

**BORDERLESS CITY**



European Capital of Culture—Pécs, 2010

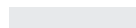






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I do not believe that there is a city that wishes to win the title of European Capital of Culture more eagerly than Pécs, where for nearly three years this has been the most important and most hotly debated public issue. In the course of these three years the debates have gradually evolved into co-operative actions, and the present bid document is the outcome of these joint efforts, based on wide public and political consensus.

A city, especially a rich one, can easily import various cultural assets. Pécs is a city where cultural export is equally important to cultural import. This is so not only because it is a university city, but also because one of its greatest assets is the high level of local cultural production. It is this aspect—in addition to its heritage, the early Christian necropolis, the Turkish remains, the “Museum Quarter”—that makes people in Hungary immediately think of culture when they encounter the name of our city.

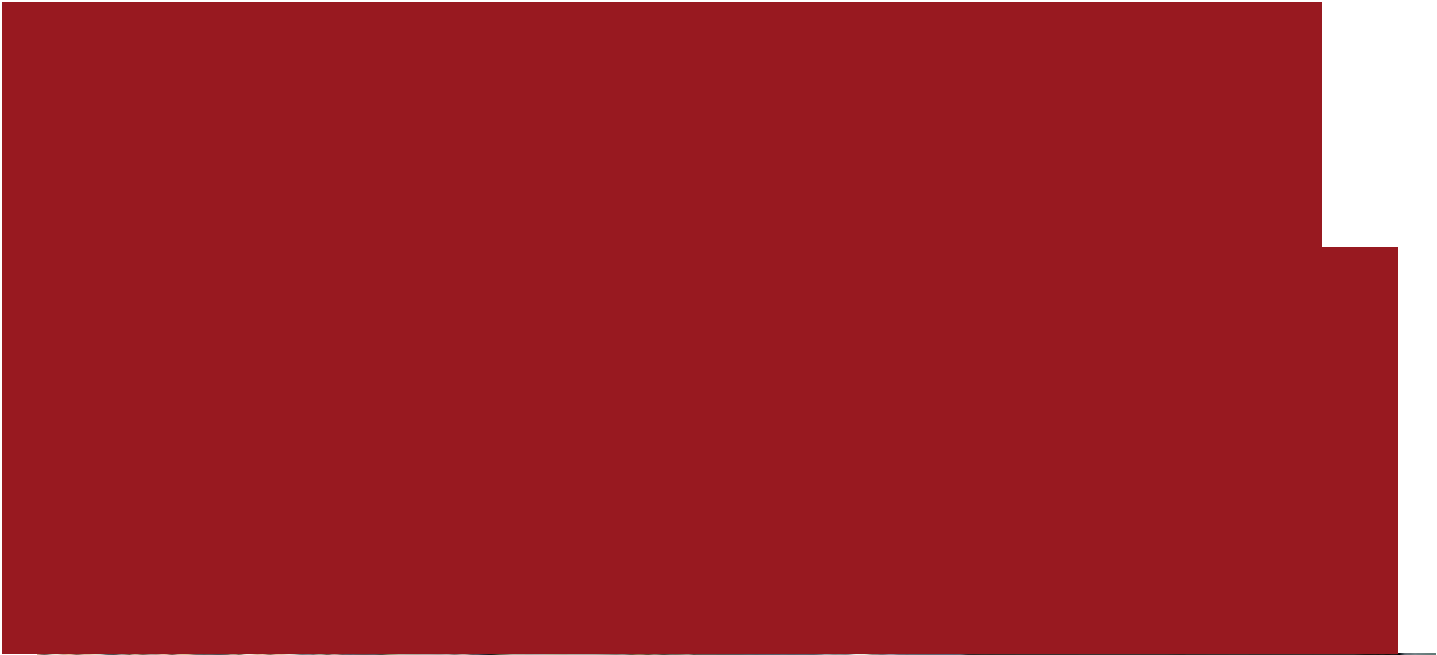
Here in Pécs we all feel that by winning the European Capital of Culture title, the cultural development process of the past four decades would achieve its main goal—during these four decades the city became one of the most important centres of Hungarian culture. We believe Pécs deserves this title and needs it, so that it can receive new impetus for development and reorganise the structure of its economy on the basis of culture, leaving behind the former phase of development characterised by mining and various branches of industry.

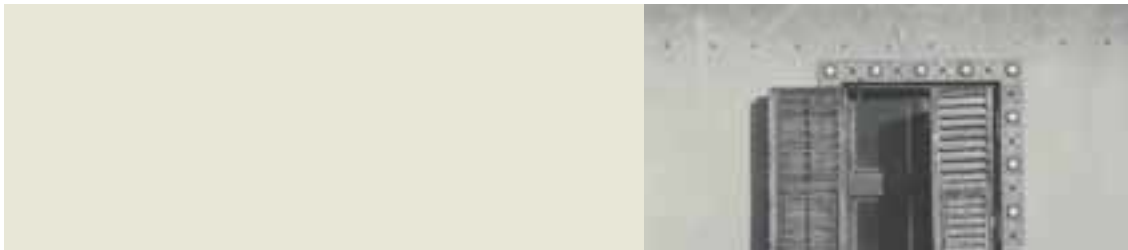
From a European perspective the most interesting feature of Pécs is perhaps its political and cultural position: it is a city lying on the Balkan borders of the European Union, enjoying lively connections with neighbouring countries which may not become member states for some time. Pécs is better situated to find common ground with the people living in these states than a remote Western European city, and can therefore mediate between the cultures of the Balkans and Western Europe.

As European Capital of Culture in 2010, Pécs will strive to represent Hungarian culture and accommodate the near-limitless diversity of European and world culture. Our city wishes to present the culture of a European borderland region, as well as demonstrate how culture may crosscut borders. This is something that can only be achieved together.



**DR. LÁSZLÓ TOLLER**  
*Mayor of Pécs*





## THE CITY AND ITS MESSAGE

# Pécs's cultural image

Forty years ago a great Hungarian author, Miklós Mészöly, whose novels were published in Budapest in Hungarian and in Paris in French at that time, wrote an essay on Pécs, the city that belonged to the eastern half of the divided Europe. When speaking about Pécs, he pointed out: "... with its artistic life and literature Pécs is working hard on making it clear that the homeland proper and the wider homeland—Hungary and Europe—are inseparable." This city, he went on, "has always encouraged Hungarian culture to translate «rarity» into a universal language." In another essay published later the same author saw Pécs as a city that "turns its back on the country." This comment makes reference to the location of the city—lying on the southern slope of the Mecsek Hills Pécs looks towards the Balkans rather than towards Budapest—as well as to its relative cultural autonomy that distinguished it (and continues to do so even today) from other cities of the country. In 2010 Pécs wishes to fulfil these two urban functions as the European Capital of Culture: it is going to present the cultural achievements of the city and the country in a European context and at the same time the cultural diversity of its international cultural region that is open towards the Balkans.

The name of Pécs is most probably of Slavic origin, meaning "five", and number five indeed appears in the Latin and the German name of the city too: *Quinque Ecclesiae* or *Fünfkirchen*. Although these words literally mean 'five churches', the name of the city was translated as "Five Towers" in the 20th century. Thus number five is closely related to our city. This is the reason why the cultural heritage of Pécs is presented in relation to five large European spatial cultural regions and five temporal historical-cultural layers.



## **I. SPATIAL RELATIONS**

The cultural heritage of Pécs is related to:

- the Central-European German cultural region;
- the (Ottoman) Balkan region;
- the multilingual world of the former Austro-Hungarian Monarchy;
- the Latin-Italian Mediterranean region;
- the vast region of East-Central European socialism.

Examples of the city's links to the first region include the past directors of the choir and the orchestra of the bishopric, who generally come from Vienna, for instance Mozart's contemporary Georg Lickl, or the architects of the Bauhaus school, Marcel Breuer and several of his contemporaries, who left Pécs for Germany to attain world-wide fame. The architectural traces of the second region can be seen in the mosques, the minaret, the Turkish chapel and the words of Suleiman II, who called Pécs a "heaven on earth." The third region could be easily identified by taking a map and marking all the cities in which buildings are decorated with eosin produced in the Zsolnay Factory. Most are cities of the former Monarchy. Pécs is related to the fourth region not only because of its vegetation, the fig-trees and cypresses, but through the poetry of the great humanist, Janus Pannonius as well. The heritage of the fifth region can be seen in high-quality architectural and artistic works, e.g. the Uránváros housing estate, which follows architectural motives similar to Scandinavian modernism.

## **II. TEMPORAL LAYERS**

Five dominant temporal layers are highlighted from the cultural heritage of Pécs:

- Early Christian-Roman
- Medieval
- Classicist
- The middle-class culture of the second half of the 19th century
- The modern art of the 20th century

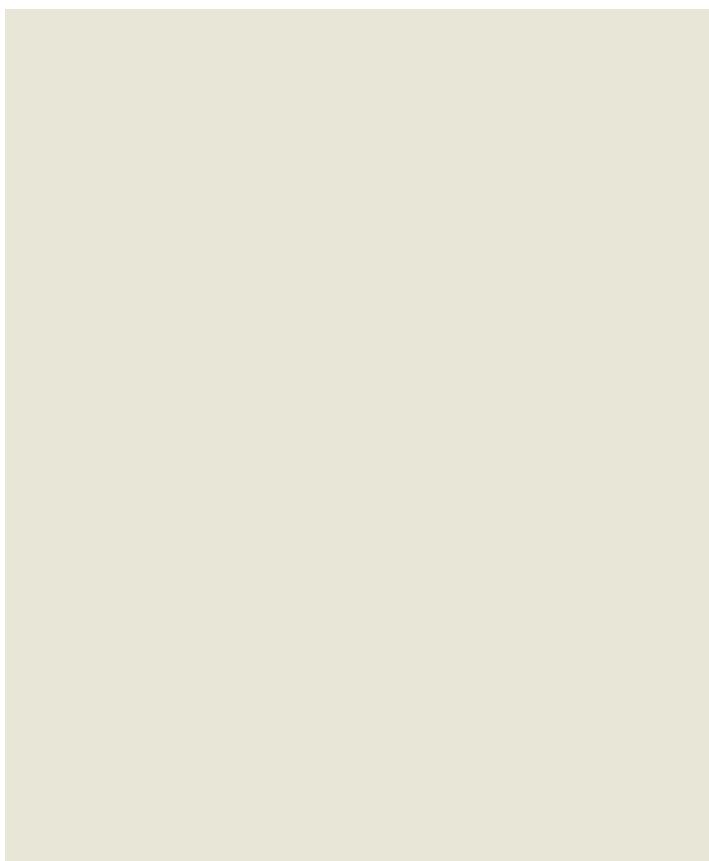
The first temporal layer includes the ancient city, Sopianae and the early Christian crypts which are now listed in the UNESCO World Heritage. The second layer is characterised by the remarkable stone carvings of the Dome Museum, the foundation of the university, and the ancient structure of the city with its walls. The third layer comprises the classicist buildings of the city centre of modern Pécs, designed by József Piatsek, and the musical, literary and scientific events held at the bishopric. The fourth layer reveals traces of middle-class life and the cultural achievements which can be related to families living in Pécs, such as the Zsolnays and



Angsters and several others. The fifth layer includes the modernist tradition of several artistic branches, the “Pécs Bauhaus” school, the painting of Jenő Gábor and Ferenc Martyn, the music of Jenő Takács and the poetry of Győző Csorba.

Pécs is the only city in Hungary which has been and is still part of all five temporal layers, and with the exception of Budapest, there is no other city in the country which can boast artistic achievements of European standard in all these five. The cultural image of Pécs is drawn by themes provided by these five spatial and five temporal layers.







