our senses, through space and sound, but also through emotion, human or otherwise, through distinct scents or tastes that transport us, and through touch and kind words that ground us and gives us a sense of worth. In terms of space, we will create places that nurture our bodies, that make them feel safe, cosy and relaxing. In terms of sound, we will use music as a form of therapy that will help us centre ourselves and different voices telling us inspiring stories of life. In terms of emotions, there will be real humans, artists, who will give us a hug, cry with us, yell, hold our hand and listen, really listen to what we have to and need to say. Sometimes, that is all we need, sometimes.

**Lead:** PI Museums and Galleries Budva (MNE)

**Partners:** BAAT (UK), European Federation of Art Therapy EFAT (BEL), Play Time Laboratory (BH), Research Centre for Space (BH)

## YOU...

#mentalhealth #anxiety #research #visualart #film #installation

Anxiety is more and more becoming overly present in our daily lives and it doesn't discriminate. According to the latest IHME estimates, more than one in six people across EU countries (17.3%) has a mental health problem – that is over 80 million people. The most common mental disorder across EU countries is anxiety disorder, with an estimation of 25 million people (or 5.4% of the population) living with anxiety disorders, followed by depressive disorders, which affect over 21 million people (or 4.5% of the population). Project *You...* wishes to address this overwhelming problem in a five-step process. The first step is the research done with psychologists specialised in this area, the second would be collecting these vast experiences, third would be to process them and transform them into narratives, fourth would be to dramatize them with the help of directors, video artists and actors and fifth would be putting them up in the public space of the city, with an

effort to reach some type of resolution. In the form of video portraits that tell the story of anxiety, what causes it, how to deal with it and how to get over it, if possible, the projections will flood the city in the attempt to raise awareness and build empathy towards a fellow human, towards a fellow citizen, fellow neighbour, friend, lover or even a family member.

## ECHO

#presence #socialmovements #installation

*Echo* is a sound installation in the passages and alleys of the Budva Old Town. It is a multitude of stories of a place told from the perspective of several generations sharing it across time. Imagined as a dialogue that treats time as an illusion, and mobility and migration as a condition inherently bound to humanity, the installation will have the voices of one single family spanning centuries and meeting in one point in a place and a moment. It will be a story of that family, but told in such a way that it addresses all those topics relevant to their present time, to their moment – women's rights, mental disorders, social and economic issues, love, empathy, art, authenticity, climate and so on. Furthermore, at least one of the installations will be completely participatory in a sense that it will include people with both visual and auditory impairment, which is, coupled with anxiety, the focus of the projects in our second cycle. Collected from the archival documentation and merged with the present, in this experiment it is our wish to research how much has changed over time, if anything at all, why, and what we can do about it for the future.

## STORYTELLING

#presence #mobility #literature #theatre

Montenegro has a strong oral tradition, tradition of storytelling and humour. *Storytelling* project is the one to highlight this specificity. A public competition will be announced for stories that citizens want to share with guests from all around the world, which will be carefully collected and analysed over a two-year period by writers and actors. Then, the mentioned artists will work with 30 of the most successful authors of stories in order to formulate a new narrative of Budva, stories that will be used as an alternative tourist guide of the cities.

## MOBILE

#mobility #theatre #capacitybuilding

*Mobile* is a project for fostering mobility of local and European artists where we invite actors from Budva, that left the city, to gather and create a new theatre play based on the European classic, Petar Petrović Njegoš's

*Luča Mikrokosma* (where the title of our second cycle comes from). The play will be directed by Boris Liješević, well known theatre director from Budva. At the same time in this project, through our *Call to support mobility*, we will support mobility of local artists and cultural works to other European countries in order to develop projects and sustainable links.

## BRUSSELS-EXPRESS

#mobility #videart

*Brussels-Express* gathers video artists from all countries in the region to travel together by train, visiting all the cities from which each of them is coming from. In this project artists will start a dialogue trying to understand each other, their backgrounds, tradition and customs, but also the dialogue about opportunities to overcome barriers in EU integration processes that countries in the region are facing.

## LEARNING

#mobility #film #capacitybuilding

EFA Art Festival Summit & EFA General Assembly Budva 2028 is a five-year long project of capacity building in collaboration with EFA. The goal is to raise capacity in the city and to prepare the city for the Opening ceremony and implementation of various other challenging projects during 2028 via our (festival of) *Learning*. During this year we will organise a general assembly which will gather leading European experts in the field of festival production.

**Projects under development:** *Minorities, Mindfulness, Pay it Forward*

**Leads:** Association of Psychologists of Montenegro (MNE), NGO Cultural Center of Budva (MNE), NGO Feral (MNE) Group North (RS), Center for speech development and culture "Sign" Budva (MNE), NGO Za Druga Budva (MNE), PI City Theatre Budva (MNE)

**Partners:** The Mindful Art Project (AUS), Mental Health Europe "MEH" (BEL), Tate (UK), Arts and Minds (UK), Lamont Hamilton (US), ICCROM (BEL), Sound Forest (JPN), Where Can I Find You Kaunas 2022 (LT), FEST (Federation of European Storytellers) (BEL), Stories of Our City (US), Nordic City Stories (SE), Exit Foundation (RS), European Festival Association (BEL), Culture Action Europe (BEL), National Theater in Belgrade (RS), Montenegrin National Theater (MNE)

**END OF THE SUNLIGHT CYCLE: METAMORFOSIS**  
19<sup>TH</sup> OF AUGUST (see *ACT III* of *Lučonoše*)



# 03 CYCLE: WATER

24

**The Water** is a cycle that focuses on the imagined. It imagines the path, a goal. Without it, we are merely wanderers, left at the open sea, drowning in it, unable to anchor ourselves. Without it, we lose the sense of direction, of what is important. Setting goals helps us measure progress and holds us accountable. It gives us motivation to turn our city into a meeting point – to see, hear, taste and talk about the things we cannot see, hear, listen, taste or talk about elsewhere. The themes of this cycle are *pollution*, *sustainability* and *climate change*. The cycle focuses on nature and human relation to it, as being one with it but also as seeing it as a force that is so powerful and unpredictable, which is why it is something we have to be in owe with, something that evokes the feeling of sublime within us. The colour is blue, like the vast depths of water, of seas and oceans we have the courage to dive in, all the way in. The projects in this cycle are looking for possible ways to address the issue of water, air and coast pollution, but also the pollution of human emotions and relations, information, war pollution, system etc. They tackle the issues related to visual pollution and public space as an inherent human, civil and cultural right, as the basis for any urban and social development, and they strive toward generating new opportunities for young people, new experiences, change in the climate and atmosphere of the city, of the image of Budva, that will, in return, bring the sense of familiarity.

**Start:** 15<sup>th</sup> of September

**End:** 4<sup>th</sup> of November

## THE TIDE

#pollution #climatechange #sustainability #exhibition #theatre  
#film #architecture #platform #capacitybuilding

Flagship *Tide* refers to the creation of the artistic program platform development for the new generation museum, **Museum of the Adriatic**, i.e. centre for the research of the Adriatic coast and region, through the means of art and science.

The flagship uses the uniqueness of the Adriatic region (sea, coast, mountain, climate, people...) as the principal case study for researching the pollution issues, with the aim to bring us closer to sustainable future...

In the spirit of our artistic vision and our program, the Museum of the Adriatic, which can be scattered across town or centralized in one single space, will have three dominant segments for large scale exhibitions, with minimum of two adjacent parts for hosting large scale performance and film productions. This will be our meeting place, a place where theory and practice meet and merge, where art meets science, audience meets the artists and shift the roles, where people meet people, all in the quest for plausible solutions on how, through art and science, we can transform our world and reality in order to get rid of ourselves with pollution.

The pollution, in this context, is not just the pollution in a sense we have come to know and understand it as a term – light, sound, air, water, environmental pollution. It is all mentioned here, but not *only* that. We are talking about the pollution caused by war, caused by urban development, pollution of emotions, or human relations, we are talking about the clutter of everyday quotidian life, the hate speech, the manipulation, fake news, the lovers quarrel, the way we raise our children, our footprint, the way we treat our fellow human, the world that surrounds us, we are talking about responsibility, peace, tranquillity, chaos and cacophony of information, flooding our way through modern technology with little or no filter at all. We're talking about all of the pollution, all of it.

Program, the way we see it, consists of exhibition, festivals and a research platform.

## THE EXHIBITION

The exhibition consists of three parts:

### BEFORE (PEOPLE)

*Before* is a story of the Adriatic from before the time people inhabited this region. It is a large-scale multi-sensory room/installation (think of Olafur Eliasson of Heiner Goebbels) that evokes the time before (people). A space you enter and let go to the smell, sound, light breeze, sun and its warmth, taste of the salt... All your senses are touched by the land, sunlight, water, by the climate and the sense of place. It is a place for meditation, for contemplation, a place you lose yourself in, a place for *being-in-the-world*.

25

### DURING (PEOPLE)

During encompasses the whole of human history in the Adriatic. It is a large-scale permanent exhibition designed by a number of different visual, sound and performance design artists. In terms of architecture and design of the exhibition, the space is not, like in *Before*, a single room, but rather a multitude of various size rooms put together in the fashion of a labyrinth. Audience can walk freely through the exhibition space in which ever manner they see fit. However, there is a sense and logic behind the design of the exhibition, there is a dramaturgy to it, which leads you from one point to the next with the purpose and aim to gradually and systematically reveal the history of the region, and in turn, the whole of Europe and the world, in a, and we truly hope, new and exciting way.

As in *Before*, the exhibition will attack all of the senses. It will be a cacophony of light, sound, visual stimuli... You will be able to hear it, see it, touch it, smell it and even taste it. And depending on the space you enter or walk through, you will be able to experience and live the life in the Adriatic, different aspects of it, all of them, through all of time. You will hear the murmur of people crowding the beach, the sound of cicadas and seagulls. You will see ships going down, bombs exploding, fish rotting away, lovers embracing in the sunset and children learning to swim. You will smell the coconut suntan cream, donuts, garbage and salty water, often-



times simultaneously. The exhibition will target all of your senses and all of your emotions with the help of various methods, techniques and technology. It will be all-inclusive, comprehensive and all encompassing, leaving no space for indifference.

#### AFTER (PEOPLE)

After is a platform. A place where we will search for the answers as to how we can overcome the problems we have found ourselves in (pollution, climate change, sustainability), together with the audience – therefore, it is research as well as curatorial practice...a museum of the future where exhibitions come to life in an open-end process of our joint effort to look and find the answers to our troubles.

#### PERFORMING ARTS FESTIVAL - OCTOBER

Contemporary theatre/Contemporary dance pieces responding to the theme of pollution

#### DOCUMENTARY FILM FESTIVAL - NOVEMBER

Documentary film festival responding to the theme of pollution

26 **Lead:** Foundation Budva 2028, PI Museums and Galleries Budva (MNE), PI City Theatre Budva (MNE), Kliker (RS)

**Partners:** Office for EU integration and collaboration Budva (MNE), Circobalkana (RS), Circostrada (FRA), Circus Krone (GER), XYZ (FRA), Dubai Maritime Museum and Research Centre (UAE), Oceanographic Museum of Monaco (FRA), Hanna Polak (POL), Einari Paakkanen (FIN), Nataša Urban (RS)

## UNDERWATER

#warpollution #mindpollution #waterpollution #heritage #exhibition

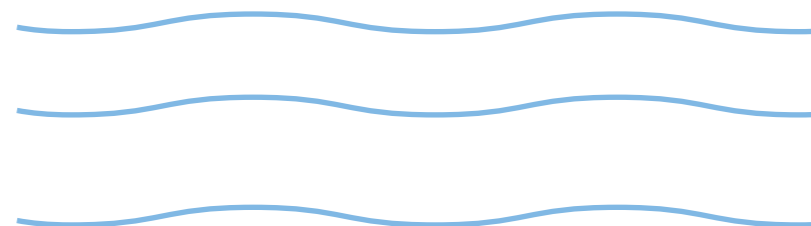
Conflicts and wars have polluted Europe since the dawn of time... The Battle of the Milvian Bridge, Gothic Wars, The Siege of Constantinople, Ottoman Invasion, Franco-German War, Saxon Feud, The French Revolution, Crimean War, Austro-Prussian War, Napoleonic Wars, WWI, WWII, The Cold War, Yugoslavia Civil War... The list goes on and on, without an end in sight. We can always find different reasons and causes for wars, the fight for territory or freedom, oppression, different religion issues, power hunger or better economic stance, but the bottom line is – the war is all about the pollution of the human mind, of our relations, emotions and desires. One such war, that heavily polluted European land, air and water, among other things we have pointed out here, has left a mark in the Adriatic Sea, which is a part of Mediterranean Sea, which is a part of the Atlantic ocean. We, Europe, our land, our soil, we are surrounded by water and our water is polluted.

Since 1914, the remains of the Austro-Hungarian war cruiser Zenta have been lying on the seabed near Petrovac, at a depth of approximately 70 meters. Due to the difficult location of the Zenta shipwreck, it is accessible only to experienced divers, which has influenced the fact that the wreck has been preserved and represents a good starting point for the formation of an underwater archaeology site, with the potential to be connected with the accompanying story about the cruiser and the survivors who rebuilt the church on the island in front of Petrovac – Sveta Nedjelja. Zenta is not the only thing that can be found in these waters. In fact, the studies show that there is a lot of underwater cultural and natural heritage of Budva and Boka landscape, including Hellenistic and Roman wrecks, wrecks from the Second World War and so on. *Underwater* is therefore, all about researching, revitalizing and presenting our European underwater heritage. With the implementation of this project, underwater natural and cultural heritage, and the impact the conflicts have on them, will be brought closer to the population and tourists via modern technologies.

During the implementation of the project, the underwater natural and cultural heritage will be researched, documented, digitized and presented to a wide audience in an innovative museum framework and through new educational tourism sub-products. Through VR show rooms, VR show point, simulations and different educational programs, the project will raise public awareness and will influence the establishment of a protection system and a new management model, which will enable easier physical access to the attractiveness of the sea.

**Lead:** Maritime University Kotor (MNE), JP Morsko dobro Budva (MNE)

**Partners:** UNESCO (FRA), MUSA, Underwater Museum of Art (MEX), International Committee on the Underwater Cultural Heritage (ICUCH) (AUS), The European Institute for Underwater Archaeology (FRA), The Underwater Archaeology Research Centre (UARC) (UK)



## THE POLLUTION

#visualpollution #sculpture #landscapedesign #audiencedevelopment

For many years, decades even, Budva was a synonym for kitsch and bad taste. The entire coastal strip was covered in distasteful bars and nightclubs, filled with questionable sound and music. It looked and sounded horrific. However, these bars and clubs are precisely what saved the coast and the city's beachfront. It is a paradox, but a welcomed one. Namely, the last years of Budva's development saw the destruction and removal of this infrastructure, leaving behind an empty space full of possibilities. We are talking about approximately 200 meters (the estimate is between 100 and 300 meters) wide strip that separates the urban part of the city from the sea.

The goal and the intention of the City of Budva is to turn this space into a large boardwalk that will become a home for culture, art and a meeting point for their citizens (the international call has already been opened for the best architectural-urban planning design). Thus, in the near future, this area will become *the new city* with spaces like the new cultural centre (The Pearl), where the Adriatic will be housed, or the new boardwalk.