## The culture of the city today

With the exception of Budapest, no other Hungarian city has had as many intellectuals engaged in artistic activities as Pécs, and the city also boasts one of the most comprehensive and pluralistic systems of artistic institutions. There are five theatres functioning in the city today (the National Theatre, the Third Theatre, the Croatian Theatre, the Bóbita Puppet Theatre and the Janus University Theatre). Each year Pécs hosts the national festival of theatrical arts, POSZT (Pécs National Theatre Festival). The city's symphony orchestra, the Pécs Philharmonic, is at the same time a regional orchestra. In 1988 the high level of artistic performance exhibited by the city's choirs was acknowledged by the European Federation of Choirs in granting Pécs the opportunity to host Europa Cantat. One of the leading literary journals of the country (Jelenkor) is published in Pécs; Jelenkor Publishing House is a major publisher of the last fifteen years of Hungarian literature, Alexandra Publishing House is leader in the book market, while Pro Pannonia is the publisher of the city's cultural heritage. The legendary National Film Festival was formerly held in Pécs; as of 2005 an international regional film festival relaunching the tradition filled the gap left by this important festival.

The University of Pécs is the only university in Hungary with a Faculty of Visual Arts and Music and an affiliated Master's School of



Fine Arts. Among the many famous artistic sites in Pécs, the most renowned is perhaps Museum Street with its numerous museums, including the Csontváry Museum, the Zsolnay

Museum, the Vasarely Museum, the Amerigo Tot Museum and the Martyn Ferenc Museum. The Modern Hungarian Gallery houses the second most significant collection of modern Hungarian fine arts. There is also a unique site of high museological value in Pécs: the early Christian necropolis listed on the UNESCO World Heritage sites. The Gallery of Pécs displays one of the most important permanent exhibitions of recent Hungarian art and serves as a central institution for maintaining international artistic relations. The Bóbita Puppet Theatre organises an adult puppet theatre festival every third year in Pécs, and the city also hosts great artistic events such as the National Statuette Biennial, the exhibitions of contemporary Hungarian photography and the annual International Music Festival.

Pécs has not only a rich and significant artistic past but also a promising present. No overview of present-day Hungarian culture would be valid without mentioning the names of painters, architects, theatrical directors, poets, composers, conductors, pianists and organists, journals and publishing houses based in Pécs. In addition to official artistic institutions, the city boasts several alternative artistic groups formed in the gaps left by the official artistic institutions, sometimes affiliated with one of them, but often working freely in their own area. The audience of these groups, just like those of rock, jazz or world music concerts given by local groups, usually comprises university students (the University of Pécs has the largest student body among Hungarian universities). It is from this world of alternative music that one of the best-known Hungarian rock groups, Kispál és a Borz, emerged.

However, it is not only the presence and achievements of each of these cultural spaces, institutions, artists and groups that make Pécs suitable to become the European Capital of Culture, but the creative medium and the potential for development emerging from their interaction both at its university and in its artistic workshops.



#### THE FIVE PILLARS OF THE APPLICATION

- Pécs is the city of lively public spaces. It is a medium-sized city which can present a model of city life very different from that of a metropolis or a small city.
- Pécs is the city of cultural heritage and cultural innovation: a 2000-year-old city of artistic innovation.
- Pécs is a multicultural city. In the past it developed cultural layers of Latin, Turkish, German, Croatian and Hungarian origin. Today it is the most important centre of German, Croatian and Romany culture in Hungary.
- Pécs is the city of regionalism. There is no other Hungarian city whose name is more closely tied to the idea of regionalism and decentralisation than Pécs's.
- Pécs is a cultural gateway city that is open to the Balkans and parts of Europe which do not yet belong to the European Union.

This creative medium, which is quite difficult to analyse and interpret, is constituted by a dense network of institutions, the diversity and wide temporal range of cultural traditions, the energy bequeathed by the cultural progress of the past few decades, and the intensity of encounters in the city, in other words, by that feature of the city which was summed up by the fine Hungarian writer, Miklós Mészöly, as follows: "... for Pécs was a true *urbs*".



# Messages for Europe

Pécs could become the first European Capital of Culture to open a gateway to the rich multiculturalism of the Balkans. This is the primary message of our application. Pécs could become a Capital of Culture at a time when the boundaries of the European Union are being extended towards the Balkan states. By then accession negotiations with Turkey and Croatia will have been completed or will still be underway. Pécs is an important location not only on the map of Hungary but on the cultural map of Croatia too. One of Croatia's greatest writers, Miroslav Krleža, pursued some of his studies in Pécs; the city boasts a Croatian secondary grammar school and a Croatian Cultural Centre. Pécs used to be a flourishing city with a dozen mosques, cobbled streets and a karst water system. The mosque standing on the main square, named after Pasha Gázi Kászim, remains one of the most emblematic buildings of the city. The crescent and the cross peacefully co-exist on its dome. When this historic Muslim building was restored in the 20th century, it was converted into a Christian church. Today the Jakovali Hassan Mosque is a fully functioning Muslim sanctuary. Though Pécs is not located in the Balkans, it has myriad links with this region, many more than any other Hungarian city.

Pécs, just like its region, is multicultural. Up until the middle of the 19th century it was regarded more as a German than a Hungarian city. As was observed by Michael Haas in his writings, people spoke Hungarian in the city centre, German in the Szigeti quarter and Bosnian (called Croatian by others) in other parts of the city. Today there are nine minority local governments working in Pécs (German, Romany, Croatian, Serbian, Bulgarian, Polish, Greek, Ukrainian, Ruthenian). Today Pécs is the most important cultural centre of the German minority in Hungary. More than fifty percent of the German population of Hungary live in Southern Transdanubia. The German school centre, the Lenau House (the cultural centre of Germans living in the region), in Pécs, and the Deutsche Bühne (a German theatre) in Szekszárd, are all respected and influential educational and cultural institutions in the region. With the nomination of Pécs, the other prospective European Capital of Culture, in Germany, will work together with a Hungarian city of partially German identity.

Pécs is the only Hungarian city where education for the Gypsy population is provided in their own language at all levels, from kindergarten up to the university level. Through the work of the Romany educational institutions of the city—the Gandhi Secondary Grammar School, the Collegium Martineum and the Department of Romology at the university—Pécs and its region serve as a model for the entire country. The majority of the Romany population in the region belongs to the Boyash (or Beyash) branch, while the rest are Romanian Gypsies. In addition to social organisations there are several other institutions, dealing for instance with the artistic education of Gypsy children. The familiarisation and recognition of Romany culture and the issue of equal opportunities are given a prominent role in our bid document.





### THREE MESSAGES FOR EUROPE

- The European Capital of Culture year of Pécs intends to present the cultural experience of a borderline region—a cultural zone extending from Trieste through Tuzla to Temesvár (Timisoara)—that is very different from that of Western Europe.
- Pécs is a cultural gateway to the Balkans: it could be the first European Capital of Culture to include in its programmes the multicoloured culture of the Balkans.
- Pécs's Capital of Culture year wishes to place a particular emphasis on the cultural legacy of East-Central European socialism.

As regards the encounter of European and foreign cultures, people are inclined to think in terms of colonisation and all related cultural experiences, forgetting that this refers rather to Western European cultures, and that other parts of Europe have acquired a very different experience with respect to foreign cultures. In addition to colonisation, being colonised is also a part of the European past: the Iberian Peninsula was colonised by the Moors, the Balkans and Hungary by the Turks. Just as Moorish relics have become an integral part of the identity of Spanish cities like Cordoba or Granada, Ottoman relics are now an intrinsic part of Pécs's self-identification. According to surveys, the two most important sites in the internal mental maps of Pécs's residents are the mosque and the cathedral, which may have a symbolic significance.

From a Western European perspective it is our own cultural experience and achievements which are likely to arouse interest in visitors and guests, those aspects of culture which contribute to the heritage of Pan-European culture, rather than mere copies of what is found in the West. Pécs and its immediate region have witnessed extensive contacts between the cultures of Western Europe and the Balkans, Germany and Turkey, regions which do not generally maintain close cultural relations. The old German name of the region—Schwäbische Türkei—bears witness to this exceptional cultural link. The various cultural layers of the city exhibit a unique structure. The culture of Pécs at the time of the foundation of its university (1367) was Latin, in the 17th century Turkish, at the end of the 18th century primarily German and Latin, and only in the 20th century could it be characterised as primarily Hungarian. A short walk in the downtown area will reveal a multitude of co-existing cultural and historical zones.

#### CENTRAL THEMES OF PÉCS'S APPLICATION FOR THE EUROPEAN CAPITAL OF CULTURE TITLE:

- Cultural decentralisation
- Equal opportunity for the minorities
- The cultural heritage of the socialist period
- The integration of East-Central European art into the international network of cultural institutions and the global cultural market
- The relationship of youth subcultures to European (high) culture
- European experience in cultural urban planning
- Cultural constructs of “East” and “West”
- Centre and periphery in European culture

People living along borders enjoy an experience of Europe which is very different from that seen by people living in the Western European centre. Pécs's antecedent in the Roman age, Sopianae, lay close to the limes (a fortified Roman military defence line), which—according to the opinion of the day—separated the land of culture from the land of barbarians. The poetic mission of Janus Pannonius, a Hungarian poet just returning from Italy, the southern land of culture, was to settle the Muses in the rough and rugged lands of the North, in Pannonia. Turkish Pécs lay directly on the borders of Islamic culture, while the German Pécs of the 18th century was directly on the borderline of the great German migration to East-Central Europe. 20th-century Pécs was seen as a periphery with respect to the centre of the Hungarian nation state. The Pécs of our day lies on the south-eastern border of the European Union. The culture of this region both resembles and differs from that of the central regions. Often it is more interesting and more striking, for numerous cultural exchanges and collisions occur in the border region which are never directly experienced in the centre. “Those coming from the periphery always enrich the centre more than those who live in the centre”, writes the art critic László F. Földényi. The city of Pécs intends to build the programmes of the European Capital of Culture in 2010 on the unique cultural experience of the border region. With the selection of Pécs, one of the least-known border regions of Europe could hold for a year the title European Capital of Culture. This is the second most important message of our application.

Rather than conceal it, we wish to explore our East-Central European experience, which includes forty-five years of socialism. This period is a part of our past which we have not yet been able to consign to history. It is deeply engraved in our attitudes, we live in its buildings, its objects surround us all, and for new generations these remain lively mementoes, horrible, wonderful, ridiculous memories of the immediate past. This is one of our great cultural themes, a heritage linking the people who live here with many of our European fellow citizens even as it separates us from others. In 2009-2011 we will celebrate the 20th anniversary of the political transition in the countries of East-Central Europe, which could be a grand opportunity to examine more closely the cultural heritage of East-Central European socialism and the consequences of the political transition. This is the third most important message of our application.





The cultural experience of East-Central Europe in the 20th century, while contemporaneous with Western European art, meant that opportunities in life were very different from those enjoyed there. Modernism has had a continuous tradition in Pécs since the 1920s which may also be interpreted from a Western perspective. In this respect, Pécs, after Budapest, is again unique among Hungary cities. The buildings of Farkas Molnár and Alfréd Forbát, who belonged to the Pécs Bauhaus school, the links established by Ferenc Martyn with Abstraction-Creation, and the trans-avantgarde sculptures of István Pinczehelyi at the beginning of the '80s, all form a parallel with Western European artistic movements. The year of the European Capital of Culture could give us an opportunity to present the works of our artists alongside contemporaneous works of Western European artists, and thus rethink the cultural notions of mediation, exchange, local traditions and originality.



## Regions of the application

What was really at stake in the Hungarian competition for the European Capital of Culture title of 2010 was whether the cultural development of Hungary could make progress towards decentralisation through the decision to nominate a city other than Budapest, the capital of Hungary for the title. To wit, Hungary is a highly centralised state: the capital traditionally enjoys a cultural—as well as political, financial, public administrative etc.—dominance over other large cities in the country. The large number of cultural institutions, their diversity and financial power, cannot be compared to the potentials of any other major city in the country, and in the fifteen years after the political transition its cultural advantage has continued to increase. The final decision and the nomination of Pécs may launch a process of decentralisation in Hungary. Through the implementation of development projects prior to the Capital of Culture year the spatial structure of the country may become multipolar and Pécs can get a chance to become a cultural centre in its international region too through the 2010 events.

There is no other city in Hungary that is more committed to the idea of decentralisation than Pécs, so our application would have focused on a regional aspect even if this aspect had not been emphasised in the call for competition. However, Pécs includes in its application not only its South Transdanubian region, but also the cities of its broader international cultural region lying to its south, south-west and south-east, whose multi-cultural, multi-religious and multilingual world is also in the focus of the application. The second most important Hungarian city of this Southern Cultural Zone is Szeged, Pécs's distinguished partner city in the present bid. Thus, Pécs's application is supported by a regional coalition of cities.

The extension of the application submitted by Pécs involves three gradually expanding ranges:

- The South Transdanubian region, its cities and small regions, including the region of Lake Balaton;
- Szeged, Pécs's distinguished partner city in the competition for the European Capital of Culture title;
- The Southern Cultural Zone, including Pécs and Szeged, as well as Arad, Újvidék (Novi Sad), Szabadka (Subotica), Eszék (Osiek), Tuzla and Trieszt (Trieste).

The European Capital of Culture programme is not simply a series of large-scale cultural events. It is a project of urban and regional development that may also provide an opportunity for us to attract capital for the economy of the region. With the extension of the Pécs application, cities of other regions may indirectly acquire resources for development. Their applications for various resources may receive a boost from the fact that they are involved in the European Capital of Culture programme, the attention of the media will be focused on them for a year, and more tourists will visit them. The European Capital of Culture programme of 2004 in Lille covered nearly two hundred cities in all, and extended across the French-Belgian frontier. Similarly, the sites of 2010 in Pécs will feature—to mention only a few examples—the theatre of Kaposvár, the German theatre of Szekszárd, the gallery of Paks, and as background events for tourists, the “Busho procession” in Mohács, the Villány-Siklós wine-tasting tour, and the cultural events organised on the southern shore of Lake Balaton. Pécs has offered partnership to more than thirty cities in the region and to four large cities on the periphery (Baja, Dunaújváros, Keszthely and Nagykanizsa), since the natural borders of a region do not always coincide with its administrative borders.





Szeged is given a distinguished role as a partner in Pécs's application. The two cities have much in common, yet differ in many ways. The historical centre of Pécs is surrounded by walls; Szeged had to be rebuilt after the great flood at the end of the 19th century, and the new structure of the city is characterised by modern boulevards redolent of Paris or Vienna. In the past Pécs was a city of crafts, artisans and merchants, while Szeged was an important agricultural city surrounded by detached farms. Szeged became a densely populated and open settlement by the 19th century, while Pécs remained a provincial town whose population began to increase as a result of industrialisation and the emergence of mining in the second half of the century. After 1920, when the government was obliged to transfer the spatial focal points of the country, the regional role of both cities changed (and grew similar). Between the two world wars the university and health-care structure of the two cities underwent significant changes.

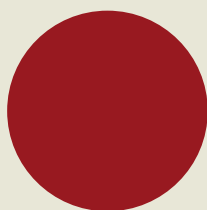
There are several ethnic minorities living together in Pécs, while Szeged has always been seen as a characteristic Hungarian city. As early as the end of the 19th century it was mentioned as the

“Hungarian Moscow” by its loyalists, recalling the contrasting cultural images of Moscow and St. Petersburg (old-national vs. new-foreign). Applied to a Hungarian context, this meant a cultural refusal of the “modern and foreign” Budapest. In turn, the mayor of Pécs, Lajos Esztergár, wanted to make Pécs the “Athens of Hungary” at the beginning of the 1940s, influenced by an anonymous Hungarian poet writing in Latin who called Pécs “the Athens of the Hungarian Homeland”. During the socialist era Pécs was a mining city, and the size of its population soon approached that of Szeged.

There are several parallels and differences, in the cultural structure of Pécs and Szeged. In Pécs, the university and the bishopric are usually called “autonomous entities” within the city—both fulfil a similar, important cultural role in the two cities. Pécs has a large network of museums comprising seventeen units, and there are several other private city galleries, while the museum network is much smaller in Szeged. However, Pécs has nothing like the traditional and nationally acknowledged Szeged Outdoor Theatre Performances. The specialist literature contains several references to the contemporary architecture of Pécs, but none to that of Szeged. In recent years the international jazz festival has been revived in Szeged, while Pécs has no similar event in its repertoire. Such examples indicate that the cultural offers of the two cities can complement each other very well.

However, despite these many differences, what Pécs and Szeged have in common are their traditional, active and significant inter-regional relations with the South. The region of Szeged extending across the frontier of the Hungarian state includes Szabadka (Subotica), Újvidék (Novi Sad) and Arad—these last two are also twin cities of Pécs. Thus both cities are part of the multi-ethnic and multi-religious Southern Cultural Zone which forms one of the pillars of Pécs’s application. Both cities seek to fulfil the role of an international regional centre in this Zone, not only as a cultural but also as an economic and innovative centre. As has always been the case, travel routes are at the same time communication channels today in the age of digital technology. Pécs and Szeged are equally interested in ensuring that lines directions of communication should lead not only to and from the capital, but also connect cities of the country with one another and with cities abroad.

As far as international relations are concerned, the main goal of the European Capital of Culture programme submitted by Pécs is to foster co-operation in the Southern Cultural Zone, which includes cities in Hungary, Romania, Serbia and Montenegro, Croatia, Bosnia-Herzegovina and Slovenia. Pécs could play a mediating role between the markedly different traditions in this cultural zone. This role may be important in mediating between cultures generally seen as “western” and “eastern”, between the Balkan states and the Western European centre states, and between the member states of the European Union and those nations which will still not be members in 2010. A culture is seen as western or eastern according to its religious traditions, and a culture built on either Islamic or Orthodox Christian traditions is today generally considered as eastern. There are several cultural and cultic places in and around Pécs which symbolise the symbiosis of East and





West, such as the mosque on the main square, regarded as both a Catholic and a Muslim historic building. The city provides a home not only for several ethnic minorities, but also for various different religions, with, among others, a Muslim mosque and an Orthodox chapel.

By 2010 Bulgaria, Romania and Croatia will probably have become members of the European Union, but there are countries whose membership is less certain, such as Bosnia-Herzegovina, Serbia and Montenegro, and Turkey. No matter when their political and economic accession takes place, it is in the best interests of the Union to include the populations of these countries in the establishment of a common European cultural identity. Pécs has active working relations with cities in the Southern Cultural Zone, including twin cities or partner cities in the previously mentioned three countries.

The Southern Cultural Zone covers the area from Trieste through Tuzla as far as Temesvár (Timisoara). Pécs intends to place the cultural experience of this border region in the focus of its application. The Zone consists of a chain of smaller regions (with one end in Istria, the other in the Romanian Bánát) which have their own—often very strong, characteristic and generally multi-cultural—regional identity. The past decade has witnessed a cultural “renaissance” of these regional identities. However, cultural figures and players in these small regions know little about the aspirations of the others. The European Capital of Culture application of Pécs represents the possibility of starting real co-operation between the cultural players of the cities of this cultural zone. In the course of preparatory work, Pécs is conducting a dialogue with Trieste, Maribor, Tuzla and Osiek, and the provinces of Voivodina and Timisoara, on issues of co-operation in 2010.



## Pécs 2010: a change in cultural scale

Although Pécs may be regarded as the second most important city of present-day Hungarian cultural and artistic life, its position, due to the overwhelming predominance of the capital mentioned before, is still somewhat peripheral with respect to Budapest. When compiling the European Capital of Culture application, our city had to face the fact that it belongs to a cultural periphery in multiple ways (for Hungarian culture is itself in a peripheral position with respect to that of central Western European states). Pécs intends to make this position a central theme in its application by bringing to the foreground the unique cultural experience of a European border region. One of the most important goals is to point out the concurrent presence of independence and connectedness in the special cultural development of borderline regions and reinterpret the standard notions of centre and periphery.

The new Europe creates a possibility of thinking not only in terms of a nation state but also in terms of transnational regions. The development package of the application outlines the establishment of institutions that seem suitable for integrating the cultural and artistic activities of the city into the network of international cultural and artistic communication and markets, especially into the network of the international region to which Pécs also belongs. Should the city be entitled as European Capital of Culture, it will have a chance to become one of the cultural centres of an international region at the border of Western and South-Eastern Europe.



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## CULTURAL PLANNING OF THE CITY

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# Rediscovering urbanity

The city which becomes the European Capital of Culture will be granted an opportunity not only to boost development through large-scale cultural development projects and to direct international attention to its cultural achievements and heritage,

but also to rediscover its own urban character. The General and Artistic Director of the Rotterdam 2001 European Capital of Culture year, Bert van Meggelen, said at a symposium that every applicant city must rethink what it means to be the European Capital of Culture. However, before this question can be answered, the cities must address two even more important questions: how do they interpret European urbanity, and what constitutes their own urban character?

European cities, grown large as the consequence of industrialisation, have been less and less conceived as separate and closed entities. Many neighbourhoods have been developed within them which are less or not at all urban in character: old cities have become encircled by industrial sites, and subsequently by satellite towns crowded with huge tenement houses where people only go home to sleep, and later—as a result of suburbanisation—by rural-like settlements inhabited by middle-class families who have moved out from the inner city. In old times the city wall was the most important structure in a city, separating the inner and outer worlds; today the most important elements are motorways, communication channels which connect these inner and outer worlds. Neighbourhoods

built after the era of industrialisation no longer followed the logic of the structural patterns of city centres, and often appear to be an inorganic continuation to the city structure. The city, as the title of a once-famous book said, has become a collage, an intricate set of various different elements.

As in the majority of European cities, two urban models live side by side in Pécs: the old city with its densely built-up streets and forum-like spaces delimited by buildings and an enclosed body, and the modern city with its detached, semi-detached or terraced houses built in green areas. One world-famous advocate of modern city architecture, Victor Vasarely, has a museum dedicated to him in Pécs. Some forty to fifty years ago Vasarely defended the new city against the old, writing with much confidence: “On the outskirts of the ‘perpetual city’, with its ruins, leprosy and fakes, new young settlements are constantly springing up.” However, in the decades of post-modern architecture, many suggested that these “young settlements”, these modern housing estates, should be demolished. This issue is probably now seen in a different light than fifty or even fifteen years ago. The two urban models co-exist and their development most likely requires a different approach from the leaders of the city.

Urban character of many European cities has been faded away since public spaces have lost their former role. They are no longer places accommodating different activities of different people, and opening the door to the creation of different human relations and experience; rather, they are scenes for a special social function or layer. With the increase of motorisation, streets have become transport zones and public places have often turned into parking zones, thereby subordinating the various functions of public spaces to a purely transportation function. In modern city quarters, streets and sometimes squares have not been built at all. When more affluent people started moving out to suburban areas, the housing stock and public squares of the inner districts fell into decay. Only the poorer social strata remained in these quarters and the functions of these areas remained those used solely by these social strata. People living outside such districts tended to avoid visiting them, perceiving them as dangerous places.

The standard remedies for this problem offered by urban development often turn out to be as counterproductive as the tendency itself. The reconstruction of the historical centre of a city for the



purpose of boosting tourism may give the entire district a museum-like character, and thereby drive out all the people living there, with the consequent loss of their multi-faceted way of life. The same outcome may be seen in the process of the commercialisation of the city centre (“cityisation”), when the centre becomes a banking and trading centre. The establishment of large shopping centres near city centres has considerably set back the business of retail shops in main streets and made the centres look poorer and more one-sided. By closing down industrial facilities built alongside the old city, huge lifeless islands of decaying building complexes have been created between the old and new parts of the city. These phenomena, to be found in many European cities, must also be addressed in the case of Pécs (with the exception of “cityisation”), even though they may not manifest themselves as strongly here as in large cities with millions of residents.

The European Capital of Culture initiative may provide an opportunity for cities to rediscover their urban character, the beauty of living in a city, to reclaim public spaces for the benefit of their community, make their streets and environment more liveable, regain the ability to admire their historic heritage and begin transforming it in a spirited and tempered way. Pécs is a city built into nature, the forests of the Mecsek Hills; it is a city where the liveliness of public squares is still extant or has been revived; a city whose centre has preserved its original role and is a meeting point for all layers of society, as in former times. It is a medium-sized city able to present a model of city life very different from that of a metropolis or a small city.





# Cultural shift in urban development

The decline or termination of traditional industrial production has had a similar impact on many European cities. Unemployment has increased, city revenues have decreased and with them public expenditure, the level of public services offered by public institutions has diminished dramatically, the population of cities has started to decline, segregation has begun in working-class quarters, and the interest of investors towards industrial and mining facilities has considerably diminished. Several cities which have found themselves in this unfavourable position have tried to attract investors, a highly qualified workforce and tourists, by attempting to present a lively and creative picture of themselves, instead of an image of deterioration and helplessness. The direction of urban development has turned towards culture, information technology and the improvement of various elements which constitute quality of life; it has transpired that lively and interesting public spaces can attract investors as much as local tax allowances.