We imagine this space as a place for an investigative interactive sculpture that will be in the dialogue with each other in public space. The Balkan countries, all of them, have a troubling legacy of the most brilliant and the gloomiest sculptures known to a human kind. We are not exaggerating. While the production of the former has completely stopped, the production of the latter is in full flight, threatening to overtake our public space completely, for good. Building upon this challenge, it is our wish to reclaim the public space and turn the boardwalk into a public showcase of good examples. Because we believe that learning by example is perhaps the best approach that can be taken here. The sculptures, created in the process of consultations and commissioned work from Laurent Montaron an Olivier Vadrot, will elaborate on the topic of pollution – the pollution of the soil, water and air, light and sound pollution, the pollution of human emotions, connections and relations, the pollution of personal space and identity, and lastly, the pollution of media space, the information. There are 5 sculptures in total, connected to each other, interacting with the world surrounding them.

**Lead:** Foundation Budva 2028 (MNE), Cultural Centre Budva (MNE), Secretariat for urban development and sustainable development (MNE)

**Partners:** Laurent Montaron (FRA), Olivier Vadrot (FRA), Mrđan Bajić (RS), David Mesguich

## NODES

#systempollution #changeintheatmosphere #capacitybuilding

Depopulation is one of the key challenges our research has showed us. More and more people, young people, are going abroad, to work or study and more than half of them never return home. We want to change that, or at least do something about it. This is why we have started developing different measures that will help us in this important endeavour of great urgency. They refer primarily to legislation and creating a healthy environment for businesses and start-ups, but also capacity building and creating new opportunities for young people.

Scattered across the town in different places, *Nodes* is our main and biggest capacity building program. Every *Node* will have a different focus and, alongside that, a different program and a set of teachers. One *Node* will be dedicated to cultural policy, cultural management and new models, the other one to production. The next one will focus on fundraising, financing, advocacy and lobbying and the next one will be dedicated to the audience development etc. The principal goal of this program is, therefore, to create a change from within, from within the system, outwards. We are not only talking about the change in people, although this is crucial, because this change will spark the change in the habits of people and the change in the management, the way our institutions, organisations and projects are organized and lead. All this is the key to make a transition from the socialist system we have been in for far too long. Therefore, *Nodes* will be an action learning program primarily aimed at the young people, students and young professionals who will, by the time we reach 2028, be in their late 20s to mid-30s. Given that they are our future, it is the least we can do *with them*, what we owe them.

**Lead:** Foundation Budva 2028 (MNE)

**Partners:** ENCATAC, Culture Action Europe, Trans Europe Halles

27

## ARTAP

#waterpollution #installation #landscapedesign

About 30 % of Europe's population is affected by water stress during an average year. Climate change is expected to make the problem even worse, as droughts are increasing in frequency, impact and magnitude. On top of that, there is a problem of water pollution. Currently, key problems include the pollution from urban and industrial waste water, diffuse pollution from agriculture, and the pollution from mining and dwellings that are not connected to a sewage system. A lot has been done in Europe over the past decades, especially in the domain of legislation (the Urban Waste Water Treatment Directive, the Floods Directive, and the Water Framework Directive). Apart from adopting management practices that can keep water ecosystems healthy and resilient, there are special farming programs that reduce the use of pesticides, hydropower that ensures passage for fish, stringent fuel standards for navigation, and the preservation of river banks.

28 However, all of this takes time and patience and the change in our overall behaviour and attitude towards our surroundings, since this is not a problem that can be easily solved and certainly not overnight. In order to shine the light on this issue, we are developing a program focused on water, on natural sources of drinking water, to be more specific, which in Montenegro are many. In our mutual effort, together with all of the ECoC cities, past, present, future, all 68 of them, we will discover and protect the springs of drinkable water across Montenegro, by marking them with unique artworks – artistic drinking fountains that adjust their size and shape to the landscape they found themselves in. One drinking fountain per one ECoC city per one spring. The drinking fountains will be designed by the artists from these cities, which they will delegate. This action will be followed by a series of events (lectures, open panel talks, followed by workshops, media and social networks campaigns and exhibitions) that focus on addressing the above-mentioned problems, water stress, drought and water pollution, by raising awareness with clear measures as to how to overcome them.

**Lead:** Budva Tourism Office (MNE), NGO Feral Budva (MNE)

**Partners:** Association of Visual Artists of Montenegro (MNE), Academy of Arts (MNE), PI Water Supply and Sewage of Budva (MNE), ECoC cities

## EQUITY

#health #environment #pollution #mobility #digitaltools

In October of 2022 the Transportation Alternatives and the MIT have initiated a new digital tool, Spatial Equity NYC, to help users understand how space is distributed and restricted across the neighbourhoods of New York City. The tool assesses the use of street, sidewalks and public spaces, as they are key factors that influence data such as pollution, traffic fatalities, accessibility, noise or air quality. The tool assesses a number of factors and it helps users compare data from different parts of the city. The data is divided into three main categories: health, environment and mobility, with the fourth set showing the social makeup of each area using US Census Data: race and ethnicity, poverty level, vehicle ownership, and predominant modes of transportation. The health data, for example, measures noise pollution, air pollution, asthma, traffic injuries, and fatalities. The lower the income the bigger are the problems. The environment data shows the correlation with the prevalence of health problems. The website measures the heat waves caused by traffic indicating the lack of green spaces and problems with urban planning. The mobility looks as multitude of factors, like the number of buses or access to bike or car parking, distribution of public seats. And understandably, each of these data reveal aspects of the city that impact the quality of life of the residents.

We want to use this tool and apply it to Budva region so we will assess our public space and gain insights as to how to overcome the problems we are facing. Teams of architects and designers will create interactive maps that graphically show the danger our public space possesses. The maps will be exhibited in the public space, all over it, on billboards, city lights and other canvases across town, for everyone to see. In addition, we want *Equity* to be a call to action, encouraging residents, now illustratively faced with the problems that are oftentimes invisible, to challenge the conditions in their neighbourhoods and push for policies that address the inequitable use of public space, both in the local neighbourhood and the city, or a region as a whole.

## NESTING

#pollution #mobility

The human species (Homo Sapiens) belongs to the kingdom Animalia, from which it is distinguished, in the broadest sense of the word, only by the achievements of culture. So why did we decide to look at the birds in a way we create and build our homes? No, we don't long for making a cave, a den, a ravine...We dream of making our own nest.

526 species of birds have been found in Europe. In Montenegro, 342 different bird species were recorded in total, and only in Solila, a nature reserve near Budva, 114. Seagulls, cormorants, grebes, ducks, herons...you name it, we have it. And, as of recent, we are witnessing the comeback of flamingos too, who, believe it or not, have returned to Budva after some time of absence. This is a testament to the beauty of cohabiting, of coexistence, because once we offer a good life to our "neighbours" – in this case the birds – our neighbours are willing to offer the very same and make their nests alongside with us.

That said, *Nesting* is an invitation to enrich our everyday spaces...and ourselves with a culture of togetherness. Our goal is to initiate the long-term urban transformation of Budva. To reimagine new Budva through vast and diverse vertical gardens, that will enrich the lives of all its inhabitants. That instead of empty "canyons", densely packed buildings create, we get dense "forest" of homes, of nests in which we want to live together, humans and birds alike. We want to plant a seed of new approach, or new model if you will, that has the future of Budva as its top priority. Children, teenagers, students will be invited to participate, as collaborators and designers, in the creation of a new green environment together with artists and landscape architects. Coupled with birdhouses, which they will built together, these vertical gardens would turn kindergartens, schools and universities into nests of horticulture. These "new" educational spaces would represent, quite literally, the living evidence of a positive change. One that is, in the context of the urban decadence of Budva, a welcomed change indeed. Following this first phase, our next step would be to upgrade residential buildings and private homes throughout our city. And with the help of the Spatial Equity App, we would pin point the exact locations of the critical spots in the city where interventions, especially regarding the introduction of greenery into the city's matrix, are most necessary. Most necessary in terms of creating a better and more fulfilled life of its inhabitants, health wise.

## HERITECH

#sustainability #heritage #science

*HeriTech* project seeks for synergy of science, archaeology and arts, in detecting hidden cultural heritage in the undergrounds of Budva and the surrounding area. This project is devoted to research and preservation of different heritage sites including early Christian Basilica in the Old Town of Budva, Early Christian Mosaics, Roman terms and others. Within this project we will have ten interventions in the Old Town Budva, of the objects that will be revitalized through this process. In addition, we will introduce the digital compass into the content that will help navigate the audience through the city. Compass will do what any compass does – point you into the right direction, but here, it will also, through digital tools and apps, help you find the heritage we wish to uncover. One of the results of this project will be creation of a digital museum where we will present our heritage digitally. Using the X-ray equipment we will continue this project well in the future, by uncovering layers of lost cultural heritage, that will, in phases and throughout time, slowly be added into our digital vault and our very analogue lives.

## XS

#consumptionpollution #research #lectures #workshops #exhibition #capacitybuilding

29 Two European nations are the tallest people in the world. First are Montenegrins. The Dutch follow. One such Dutch, artist Arne Hendriks, who is almost 2 meters tall (and not happy about it), created a project, research and a movement called *The Incredible Shrinking Man*. It is a speculative art project that advocates a radical form of down-sizing as a response to our growth-obsessed culture. According to Arne, the ideal height of human species, ideal in relation to our planet and the environmental issues we are facing today precisely because of our height, which brings forth overconsumption of our resources, and other forms of our megalomania, is 50 centimetres. With his inquisitive mind and highly democratic approach, Arne pushes forward 1970s polemics about the need for balance and equality. The project functions mainly as a digital platform, which is its core body of work that is packed with different voices, data and theories, all arguing for our necessity to downsize. We want to bring this dialogue to Budva, the home of the tallest people in the world, in the form of extended research of the cause and reasons for this occurrence, in the form of lectures that will shine more light on the topic, workshops with the clear end goal and finally an exhibition on everything that in this process is discovered and learned.



## THE EXPOSURE

#changeintheatmosphere #relationpollution #exhibition

*Exposure* will bring the most talented emerging artists in the Western Balkans to Budva, each year in different artistic genre, to present their works to European institutions and producers in order to provide them with the opportunity for becoming widely recognized in the European countries. This will be developed as regional cooperation platform where artists build collaborations and tackle the socially significant and sensitive topics such as tolerance, intercultural collaboration and democracy. On the other hand, this project is an opportunity for Europeans to experience regional contemporary art that will underline the diversity and richness of cultures in the region.

**Projects under development:** *Solar, Plasticity*

**Leads:** PI Museums and Galleries Budva (MNE), Secretariat for the Economy Budva (MNE), PI Museums and Galleries Budva (MNE), Secretariat for urban and sustainable development, sector for cultural heritage (MNE), Foundation Budva 2028 (MNE), EU Integration Office (MNE), Secretariat for Economy (MNE)

**Partners:** Transportation Alternatives (USA), MIT (USA), Arne Hendriks (NL), Asia Komorova (NL), Thomas T. Samaras (NL), Donald Platt (UK), Rachel Armstrong (UK), Jasper van den Berg (NL), Partizan Publik (NL), Ekonaut (RS), Theatre without borders (US), On the Move (BEL), EUNIC Cluster (BEL), NEMO (GER), Florentijn Hoffman (NL)

*Three projects are described in the Outreach chapter: Chatty Wednesday, I curate, You curate, Behind the scenes.*

END OF THE WATER CYCLE: THE TEMPEST  
4<sup>TH</sup> OF NOVEMBER

Bora (or Bura in our language) is a very strong katabatic wind occurring in areas near Adriatic Sea. It is most common during the winter and it blows in gusts. It blows hardest when a polar high-pressure area sits over the snow-covered mountains of the interior plateau behind the Dinaric coastal mountain range and a calm low-pressure area that lies further south over the warmer Adriatic. As such, as a significant natural phenomenon, it affects the lives of people, animals and plants included.

In the context of contemporary living, the key question, understood here as a metaphor, is who brings the storm to whom? If man is wolf to man or *homo homini lupus* then what man is to nature? With this question in mind, on 4<sup>th</sup> of November – International Day of Climate Changes – we end our **Water** cycle with Shakespeare's *The Tempest*, one of his most famous romances.

A veiled story about art, love, beauty, betrayal and nature, this work is a metaphor for political drama. And the only Shakespeare with a happy ending. Something we want to have as well, to have the climate change bring the overall change in the climate of our city and in our interpersonal relations, which is why we see it as a fitting way to end this chapter.

In his distinctive style, with renewable materials, Dutch artists Florentijn Hofmann will create and represent King Alonso's ship. It will be our intro into an unusual performance whose main tools of storytelling will be scenography, costumes and life-size puppets created from these materials, recycled and renewable.

Undefined by its time of occurrence and located on an imaginary island in the Mediterranean, the stage of the newly built "Pearl" will be the ideal place for our stormy encounter with our own fears and worries for the future and life of our planet.

## EXPLAIN SUCCINCTLY HOW THE CULTURAL PROGRAM WILL COMBINE LOCAL CULTURAL HERITAGE AND TRADITIONAL ART FORMS WITH NEW, INNOVATIVE AND EXPERIMENTAL CULTURAL EXPRESSIONS?

The concept of our programme is, among other things, based on the idea of blending cultural heritage with art. On infusing one into the other and vice versa. By discovering layers of sediments that have, over time, grown more colourful, but somehow remained hidden, we treat our heritage with admiration and utmost respect it needs. To help you navigate better, we divide our approach into two segments:

## LIVED HERITAGE

Reinterpretation is a key word for the approach we are calling lived heritage, which is understood as the heritage we are reviving, by using different methods and through contemporary art, thus giving it a new life, more in sync with the habits of new generations. Projects that best convey this approach are: *Hearts, Oro, Micro, Gumno, Mediterraneo, Wind, Proverbs, Lučonoše, Journey, Storytelling, ARTAP.*

## INNOVATIVE HERITAGE

As for the approach we call innovative heritage, the key word is Revitalisation. The projects in this group are the projects of revitalisation but completely in sync with new technologies and new models. Projects are: *Hearths, Oro, Dialect, Echo, The Tide, Underwater, HeriTECH.*

## HOW HAS THE CITY INVOLVED, OR HOW DOES IT PLAN TO INVOLVE, LOCAL ARTISTS AND CULTURAL ORGANISATIONS IN THE CONCEPTION AN IMPLEMENTATION OF THE CULTURAL PROGRAM?

Since the start of our application process, we have seen the involvement of the artists and the cultural scene fundamental to the conception of our cultural programme. And we have developed a two-stage strategy.

In the first phase of our project, we have had a **direct call** sent out towards our cultural institutions and our most important and biggest organisations. Our intention was to build the concept and the idea of the project and then have project ideas that complement and enhances it. We will talk numbers in the fourth chapter (see *Outreach*) but over the past year or so, we have sat down with everyone working and creating in our city. Through this process we received valuable input and over 200 project ideas and ended up taking around thirty that ended up straight into our programme. Some, that were similar in themes or topics they addressed, or in the way their implementation is envisioned, were merged into one, some remained on their own, some are currently under development and some will have to be adapted to fit our artistic vision.