The dilemmas posed for the cities of Europe by the post-industrial era are also issues to be tackled by Pécs; the same processes have taken place here in the past fifteen years. The European Capital of Culture application has enabled our city to develop a strategy that places culture at its centre. As in many other European cities, the task for Pécs is to work out how new life can be breathed into old and empty industrial facilities or entire factories by establishing centres of cultural and artistic activity; how to boost the night life economy of the centre, how to make the everyday life of the city more interesting by transforming the environment in an artistic manner (by new ways of furnishing its streets or illuminating its buildings); how to renew the buildings and public places of the historical city districts by investing in our industrial heritage; how to develop the creative industries of the city and be attractive and magnetic for the creative generations.

The greatest challenge of the past fifteen years in the life of the city, the dramatic increase in motorised traffic and the resulting environmental damage and decline in the quality of life, was also met by offering cultural solutions: the first step was to reduce car traffic from central areas; fresh impetus was next given to plans to re-install the once existing tramway network, to extend and cycle paths in the city. These new developments are not merely signs of a different policy of city transport and traffic, but also mark endeavours to give priority to a different kind of lifestyle, one represented by motor roads leading from dormitory towns to the workplace. While it has become essential in the competition among cities to reduce the time of travel between them as much as possible, the walking zones and networks of cycle paths in the inner parts of cities give an advantage to a lifestyle more open to cultural experience and protection of the environment.

Cities today are seen as a collection of “places” and “non-places”. It is common to designate as a “place” those buildings and spaces that provide a unique character for a city and are linked to its mythology; “nonplaces” are such spaces as are found in any other city; they lack a special character, or more precisely, are the uninspiring products of a cultural design advocated by international architecture and interior design: shopping centres, airports, office blocks, fast food restaurants, etc. Competition among cities impels them to try to be at once a part of globalisation and a recognisable entity. Participation in the global economy principally requires development in information technology and inter-city transport, while the shaping of the image of a city is mostly concerned with cultural content. The new modes of urban development include not only endeavours to make the economy and the life of the city itself more lively through promoting cultural and artistic activities, but also involve making the city characteristic and distinctive through its cultural achievements and their use.



# Changes in urban cultural policy

The task of traditional urban cultural policy was and still is to distribute its (constantly reducing) operational expenditure among traditional institutions of a well-defined branch. This task has recently been complemented by the organisation of various festivals which have directed the attention of the media to a city for a period of several weeks, attracting numerous tourists and contributing to an increase in consumption for the duration of the events. While preparing the application for the European Capital of Culture title, the candidate cities, Pécs included, have been aware of the necessity of reinterpreting cultural policy and connecting it to urban development and planning. Since the 1990s a new attitude has become widespread in urban planning; cultural urban planning is no longer centred on one sector but rather on the preservation, reinvention and development of urban life as a whole.

This new cultural policy does not view culture and the arts as independent values, but rather as basic pillars of urban lifestyle through which the city, and in part its economy, can be revived, and which can help solve several social problems. In addition to maintaining institutions and supporting different cultural events, it is concerned with longer-term processes, and is a policy of co-operation and stimulation that treats institutions, cultural groups and civic societies—just like private



investors involved in development projects—as partners. This policy involves not only traditional cultural areas but new fields of creative industry and the urban context of their impact. Cultural planning means urban planning and vice versa.

This aspect of our European Capital of Culture application involving urban development and the creation of a city image also focuses attention on the fact that one of the most important cultural aspects of a city is architecture, or more precisely, the shaping of the man-made environment. Just as the notion of culture involves more than traditional “high” culture, architecture should also be interpreted in a broader sense as the shaping of the man-made environment, incorporating many elements ranging from urban design to the design of land and parks, from interior design to the furnishing of streets, from designing homes to designing public buildings, from designing public spaces to the design of the interiors and doorways of shops. The European Capital of Culture application may promote this change in attitude and help make the high-quality design of the man-made environment an integral part of urban cultural policy. The transformation of the physical environment of the winning city and its cultural policy in general may provide a model for Hungary and for this region of Europe.

**Arad      Osiek**

**Maribor**

**Timisoara**

**Trieste      Tuzla**

**Novi      Sad**









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## A CHAPTER ON DEVELOPMENT

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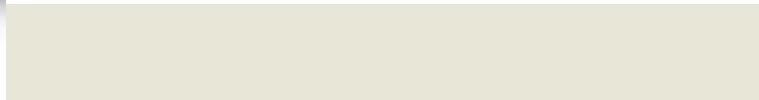
# Knowledge-based society

Since the mid-late 1990s, the strategic documents of Pécs on urban development have identified the establishment of a knowledge-based economy as the main priority, stressing the importance of integrating research findings in business life and strengthening regional and interregional co-operation. Pécs can only become an international regional centre of innovation through establishing a knowledge-based economy locally. The global European changes of recent years have by now invalidated the former concepts of development, which urged the revival of traditional sectors of industry. Today the most important factors determining whether capital is invested in a region are no longer cheap labour force or favourable tax rates, but rather knowledge, innovation, local availability of the conditions of the information society, and the local level of cultural services and quality of life.

# Prerequisites of development

**ACCESSIBILITY/INTER-CITY TRANSPORT** • The main obstacle to the development of economy and tourism in the region, the county and the city is the lack of a motorway through this part of the country. Pécs is the only major city in Hungary which will not be accessible by motorway or freeway for the next couple of years. The completion of the M6 freeway is foreseen by the government for 2008. The development of the airport in Pogány on the outskirts of Pécs into an international public airport is a joint enterprise of the city and Baranya County, using their own resources. The first phase of the project will be completed this year with the completion of the passenger terminal. As of 2006 the airport will be integrated into the network of international air traffic, initially with flights from Pécs to Vienna. In 2010 Pécs will be more easily accessible by car than currently.





**DEVELOPMENT IN INFORMATION TECHNOLOGY** • With a view to the establishment of a local and regional knowledge-based economy and society, Pécs prepared a plan in 2003 entitled “The Southern Transdanubian Digital Model Region”. This plan involves information technology development and the installation of new communication systems and digital services whereby public services can be delivered electronically first in local governments, later in other institutions in the field of economy, health care services, labour and employment matters, education, commerce, tourism, etc. E-government enhances the efficiency of administrative work, speeds up communication between citizens, local government and the various social and economic players, while also making it possible to extend the dimensions of democracy and improve the prospects of people with disabilities and disadvantaged social groups. Through the establishment of this “digital model region” we can significantly enhance the competitiveness of our region.

**SOCIAL REHABILITATION OF URBAN NEIGHBOURHOODS** • The social consequences of the disappearance of mining and the decline in traditional industrial production were especially manifest in the outer areas of the city formerly inhabited by miners and workers.



In these districts unemployment increased significantly and became an ongoing problem, local consumption decreased, and as a result several shops closed down. Blocks of flats were not renovated, people accumulated large unpaid bills for public utilities and the processes of segregation began to develop. The latest surveys demonstrate that there are thirty-six segregated districts in Pécs. The social rehabilitation programme of the “Borbála” neighbourhood, the first phase of the rehabilitation project of the eastern city quarters, is designed to halt these negative processes. The programme is intended to promote the renovation and renewal of flats in run-down residential areas, the development of services, and the elimination of environmental damage and segregation among the social groups living in these districts.

# Pole of competitiveness

Between 2007 and 2013, in the frame of the second National Development Plan the government—using resources provided by the European Union—intends to invest some one hundred billion Hungarian forints in each of the regional centres of the country, so that they may counterbalance the Budapest-centred national economy as poles of growth/competitiveness, and generate development in their respective regions. The pole strategy of competitiveness designed by Pécs is called “the pole of quality of life” and is built on the development of three industries: health care, environment and culture. This service-like pole of competitiveness is aimed at establishing a network of service-centered in the city and the region related to human health in a broad sense of human health (including physical, mental and social well-being). The main goal is to launch information technological development projects and training programmes through which Pécs and its region becomes more habitable, and to set a new economic development direction.

As a result of the implementation of this pole strategy, the newly established infrastructure may succeed in attracting more people from the country and abroad to settle in Pécs, in particular from two different generations: the “silver generation”, people approaching the end of their active (working) life, and the new generation, young men and women in their twenties. The former group may be attracted by a high-quality health-care infrastructure that serves the needs of elderly people suffering from chronic diseases and locomotive problems requiring hospice services and care, as well as by the natural endowments of the city and the region (and the low price of real estate); while the latter may be drawn by the University and the high-quality cultural services which Pécs can offer. The implementation of the pole strategy will most likely boost tourism in the region, primarily through the expansion of health-care, heritage, cultural and gastronomic tourism. This strategic view is based partly on principles of sustainable growth, ecological awareness, social integration of people with disabilities, social solidarity and lifelong learning education, and partly on the evaluation of the social and economic consequences of a European demographic trend: lifespan is prolonged and the ratio of elderly age groups in society is increasing.

In accordance with these trends the pole strategy sets directions of development such as development of health rehabilitation centres and para-sporting facilities, establishment of residential parks for elderly people, development of food products offering healthy nutrition, establishment of an environmental research centre, development of technology of land rehabilitation, introduction of a regional system of ecological economy, design of environmental protection technologies and development of urban rehabilitation, cultural tourism and digital television broadcasting. The section of the pole strategy dealing with the cultural industry mentions the European Capital of Culture application first among its “most important strategic elements”, and partly includes the developments described in the framework of the present application.



# Fundamental principles of development

The development package of the Pécs application has been compiled on the basis of the following principles: the development projects should be able to ensure that Pécs has cultural and artistic spaces which are sufficient in number, size and quality for the programmes of the European Capital of Culture year, and which promote the utilisation of the city's economic potential and the development of the creative industry and (cultural) tourism. They should also ensure that the system of cultural institutions in Pécs is made compatible with that of the European Union so that they can fulfil international functions. The developments should be in close connection with the fundamental cultural tendencies of the city; furthermore, they should be the result of these tendencies; they should be able to revive the urban character of individual city quarters, encouraging talented young citizens to stay in the city, and should have an international regional radiating impact. The development package fits well into the mid-term development concepts of the city, which are currently represented by the pole strategy of growth.

## Development priorities

Our development package comprises three urban development models. (1) Some are characteristically flagship projects: large-scale investment projects intended to revive underdeveloped, run-down city quarters with heterogeneous architectural elements. These projects are expected to raise the value of their environment, attract private investors and prepare the ground for a large-scale transformation in the given area. (2) The largest component of the development package involves the establishment of a cultural quarter in a former large industrial site, the monument buildings of the Zsolnay Porcelain Factory. The primary goal of the establishment of this cultural district is not to exert a stimulating influence on the immediate environment, but rather to create a dense, internal creative medium by making the district at once a scene of production and consumption, a mixture of different creative, entertaining and educational functions. (3) The third model is a catalyst-like intervention through the development of public spaces: the revitalisation of individual city quarters can be accomplished not only by means of large-scale construction work but also by the renewal and transformation of public spaces. The renewal of a park, square or street may be a catalyst for development in a given neighbourhood; it may attract new residents, shops and investors.



# The impact of development on urban structure

According to the 2003 urban development plan of the city, the centre requires considerable enlargement, and two possible directions for this new development are towards the east—the Budai district—and towards the south. Today the formerly run-down industrial area facility south of the centre is home to a large



shopping centre, giving a very marked commercial character to the entire city quarter. However, the development plans of the European Capital of Culture programme may lead to the enlargement of the city centre towards the east with a markedly cultural character. The Zsolnay Cultural Quarter—to be established in that part of the building complex of the factory from which production has already been

removed—may become a new centre for tourists visiting the city and at the same time a creative medium primarily for the benefit of younger generations. The large-scale transformation of the architecturally heterogeneous, peripheral area between the centre of Pécs and the Zsolnay Cultural Quarter will begin by implementing two flagship projects, the construction of the Music and Conference Centre and the Regional Library. The planned new cultural district and the city centre will be connected by the centre's main thoroughfare, Király Street; a major reconstruction of this street will also include the western part of Búza Square lying towards the centre where a pedestrian zone will be established.





# Key projects

## 1. MUSIC AND CONFERENCE CENTRE

Neither the South Transdanubian region nor Pécs has a modern concert hall which meets international standards—the nearest is approximately 200 km from the city. Thus Pécs currently lacks an artistic space of international quality in which concerts can be held. The new concert hall could place Pécs on the musical map of Europe, making the city a musical centre in its international region, enhancing cultural tourism and promoting the further development of the city's symphony orchestra. The Pannon Philharmonic has in recent years made significant professional progress under the leadership of conductor Zsolt Hamar. It has become a regional orchestra performing regularly not only in Pécs but also in Osiek and Kaposvár. Pécs is preparing to organise musical events in 2010 such as the Choir Olympics, the competition of world amateur choirs. Such large-scale cultural events cannot be staged without a modern concert hall. Several concert halls of similar size which have been or are being built in Europe, and which we have studied in the course of preparing the development project, also function as conference halls (Lahti, Luzern, Bochum). The new Music and Conference Centre could boost conference tourism in the city, indirectly promote research work at the university, and attract private investors in the hotel business.

The Music and Conference Centre is a green-field capital investment, and the result should become one of the emblematic buildings of the European Capital of Culture programme; the city has already made preparations for calling an international tender for the design of this new facility. The new building is planned to include a concert (conference) hall for an audience of 1,000 with excellent acoustics, a large rehearsal room for the Pannon Philharmonic, several smaller section rooms (which may also serve as rehearsal rooms for the various sections of the orchestra), the offices of the Pannon Philharmonic and the Conference Centre, other rooms necessary for the operation of the orchestra (such as storerooms for sheet music and instruments), facilities serving the audience (café, bookstore, lounge, etc.) and several service premises. The concert hall will host classical, jazz, world music, folk music and pop concerts, as well as film festivals and conferences.



According to the decision of the city's General Assembly, the site for the new building will be the area next to the public park in Balokány. Near the public park, a private investor plans to revitalise the former swimming pools that are listed and protected monuments, while the area to the west will be the site for the Music and Conference Centre, to be surrounded by a park. In its present state the area between the city centre and the public park in Balokány is peripheral, with heterogeneous structures lacking any continuity, and therefore it cannot ensure an appropriate context for a high-quality new building complex. However, the investment is intended to be a flagship project, and its very aim is to give impetus to progressive development in the immediate environment and prepare the ground for the cultural transformation of the area. The organic connection of the area to the city centre and the university campus nearby will be ensured by a green pedestrian zone as an extension of the reconstruction of the park in "48-as" Square.

ESTIMATED COST: HUF 7.9 billion—approximately EUR 32.2 million.

## 2. ZSOLNAY CULTURAL QUARTER

The Zsolnay Factory is one of the emblems of the city: a symbol of development in the modern age. In the second half of the 19th and the first half of the 20th century, Pécs was considered a city of European renown primarily for its Zsolnay porcelain and ceramic- decorated buildings. The eosin-dye and pyrogranite of the Zsolnay Factory decorate several famous private and public buildings from Paris through Budapest to Zagreb. The Zsolnay Factory is the best choice for an example of creative industry today, as it has been the site of very profitable industrial production as well as a workshop for industrial art and design. The building complex of the factory lies on a huge area of land contained within a wall, and several other buildings which used not only to house the production and offices of the factory but to provide a living space for families and workers, including restaurants, tenement buildings, a school and a kindergarten. The western wing of the factory includes a secessionist monument complex (partly industrial monument buildings in very poor shape) in which there is no longer ongoing production. In recent years the Zsolnay Heritage Trust Pbc. launched a revitalisation project, and the plan for the Zsolnay Cultural Quarter is seen as the continuation and acceleration of this project.

A cultural or creative district has been a characteristic model of urban development in Western Europe in the last one and a half decades. In some instances these have been created through transforming former industrial facilities or port areas by giving them a cultural function. Through such development new life can be breathed into run-down areas isolated from the main body of the city and lacking any function, and a new, dense medium can be created providing space for



consumption, cultural production, education and cultural shows at the same time, so these can be used by tourists and the (primarily young) citizens of the city alike. Cultural quarters usually comprise restaurants, bars, entertainment sites and workshops of the creative industry, as well as providing a meeting-place for various subcultures of young people. One of the most important goals is to set up a creative milieu which can attract the most talented members of younger generations, and through its incubator functions help them enter the market at large. Cultural districts generally accommodate several different functions and are financed in various ways, partly through public support and partly by private capital. Their traditional institutions (museums, theatres) operate very differently from their counterparts in other settings; they are much more open to the issues of their social environment. Cultural districts generally modify the traditional spatial hierarchy of public spaces in their city; peripheral or semi-peripheral spaces gain recognition and value and as a result their environment begins to undergo significant changes.

From the time of its foundation the Zsolnay Factory has been a major tourist site in Pécs. Its park alone, with wells, sculptures and giant vases, and its secessionist buildings, will be sufficient to attract tourists after the necessary reconstruction work is completed. The thematic park of industrial history to be established on its premises will further enhance its touristic appeal. However, it can only be made a lively medium and a true cultural quarter used by the citizens of Pécs by introducing new artistic and educational functions as well as functions relating to leisure time and catering industry. The Zsolnay Cultural Quarter is planned to be built on the western part of the factory premises, which comprises several monument buildings (part of the eastern sector is used for porcelain and ceramics production) as a continuation of the revitalisation project already underway. The renewal works will require substantial supplies of ceramics for decorating buildings and thus help restore the profitability of the factory. The following functions will be established in the building complex:

**THEMATIC PARK OF INDUSTRIAL HISTORY** • The thematic park will include a museum of industrial history, the presentation of the spectacular technological processes of the factory, and a Zsolnay ceramics exhibition to be set up in the “Green House”. The laboratory building of the factory, which will not be demolished, is the only more recent structure built in the area. This is where lightning was simulated for testing pyrogranite. The House of Experiments will be set up here, where presentations and technological experiments will be shown, primarily to children. The Museum of Industrial History to be set up in the thematic park is one terminus of a heritage route, its other terminus being the Manufactory Museum in the Tímár House in the city centre.

**TRAINING BASE OF THE FACULTY OF VISUAL ARTS AND MUSIC OF THE UNIVERSITY OF PÉCS** • The general tendency in university training is to build intensive relations with industrial production and community activities. By moving the ceramics sculpture training of the faculty to the premises of the factory, artistic creation and modern industrial technology will be given a chance to meet and co-operate. The training of sculptor-restorers, artistic textile designers and applied graphic artists would also be moved to the Zsolany Cultural Quarter.

**DESIGN CENTRE** • The centre would partly include exhibition spaces for design history and a business-based exhibition of design art. Closely related to the training base of the Faculty of Visual Arts and Music, an International Design Documentation Centre would also be set up whose collection would principally target South-Eastern Europe.

**INCUBATOR HOUSE** • This is an institutionalised form of developing creative industry. This sector of creative industry generally comprises micro- and small enterprises deficient in funds and technology, such as fashion designers, graphics studios, musicians, designers, website designers. The task of the Incubator House is to help these enterprises at the start-up of their business. It will have design workshops, sound studios, well-equipped graphics studios and digital media studios. The Incubator House will also run an internet-based community radio station: the Net Radio of the Cultural Quarter and the Capital of Culture programme.

**CENTRE OF CONTEMPORARY ARTS** • The CCA will be established in a monument building of the factory in its southern part and is intended to be the first Hungarian base of a large international artistic network, the Art Factory. It will include a stage, educational facilities and premises for research, management and organisation. It is intended to be a new type of artistic institution involved in the management of international relations, research and organisation, comprising exhibition halls and studios as well as an entertainment centre offering its services at the intersection of high culture and alternative culture. Its stage will be home to jazz, world music, pop and contemporary music and movement theatre performances.

**HOTEL, RESTAURANT, CAFÉ, OFFICES**

ESTIMATED COST: HUF 10.9 BILLION—APPROXIMATELY EUR 44.5 MILLION



### 3. “GRAND EXHIBITION SPACE”

Although Pécs has a large network of museums, it does not have an exhibition hall of adequate size to accommodate large international “transit” exhibitions or a large-scale thematic exhibition. However, the programmes of the European Capital of Culture year cannot dispense with such events. At present the only city in Hungary with such artistic spaces is Budapest. The strongest branch of contemporary art in Pécs is perhaps the fine arts; the city is the second most important centre of Hungarian fine arts. The establishment of the “Grand Exhibition Space” and the exhibitions to be held in it would provide renewed stimulus to local artistic life and the Faculty of Visual Arts and Music, strengthen the pole of an important national artistic field outside the capital, connect the artistic institutions and groups in the city with international networks, boost cultural tourism in the city, and make the system of museums based on permanent exhibitions more flexible and open.

The “Grand Exhibition Space” will be established by the reconstruction of the baroque block of the former County Hall, adding to it a modern, new wing. Today only one floor of the building is in use where an exhibition of the Modern Hungarian Gallery can be seen, presenting a representative picture of Hungarian fine arts between 1960 and 2000. This is also part of a large-scale development project involving the completion of Museum Street. Museum Street lies in the religiously significant north-western part of the inner city of Pécs, divided into four parts, in the neighbourhood of the early Christian necropolis and the Basilica. This is the area which attracts most tourists to Pécs. Museum Street needs to be complemented by two functions: spaces which serve as reception facilities for visitors and at the same time bring city life into the medium of the museum (café, CD, DVD and bookstore, open parks), and an exhibition space creating a dynamic cultural atmosphere through temporary and contemporary exhibitions. The former would be established in the Pierre Székely Stone Garden, the latter in the County Hall. Every summer the Open Air Theatre fills Museum





Street with life. The stage and auditorium of the Theatre requires roofing and its neighbourhood needs to be transformed into a park.

The building of the new wing of the County Hall is another great architectural challenge, for what needs to be designed here is a wing fitting into the original baroque block and leaning against the medieval city wall, which can accommodate a heterogeneous exhibition hall (e.g. with variable internal height) of 1,500 square metres partly below ground level. The “Grand Exhibition Space” will be operated by the art department of the Janus Pannonius Museum. After the reconstruction of the building the entire collection of the Modern Hungarian Gallery will be moved to the baroque wings of the building, while the new wing will host temporary exhibitions. The “Grand Exhibition Space” will be home to several artistic events planned for 2010—among others the exhibitions presenting the relationship between Bauhaus and Hungarian art or the East-Central European art of social realism. Once it is established, it will become possible to display the sizeable collection kept in the storeroom of the Janus Pannonius Museum which derives from the collection of significant Hungarian art collectors of the middle and the second half of the 20th century as a follow-up to the Tamás Henrik exhibition.

ESTIMATED COST: HUF 3.5 BILLION—APPROXIMATELY EUR 14.3 MILLION





#### 4. REGIONAL LIBRARY AND INFORMATION CENTRE

Pécs boasts the largest university in Hungary, but the city lacks a modern library. Neither the City nor the County Library can be enlarged, and thus cannot accommodate the new functions required of a modern library from the point of view of equal opportunity to access cultural assets or the demands of an information-based society. If a city wishes to be part of the world of the information-based economy and society, it must make every

effort to ensure that increasing numbers of citizens have access to information, the most important factor in today's economy and society, and which is primarily manifest in internet and digital services. In addition to books and reading rooms, a modern library should have a multitude of computer workstations, databases and access to the internet. Furthermore, it must be visitor-friendly, offering services for every age group and containing special sections for children, a café, child-minding playhouse facilities for children, DVD library and projection room, clubs for the silver generation, premises for cultural events and facilities for people with disabilities.



The local governments of the city of Pécs and Baranya County wish to unify the libraries which they run, the City Library and the County Library, and—representing Pécs’s regional responsibility—build the new Regional Library and Information Centre as a green-field investment. The County Library performs regional functions today. It is responsible for providing mobile library services in five small regions of the county, runs biblio-buses to small villages without a library, and participates in the training and further training of librarians. The development could make it possible to expand the regional scope of tasks, while the newly established spaces could become venues for communal activities. In the spirit of extending the city centre towards the east, the new building would be built in the same city quarter where the Music and Conference Centre is to be established, thereby reinforcing the propelling influence of the investment project.