In line with that, we have a plan for an **open call** that will be revealed to the public, to citizens as well as the artists and organisations and institutions, in February of 2023. The open call will be separated, in line with our cycles, into three calls with the distinct themes we are addressing. We will have an international jury, with experts who have already been through the process of European Capital of Culture, in some capacity, and therefore know what this project entails in terms of cultural and artistic content and artistic vision. The period between the time we learn if we have qualified for the second round and the date of announcing our open call, will be used to further explain and promote our concept, its ideas, vision, the themes and the ways in which we want our story to be conveyed. This is of utmost importance to us. We will have several lectures and panel talks regarding this and we will continue working with our focus groups, we the hope that the open call will foster more ideas that fit our narrative.

One of the most important messages we wish to get across is that Budva 2028 is our joint effort, that it is, in its essence, inclusive and participatory, which was our principle guiding idea. We hope that we have, with our cycles and our programme, managed to get that message across.



## PROMOTING THE CULTURAL DIVERSITY OF EUROPE, INTERCULTURAL DIALOGUE AND GREATER MUTUAL UNDERSTANDING BETWEEN EUROPEAN CITIZENS.

Budva 2028 is our journey consisting of continued dialogue among Europeans. Our project is posing questions about our identity. Who are we and what is European identity today? Where are we in our process of EU integration at this particular moment of continent's history? Where are we heading to as Europeans and human beings? What are we leaving as a legacy to the next generations? In this journey of understanding the reality and the future, Budva, as European Capital of Culture develops projects that equally contribute to better understanding among residents of the Western Balkans, then connecting this region with other parts of Europe and which is especially significant – presenting diversity of our region and Europe as the most precious opportunity in the further integration processes.

### UNDERSTANDING BALKANS

Coming from a region which has experienced horrors of wars in the recent decades, Budva accepts its responsibility as European Capital of Culture to develop cultural and social projects that will foster better understanding and dialogue among nations living in the Western Balkans. Even today, the region is divided, political tensions are notable and many people are not open to understanding and respecting the valuable diversity that this region has to offer. Main approaches in this aspect of our program are: to connect artists, cultural experts and inhabitants in this region, to foster collaborations among them and to showcase the richness and diversity of cultures and tradition of the Western Balkans.

For example, project *Brussels-Express* gathers video artists from all countries in the region to travel together by train, visiting all the cities from which each of them come from. Trains in the Balkans could be quite adventurous, not only because they are not the fastest ones in the world but also because they provide opportunity to enjoy nature, landscape and diversity of the cities they are passing through. In this project artists will start a dialogue trying to understand each other, their backgrounds, tradition and customs, but as well as the dialogue about opportunities to overcome barriers in EU integration processes that countries in the region

are facing. Similar to this, *Integration* project is gathering intellectuals from the region to discuss the intercultural challenges and new perspectives of the mutual relations in the Western Balkans. This project offers new approaches to relations among EU countries and candidates, but starting from the idea that the Western Balkan countries need to find models to overcome differences and start integration among themselves in order to integrate with other Europeans. To explain our approach to this topic in more detail, we will mention two more projects. *Gumno* project is the round table, the urban intervention, the monument of Montenegrin tribes. It is a place where members of tribes or old Montenegrin brotherhoods in Budva's surrounding area will gather to socialize, to eat traditional meals, to share personal stories, to connect to other European tribes. But above all, *Gumno* will become the agora for open dialogue between brotherhoods on overcoming tensions in the social life of the country. At last, *Exposure* will bring most talented emerging artists in the Western Balkans to Budva, each year in different artistic genres to present their works to European institutions and producers in order to provide them with the opportunity for becoming widely recognized in the European countries. However, this will be developed as a regional cooperation platform where artists will build collaborations and tackle socially significant and sensitive topics such as tolerance, intercultural collaboration and democracy. On the other hand, this project is an opportunity for Europeans to experience regional contemporary art that will underline the diversity and richness of cultures in the region.

### DIVERSE EUROPE

Besides highlighting the importance of a dialogue and diversity of our local communities, our program questions a matter of a dialogue between candidate and member countries of the EU and highlights the diversity of European cultures. In the *Integration* project we gather candidate countries and members in political dialogues with representatives of the EU seeking for new models of connecting and integrating countries, regions and cities. On a more artistic note in the *Wind* festival, we will showcase traditional brass instrument practices in Europe from trumpets in the Balkans, to bagpipes of Scotland, and from fiddle and uilleann pipes in Ireland to pan flute in Greece and rauschpfeife in Germany. Similar to that, the *Dialect* is a project where seniors write stories told by children and youth, and vice versa, in different dialects of the same languages in five European countries – Montenegro, Italy, France, Spain and Portugal. This project will deal with a matter of dialect

differences in the same language and similarities that some dialects have with other European languages which confirms our common European tradition. It is worth mentioning as well that our project *Micro* deals with the reinterpretation of European traditional dances while providing the audience with a unique opportunity to learn dance movements during the specially designed learning camp in nature. This project examines the resemblance and differences between these dance performances in different parts of Europe. Lastly, in the *Nesting* project, we will present the diversity of European bird species living in Montenegro by creating, among other things, artistic wooden houses to attract them, enabling visitors to enjoy this inspiring symbiosis of nature and arts.

## HIGHLIGHTING THE COMMON ASPECTS OF EUROPEAN CULTURES, HERITAGE AND HISTORY, AS WELL AS EUROPEAN INTEGRATION AND CURRENT EUROPEAN THEMES.

### FOUNDING AND FINDINGS

In our quest of understanding the European identity today, we start from European diverse but still well-connected cultures, underlining common aspects and links among them. Logically, we will start from the beginning, from the 5th century BC when Budva was founded by exploring the Myth of Cadmus. This Phoenician ruler, according to Greek mythology, was a founder of Thebes and a European migrant that wandered from Greece, Thebe and Crete to other parts of Europe in search of his sister Europa. Therefore, in Budva, it all starts from Europe, as Cadmus during his mentioned quest, found Budva instead and that became his new home. Myth of Cadmus and the early history of Budva and Europe will be presented in our Flagship project *Lučonoše*. Another Flagship project *Hearth* tackles the question of early European integration ideas and processes, starting from individuals, to families and brotherhoods, from tribes and states, to the strong union of countries as Europe are today. *Hearth* will also be an artistic research about the causes of social inequality in Europe and how differences between social groups were established during the different epochs.

Therefore by searching for European identity we search for the identity of Budva as well. *Digital*, for example, develops a new digital archive about the establishment and early history of Budva. In this project, Budva will create partnerships with 10 European cities in order to find, borrow and digitize books, maps, artifacts, photos and other materials that will help solve a puzzle about the City's identity and its early links to other European cultures. Lastly, *Mediterraneo* discovers the fundamentals of the Mediterranean culture and being from arts to the way of living, from olive and wine to music which connects these cultures in Europe, Africa and Asia.

### EARLY HISTORY

Heritage could be the strongest link that connects European countries and nations. It witnesses similarities between customs and our common history, European migrations and inner influences, as well as early links, contacts and collaboration among Europeans. The European heritage approach of our program is concise and it is based on three actions – to detect and map, to preserve and to involve citizens and tell new stories about the heritage.

*HeriTECH* project seeks for synergy among science, archeology and arts in detecting hidden cultural heritage in the undergrounds of Budva and the surrounding area. This project is devoted to the research and preservation of different heritage sites including early Christian Basilica in the Old Town of Budva, early Christian Mosaics, Roman terms and others. On a different note, *Underwater* is a project about cultural heritage in Montenegrin territorial waters. International expert teams will be formed in line with UNESCO Convention on the Protection of Underwater Cultural Heritage from 2001. This will be the first attempt to map and present European underwater heritage in Montenegro and a rare possibility to discover stories that it hides, including the one about Austro-Hungarian sunken ship Zenta and many others. Preserving the cultural heritage and bringing it back to the citizens is what we hope for in Budva 2028. This is why we have developed a wide international initiative in project *Seven* to raise awareness about the endangered cultural heritage of Miločer and Sveti Stefan, which have become inaccessible to locals due to investment projects of the international hotel chain.

In our program we propose new ideas for presenting cultural heritage. For instance, in our flagship *Lučonoše* we plan a series of different performances in the Old town of Budva, which will reinterpret the story of this cultural heritage site but also of the famous European artists and their works of art. Similar to this, the *Hearth* project is an exhibition in old villages that presents five new venues in old villages by tradition and stories about the largest Montenegrin tribes. In addition to this, *Storytelling* will be a festival of stories that tend to become new urban narratives about Budva, told by citizens themselves as part of the urban lifestyle of the city.

### NEW EUROPE

In the Budva 2028 program, we will draw attention to the birth of the idea of the United Europe. This centuries-long dream has been shaped by many intellectuals including artists, philosophers, scientists, rulers and politicians, in a word – Euro-enthusiasts. This is the reason why Budva 2028 will launch a four-year long research project *Enthusiasts* about the history of European integrations, inviting researchers in social sciences from all around the world to explore European ideas dating back to 15<sup>th</sup> century and from the first call for United Europe by Bohemian Ruler George

Podebrady to nowadays. We want to deeply explore and present thoughts from Lafayette and Kościuszko who were the first that mentioned the United States of Europe term, to Kant and Saint-Simon who have developed new proposal for European Society's organization, and from Mazzini and Hugo that were referring to the integration of European Republics to Jean Monet and Winston Churchill that underlined the importance of the EU integration for the peace in Europe in their legendary speeches. Researches made in four years' time, will be used as a material for the scenario of a series of short documentary films which will be premiered on 9<sup>th</sup> of May in *Hearts* and in Budva. It is worth mentioning that different historical dates will be marked during the *Integration* process such as 20 years of Stabilization and Association Agreement (SAA) that Montenegro signed on 15<sup>th</sup> march 2007 or 75 years European Coal and Steel Community Treaty signed on 18<sup>th</sup> April 1951.

### EU INTEGRATION

Montenegro is officially a candidate state for the European Union from 15<sup>th</sup> December 2008, but it is still in the accession process. Bearing in mind current crisis of the EU enlargement policy, we develop projects that are aimed at supporting EU integration processes in Montenegro, developing new models of integration and collaboration among European entities and promoting European ideas and values;

In our flagship *Lučonoše*, international artists will be invited through open and direct calls to create eight new city landmarks in Budva and surrounding areas

that are inspired by 6 main European values (human dignity, freedom, democracy, equality, rule of law, human rights). By doing this, we want to bring to mind and promote basic values that the European integration is based on, as well as to develop contemporary public installation practices in the region. Moreover, *Mobile* is a project for fostering mobility of local and European artists where we invite actors from Budva that left the city, to gather and create new theater plays based on the European classics. At the same time in this project we support mobility of local artists and cultural works to other European countries to develop projects and sustainable links.

The most significant in this context is the *Integration* project that gathers nine EU candidate states, stakeholders and intellectuals in the open dialogue on further accession processes. Within this project we develop new models for collaboration among European cities, such as joining European city networks or cross-border city collaboration based on good practices of double cities in Europe such as Nova Gorica (Slovenia), Gorizia (Italy), Valka (Latvia) and Valga (Estonia). Especially important segment of our integration will be collaboration among European regions, with emphasis on connecting Boka and other European regions. At last, we also invite artists to support EU integration processes and propose ideas for sustainable collaboration in the *Brussels-Express* project.

Besides already mentioned topics, Budva 2028 program deals with other relevant European challenges that we list below.

OTHER EU TOPICS		
TOPIC	PROJECT	CONTEXT
Climate change	Tide	a multi-sensorial exhibition that showcases differences in climate and air quality in different epochs
Environment protection	Plasticity	implementing a new system for cleaning the sea from plastic waste and the latter exhibition of the plastic installation
Mental health	YOU...	raising awareness about internal mental processes of people suffering with anxiety and other mental disorders
Science and Art	HeritTech	combining archeology and science in mapping and protecting the European cultural heritage in Budva
Renewable energy	Solar	placement of solar panels on the sunniest hill in Budva region and creation of a sun research center
Rural depopulation in mountain villages	Dwindling	annual artistic colony of the European writers in mountain villages in Budva surroundings through which stories about customs, handcrafts and the quality of life are collected

## FEATURING EUROPEAN ARTISTS, COOPERATION WITH OPERATORS AND CITIES IN DIFFERENT COUNTRIES, AND TRANSNATIONAL PARTNERSHIPS.

Bearing in mind limited international cultural collaboration and exchange in the Budva and Boka region, one of the focuses of our candidacy is to stimulate further internationalization of the cultural scene. Therefore, our artistic team has decided that at least 90% of the planned cultural projects of the Budva 2028 program will be created (and implemented) together with European and international partners. This is why we have already planned, in the first bid book, collaboration with over 60 cultural organizations from around Europe, as both partners and/or project leaders of the Budva 2028 program. Starting from the world famous companies like **Rimini Protokol** and **Circus Krone** to particular and specialized organizations as the **Archaeological park "Divje Babe"** and the **European Institute for Underwater Archaeology** and with involving both public institutions as **The Marciana Library** or the **National library of Greece** and independent cultural organizations such as **Exit** or the **Festival Beyond the time** and **Art Encounters** is our approach to secure diversity of the international partners. Moreover, research organizations as **Sami Foundation** and **Mental Health Europe** will be involved in the projects that are based on new scientific findings, as well as EU related organizations in Montenegro such as **EU delegation** and the **European Movement** for the projects that promote EU values and develop new integration strategies.

Budva 2028 seeks for new approaches to connect this with other European cities and to secure long lasting links as a legacy of the project. During this process

Budva acquired membership and received full support for its candidacy from the **Adriatic-Ionian Initiative** network and started negotiations in order to enter several other city networks (**Eurocities**, **Mayors for Peace**, **Human Rights cities network**, **Europa Nostra** and others). This process is handled by Budva 2028 and will be even intensified in 2023. Further on, dozens of European networks are planned as collaboration partners in our program in order to benefit from knowledge sharing and best practices of different international partners which are their members. **Culture Action Europe** (cultural management), the **European Festival Association** (production), **Trans Europe Halles** (infrastructure management), the **Euro-Mediterranean Network** (Mediterranean countries collaboration), the **European Center for modern languages COE** (dialects and languages), **EFA** (Art Therapy) and others, will become new laboratories for consulting and developing specific aspects of our program.

On the other note, in the next few years Budva will become a forum where European artists meet and jointly contribute to overcoming the tipping point of the city. Artists in all genres and from each and every corner of the world will be invited aboard, to create Budva's new and better reality. Among those who were mentioned in our program we hereby highlight the most remarkable ones: **Dorita Hannah** (NZ/FIN), **Joslin McKinney** (UK), **European Youth Brass Band Orchestra** (BEL), **Ibrahim Maalouf** (LEB/FRA), **Michele Browder** (US), **Altifest** (ITA), **Hanna Polak** (POL), **Einari Paakanen** (FIN), **Nataša Urban** (RS).

At last, Budva 2028 will become an engine for developing bilateral collaboration between Budva and European cities. It will reaffirm collaboration among Budva's *twin cities*, encourage *new partnerships* with cities in different regions of Europe and promote European Capital of Culture as a catalyst of collaboration between Europe and other continents. In the list below we present the map of cooperation cities.