ESTIMATED COST: HUF 4.9 BILLION—APPROXIMATELY EUR 20 MILLION

## 5. REVIVAL OF PUBLIC SQUARES AND PARKS

The most important element of a European city is a public space where several different activities take place and many different people come together. A city, and in particular its public spaces, is the medium where social and cultural differences manifest themselves, a place where people can make contact with other people and with cultures unfamiliar to them. The sense of urbanity largely depends on how public spaces are used: a city whose streets and squares are used by its population not only for traffic but also for shopping, entertainment, dining, debates relaxation and playing games is seen as more urban than one in which public spaces predominantly perform one particular function. Today many public spaces in cities have only a single function: they are either traffic corridors, car parks, shopping areas or tourist sites. The European Capital of Culture application gives us an opportunity to bring back public spaces into the focus of urban development plans, and try to reclaim them for the community. The revitalisation of public spaces is concurrently a development model. One way to revitalise run-down city quarters is to renew their public spaces, as a result of which the immediate environment regains its value and new residents, shops and places of amusement may emerge there. One often cited example in this context is the urban development project implemented in 1980 in Barcelona, in which the reconstruction of squares and parks was seen as a catalyst of development.



A number of events of the European Capital of Culture year will take place in public spaces, including traditional “theatrical” and other artistic performances, temporarily transforming the public spaces. The condition of public spaces determines how a city appears to the observer. The present condition of public spaces in Pécs—with certain exceptions in areas of the centre—is in general rather poor. Road surfaces are defective and patched, parks are uninspiring, most playgrounds are run-down and many streets in the centre are used for parking. The key project aimed at reviving public spaces in Pécs consists of five main parts: rehabilitation programmes involving wells, squares, streets, parks and playgrounds. This is far from covering all the public spaces in the city, but only those that will probably be used most extensively in 2010. The project plans to serve as an example, whereby spontaneous renewal of the city’s environment may be brought about and accelerated by the transformation of a small number of key points within the city’s texture. Several fine motifs can be used in these exemplary modifications (non-standard surfaces, colours, signs, plants and even stories) which are cheap but still capable of redefining a space. The project of reviving public spaces also offers an opportunity to share development resources with outer districts not frequented by tourists. Besides the public spaces of the city centre, the Pécs 2010 programme wishes to use the cultural spaces of Uránváros and Meszes.

As a result of the urban development of the past 150 years, several karstwater springs and streamlets have been driven underground. In former times Pécs used to be a city of wells and overground streams. The project's well programme includes restoring ten former wells, bringing the Tettye stream back to the surface and ensuring that the green areas of the city are irrigated by stream water. Wells and fountains not only transform the general atmosphere of a city and the use of its spaces, but also increase air moisture, reduce pollution and make the summer climate more endurable. The well programme is based on goals deriving from environmental protection, tourism and the principle of sustainable urban development.

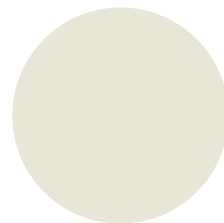
The public square programme is aimed at establishing new sites for events, underground garages and walking zones through the redefining of certain public spaces, thereby giving new impetus to development in our environment and contributing to the enlargement programme of the city centre in the eastern quarter.

The street programme partly comprises: the extension of the pedestrian zone, but in certain cases it must also include the reconstruction of the street's buildings (e.g. in the reconstruction of the eastern end of Király Street). The renewal of streets may have an impact on tourist traffic within the city, therefore the priority zone is the triangle delimited by the city centre, Zsolnay Cultural Quarter and Tettye. One goal of the development package of the current application is to increase the period of time tourists spend in Pécs. To this end tourists should be encouraged to visit not only the traditional site of cultural tourism, the city centre, but places such as the Mecsek hillside and the new Cultural Quarter (e.g. through offering thematic walking routes).

The park programme (or more technically, the green area programme) involves planting trees, renewing parks, opening closed gardens and turning parks into artistic sites.

The main (but not the only) target area of the playground programme is Uránváros with its nearly unbroken network of playgrounds. The Uránváros housing estate is the highest-standard architectural legacy of the socialist era (implementing principles similar to Scandinavian modernism). The renewal of its spacious system of playgrounds may provide a model and help stem the aging process of its population. As a result the area may regain its value in the eyes of younger generations and also inspire spontaneous development. When planning the playground programme, emphasis will be placed on the establishment of thematic playgrounds to replace today's dull and unexciting facilities. These will be replaced by playgrounds with water, traffic parks, adventure parks, ability parks (special playgrounds for disabled children) and sports parks. Each of the cities of the southern cultural region will be able to select and send an architect of their own to design a playground, thereby representing their respective cities.

ESTIMATED COST: HUF 7.4 BILLION—APPROXIMATELY EUR 30.2 MILLION



# Expected results of development

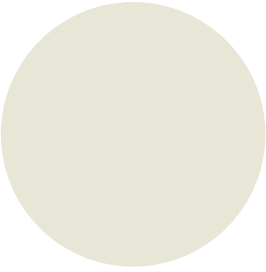
The implementation of the proposed development projects would make it possible for Pécs to organise the European Capital of Culture year 2010 in a fitting manner, and subsequently remain one of the cultural centres of its international region. It would enable the city to connect university and city functions, set its creative industry in motion, create jobs for young qualified people, improve the access of residents of Pécs and the region to cultural services and improve the level of cultural services in general, extend the local targets of tourism (especially cultural and conference tourism), pave the way for spontaneous development in stagnating quarters, and make Pécs more liveable for its residents.

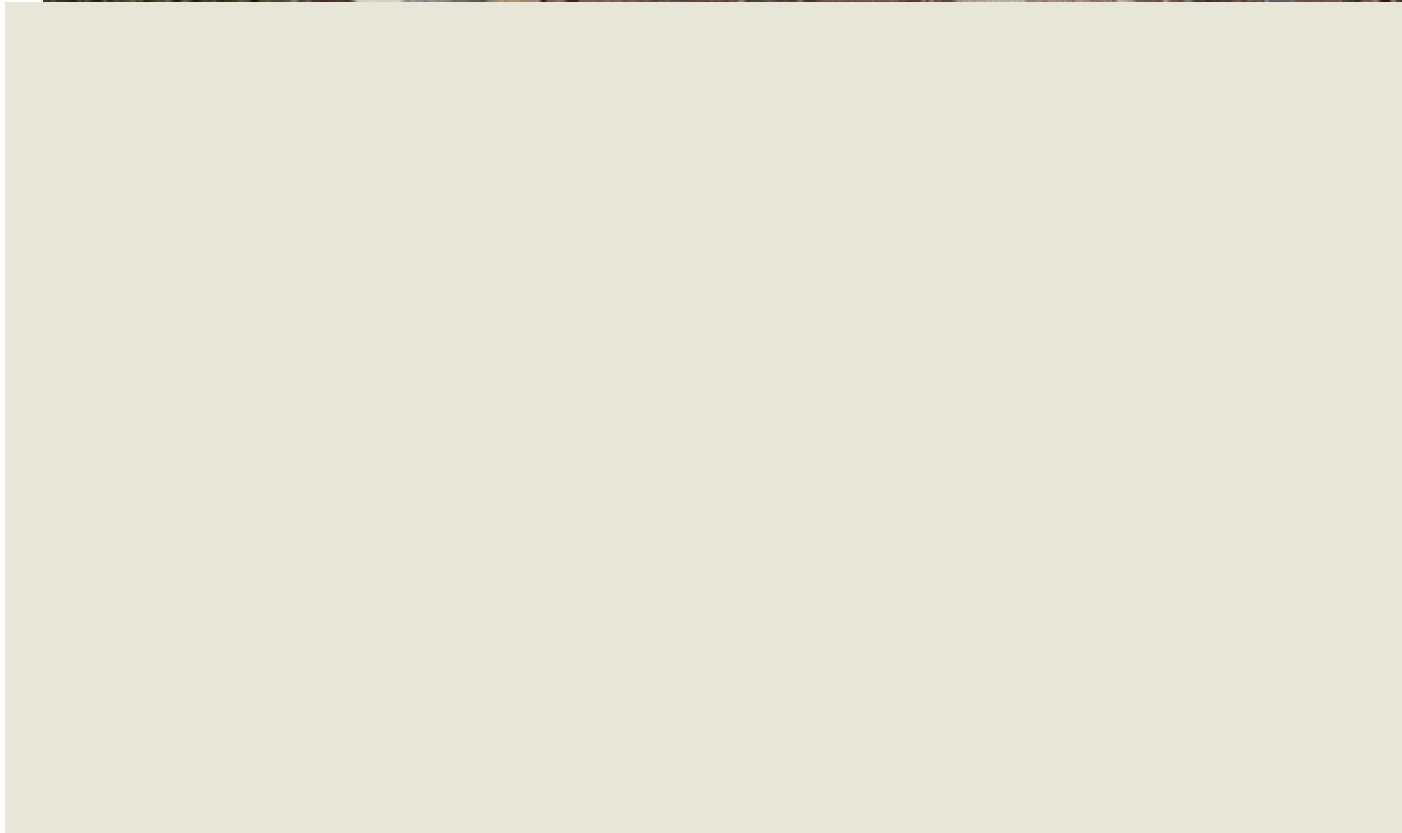


# A new model of heritage protection and preservation

Most of the monuments and monument complexes in the city—just as in many other parts of the country—are in rather poor condition, while some have recently undergone rather inefficient restoration. If we wish to change this situation, and it does need to be changed by 2010, first the causes must be considered one by one. There are insufficient central and local resources for the reconstruction and revitalisation of monuments, and there are no incentive regulations (e.g. tax allowances, joint financing) which could interest owners and investors in the renewal and restoration of monuments. There is a significant difference in the approach taken by the architecture profession and by specialists engaged in the protection of historic monuments: in general architects are not sufficiently sensitive to the values represented by historic monuments, while specialists of monument protection and preservation are not sufficiently sensitive to architectural solutions intended to turn old buildings into modern structures. Many owners and investors lack not only sensitivity but competence, and in the absence of sufficient funds, they are keen to avoid solutions requiring substantial financial resources. Most of the historical monuments lack proper (especially technical) documentation, and that available is often of very low quality, which renders appropriate planning extremely difficult. Another much-discussed problem is that works of modern architecture are







rarely regarded as monuments, and so are more subject to transformation and rebuilding than their older, shabbier counterparts.

It is nearly twenty years ago, just before the events of Europa Cantat, that some parts of the city centre underwent a certain degree of reconstruction (mainly involving the façade of buildings). The most spectacular result of this was the restoration of the Elephant block monument. The building stock of Pécs under protection is comparatively insignificant in international terms, but the resources required for the protection, preservation, maintenance and renewal of historic monuments still far exceed what the city can afford. Most of the protected or to-be-protected buildings were built with bad quality materials and thus their preservation or reconstruction is especially costly and difficult. Most of the city's buildings designated as historic monuments requiring protection are neglected and in very bad condition, and every year several valuable buildings disappear. All this relates to the fact that the staff of the monument protection authority is small and insufficient for careful supervision of planning and implementation. To halt this process and protect the character of the city, a new concept of monument protection and preservation is needed, which could also become one of the emblems of Pécs's European Capital of Culture application.

In the preparatory phase of preparing the application, all the monuments of the city were catalogued and the data collected includes various records, documentation and the former and present-day functions of the buildings. There is also a list of buildings to be placed under protection locally (including modern buildings) which should be included in the supplement to the local government decree on the protection of local architectural treasures. One of the most important elements of the concept of monument protection is a local system of incentives for owners, potential buyers and investors. The city may also allocate resources, as partial financing, for the restoration of monuments that are not in city ownership, but can also promote the process through tax allowances, parking rights, paying for the costs of planning, etc. The incentive system (together with a wide-ranging campaign to provide more information about our architectural heritage) may result in an increase in the value of protected buildings on the real estate market, the prices reaching a much higher factor of 1.2 or 1.5, as in many Western European states with a highly developed cultural heritage protection system, rather than the factor of 0.5 or 0.7 used today.

The European Capital of Culture programme provides a framework for elaborating a monument protection model which considers equally the value of historic monuments, the architectural solutions that can bring them up-to-date, market aspects and the inseparability of restoration and revitalisation. The elaboration of the model could start with a conference and workshop in 2006, where experts in heritage protection and architects could meet and discuss issues of monument protection and their relationship with general problems of cultural planning in cities. Such an initiative may also set in motion the elaboration of the heritage protection incentive scheme and serve as a model for other cities.

#### FIVE ARGUMENTS FOR PÉCS

- Pécs has not only a rich and significant artistic past but also a promising present. Pécs is a city full of life whose name brings up the notion of culture in the mind of everybody in the country.
- With the exception of Budapest Pécs boasts the most comprehensive and pluralistic system of cultural institutions and the largest number of intellectuals engaged in the cultivation of art.
- Pécs was the first to begin elaborating its application; this is the city where the liveliest and most considered open debates took place; this is the application which includes the largest number of civil initiatives.
- The title of the European Capital of Culture would give an impetus to development in the stagnating and underdeveloped South Transdanubian region whose economic breakout point could very well be cultural industry.
- By means of 2010 Pécs may have a very good chance to become an international regional cultural centre at the borderland of Western and Southeastern Europe.





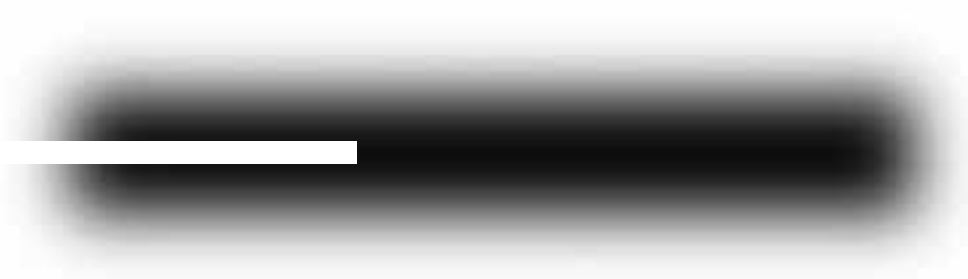




## **PLANNING CULTURAL EVENTS**



We will begin by looking at what cultural tendencies are promoted and what frameworks assured for cultural events by the concept of Pécs's application. We wish to support the organisation of events which can serve as a starting-point for long-term cultural co-operation and promote the endeavours of Pécs to become a regional cultural centre in East-Central and South-Eastern Europe. We would give priority to the continuation and renewal of the special artistic and cultural traditions of Pécs (and the region) which are interesting in an international perspective. At the same time we would also promote endeavours that are in accord with contemporary European artistic trends. Furthermore, we would like to give priority to initiatives linking various fields of culture (art and science, art and education, art and technology), and to endeavours which ensure access to a wide range of new opportunities for disadvantaged social groups; to promote the presentation of artworks in locations open to the community, and to encourage the involvement of children and young people in the production and the consumption of art, and to initiatives in which art and education are closely related to creative fields of industry.



Although one of the major goals of the programme is to present the city (region) and its cultural achievements to the citizens of Europe directly or through various media, the international context should not be neglected. For example, our plans include an exhibition under the working title “Pécs and the Bauhaus, 1920–1928”, and another to be called “Ferenc Martyn and Abstraction-Creation”. In both cases our intention is to present the works of these outstanding artists in an international context. We wish to present the cultural achievements of our city and the culture of European cities and regions in a complex, unified structure rather than in isolation. Since Pécs may be the first Hungarian city to become the European Capital of Culture, the year 2010 will be an opportunity not only for Pécs to present itself and its region but for Hungarian culture in general.







# The basic themes of the “preparatory years”

The “preparatory years” are meant to serve the achievement of several goals: first, the establishment of new forms of co-operation between the “capital of culture” and its regional and international partners, so that by 2010 they can work together smoothly and properly; second, the establishment of international relations during 2005–2009 with the “capitals of culture” of these years, so as to continue the cultural programmes launched during these years, or transfer them to Hungary; third, to gradually accustom the citizens of a city selected to be Capital of Culture of Europe to the everyday activities of the forthcoming celebrations, so attuning them to dealing with our common challenges and instilling pride as hosts; fourth, making the communication campaign, which will doubtless grow more intensive year on year, more progressive. Four comprehensive programmes will form the centre of cultural events and activities during the preparatory years 2006–2009, which are as important for the residents of our city as for any citizen of Europe:

- 2006 | the year of cultural heritage
- 2007 | the year of education and learning
- 2008 | the year of environmental culture and health care
- 2009 | the year of religious culture

Priority is given to cultural heritage in 2006 because this is the year in which a large-scale development project will be completed, making it possible to present the sites of the World Heritage List in Pécs to the wider public. The notion of cultural heritage is one of the most significant terms of the past two decades. The World Heritage Programme of UNESCO was launched in 1972. In its first decades the programme concentrated primarily on preserving and making architectural relics familiar, but in recent years the notion of cultural heritage has been extended to cover the intellectual heritage of the community. The UNESCO convention concerning the protection of intellectual cultural heritage is dated 2003. According to this convention even traditional lifestyles or working practices, religious rights or folk music are regarded as cultural heritage. The extension of the notion of cultural heritage has been paralleled by a process whereby heritage tourism has become a fundamental pillar of cultural tourism, and as a result, business interests have found sites of cultural heritage worth investing in. Today certain authors write in the specialist literature about a “heritage industry”, others, similarly to the green movement, about a “heritage movement”.

2006 would provide an ideal opportunity for introducing the sites of European heritage in Pécs and Hungary. Experts could come together to exchange ideas and analyse issues of cultural heritage in an international context. Conferences could be organised to discuss current issues of the protection of historic buildings, including their preservation and utilisation. Ample scientific attention could be devoted to how cultural heritage can create a common identity in local communities and

how it can be mediated in education. We could also evaluate the cultural impact of patrimony creation and the dynamic processes of patrimony industry. “The museum as a Muse”—this is how one of the most intriguing aspects of international visual arts is called today. 2006 could give us an opportunity to reconsider and discuss the specialist literature on the crisis and transformation of the museum, and present the impact of the museum and our cultural heritage on contemporary art.

Giving priority to education and learning in 2007 is justified by the fact that this will be the 100th anniversary of the National Congress of Free Education held in Pécs in 1907, where the Hungarian intellectual elite discussed the role and the tasks of—and a programme for—the intelligentsia in the 20th century. This anniversary could also represent an opportunity to review the challenges that the European and Hungarian intelligentsia (the social elite with the power of knowledge and information) must face in the 21st century, as well as the interconnections of globalisation and locality and the effects and consequences of the newly established information technology society. In addition, we could discuss the oft-mentioned crisis in the role of the university, and how this role could be changed in the future, the revival of art after the “death of art history” and the role of tradition in the age of digital databases and digital media. The 1907 congress was one of the programmes of the National Exhibition and Fair of Pécs which lasted for half a year, and which, according to the contemporary press, attracted one million visitors. One hundred years ago a separate city quarter was erected by setting up pavilions to display industrial, mining, artistic and wine products. The main organiser of the event, Miklós Zsolnay wished to open the doors towards the Balkans by means of this exhibition and complement the system of relations between industry and trade in South Transdanubia. The series of events in 2007 may be complemented by an exhibition and fair which displays the newest technology for education.



However, 2007 would not only be centred on teaching—that is, on knowledge and the mediation of culture—but also on problems of learning and the reception of knowledge. The EU document entitled “Education and Training 2010” has as its main goal establishing co-operative relations between culture, education, science and economy, ensuring the necessary conditions for lifelong education, and giving priority to the role of the university in its endeavour to create a Europe of Knowledge. The programmes organised in the 2007 “preparatory year” could be devoted to discussing how these goals have been achieved in the country, while in 2010 Pécs could host an international conference to review the European lessons of the programme. The 2007 “preparatory year” places primary emphasis on the University. For the University, the year 2007 and then the year 2010 may involve a year of conferences where it can establish co-operation with various partners through which its innovative power can be channelled into the local economy.

2008 will be the year of environmental culture and health care in Pécs. One of the city's most important new programmes is entitled "Eco-city—Eco-region Programme", aimed primarily at giving priority to an ecological approach and health-centred planning in decisions concerning urban development, in accord with the thematic strategy of the European Union called "Urban Environment." Experts have been stressing for at least a decade that one possible breakthrough area for the economy of Pécs and its region is health industry and health services. It was said at a conference during the preparation of the application that if there was a competition for the title of the European Capital of Health, the city should run in that competition. Pécs intends to propose the establishment of this title officially to the European Union. Pécs has been a member city of WHO's Healthy Cities Programme, functioning as a national co-ordinator. Our city is determined to bring the Co-operation Centre of WHO to Pécs and organise an international conference for the Healthy Cities of Europe in 2008 on the topic "Planning and Running a Healthy City."

A healthy city needs more than just a city leadership committed to the protection of the environment. Its citizens should also modify their attitudes and be aware of their health and environment. Civic organisations have always played an important role in the protection of the environment, often more important than national or local governments. The theme of the 2008 "preparatory year" draws attention to civic initiatives, targeting mostly children and young people. For example, these age groups could be involved in the protection of the environment and public health through the launching of international artistic competitions (in theatrical art, photographic art, literature, and visual arts). One way to encourage the members of this generation to lead a healthier life is to present them with great sporting figures as role models. Today Pécs is known in Europe mostly for its swimmers and women's basketball team. The art of recent decades—e.g. environmental art or *arte povera*—has shown several special aspects of the relationship of man to the environment. By 2008 several sculpture parks will have been completed in green areas in Pécs. Thus the theme of the year is at the same time an artistic theme.



We have selected 2009 has been selected as the year of religious culture because the bishopric of Pécs will be celebrating the 1000th anniversary of its foundation. For many centuries, up to the 19th, it was principally the institutions of the bishopric that provided a home for culture in Pécs. The humanist poetry of Janus Pannonius, the multilingual library founded by Bishop György Klimó in the second half of the 18th century, and the choir and orchestra of the cathedral which annually performed Mozart pieces in the first half of the 19th century, all demonstrate clearly how open the bishopric has always been to European culture. Even today the bishopric is one of the most important and largest autonomous units of the city, with nearly twenty institutions. The cathedral and other Catholic churches are the most important venues for musical performances. In the past few years church music has been revived and more interest is shown by the church in the visual arts. Two highlights of the series of events celebrating the anniversary in 2009 could be an organ competition in church music and the revival of the tradition dating back to 1930 of holding open-air performances in the cathedral square.



Although the largest religious group in Pécs is the Catholic community, there are several other religions represented in the city. Pécs is a regional centre not only for the Catholic Church but, according to current plans, could also become a centre of the Evangelical and the Serb Orthodox churches. Recently the University of Pécs has brought up the idea of establishing a faculty of evangelical theology, and the Serb Orthodox Church, by transferring its collection of church history to Pécs, plans to make our city its third national centre after Szentendre and Budapest. One of the mosques in Pécs functions as a Muslim sanctuary and is an important centre for pilgrims, as is the statue of Suleiman II in Szigetvár. The synagogue is a sanctuary as well as a venue for cultural programmes, especially for classical music. The 2009 “preparatory year” is intended to draw attention to the jubilee of the bishopric in Pécs, its cultural treasures and cultural attractions, as well as to the multi-religious nature of Pécs and the peaceful coexistence of these different religions in the city. Certain evangelical figures have suggested that it would be a perfect manifestation of peaceful co-existence and tolerance if the Lutheran World Association decided to hold its international scientific conference on reformation in this Catholic bishopric city.

# 2010

One of the best-known city theoreticians, Richard Sennett writes that a city is distinguished from all other types of settlement by the fact that it is the place where strangers have greatest chance of meeting. A city is used by many different people; therefore many different cultures encounter one another in it. A series of events like that of the European Capital of Culture year may significantly intensify this typical sense of urbanness. One-off and recurrent events, small and large-scale, local and remote, professional and popular, all sorts of different programmes come to be held side by side, mostly in a regulated fashion, but sometimes absolutely spontaneously. The Pécs 2010 year would be structured very much like a big artistic festival; that is, there would be official events invited by cultural experts or selected through competition and there would be off-programme events that would complement and surround the main, official programme. Although our application does not intend to provide a detailed schedule of events, by way of an example a few of the planned cultural programmes will be outlined here.