 ECOC CITIES

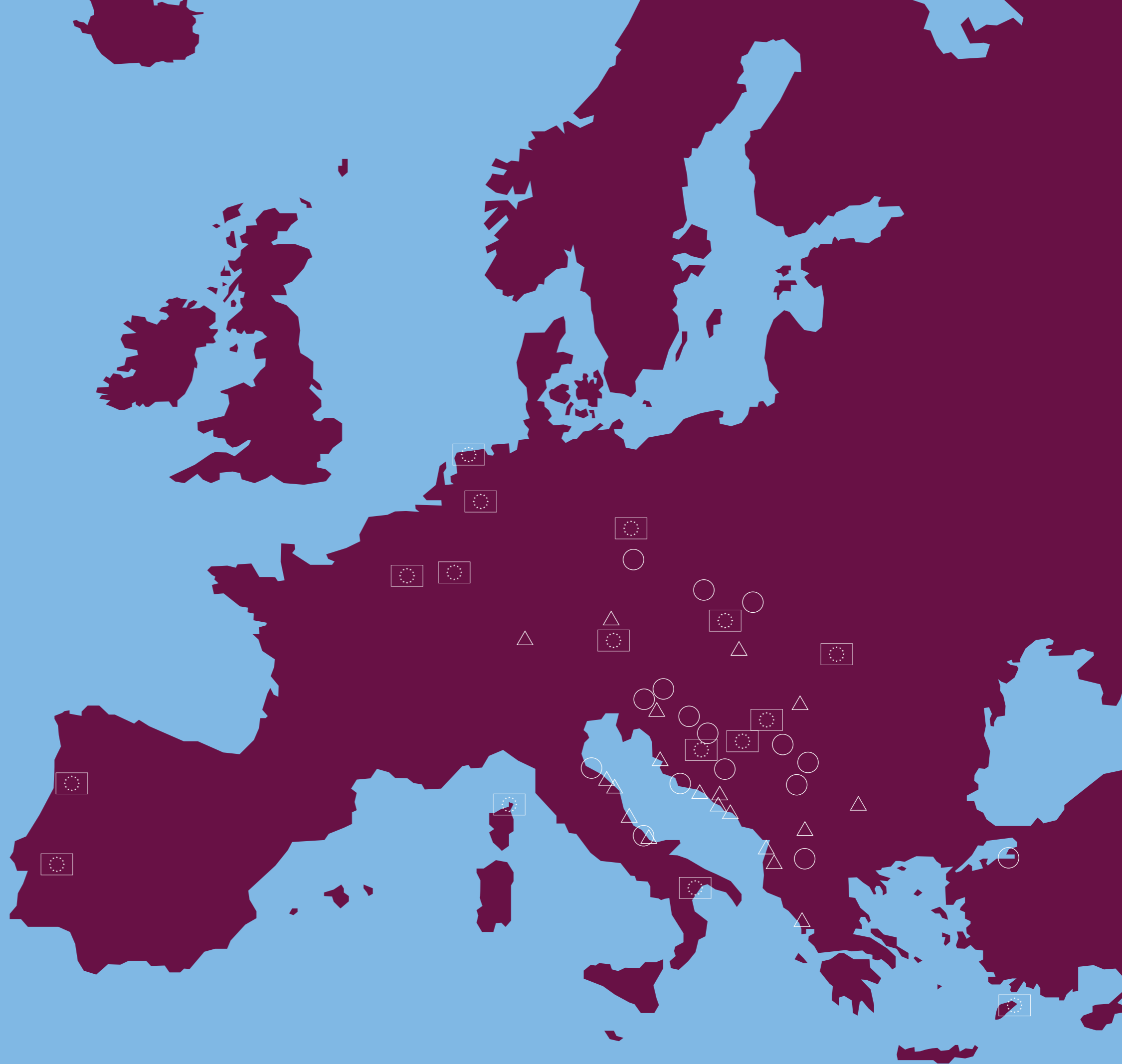
Portugal: Evora, Braga / France: Reims / Czech Republic: Liberec  
Serbia: Novi Sad / France: Bastia / Bosnia and Herzegovina: Banjaluka  
Croatia: Osijek / Romania: Cluj / Slovakia: Nitra / Greece: Rhodes  
Austria: Bad Ischl Salzkammergut / Germany: Ruhr Essen  
Luxembourg: Esch-sur-Alzette / Netherlands: Leeuwarden Friesland  
Italy: Matera Basilicata

 TWIN CITIES

Banska Bystrica, Slovakia / Slovenia: Celje, Kamnik / Serbia: Beograd  
(Čukarica), Velika Plana, Vrnjačka Banja / Turkey: Yalova / Bosnia and  
Herzegovina: Laktaši, Sarajevo (Stari Grad) / Croatia: Makarska, Pakrac  
North Macedonia: Ohrid / Italy: Petacciato, Rimini / Czech Republic: Prag,  
Valaški Meziříči / USA: West Palm Beach / China: Zìgong

 OTHER PARTNER CITIES

Greece: Igoumenitsa / Italy: Ancona, Pescara, Vasto, Fano  
Albania: Durres, Tirana / Bosnia and Herzegovina: Mostar / Croatia:  
Dubrovnik, Ploče, Split, Zadar, Zagreb / North Macedonia: Skoplje  
Austria: Linz / Switzerland: Zurich / Bulgaria: Sofija / Romania:  
Timisoara / Hungary: Budapest



## CAN YOU EXPLAIN YOUR OVERALL STRATEGY TO ATTRACT THE INTEREST OF A BROAD EUROPEAN AND INTERNATIONAL PUBLIC?

### THE WORD OF MOUTH

For decades Budva has been recognized in the region and the European wide as a high rated tourist destination especially in summer months. Each year this city hosts hundreds of thousands of tourists from all over the world, who are attracted by the astonishing sea and nature in the Budva and Boka region. Bearing in mind that almost a million tourists visited Budva only in 2019, we believe that this is a significant resource to spread *the word of mouth* about Budva 2028. Namely, we want to involve tourists as brand ambassadors of ECoC project in countries of their origins as we will organize programs to disseminate information, inviting them to spread the word about our project – to rate, to write reviews and to post on social media about Budva 2028 and particular programs or at least to take a photo or two for social media with ECoC symbols.

### THE POWER OF LANGUAGE

Language is without any doubt a significant asset in attracting tourists from the region. Namely, 22 million people living in six countries in the region (Montenegro, Serbia, Croatia, Bosnia and Herzegovina, North Macedonia and Slovenia) understand and speak the same and/or similar language. Those mentioned countries are also famous for having a large diaspora with more than 10 million people speaking the local language living abroad. This will be used for social media and outdoor campaigns, especially for inviting audiences to attend events that will be organized in local language(s). Furthermore, emigrants will be invited to become ambassadors of the project in the country of their residence.

### THE STORY OF CITIZENS

Residents have their special stories and insights about the city and urban lifestyle. We want to go beyond the ordinary city tours and offer visitors tales by local guides, new narratives and even urban legends and anecdotes about the city. These stories will be chosen on open calls and developed by writers and offered through already existing tourist platforms such as “experiences” of the AirBnB or TripAdvisor in order to attract audiences around the globe.

### THE 8 SECONDS ATTENTION SPAN

According to Microsoft’s research in 2021 today’s consumers are seemingly always in a hurry, with little time or patience for marketing strategies. We have only 8 seconds to grab the audience’s attention and keep them curious about our project. This is why we will create up to 100 short videos about Budva 2028 projects in English, French and Spanish that will be streamed in digital space by targeting specific locations and groups in different European and World countries. These special videos for Reels, Instagram stories, TikTok and YouTube will be made in cooperation with artists that will be part of Budva 2028 project and will spread the main messages of the project.

### THE EXCITING EXPERIENCES

Opportunities to experience cultural events in abandoned villages in the mountains, medieval old towns, and view points above the sea and mountain landscapes, will be offered to the audience in our marketing campaign. We want to attract international visitors as well, by organizing events in trains, traveling from one city to another, with amazing landscapes and exciting programs. Moreover, projects will be organized on stages placed in the sea, on the sailboats during regattas, or in the piers and docks. Unique underwater cultural tours will be offered to the divers, providing them with opportunities to enjoy culture in the Adriatic Sea and to discover new cultural heritage spots.

And in addition to this, we will invite exciting artists that have never performed or exhibited in the region and we hope this will grab the attention of the international audience. Special vouchers, discounts, joint tickets and promo codes for the most important events will be offered to encourage visitors to come to visit exciting events that we are preparing.

## TO WHAT EXTENT DO YOU PLAN TO DEVELOP LINKS BETWEEN YOUR CULTURAL PROGRAMME AND THE CULTURAL PROGRAMME OF OTHER CITIES HOLDING THE EUROPEAN CAPITAL OF CULTURE TITLE?

Budva 2028 team has a vision of creating wide collaboration platform among European Capitals of Culture in order to support preparations of the ECoCs, increase the quality of our programs, create joint actions to promote European values and togetherness and develop new links between European cities.

### PREPARATIONS

Already on 9<sup>th</sup> of May 2023 we plan to organize the first meeting of the European Capitals of Culture in Budva. Within the *Integration* project we will gather six ECoCs (Matera/Basilicata 2019, Évora 2027, Alentejo, Leeuwarden 2019, Friesland, Esch-Zur-Alzette 2022, Essen-Ruhr 2010 and Bad Ischl-Salzkammergut 2024) that are good examples of involving regions and maximizing the effects of the title for the surrounding area. Main goal of the meeting is to further develop a strategy for involving the Boka region in Budva 2028 and to secure fair geographical distribution of collaborations. However, new ideas of EU integration through regions will be discussed as well. The political part of the project *Integration* that opens discussion about the future of EU enlargement policy has been already supported by several candidates (Evora 2027, Bastia 2028 and Liberec 2028) that have expressed their willingness to help further EU integration processes of candidate countries.

Moreover, we accepted the invitation of Evora 2027 to join their preparation initiative *Underlining unity*. The idea is to form a mixed group consisting of team members of different ECoCs, in order to develop capacities and prepare organizational and program aspects together by sharing knowledge, ideas and training possibilities. *Learning* will be a significant capacity building project in a field of cultural production. Beside partners from the European Festival Association and other European networks, Exit Festival from Novi Sad 2022 will play a significant role in raising production capacities in Budva.

### PROJECT DEVELOPMENT

During the candidacy process, while developing several legacy projects we have realized that it could be beneficial to learn from other ECoCs’ experience and expertise. For instance, we will build up our Volunteering platform with partners from Novi Sad 2022 and Plovdiv 2019, projects that successfully established volunteering services as legacy projects after the implementation year. On the other note, we will work with AirWro legacy project of Wrocław 2016 and Suracasa in Braga 2027, in order to successfully develop first Artist in Residence platform in Budva. Collaboration with Braga will continue within their *School of Conservation* project, by inviting their conservators to Budva to support development of our *HeriTECH* project. And lastly, special links will be established between Novi Sad 2022 flagship Kaleidoscope and *Journey* in Budva to support production of this open air artistic interventions of a large scale.

### THE PROGRAMME

Lastly, ECoC cities will be Budva’s partners in implementing its cultural program as well. *ArtTap* will be the most significant initiative that will gather artists from all 68 ECoCs until 2028, in designing public taps of drinking water. This project that deals with a question of water pollution and the lack of drinking water sources in Budva and the region, will provide inhabitants with public water taps which will be marked by ECoC symbols, and messages of collaboration from citizens from all ECoCs from 1985 to nowadays. What’s more, in the *Rerun* project we invited five projects which had the most promising programme, in the opinion of our artistic team, but did not win the ECoC competition (Cluj 2021, Banjaluka 2024, Nitra 2026, Osijek 2020 and Rhodes 2021). They will be supported by grants in Budva 2028 to prepare medium scale programs that will revive the story of their projects and provide them the opportunity to share the main messages to the world. Some of the ECoCs are involved in the program as partners, for instance Braga and Bastia in our *Digital* project that will help us develop new digital practices in cultural heritage, while we choose to join initiative from other candidates, for example in *Cante: songs of Vagar* where we connect our traditional music with polyphonic music in Evora (Alentejo) and Bastia (Corsica).



## EXPLAIN HOW THE LOCAL POPULATION AND YOUR CIVIL SOCIETY HAVE BEEN INVOLVED IN THE PREPARATION OF THE APPLICATION AND WILL PARTICIPATE IN THE IMPLEMENTATION OF THE YEAR.

The first talk of Budva submitting its candidacy for the European Capital of Culture 2028 began in 2019. It is also when the work on the application started, but was justifiably stalled given the recent events which affected the whole world. We have been working on and off since that time, but as the pandemic started to slow down, we have gained speed. At the Mayor's initiative, a team, consisting of ECoC Experts team members, Strategic team members, Management team members and Operational team members and a Chief coordinator for the Budva 2028 project, was formed. This happened in late 2021.

Since that time, during the preparation and the work on this project, we, the team, have directly talked to over 400 people coming from the cultural institutions, the civil society, the private sector, informal groups, artists and cultural workers. We had around 1200 formal talks and have initiated a mapping of Budva's cultural scene, first of its kind.

Through this research of the cultural scene, which consisted of interviews with focus groups, comprised of our artists and cultural workers, and filling out the paperwork and our questionnaires, we had 26 meetings with 6 focus groups, 42 interviews, 4 panel discussions and 15 presentations. This is the research done for Budva alone. During the second phase, we plan to expand our research to Boka as well, while continuing the work we have started.

In our intent to familiarize the public with the European Capital of Culture project, and Budva 2028 in particular, we have organized 2 public lectures, 3 conferences, 4 debates and 3 Q&A events, including 7 focus groups and multitude of media appearances (television, radio and newspaper interviews and talks). About 1 500 people attended all of our events.

As for the Cultural and the Artistic Content, we have decided to create it in a two-phase process, that entails a *direct* and an *open call* for the artists, cultural institutions and civil sector and the public. After we have developed the concept of our Bid Book, in line with it, we have sent out a direct call to our institutions and our strongest and largest organizations that can be leads on a project of this magnitude and complexion. During the next phase, we will publish an open call for everyone who wishes to take part in Budva 2028. We have already developed the open call, which will be public and in accordance to our three cycles and the themes they are focusing on. We will publish it in February of 2023. Like the way we created this Bid Book, we want our new programs, which we will welcome during the second stage, to be meaningful, on point, structured and, most of all, to tell the story we wish to tell.

## EXPLAIN HOW YOU INTEND TO CREATE OPPORTUNITIES FOR PARTICIPATION OF MARGINALIZED AND DISADVANTAGE GROUPS.

Our program, for the most part, is about creating new opportunities for people of Budva, as we have already discussed in the first chapter of this Bid. However, our entire second cycle, **Sunlight**, is dedicated to creating opportunities for marginalized and disadvantage groups.

One of the themes we are dealing with is **mental health**, which is, therefore, our first target group. We are dealing with anxiety, depression and trauma relief, topics we have chosen based on the researches done in Europe, that show anxiety and depression as the most common mental disorders in the European Union, which affect over 46 million people (9.9%), and researches in the Western Balkans that show how people of this region, Montenegro included, still suffer the consequences of the civil war and the fall of Yugoslavia, which happened at the dawn of the 21<sup>st</sup> century. In addition, our second theme is **presence**, which is closely related to mental health, as it is all about our sense of learning how to be present in the moment, in the now, where we can embrace our life and live it to the fullest. Being present in the moment has another important layer, given our recent and current

experiences of the pandemic that has been rampaging across Europe. With that in mind, our quest for Europe, our flagship *Lučonoše* is, through its three acts, entirely devoted to the sense of being present in the moment, with its pop-up micro, ephemeral events that celebrate our common European art heritage, our Rembrandt, our Delacroix, Christo, Michelangelo, Tzara, our Kaurismaki, our Joyce, Picasso, Stilinović, Costa, Njegoš and many others. *Zen* is all about mindfulness. *Diaphanous* is putting focus on our life-changing experiences, giving us the sense of warmth and hope that life will be better and is worth living. *You...* is sharing first-hand experiences of being anxious and dealing with anxiety and depression. It is giving us, you, the voice.

The second target group we have chosen, based on our research for Strategy of Cultural Development, are the people with **visual and auditory impairment**. Budva has little to no content adjusted to this group, which often-times feels excluded. More than 60% of our program will be adjusted to the needs of this group, with certain projects completely dedicated to them, as well as to creating opportunities for people without visual and auditory impairment, to better understand and experience how it is to be in someone else's shoes. Our aim, in accordance to two new European values we have added as our contribution to forging the unity in our diversity, which are *empathy* and *happiness*, is to address these issues and inspire compassion and better understanding among each other, to produce sense of belonging, sense of being an equal part of the community, through empathy, which will, inevitably breathe happiness and put forward a feeling of being joyful and content. In addition to *Diaphanous*, *Zen*, *Hearths* and *You...*, *Monoliths* are building empathy through the act of giving us the sense of shared experience. *Echo* is overcoming the time and space by giving us a story of a place and its people, across generations, through the sense of sight, hearing and touch. The flagship *Tide*, which is a home to *Adriatic – a new generation museum*, will host an exhibition dedicated to the Adriatic Sea, which will completely be adjusted to the people with visual and auditory impairment, given that it will be told through all our senses. It will be our go-to place for togetherness and individual contemplation, at the same time.

The third target group are the **senior citizens**. They are especially vulnerable because many of them face social isolation due to economic circumstances and migration. Therefore, our important themes are also **social inequality** and **integration**, the main themes of our first cycle, *Earth*. Although dedicated to young people, one of our *Nodes* will become a safe place where the young will teach the old some new digital tricks. *Hearths* is all about social equality and integration of the seniors from rural places into the everyday life, thus creating a sense of belonging and a sense of worth. The elderly will supply the *Hearths* restaurants with food and family recipes that will, with the help of international chefs, gain new exciting life. In addition, they will share their stories of the Montenegrin tribes that will become integral part of the *Hearths* permanent exhibition, which will inevitably install the sense of pride. In *Oro*, we will learn how the traditional materials used for clothing in this region can be adapted to serve the needs of the now and how can we reinterpret our heritage into contemporary fashion, sound, design and movement. The *Dialect* brings together children and senior citizens, old and new residents of our city, to discover all the different dialects and preserve them through storytelling and new technologies. And in *Mediterraneo* families will come together to recreate new Montenegrin Mediterranean identity through gastronomy.

We have established a working group whose task is to implement a research and a strategy for further determining our target groups among the marginalized and create programs for their inclusion during the second stage of the process of our candidacy.

By focusing on the individual, our program is creating new opportunities for their involvement, for their participation and sharing personal histories, experiences and feelings because that is what we are, what this life is, a collection of our histories, experiences and feelings. To tell your story means you are being heard, means you are a part of something, means you are alive and wanted. And who doesn't crave that?

### EXPLAIN YOUR OVERALL STRATEGY FOR AUDIENCE DEVELOPMENT, AND IN PARTICULAR THE LINK WITH EDUCATION AND THE PARTICIPATION OF SCHOOLS.

Our entire cultural sector suffers from a lack of experience in and knowledge of audience development strategies. This is what we have come to understand during the process of our research. One of the primary goals for the second phase of this candidacy is to select key staff in the public institutions and independent sector, who will undergo effective training in audience development and through our program *Pay it forward*, spread their knowledge to our cultural operators through a series of lectures and workshops.

Our second goal is aimed towards the audience and towards making the cultural space more pleasant for them, more inclusive and, for some, perhaps even challenging. Based on our research, some of the biggest obstacles for cultural life of our audience are:

42

OBSTACLES	POSSIBLE WAYS TO OVERCOME THEM
Lack of money in the home budget to spend on culture and art and therefore lack of habits of consuming it (especially among children and senior citizens)	Creating content that is being delivered in open public spaces, directly or remotely (through advertising, marketing, campaigns and technology), and is therefore, free of charge; By doing this, it is our intention to foster new cultural habits.
Cultural content is not adjusted to the physical needs of disabled people (primarily for people with visual and auditory impairment).	More than 60% of our program, including the way we advertise it, is dedicated to this group with the intent for it to become the norm.
Not all venues are easily accessible and reachable.	The goal is to achieve 100% accessibility to public institution and art venues by 2028.
Remote living, i.e., lack of public transportation	All public transport is free for school kids and senior citizens of Budva. We will build on this by initiating more new routes and by including more groups with low income into the system of free transportation.
Content is not new, exciting, fresh or challenging for the new generations.	Majority of our program is about reinterpreting art and creating art through new media and technology and will be accessible through social network channels and apps, which will appeal to the younger audience.
Lack of venues but not in terms of infrastructure per se but in terms of spaces where they can gather and practice their own culture and celebrate tradition	Creating new venues and meeting points such as Hearths, Gumno, Micro, Nodes, Boardwalk, Pearl, Sea stage, Adriatic – a new generation museum, including various pop-up open spaces for ephemeral art events
Inadequate clothes (culture is seen as something out of social reach for certain groups)	Partnering up with stores that will start a project of landing and renting clothes for cultural events

Consequently, on the basis of this research, we deduced that our culture must be:

**Welcoming** – it sees the cultural content as being *accessible* and *affordable*. Accessible is here understood in the widest context possible, accessible in terms of cultural content being adjusted to the people with disabilities and in terms of it being adjusted to their physical needs, especially to people with auditory and visual impairment, but also accessible in terms of public transport and being easily reachable. When we say affordable, we are talking about the money and the various ways in which we can bring the cultural content to those with low income and to those who don't see culture as their priority, precisely because of the money. We want to make culture their priority and their habit despite of that.

**Engaging** –it is all about being *open* and *inviting*. Being participative in a sense that the audience can be a part of creating the content about the topics and themes that are relevant to them, to you and for you, for creating your own new experiences.

**Unexpected** – when we say unexpected, we mean *dislocated*, *unaccustomed* and *fresh*, among other things. We want our program to happen in new and unexpected places, like mountain tops, city walls, balconies and windows, our apartments, our schools, billboards, bars and streets, beaches and open sea. We want more art that merges with technology, which uses it as tool in order to refresh our cultural heritage and in order to do what art has always been doing – tell a story.

Key projects that have one or all of these components and project that have audience development at their core are: *Hearths, Micro, Dialect, Lučonoše, You..., Diaphanous, Tide, Pollution, Underwater*. In addition to these projects, we are developing three new programs with our public cultural institutions:

#### Libraries – “Chatty Wednesday”

In partnership with the libraries, the local cafes will have one day of the week, let's say Wednesday, as an homage and a tribute to the genius Phoebe Waller-Bridge and her *Fleabag*, devoted to presenting some of the greatest works of poetry to the people with dementia and Alzheimer disease, people with auditory and visual impairment and all the people in general who want to be a part of this wonderful experience. Each cafe will have a *Poet of a Wednesday*. The idea of this project is to exchange the monetary payment (of food and drink) for an hour of poetry reading in person. Strangers will meet strangers, like on a speed date, and read, show, explain poetry to one another, share a meal or a drink without having to pay for it. By the end of it, the stranger component will vanish into thin air.

#### Museums – *I curate, you curate...*

We will invite citizens to become curators of an exhibition that celebrates uniqueness. They will be asked to bring objects they value or their artworks, whatever their preference, and give them to our professional curators for assessment. Together, they will go through process every curator goes while creating an exhibition – conceptualization, considering their audience, procuring funding, writing a catalogue, advertising, installation, press conference, panel discussions and grand opening. However, the conceptualization is the most important step because through it they will learn how the idea and overall theme of the exhibition comes about and what exactly the purpose of the exhibition is. Is it a showcase of new talent, a cross-cultural exchange or an illustration of a theme? Through this hand on experiences, they will learn how an exhibition comes about, how artworks are valued and how through exhibition and artworks on display can we tell a story that conveys larger themes we want to address.

#### Theatre – *Behind the scenes*

Like the title of this project implies, the citizens will become a part of the theatres behind the scenes because that is where the real magic happens. In other words, we will open several theatre productions narrowly to the public, so the audience will have the exclusive right to witness the process of creating a theatre play, from early stages to its premiere. Those who are not so lucky, will be able to see this process through our social networking channels and campaigns. For the first time in their lives, they will meet all the theatre magic creators, not just the actors, but the costume and performance designers, sound designers, tailors, carpenters, makeup artists, directors, composers, and they will learn how the text comes to life, on stage.

43



With these projects in mind, it is our intention to create a special annual funding program for the audience development, aimed at our cultural institutions, alone and in partnership with the civil society and the private sector.

In order for our culture to become **welcoming, engaging and unexpected**, but also to reach more people through advertising and marketing, we have developed a system that is not so common to Budva. First of all, we will design apps and digital maps that will help the audience to be better informed and to easily access and find our events and programs. Our website will be completely accessible to disadvantaged people, including the apps and maps. Programs that are happening remotely, like the exhibitions in the *Hearths*, storytelling in *Gumno*, short documentaries in *Enthusiasts* or dances in the *Micro*, will all be live-streamed and broadcasted in the public spaces of the city. It will be like the second coming of these events that will gain a new life through the digital means. *Hearth* exhibitions will be accessible via touch screens in cultural institutions, films will be broadcast in open air pop-up cinemas, stories in *Gumno*, the dances of *Micro*, will be attainable via billboards (just the image of what is going on in the mountains) and headsets (where the image will be accompanied with the sound). Furthermore, all of our programs will be connected with public transport, which means they will be easily accessible. And most importantly, we will never have a dress code. However, those who want to dress up, can, and those who can't will have designated stores that we will partner up with, which will rent out clothes for free, so that in our events everyone feels good in their skin. That is what *empathy* and *happiness* is all about.

Young people will be the heart of our long-term strategy to make Budva the cultural epicentre of the region. As we have said in our first chapter, two of our objectives will be to invest in the **people** and to create **opportunities** for them. Investing in children and young people is our top priority and the means to cultivate a healthier society. Apart from the long-term cultural policy strategic projects, within this Bid Book, majority of our programs, like *Mediterraneo*, *Birdgazing*, *XS*, *Exposure* and *Vertical*, including all of our flagships, is connected with schools. In addition, we have developed several capacity building programs aimed at this target group. *Nodes* is the most important one though. In *Nodes*, we are creating the biggest capacity building program aimed at young people and children, where they will be able to access high quality teaching and equipment, where they will learn new things that they cannot learn in schools.

In addition to the above-mentioned programs, *Chatty Wednesdays*, *I curate, you curate* and *Behind the scenes*, which are also aimed at children and teenagers, we are currently developing programs with kindergartens and schools for our second phase.

Also, we have designated most of our programs to take outside cultural institutions. We will bring culture to our nature, and into the streets, cafes, schoolyards, our balconies and windows, forgotten nooks and crannies of our city. We will reclaim parts of the city now lost, through culture, through art, and our joint effort of doing it together.

# 05

## A) FINANCE

### CITY BUDGET FOR CULTURE

WHAT HAS BEEN THE ANNUAL BUDGET FOR CULTURE IN THE CITY OVER THE LAST 5 YEARS (EXCLUDING THE EXPENDITURE FOR THE PRESENT EUROPEAN CAPITAL OF CULTURE APPLICATION)?

YEAR	ANNUAL BUDGET FOR CULTURE IN THE CITY (IN EUROS)	ANNUAL BUDGET FOR CULTURE IN THE CITY (IN % OF THE TOTAL ANNUAL BUDGET FOR THE CITY)
2018	2.827.006,00	6,9
2019	3.085.000,00	8,16
2020	2.164.797	5,6
2021	2.632.587,80	8,02
2022	2.890.000,00	7,9

IN CASE THE CITY IS PLANNING TO USE FUNDS FROM ITS ANNUAL BUDGET FOR CULTURE TO FINANCE THE EUROPEAN CAPITAL OF CULTURE PROJECT, PLEASE INDICATE THIS AMOUNT STARTING FROM THE YEAR OF SUBMISSION OF THE BID UNTIL THE EUROPEAN CAPITAL OF CULTURE YEAR.

As it is visible from the chart above, percentage of the cultural budget is stable (except the COVID 19 crisis year) and it is around 8% in the recent period, which is among the highest budget allocation for culture in the region. However, City of Budva plans to continuously increase the investments in culture for the following years in order to secure successful implementation of the ECoC project and strong and high financial commitment. That said, City of Budva does not intend to use the existing cultural budget for the ECoC project, but to increase the budget allocations for culture even above 20% of the city's budget, during the preparation period and implementation year of the ECoC.

WHAT AMOUNT OF THE OVERALL ANNUAL BUDGET DOES THE CITY INTEND TO SPEND FOR CULTURE AFTER THE EUROPEAN CAPITAL OF CULTURE YEAR (IN EUROS AND IN % OF THE OVERALL ANNUAL BUDGET).

Bearing in mind the strategic approach of the cultural budget gradual increasing, it is planned to secure high level of the cultural investments even after 2028, as a legacy of the ECoC process. Budva's budget for culture will reach 10% of the city's budget in 2029 which will make our city being considered as one of the leaders in Southeast Europe when it comes to the level of budget allocations for culture.

## OPERATING BUDGET FOR THE TITLE YEAR

## INCOME TO COVER OPERATING EXPENDITURE

PLEASE EXPLAIN THE OVERALL OPERATING BUDGET (I.E. FUNDS THAT ARE SPECIFICALLY SET ASIDE TO COVER OPERATIONAL EXPENDITURE). THE BUDGET SHALL COVER THE PREPARATION PHASE, THE YEAR OF THE TITLE, THE EVALUATION AND PROVISION FOR THE LEGACY ACTIVITIES. PLEASE ALSO FILL IN THE TABLE BELOW.

Total income to cover operating expenditure (in EUR)	Public sector (in EUR)	Public sector (in %)	Private sector (in EUR)	Private sector (in %)
42.000.000	41.500.000	98,81	500.000	1,19

WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE?

Income from the public sector to cover operating expenditure	in EUR	%
National Government	20,000,000.00	48,19
City	20,000,000.00	48,19
Region <sup>1</sup>	600,000.00	1,45
EU (with exception of the Melina Mercouri Prize)	500,000.00	1,20
Other	400,000.00	0,96
TOTAL	41,500.000	100

<sup>1</sup> – Montenegro does not have regional level of government. However, in this category we present the contribution that will be made by all cities that are part of the Boka Bay and are part of Budva 2028 project.

HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER OPERATING EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?

As it is mentioned before, Budva 2028 has a full support of the city, cities from the Boka region and national government as well as from all political fractions. This provides security and strong base for further implementation of the project. However, we would like to underline that budgetary system in Montenegro is annual, which means that budgets for public institutions and projects are approved solely one year in advance. However, our plan is to request the status of multiannual capital project already in the final selection phase. This will enable us to secure strong commitment from all political levels not only annually but for all years of the ECoC project.

## INCOME FROM THE PRIVATE SECTOR

WHAT IS THE FUND-RAISING STRATEGY TO SEEK SUPPORT FROM PRIVATE SPONSORS? WHAT IS THE PLAN FOR INVOLVING SPONSORS IN THE EVENT?

## FOUR L'S FOR LEGACY

Our private fundraising strategy is based on our *Fo(u)r "L's"* principle that we believe could be one of the main legacies of Budva 2028. Namely, as it is noticeable in our budget plans there is a limited practice of financial support for culture and arts coming from the private sector in our country. This is the reason why we develop strategy that will encourage collaboration between the private and cultural sector and will leave this new and socially responsible practice as a legacy of the ECoC processes.

## LINKING

In the first phase we want to connect representatives of the business and cultural sector. During in the final stage of the competition, we will organize regular formal and non-formal gatherings to provide opportunities for

people to meet and get to know each other better. This will help building trust among representatives of two sectors and will encourage better understanding of the needs that each sector has. Those regular meetings will grow into a cultural-business network of Montenegro which will support collaboration among employees and or/artists in professional and their further business development.

## LEARNING

Capacity building will be in the very focus of our fund-raising strategy. When it comes to the cultural sector, we will organize programs in collaboration with Chamber of Commerce to develop their skills in creating sponsor packages, presentation skills in business fundraising or projects that support the mobility to other ECoCs that were successful in attracting funds from the private sector. On the other hand, regular project presentation events will be organized for the business sector where we will present opportunities to be involved in Budva 2028 project and we will invite representatives of the companies from abroad to present best practices in cultural related campaigns in Europe.

## LIKING

Our intention is to gradually increase the understanding of the mutual benefit of collaboration between two sectors. We do not want to ask for donations for culture, but rather to explain why it is beneficial and significant for private sector to invest in culture and arts. We believe in the power of the artistic creativity and influence it might have in the business sector and thus we would like to foster collaborations, internships, job shadowing and other exchanges among them. This sort of collaboration will be supported by donation system of Budva 2028.

## LONG LASTING

...And everything we plan to do is inspired by a vision of developing long lasting partnerships between the cultural and business field. We believe in this power of direct relations and firm partnerships. This could, as we believe, help developing new practices in our region by understanding that not solely what brings profit counts, but as well investment in projects that make changes. After all, projects we develop will help us reach our tipping point, and thus develop our potentials and accelerate economic growth which will contribute to the better business environment as well.



## OPERATING BUDGET FOR THE TITLE YEAR

PLEASE PROVIDE A BREAKDOWN OF THE OPERATING EXPENDITURE, BY FILLING IN THE TABLE BELOW.

Program expenditure (in EUR)	30,240,000
Program expenditure (in %)	72
Promotion and marketing (in EUR)	6,300,000
Promotion and marketing (in %)	15
Wages, overheads, and administration (in EUR)	5,040,000
Wages, overheads, and administration (in %)	12
Other (Research, monitoring & evaluation)	420,000
Other (please specify in %)	1
<b>Total of the operating expenditure</b>	<b>42,000,000</b>

48

## BUDGET FOR CAPITAL EXPENDITURE

WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE IN CONNECTION WITH THE TITLE YEAR?

Income from the public sector to cover capital expenditure	in EUR	%
National Government	116,000,000	48,89
City	116,265,000	49,00
Region <sup>2</sup>	1,000,000	0,42
EU (with exception of the Melina Mercouri Prize)	3,000,000	1,26
Other	1,000,000	0,42
<b>TOTAL</b>	<b>237,265,000</b>	<b>100</b>

<sup>2</sup> – Montenegro does not have regional level of government. However, in this category we present the contribution that will be made by all cities that are part of the Boka Bay and are part of Budva 2028 project.

HAVE THE PUBLIC FINANCE AUTHORITIES (CITY, REGION, STATE) ALREADY VOTED ON OR MADE FINANCIAL COMMITMENTS TO COVER CAPITAL EXPENDITURE? IF NOT, WHEN WILL THEY DO SO?

As it has already been explained for operating costs, besides strong political support, it is not possible to vote in advance for multiannual budgeting in Montenegro. Budgets for public sector are being prepared annually, however we want to overcome this obstacle by requesting a special status for Budva 2028, as development project for the whole region. The stronger financial commitment will be made in the final stage as well after the adoption of the Budva new Development Strategy from 2023 to 2028 that will contain all the planned infrastructure investments.

WHAT IS YOUR FUND-RAISING STRATEGY TO SEEK FINANCIAL SUPPORT FROM UNION PROGRAMMES/FUNDS TO COVER CAPITAL EXPENDITURE?

Montenegro is still in the accession process for entering EU, which for us means two things. Firstly, Budva 2028 team will have limited possibilities in comparison with other ECOCs in the EU for applying for EU grants. This is why we have presented modest (and realistic) target goals for EU grants in our budgets. On the other note, this also means that some of the EU grants are open for Montenegro as well. Namely, we will apply for IPA calls, especially within Adriatic Ionian initiative, to support capital investments related to the ECoC title. Besides this call, our plan is to develop cross border collaboration with neighboring countries especially with Albania and Croatia and to jointly apply for cross border collaboration projects. Otherwise, we will ask for support from EU delegation in Montenegro for the cultural infrastructure, bearing in mind that European Capital of Culture as a project of the European Commission will become the most visible EU related initiative in Montenegro.

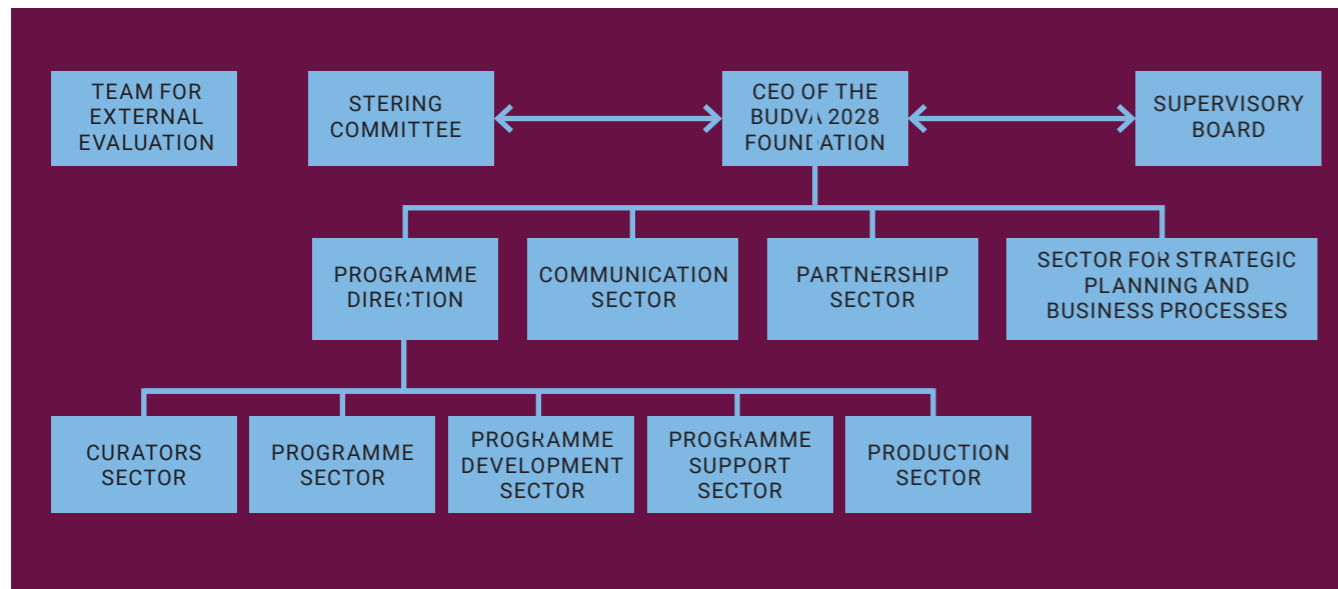
IF APPROPRIATE, PLEASE INSERT A TABLE HERE THAT SPECIFIES WHICH AMOUNTS WILL BE SPENT FOR NEW CULTURAL INFRASTRUCTURE TO BE USED IN THE FRAMEWORK OF THE TITLE YEAR.

Detailed budget for all the capital expenditures is provided in the last question of this bid book related to the planned infrastructure investments. Hereby we list the budgets only for the cultural infrastructure related to Budva 2028 project.

PROJECT	INVESTMENT
Nodes (Urban hubs)	2,200,000
Cultural Venues Renovations	6,565,000
Multifunctional Cultural Centre "Pearl" with the Museum of the Adriatic	30,000,000
Mogren Fortress interventions	6,500,000
Hearths (Rural Hubs)	4,000,000
<b>TOTAL</b>	<b>49.265.000</b>

49

## B) ORGANISATIONAL STRUCTURE



Budva 2028 project will be implemented by the independent and non-governmental entity in the legal form of Foundation. According to Montenegrin legal system, Foundation provides the most flexibility in organizational sense, guarantees autonomy of the implementation team and enables the possibility of the multiple co-founders which will secure the ownership of the different stakeholders. Our researches have shown that Foundation will provide the best tax status of the delivery body including tax reliefs as well. Foundation will be formed immediately after the selection process, while all necessary papers and plans will be prepared in advance in 2023 in order to speed up the processes after the selection.

Senior management governance of the company will be divided among three bodies: Steering Committee (Board), CEO and Supervisory Board. Steering Committee will be in charge for adopting programmes and strategies, public procurement plans and approving large scale public procurements, selection of the CEO and other management members on his proposal and control of the Foundation work and possible mitigation measures. Steering Committee will be consisted of seven experts in the following fields: Cultural policies, Arts, Economy and Law, Communication, EU policies, international relations, and public sector. They will be selected by the Municipality General Assembly.

CEO, on the other hand, will be in charge for everyday management of the Foundation, organization of the company, communication strategy, sponsoring and strategic planning. He will present the Foundation in communication with main local and international stakeholders. He will be chosen through open call in 2024 and selected by the Steering Committee. Main task of the CEO will be to track everyday results and organize the team as well as regular everyday decision making as long as he doesn't need the approval of the Committee.

CEO will have the supremacy over managers of four sectors – programme, communication, partnerships and strategic planning. In a case of a disagreement between leaders of four sectors and CEO, CEO will be the one having the last word on a dispute. However, Programme director will have the specific role in Budva 2028 management. Namely, Board and CEO will secure and guarantee complete autonomy in artistic field for Programme director and he will be in charge for developing and implementing the artistic programme in accordance with plans and vision from the bidding book. Programme director will be supported by five different teams: 1) Curators team will be led by Artistic director and will be consisted of artists from different genres that will develop projects in the specific fields; 2) Programme management sector which will be team of project managers in charge for the implementation of the particular projects; 3) Programme development sector will gather experts in accessibility, EU dimension, participation, audience development, science and other and will develop specific segments of the projects. 4) Programme support team will be consisted of team members that will support programme teams in practical sense – with protocol, travels, hospitality, communication and etc. and lastly 5) Production sector which will be in charge for production plans and implementation aspects of the projects.

Supervisory Board will be consisted of representatives of National Government, Cities from the Boka region and City of Budva. The main role of this political body will be to supervise the financial policing of the Foundation but as well as to secure the efficient coordination and collaboration among different political levels and structures. Supervisory board will be as well guarantor of the financial and political stability of the project. And finally, team for evaluation will be selected through an open call and will have the full autonomy outside the organizational structure.

## C) CONTINGENCY PLANNING: STRENGTHS AND WEAKNESSES

Providing answer to this question has challenged our team to conduct joint SWOT analyses of Budva 2028 project. This exercise has helped us to honestly identify strengths and weaknesses of our project and to consider in advance the possible strategies to overcome the weaknesses and threats.

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>– Service providers in the city experienced in working with international guests and audiences.</li> <li>– Experienced team of professionals with previous background in the ECoC project.</li> <li>– Creativity and enthusiasm of the team members and representatives of the art scene.</li> <li>– Good collaboration between ECoC project team, cultural scene and Municipality services and bodies.</li> <li>– Well-developed hospitality capacities and tourism infrastructure.</li> <li>– Cultural producers with the experience of working in large scale international cultural and event productions.</li> <li>– Good geographical location and easy access from the regional, European and international destinations.</li> <li>– Mild climate, many sunny days and plenty of the outdoor stages for culture.</li> <li>– Clear vision of the project that fosters cultural, social and economic development of the region.</li> <li>– Tangible, Intangible and Underwater Heritage sites.</li> <li>– Nature, sea and landscapes of the Boka region.</li> <li>– Strong political commitment.</li> </ul>	<ul style="list-style-type: none"> <li>– The lack of international collaboration in the cultural field.</li> <li>– Size of the city.</li> <li>– Communication and marketing capacities.</li> <li>– Limited access to the EU calls and programmes.</li> <li>– Underdeveloped managerial capacities.</li> <li>– Undiscovered underwater cultural heritage.</li> <li>– The lack of the trans-sectorial and trans-generational communication and exchanges.</li> <li>– Cultural venues production capacities.</li> <li>– Limited number of the indoor cultural venues.</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>– To position Budva on the cultural map of the Europe and improve the international image of the city.</li> <li>– To increase sense of pride among citizens.</li> <li>– To discover and create new cultural tourist attractions in the underwater cultural heritage.</li> <li>– To develop capacities in EU fundraising.</li> <li>– To develop long-lasting cultural links between local and European organizations.</li> <li>– To develop managerial and infrastructure capacities of the city.</li> <li>– To attract new European and international audience.</li> <li>– To increase investments in cultural infrastructure and budget for local cultural creators.</li> </ul>	<ul style="list-style-type: none"> <li>– International political and economic crisis that influences the prices of the materials and level of fees.</li> <li>– Political changes in the city and at the National level.</li> <li>– The lack of interests among local cultural stakeholders to develop international collaborations.</li> <li>– Limited mobility of the artists and operators due to epidemiological measures.</li> <li>– Delays in construction works of the planned infrastructure.</li> <li>– Problems in communication and collaboration with the local cultural scene.</li> <li>– Delays in financing from some or all political levels.</li> <li>– Management plan not suitable for delivering process.</li> </ul>



The results have inspired us to develop our project and bidding document in a way to take maximum benefits out of our strengths and use all the opportunities that might occur in this exciting journey. On the other side, in the chart below we list our plans to overcome weaknesses and reduce negative effects of the threats.

OVERCOMING WEAKNESSES	AVOIDING THREATS
<p><b>The lack of international collaboration in the cultural field</b></p> <ul style="list-style-type: none"> <li>– Developing more than 90% of the projects with international partners.</li> <li>– Supporting mobility of the artists through project Mobile.</li> <li>– Joining EU Networks and connecting with other ECoC cities.</li> <li>– Organizing free language courses.</li> <li>– Organizing partnership building events.</li> </ul>	<p><b>International political and economic crisis that influences the prices of the materials and level of fees</b></p> <ul style="list-style-type: none"> <li>– Bigger budget planned and secured.</li> <li>– Part of the budget reserved in a case of prices increase.</li> <li>– Budgets will be regularly revisited based on market trends.</li> </ul>
<p><b>Size of the city</b></p> <ul style="list-style-type: none"> <li>– Supporting new connections with ECoCs and other cities.</li> <li>– Developing strategy to include wider region of Boka in the candidacy.</li> <li>– Seeking for new ways of integrations through twin cities and regions in the Europe.</li> </ul>	<p><b>Political changes in the city and at the National level</b></p> <ul style="list-style-type: none"> <li>– Political support from all the fractions secured.</li> <li>– Elections over in October 2022 with stabile political mandate until end of 2026.</li> <li>– Transparency and democratic procedures in work implemented.</li> </ul>
<p><b>Communication and marketing capacities</b></p> <ul style="list-style-type: none"> <li>– Creating media collaboration network consisted of national media supporting Budva 2028.</li> <li>– Organizing trainings in PR and Marketing for cultural workers in the city from 2023 to 2027.</li> <li>– Developing participatory journalism with citizens.</li> </ul>	<p><b>The lack of interests among local cultural stakeholders to develop international collaborations</b></p> <ul style="list-style-type: none"> <li>– Series of workshops with local actors about international collaboration have been held.</li> <li>– Call to support International collaborations will be established.</li> </ul>
<p><b>Limited access to the EU calls and programmes</b></p> <ul style="list-style-type: none"> <li>– Delivering EU fundraising capacity building.</li> <li>– Establishing network of the experienced EU fundraisers to support local organizations to apply for EU calls.</li> <li>– Cross-border networking.</li> </ul>	<p><b>Limited mobility of the artists and operators due to epidemiological measures</b></p> <ul style="list-style-type: none"> <li>– National and regional artists and organizations will be invited for collaboration.</li> <li>– Special digital projects that involve European and international artists will be organized.</li> </ul>
<p><b>Underdeveloped managerial capacities</b></p> <ul style="list-style-type: none"> <li>– Constructing urban cultural hubs for co-creation and training in cultural management and cultural policies in Nodes project.</li> </ul>	<p><b>Delays in construction works of the planned infrastructure</b></p> <ul style="list-style-type: none"> <li>– Alternative plans are developed for the implementation of different projects connected to planned infrastructure, for instance Nodes and Hearths that will be implemented on the other locations inside the city.</li> </ul>
<p><b>Undiscovered underwater cultural heritage</b></p> <ul style="list-style-type: none"> <li>– Creating network of experts for underwater cultural heritage to examine sea bottom in Budva and surrounding area.</li> <li>– Discovering heritage of the Zenta ship that was first sunk boat in the World War I.</li> </ul>	<p><b>Problems in communication and collaboration with local cultural scene</b></p> <ul style="list-style-type: none"> <li>– Special efforts are invested in building trust between Delivering team and local cultural scene.</li> <li>– Representatives of the scene involved in the project.</li> </ul>
<p><b>The lack of the trans-sectorial and trans-generational communication and exchanges</b></p> <ul style="list-style-type: none"> <li>– Creating working groups and encouraging regular communication between cultural institutions.</li> <li>– Encouraging regular communication between public and independent cultural scene.</li> <li>– Developing trans-generational dialogue and working practice through Dialect, Oro, Wind, Gumno and other projects.</li> </ul>	<p><b>Delays in financing from some or all political levels</b></p> <ul style="list-style-type: none"> <li>– Plan for intensifying work in finding private and EU funding in this case has been made.</li> <li>– Programme and infrastructure plans will be revisited and most important projects for Budva 2028 will be kept.</li> </ul>
<p><b>Cultural venues production capacities</b></p> <ul style="list-style-type: none"> <li>– Renovation of 12 existing venues and heritage sites.</li> </ul>	<p><b>Management plan not suitable for delivering process</b></p> <ul style="list-style-type: none"> <li>– Testing management structure after Foundation is established.</li> <li>– Adjusting the management to the needs of the</li> </ul>
<p><b>Limited number of the indoor cultural venues</b></p> <ul style="list-style-type: none"> <li>– 5 new Hearths (rural hubs) and three new Nodes (urban hubs).</li> <li>– New Multifunctional Cultural Centre "Pearl".</li> </ul>	

52

## D) MARKETING AND COMMUNICATION

### AN OUTLINE OF THE CITY'S INTENDED MARKETING AND COMMUNICATION

#### COMMUNICATION MILESTONES

##### 2028

Budva 2028 artistic programme has been structured chronologically for the title year in order to secure efficient and clear communication of the planned projects. Three cycles are divided into three seasons while each one of them is highlighted by programme peaks (flagships, openings and closings). Between each cycle we planned a small-time gap in order to efficiently promote the projects and core messages of our programme to local and international audience.

##### 2024-2027

From 2024 to 2027 main focus will be on planning and developing projects and capacity building events. However, our plan is to stay visible in this gap period by organizing monthly events that we call *Peak Fairs* where we will present first projects insights, as well as our partners and our work to the wider local and national audience. This will help us to keep our citizens informed about our work, to secure the support for the project, and provide enough information for media representatives and stakeholders. Special attention will be invested in this period in informing citizens about the ECoC project, Budva 2028 programme and infrastructure plans and explaining models for locals to be involved in order to secure they feel the ownership over project. Special info corners, social events like *Breakfast with Neighbours* and volunteers' Flash mobs events will be organized on the streets of Budva.

##### 2027

In 2027 we plan an extensive communication strategy which includes press trips for European and international journalists to Budva, regional and international press conferences about Budva 2028 programme and presence at the renowned international cultural events, tourism fairs and international experts' gatherings. We have outlined three main international Press conferences with press trips to promote Budva 2028 programme. In September 2027 we will present to international audience ten Flagships that will mark the ECoC year. In December we plan to present complete programme for 2028 in a Press conference that we plan to organize jointly with ECoCs in France and Czech

Republic in each city. And finally in February 2028 we will organize a conference for over 100 media representatives within the opening ceremony of Budva 2028 project in order to disseminate the main messages of the programme and advertise events that are yet to come in the title year.

#### INFORMING AUDIENCE

Special approaches are developed for different audience groups.

**National audience** will be targeted primarily by the national media. We plan to establish Budva 2028 *media network* with regular meetings to provide materials and information about the project. Contracts will be signed with the National Broadcast Service of Montenegro and several commercial TV stations, as well as with the most important and visible national newspapers and blogs. On the other hand, we plan to brand the city with the Budva 2028 and ECoC logos, including public transport and public spaces in the city. Our plan is to start collaboration with Airports in Tivat and Podgorica and to establish info corners with ECoC materials at these most important traffic nodes in Montenegro. Outdoor campaign with billboards, flash banner ads and flags will start already in 2026. Main entrances to Budva will have a sign that welcome visitors to European Capital of Culture.

**Regional audience** will be attracted through digital and outdoor campaign which will start in 2027. As it was stated before, over 22 million people live in five countries that are less than 200 km distanced from Montenegro and all of them can understand and speak our language. This will be an important asset to communicate the events and attract them to come to visit Budva 2028 projects, bearing especially in mind that we will invite regional renowned artists to perform in Budva.

**European audience** will be in the focus of our campaign. In collaboration with tourism office, we will target audience beyond the regular tourists that visit Budva from European countries. In our digital and tourism campaign we will focus on tourists from distanced European countries that are not frequent visitors of Budva, for instance Scandinavian and visitors from far South of Europe.

53

## MAIN COMMUNICATION PRINCIPLES

We will base our communication strategy on two basic principles.

## 01 TO INVOLVE PEOPLE

We want to involve citizens of Budva and the region as the ambassadors of the project. This is why we will start already in 2024 with the engagement and participative projects to explain the programme plans that will encourage word of mouth both in regional and national scale. Our participative project *Archivists* invites citizens to collect in personal digital and physical archives all the information published about Budva 2028 in local and international media. Moreover, we will also prepare a special programme for our migration with an open call to become Budva 2028 press officers in their local communities. Sports clubs in Budva and the region will be invited to wear a logo and to promote our vision when playing abroad. And lastly, not only locals but as well visitors will be invited to become ambassadors of our project. Bearing in mind that Budva has over 2 million overnight stays per year, this becomes an important opportunity to disseminate information about the project. Our volunteers will prepare special actions to attract the attention of the visitors and special materials about the programme including brochures and badges will be handled over by inviting tourists to spread a word about Budva 2028.

## 02 TO BE DIGITALLY PRESENT

Digital campaign will be in the core of our communications bearing in mind that we live in the era of technological revolution. From 2024-2027 short PR videos about all the projects will be made with duration up to 10 second to attract the attention of the audience. These videos will be disseminated through TikTok, Instagram stories and Reels. Social networks will be used with a content adjusted to the interests of the specific groups that it covers. Moreover, already in 2024 we will sign a contract with ten most popular influences in the region to promote our projects. And lastly, specially targeted and sponsored digital campaigns will be outsourced to the national, regional and international marketing agencies.

## HOW DOES THE CITY PLAN TO HIGHLIGHT THAT THE EUROPEAN CAPITAL OF CULTURE IS AN ACTION OF THE EUROPEAN UNION?

One of the focuses of the Budva's candidacy is to promote EU values, togetherness and EU Integration processes. This is why our city wants to position itself as a main driver of the new European enthusiasm in Montenegro and the region. Bearing in mind the above-

mentioned, Budva 2028 team has thoroughly planned how to secure that European Union is visible in the city and how to highlight and celebrate the ECoC project, as one of the most important and most successful cultural actions of the Union.

## EU IN PROGRAMME

Part of our artistic programme will permanently mark the city with the symbols of the European Union and the ECoC project. For instance, *Lučonoše* flagship project will create six new landmarks of the city and the region inspired by the six European Values. All new landmarks will be marked with EU logos and will have a plate with a concrete article of the EU Treaty that explains a value that particular landmark is presenting. On the other hand 68 new public fountains will be constructed in the city within the *ArtTap* project, each of them designed by the artist coming from one ECoC city. Every fountain will have a logo of the ECoC city that it represents, logo of the European Union, and one message for the future of Europe that will be sent by the inhabitants of the particular ECoC city.

## EU IN INFRASTRUCTURE

Similar to this, every infrastructure object or cultural heritage site that will be renovated within Budva 2028 project will have one brick with a plate clearly indicating that this renovation was supported by the European Union's action. On the other hand, all the projects that will be newly constructed will be supplied with sign tables with EU and ECoC symbols and will have European Union Flags waving on the buildings.

## EU IN DIMENSION

On the other note, we plan to mark important dates of the EU history, for instance April 18 when the first EU treaty was signed in 1951, or 9<sup>th</sup> of May when we plan to gather each year EU officials in debate with EU candidates about the future of the Integration processes. Further on, in 2025 we will organize conference marking 15<sup>th</sup> anniversary of Montenegro becoming the candidate for the EU where we want to open a wide debate in the society about the results and plans for the future EU integration processes in our country.

## EU IN COMMUNICATION

Finally, every Budva 2028 event will start with a statement that will highlight that project is part of the EU cultural policy. Programme book, all the brochures and printed materials as well as new publication will contain the logo of the EU and ECoC project. Moreover, Budva 2028 logo will be inspired by the EU symbols and will clearly indicate it is European Union project. And lastly, every project lead organization in Budva 2028 programme will sign a special obligation in their contracts to clearly indicate in the communication actions that project they are leading is part of the EU's action of the European Capital of Culture.

## 06

PLEASE CONFIRM AND SUPPLY EVIDENCE THAT YOU HAVE BROAD AND STRONG POLITICAL SUPPORT AND A SUSTAINABLE COMMITMENT FROM THE RELEVANT LOCAL, REGIONAL AND NATIONAL AUTHORITIES.

Candidacy of Budva for European Capital of Culture in 2028 was officially disclosed by the Mayor of Budva in early February 2021 and it has the full support of all public bodies in the municipality. During the preparations of the candidacy, cultural institutions and communal services of the city, all the city departments and public servants were actively involved in preparing strategic and urban development plans and were integral and yet significant pillars of the whole process. It is significant to underline that none of the political fractions both on local and national level have opposed the candidacy for the European Capital of Culture and that this project is well recognized in the society and among the stakeholder as an opportunity for cultural, social, and economic development of Budva with the Boka region.

In March 2021, Budva 2028 was officially supported by the mayors of all other municipalities in the Boka region – Kotor, Tivat and Herceg Novi. Bearing in mind that Montenegro does not have the regional governments, this agreement of three municipalities Budva has firmly confirmed their willingness to develop projects together and to involve the surrounding area which constitutes the Boka region.

In April 2022, Montenegrin Ministry of Culture recognized the significance of Budva 2028 project strategy and unanimously supported the Candidacy process. The Ministry of Culture has decided to present the project to the Government of Montenegro and request a wider support and closer cooperation of different sectors in order to successfully contribute to the preparations of the ECoC title. The Government of Montenegro noted the information from the Ministry of Culture and Media on Budva 2028 candidacy and adopted the official act (*Conclusion*) to support the Budva 2028 project, at the regular Government's meeting in May 2021.

PLEASE CONFIRM AND PROVIDE EVIDENCE THAT YOUR CITY HAS OR WILL HAVE ADEQUATE AND VIABLE INFRASTRUCTURE TO HOST THE TITLE. TO DO THAT, PLEASE ANSWER THE FOLLOWING QUESTION:

EXPLAIN BRIEFLY HOW THE EUROPEAN CAPITAL OF CULTURE WILL MAKE USE OF AND DEVELOP THE CITY'S CULTURAL INFRASTRUCTURE.

Budva belongs to a family of small to medium size European cities, but in fact it presents a good example of developed infrastructure for organizing cultural events and rational use of the existing potentials. This has been confirmed in recent years as large-scale international events of the world-renowned artists took place in Budva and the surrounding region. For instance, the concert of Rolling Stones that gathered over 70.000 people, Madona's performance with over 50.000 visitors and even Sea Dance festival that gathers international music stars in Budva with over 30.000 visitors per day.

When it comes to indoor events, Budva has developed a reasonable network of indoor facilities that fits the needs of the cultural scene. The most important venues for visual arts are Museum of Budva, Gallery of Contemporary Arts and three memorial houses – "Reževići", "Stefan Mitrov Ljubiša" and "Red Commune" with quite impressive exhibition places. The National library of Budva with over 60.000 titles is hosting literature events and organizes gatherings of experts in the field of librarianship. Moreover, Municipal stadium is a significant resource, having in mind it has 4000 seating and over 10.000 standing places, while Mediterranean sports centre is adequate to host music events and performances. Budva is well-known for congress tourism and it is worth mentioning that international conferences, as well as political and expert events, will be organized in congress centres in Hotel Avala (1000 places), Hotel Splendid (800 seats) and Hotel Budva (over 300 places).



However, because of its favourable climate with average annual temperature around 15 degrees, Budva has much to offer regarding outdoor cultural facilities. Budva Old town has one of the most famous stages for outdoor theatre performances with the scenic background of this cultural heritage site that can offer places for over 500 people. Similar to this, Mogren Fortress hides the theatre scene for almost 800 visitors. Moreover, Jaz beach is one of the most vibrant cultural places in Budva and Boka, where biggest music concerts are being held with capacity of up to 70.000 people. Another concert stage is close to Buljarice beach in abandoned old ceramic factory, which is hosting international festival Sea Dance (up to 30.000 people), while some performances for up to 10.000 people could be organized in Budva's old Port.

Hosting the title of the European Capital of Culture will be a significant encouragement to reaffirm existing cultural venues and cultural heritage site in Budva. In the list below, we present the planned renovations in addition to planned cultural infrastructure project on the very last page.

56

CULTURAL VENUES RENOVATIONS			
NO.	NAME OF THE INTERVENTION	SHORT DESCRIPTION	TIMELINE
1	Archeological Museum (200 m <sup>2</sup> )	Reconstruction of the object and conversion to Ethnographic Museum	2024/26
2	House of Čekrdeković (300 m <sup>2</sup> )	Reconstruction of the object and conversion to Heritage Museum	2025/27
3	Modern Gallery (240 m <sup>2</sup> )	Reconstruction of the object	2024/26
4	Memorial room S. M. Ljubiša (150 m <sup>2</sup> )	Reconstruction and modernization of the archive	2025/27
5	Bastion Gradenigo (70 m <sup>2</sup> )	Renovation and conversion to the exhibition place	2024/26
6	Toreta Murava (612 m <sup>2</sup> )	Renovation and conversion to the exhibition place	2024/26
7	Antique Gate (60 m <sup>2</sup> )	Reconstruction of the heritage site	2024/26
8	Roman Terms (230 m <sup>2</sup> )	Archaeological research, preservation of the heritage site and a new form of presentation	2025/27
9	Three-nave Basilica (500 m <sup>2</sup> )	Archaeological research, conservatory work and a new form of presentation	2025/27
10	Citadel (800 m <sup>2</sup> )	Reconstruction of the object and conversion to the new centre of Budva City Theatre	2025/27
11	Adriatic Guard building (200 m <sup>2</sup> )	Renovation and creation of the Artist in Residence venue	2025/27
12	Church Santa Maria in Punta	Reconstruction and conversion to the place for performing arts	2025/27

## WHAT ARE THE CITY'S ASSETS IN TERMS OF ACCESSIBILITY?

### EARTH

Budva has a favourable geographic position in the heart of the Montenegrin coast which contributes to the fact that it is the most visited and, even more important, the easiest reachable destination in the country. In radius of 50 km from Budva, there are land borders to three neighbouring states - Albania, Bosnia and Herzegovina and Croatia, which are well-connected through land roads.

On the north side, Budva borders the municipality of Cetinje, while on the south it connects with the Municipality of Bar. The capital city Podgorica is only 60 km far away from Budva, or less than one hour of ride. Budva's north borders connect the city with the mainland part of Montenegro and further to Serbia, which is only 250 km far away from the city. It is also a way that Budva connects to E75, one of the most important European Highways, that links very south (Greece) and north (Norway) of Europe. However, the plans for international infrastructure investments in the future will make Budva even more accessible to wider European visitors. Namely, the new Adriatic-Ionian motorway will connect Budva with Western Europe by land roads through Croatia and Slovenia, while on the other part would connect it better through Albania and Greece further to the Near East. And finally, highway Bar-Boljare investment will improve accessibility from Serbia and within this direction with Western Europe.

For railway traffic, the most important connection is the Bar-Belgrade train line, which transports tens of thousands of tourists from Serbia and neighbouring countries each year. This railway is well famous for breathtaking landscapes of lakes, mountains, and rivers of

both countries, and this is the reason why, even though it is not the fastest route to connect two countries, it still attracts many tourists. It is worth mentioning that Budva is well-connected by regional roads to Tivat, Herceg Novi and Kotor, which are easily reachable by car and regular bus lines between the cities.

### AIR

The closest airport to Budva is only 26 km away in Tivat, the partner city of Budva 2028 in candidacy for the ECOC title. Besides the airport in Tivat, there are three more nearby aerodromes in Podgorica (66 km), in Dubrovnik (Croatia - 71 km) and Tirana (Albania -162 km) distance. This increases the possibility of finding direct flights to and from Budva from different European countries and opens the possibility for low-cost flights, which helps increase the accessibility of the destination for all travellers.

In the region, everyday flights are performed to Belgrade, Zagreb, and Ljubljana at the airport in Tivat, even a couple times per day. However, regular flights from this airport are being organized to all parts of Europe – Brussels, Copenhagen, Vienna, Stockholm, Oslo, Helsinki, Athens, London, Berlin, Frankfurt, Milano, Luxemburg, Vilnius, Riga, and many others, but as well as to other international destinations such as Dubai, Tel Aviv, Baku, Riad and other.

### SEA

The most important sea route that connects Budva to other European countries is the Bar-Bari ferry. It enables visitors to easily reach Italy, France and other Western European countries and provides transport of vehicles, which are quite useful while visiting Budva's beautiful landscapes and viewpoints and the whole Boka Bay. It is also important to mention that Budva and Tivat provide opportunities for luxury tourism as well. Namely, those cities have reserved spaces (docks and piers) for yachts and other luxurious sea vessels.

57

ACCOMMODATION TYPE	NUMBER OF VENUES	NUMBER OF ROOMS	NUMBER OF BEDS / CAPACITIES	RATING
Hotel	146	6964	18.657	4-star and 5-star
Private categorized accommodation	18.000	*	33.000	*
Private uncategorized accommodation	*	*	70.000	*
Hostels	6	50	500	2-star and 3-star
Camps	6	*	400	1-star, 2-star and 3-star

## WHAT ARE THE CITY'S ABSORPTION CAPACITIES IN TERMS OF TOURISTS' ACCOMMODATION?

Being one of the most developed touristic centres in Southeastern Europe, Budva has quite impressive accommodation capacities, which are adapted to the needs of different groups of visitors. The figure of almost 150 hotels (most of which of highest classification) speaks for itself. However, Budva and the surrounding area also have a well-developed categorized private accommodation network of 18.000 venues available for rent, at the most recognizable world's booking sites. In addition to this, there are 70.000 uncategorized potential beds in the private accommodation sector, which leads us to a number of almost 2.500.000 nights in private accommodation solely in 2019, according to the official statistics. Talking about affordable accommodation, six hostels and almost 500 beds are available in Budva and the surrounding area in 2 and 3-star rated venues. And finally, nature lovers and campers are offered camping spaces in the Budva and Boka region, with 6 open camps and capacity of around 400 people.

## IN TERMS OF CULTURAL, URBAN AND TOURISM INFRASTRUCTURE, WHAT ARE THE PROJECTS (INCLUDING RENOVATION PROJECTS) THAT YOUR CITY PLANS TO CARRY OUT IN CONNECTION WITH THE EUROPEAN CAPITAL OF CULTURE ACTION BETWEEN NOW AND THE YEAR OF THE TITLE?

Within the European Capital of Culture initiative City of Budva has prepared comprehensive urban development strategy with a plan to invest 237.265.000 EUR in developing cultural venues and infrastructure that will increase the accessibility and quality of public spaces in Budva.

In order to support local cultural scene, Budva 2028 will enable renovation of 12 existing cultural venues and cultural heritage spots, but will leave as a legacy 4 new *cultural quarters* in the city and its region. *Nodes* will become new cultural hubs in Old Town that will enable networking and capacity building of the cultural scene, *Hearths* will become new cultural places in the rural areas of the mountain region exploring tribal tradition and culture, *Pearl* will become new centre for contemporary art and researches, while new cultural centre beneath *Mogren* fortress will become new hotspot for music and visual arts of the city.

Beside these cultural investments, we have planned series of urban interventions in order to: a) better connect different parts of the city; b) increase the accessibility public spaces; c) encourage mobility of the inhabitants and visitors and d) enrich the life in public areas. Below we list the planned cultural, urban and tourist infrastructure interventions.

INFRASTRUCTURE PROJECTS				237.265.000
NO.	INVESTMENT	PROJECT DESCRIPTION	TIMELINE	VALUE (EUR)
<b>A) CULTURAL INFRASTRUCTURE</b>				<b>49.265.000</b>
A1	Nodes (Urban Hubs)	Reconstruction and conversion of cultural venues in Budva Old Town (Committee Building, House of Ćuda and Villa Medin) into urban hubs for capacity building and co-creation	2023/27	2.200.000
A2	Cultural Venues Renovations	Reconstruction and renovation of the existing cultural venues (more details in the first question of this chapter)	2024/27	6.565.000
A3	Multifunctional Cultural Centre "Pearl" with the Museum of the Adriatic	New building of the cultural-research centre that will gather artists and scientists to work together in finding solutions for sustainable future (6.000 m <sup>2</sup> )	2024/28	30.000.000
A4	Mogren Fortress	Reconstruction of Mogren Fortress and construction of the multifunctional object beneath the Fortress (2500 m <sup>2</sup> ) for cultural programs	2024/28	6.500.000
A5	Hearths (Rural Hubs)	Reconstruction and adaptation of the venues in Mountain areas and their conversion to the exhibition place in the flag-ship project (H)earth and to rural hubs  Each of hearths will be established in the territory of the local tribes (Maini, Paštovići, Brajići, Pobori, Grbljani)	2024-27	4.000.000
<b>B) URBAN INFRASTRUCTURE</b>				<b>90.300.000</b>
B1	Renovation of the Pedestrian zone „Budva's shell“	I phase of reconstruction on 280.000 m <sup>2</sup> with re-modulation of the ground, increasing capacity of the beach, exceeding pedestrian zone, creation of new green areas with sports and leisure venues and new public spaces	2023/28	40.000.000
B2	Port Budva expansion and the following interventions	Ia phase of the expansion will be performed on 120.000 m <sup>2</sup> of the water area as the part of the Port, with the exceeding number of nodes in the peer, reactivating west part of the port for public transport and construction of the breakwater close to "Pearl" object.  This will increase sea accessibility of Budva.	2023/28	25.000.000
B3	New garages and parking lots	Expanding the capacities for parking places in Budva and surrounding area.	2024/27	17.000.000
B4	Parks	Reconstruction of the existing and construction of the public parks in Budva	2024/27	5.000.000
B5	Reconstruction of the Municipality swimming pool Pizana	Reconstruction of the public swimming pool Pizana with new 500 places for the organization of the events	2024/27	1.000.000
B6	Renovation of the Mediterranean – sports event centre	Renovation and expanding capacities of this event centre, that will host conferences, music and sports events in 2028	2024/27	2.000.000
B7	Renovation of the stairways "Avala" – "Vidikovac"	Connecting upper and lower side of the city to support mobility and accessibility of the public spaces in Budva	2024/27	300.000
<b>C) TOURISM AND TRAFIC INFRASTRUCTURE</b>				<b>97.700.000</b>
C1	Ring Road – Lastva Grbaljska – Markovići	Construction of the ring road which will improve the connection with regional roads Tivat-Budva and Budva-Cetinje	2024/27	80.000.000
C2	Footbridges	Constructing three new footbridges that will connect different parts of the Municipality	2024/27	1.200.000
C3	Inclined elevator at the crossroad Prijedor	Construction of the inclined elevator which will increase the accessibility of the Jaz beach area and the surrounding pedestrian zone.	2024/28	1.500.000
C4	Viewpoint Brajići	Construction of the viewpoint and the picnic area with 10 ha with cultural and sport outdoor facilities	2024/27	10.000.000
C5	Historical roads in the hinterland of Budva	Reparation and reconstruction of the medieval local, Roman and Austrian roads in order to develop rural tourism in the Budva surrounding area	2024/27	5.000.000



## HOW DO YOU MEASURE PERFECTION? HOW DO YOU MEASURE PERFECTION IN ART? IS THERE AN INDICATOR FOR IT?

Is there an indicator that can tell us the exact level of perfection in Mozart's music, in Rembrandt's or Goya's paintings or Bernini's sculptures, Yeats' poetry, Dostoyevski's or Mann's writing, Tarr's, Bergman's or Tati's films? Is perfection in art measurable at all? Is it universal? Is it general? Or does it depend on the individual, on our individual perception of it, on our individual emotions, feelings and connections? Is there an indicator that unites us in our love for the beautiful, for the life-changing emotional and mental experience?

60 An artist probably never knows when he reached his maximum, because once he is there, on top of it, he is able to see the greater picture - that life, including his work, is an endless series of vertices and peaks that he must reach and overcome.

Our fate, our destiny and our salvation, is to know that only when we reach the top of one peak, we can see the others. Yet, this knowledge is not discouraging. On the contrary, it is inspiring. Because each top, that came and went, changed us, gave us the strength to keep going towards the next one, further and further. The movement and the effort we make along the way is what counts, what makes the difference - strive to be and do better, to fall, get up, and fall again, get up and become an artist that made the difference, whose work changed the course of all of our lives and the life

of our community. Such is the power of art. Such is the power of one single person that has the strength to unite us despite all our differences. This is the indicator for perfection, it is hidden in the power of uniting through art.

That said, being different from each other is one thing, it is nothing out of the ordinary, because it goes without saying, it implies, it is natural, we are all different. It is what makes us unique, as nations, as people, as individuals, as artists, as audience. But to be united in all that is different, in all our diversity. That is something else entirely. It is the top of the highest peak, the greatest work of art.

It is a never-ending story, a European story, a dream we all share - to be united despite or because of our differences. That is the top we have to reach and overcome, for as long as there is life in us, for as long as we move. This Bid is our small contribution to that effort, to Europe, to Europeans and to the European dream - to never stop building our community, our unity.

# TOP

### BID BOOK CREATED BY:

Monika Bilbija, PhD, ECoC Expert team member  
Visual Artist, Performance Designer, Film Critic, Architect, Cultural Policy Maker and Art Director

Nemanja Milenković, MA, ECoC Expert team member  
Branding, Media Management and Marketing Expert and a Historian

Vuk Radulović, PhD, ECoC Expert team member  
Lawyer specialized in European Integration and a Poet

Dušan Kaličanin, ECoC candidacy Chief Coordinator  
Culture and Media Manager, Creative Industry & Tech Culture Community Leader and Activist

Nemanja Kuljača, MA, Strategic team member  
International Relations and a Culture Manager

Danijela Došljak, MA, Strategic team member  
Political science and a Cultural Worker

Predrag Zenović, PhD, Strategic team member  
International Public Law, Human Rights and a Cultural Worker

Vladan Stevović, MA, Management team member  
Architect and Urban Planner

Iva Pavlović, MA, ECoC Operational team member  
Art Manager, Journalist and a Novelist

### BID BOOK EDITED BY:

Monika Bilbija  
Nemanja Milenković

### BID BOOK DESIGNED BY:

Mina Aleksić  
Ljiljana Kuzmanović