In 2010 Pécs wishes to host several big international programmes which usually direct international attention to the host city even without a title like the European Capital of Culture. Manifesta is an outstanding international artistic event; it has never been held in a Hungarian city

before, and was last hosted in East-Central Europe by Ljubljana. The idea of hosting this event was initiated by one of the most dynamic artistic groups of the past decade, Közelítés (Approach) Society, which became known in Pécs as an institution running a small progressive gallery. The first event that the Society organised after it had found a home in the abandoned buildings of the Zsolnay Factory in 2004 was the MediaFactory International Contemporary Artistic Festival supported by EU's Culture 2000 programme. As the continuation of MediaFactory the Society intends to organise a biennial contemporary artistic event, leading eventually to hosting Manifesta in Pécs in 2010. This brief account clearly demonstrates that such civic aspirations are deeply rooted in local processes with the support of the city leadership.

In applying to host the 6th Choir Olympics Pécs has every reason to mention as reference the successful organisation of Europa Cantat one and a half decades ago. The Choir Olympics is the major festival for amateur choirs from all over the world, a two-week long event with close to twenty thousand participants. In 2004 a similarly big event for folk dance groups, World Folkloriada, was hosted by Pécs and Budapest, organised by the same institution, the Pécs Cultural Centre. Pécs is one of the main centres of Hungarian choir culture; the city hosts an international chamber choir festival every two years. However, the Choir Olympics is a much larger-scale event, and for two weeks every other concurrent programme in the city should be adjusted to it. The most important concerts would be held in the new Music and Conference Centre.

In the area of theatrical arts two unique traditions of Pécs will be given preference: adult puppetry and ballet. The Bóbita Puppet Theatre reformed this genre after its foundation in the early 1960s. In 2010 the Theatre will organise the 15th International Adult Puppet Festival of Pécs. The adult puppet festival is a unique event in Europe; there is no other similar event in the continent. The majority of the performances will be held in public spaces rather than in a theatre. Just like the action art of contemporary artistic events will occupy and transform public spaces, and the choirs of the Choir Olympics sing in streets off-programme, the Adult Puppet Festival will also occupy the streets, squares and parks of the city not only with puppet shows but with circus and musical performances. As these three examples show, Pécs's application gives priority to artistic ideas not confined within the limits of traditional artistic spaces, but which tend to go out to the streets and enter into the everyday life of people.

The ballet company of the late Imre Eck in Pécs was the reformer of the genre in the 1960s and won considerable international reputation. Placing the focus on the contemporary art of dance



among the theatrical arts is partly justified by our endeavour to honour the tradition of the Pécs Ballet Company (our respect for Imre Eck may also manifest itself by staging his choreographies in 2010) and partly by its innovative role in today's theatrical art. Two components of the package of contemporary dance will be highlighted here. It could happen that in 2010 the title of the European Capital of Culture will be held by Essen and Pécs. The leading dance school of Germany, Folkwang Shule is in Essen. In Pécs workshops and dancing courses would be organised at the ballet section of the Special Secondary School of Ballet in collaboration with our partner institution in Essen. If in 2010 Görlitz and Pécs were to become the European Capitals of Culture, a new co-operation of fine arts launched this spring with the support of the Bosch Foundation would have a great chance to complete itself.

Hungary's participation in international contemporary dance is still significant today. One of its most famous figures, Josef Nadj (József Nagy), a French artist originally from Magyarkanizsa in Voivodina (Serbia and Montenegro) and his company, Jel (Sign) Theatre is one of the most renowned groups of movement theatre in Europe. The influence of contemporary dance partly lies in the fact that it can represent different cultural identities with outstanding force. Nadj's works also show traces of the Balkan cultural experience. His invitation to Pécs (as well as that of other leading European dance groups and choreographers) would surely also inspire the Pécs Ballet Company. By 2010 Pécs is likely to have two new stages that can host ballet and movement theatre performances: one on the campus of the Faculty of Visual Arts and Music, the other in the Institute of Contemporary Art to be established in the new Zsolnay Cultural Quarter. The new stages will give extra space for the organisers of the National Theatre Festival of Pécs; 2010 is the year of another NTFP in Pécs. In recent years the off-programme of the Festival has featured a growing number of foreign performances and by 2010 the Hungarian contest programme will be complemented partly by a set of international performances.

Several theatre programmes to be organised in the distinguished partner city of Pécs, Szeged can complement the events to be held in Pécs. For fifteen years now the Maszk Society has been the host of an international alternative theatre festival called Thealter. Most of the invited companies come from the East-Central European region but in recent years several groups have visited from South-Eastern Europe. The Szeged Contemporary Ballet is one of the best companies of Hungary's contemporary dance. The Company wishes to organise an international dance festival in 2010. These programmes initiated by Szeged form an integral part of the events of the European Capital of Culture year, just like the Szeged-Palics international film festival with its Balkan orientation, which according to plans will in the next few years incorporate Temesvár (Timişoara). Szeged, like Pécs, intends to give a regional dimension to its artistic programmes. One example is the plan to organise an exhibition and conference presenting the secessionist architecture and industrial art of the region ranging from Kecskemét to Temesvár and Szabadka (Subotica). The newest museum of Szeged is the Museum of the History of Information Technology; its unique collection of computers comprises twelve thousand machines from thirty countries. A planned exhibition entitled "The history of information technology in Europe" may also direct attention to the fact that Szeged is one of the cradles of information technology in Hungary.

The European Capital of Culture year is at the same time the year of conferences for the city bearing this title. According to current plans, in 2010 RSA, the international Regional Studies Association will hold its regular annual conference in Pécs, initiated by the Regional Research Centre of the Hungarian Academy of Sciences. The main theme of the conference will be “Culture and regional development.” Another important event to be hosted by Pécs in 2010 is the congress of CEISAL (European Council of Latin American Studies), to be organised by the Ibero-American Centre of the University as an outstanding event of the Ibero-American Days held in Pécs for the last ten years. In 2010 the city will also host a conference of the Hungarian Geographical Society on the Balkans. There will be conferences on architecture and the history of architecture in 2010 in Pécs and in Szeged. The two cities represent two different urban types: one is an organically evolved city, the other a designed one. Two related conferences will look at the historical and present-day connection of urban planning and spontaneous growth. Several more examples could be listed, since both Pécs and Szeged are also university cities. The Expo Centre to open at the end of 2005, Hotel Nádor with its conference hall and the Music and Conference Centre to be completed by 2010 will all be excellent venues for conferences of various sizes.

Certain programmes will be a constant part of the preparatory years from 2006 to 2010. TIT (Society for the Dissemination of Scientific Knowledge) will offer a free beginner’s level English language course entitled “Welcome to Pécs”. The main goal is to ensure that by 2010 as many residents of Pécs as possible can speak to and assist incoming visitors. The urban research programme of the University’s Department of Communication was launched a few years ago, and since then it has organised two important conferences on urban research. The sociological study of urban culture, traditions of cultural consumption and mental maps may facilitate the planning of the Capital of Culture programmes, and may reveal what sort of changes are brought about by the city in the life of local communities. Another research programme, also launched at the University a few years ago and entitled “From the periphery to the centre”, is engaged in studying interactions in world literature with special attention to the literary culture of Eastern and South-Eastern Europe. The preparatory years will be accompanied throughout by a large-scale enterprise of the Pécs branch of the Liszt Ferenc Society, a series of Liszt concerts up to 2011 and the annual international concerts of the University’s Institute of Music.

Perhaps the most important part of the aspiration to bring international functions to Pécs is the plan to establish a European Tolerance Centre. This scientific research and training centre would engage in issues of the assertion and protection of minority rights as an official institution of the European Union. No other major region in Europe has witnessed such frequent violations of the rights of ethnic and religious minorities in the recent past and present as the Balkans. This is why it would be a feasible solution to establish an international institution responsible for the protection of minority rights in the Balkan frontier zone of the Union. In 1998 UNESCO awarded the title “The City of Peace” to Pécs in recognition of its humane assistance during the South Slav war. The University and the research institute of the Academy could provide proper scientific background for the Centre. One central programme of the Centre could be the study of equal opportunities for Romany people in Europe—in a city which provides an opportunity for studies in the Gypsy language from kindergarten up to the university level. As an important milestone of this initiative, in 2010 Pécs could host the Assembly of European Regions in its newly built Music and Conference Centre.

The above-mentioned plans mostly point in the same direction: they envision Pécs as a place which—based on its geographical location—is “the cultural transfer station” of the South-Eastern Balkan region. These ambitions are equally fulfilled by the Pécs Film Festival, revived in 2005 as an international East-Central European film event, and by the plan to organise the Balkan World Music Festival, which would be complemented by a music fair in 2010 following the example of large Western European music fairs. One of the most popular branches of world music is based in the multicultural world of the Balkans. For the time being there is no music fair focusing on what the Balkans can offer. Music fairs generally present sound and video devices and musical instruments, and several conferences and concerts accompany the main event. The venue of the Balkan Music Fair could be the Expo Centre to open soon in Pécs. The plan to set up a live music (jazz, world music, pop, etc.) network of clubs would also serve the cultural needs of the younger generation and boost the night economy. This network could also co-ordinate which performers are invited by the high-quality places of entertainment in Pécs (Cyrano, Trafik, Dante, Kino, Café, Sörház, etc.) and organise thematic music festivals.



It is inevitable that in a brief summary such as this, smaller, local events and workshops are relegated to the background as compared to grand-scale shows or international programmes. For instance, a symposium for European choir conductors on the choral work of Béla Bartók and Zoltán Kodály was initiated by Bartók Béla Men's Choir. This would be a workshop in a city that boasts a choir of European standards in every choir type. The symposium would include rehearsals, workshops and public performances. During the period of 2006–2010 the Pannon Philharmonic is planning to perform the works of two significant Pécs composers, Mozart's contemporary Georg Lickl and Bartók's contemporary Jenő Takács, who lives in Burgenland. The orchestra will also record their works and publish their sheet music.





The Nova Terra stone sculpture symposium of the Bázis Sculpture Association is leaving Pécs: in the course of an artistic action planned to take place at the Serbian-Croatian-Hungarian border, ten large stone sculptures would be made and erected by sculptors of these countries, thereby turning the demarcation line between states into an artistic venue that unites them. The European Capital of Culture year may also enable Pécs to renew its artist's colonies in the immediate region. The Siklós-Villány artist's colony that achieved international renown in the 1970-80s not only left behind several fine sculptures in the open-air sculpture museum next to Nagyharsány in an open quarry, but turned out to be a machine of "reverse-brain drain", reversing the process of people migrating from the periphery to the centre: the Faculty of Visual Arts and Music and the Master School of Arts were partly founded by artist who had first come to work at the artist's colony.



There are several possible ways of establishing co-operation within the city, regionally and internationally. In 2010, if the city wins the title, a radio station called Capital of Culture Net Radio will broadcast its programmes from the Zsolnay Cultural Quarter. A local television station called MMX TV will soon start its programmes as a Capital of Culture Channel, and if possible, the city would also run a regional, South Transdanubian cultural channel using a regional television frequency with the help of Pécs TV, the Regional Studio of Hungarian Television. We wish to reach out to the most active, young generation of the city's international region through ICWiP. The International Youth Culture Week is an annual youth festival (mainly for university students) held every summer. It is one of the most important events of its kind in the international region, whose main themes will be adjusted to the central themes of the European Capital of Culture application as of 2006. The programme is organised by the SIEN Foundation, a civic partner in our application.

The focus on contemporary art may be further reinforced by turning the biennial meeting of Contemporary Hungarian Photography into an international event by 2010, as well as by the European Contemporary and Improvisational Music Festival, which brings experimental music of various kinds into focus. The experimental musical work at the Faculty of Visual Arts and Music justifies the introduction of such an event to Pécs, just like the interest of the initiator, Fúzió Jazz Group in borderline aspects of music. The planned media-art events may be hosted primarily by the future Institute of Contemporary Art and the campus of the Faculty of Visual Arts and Music, though the restructuring of buildings using multimedia devices and installations may take place in public spaces too. The Capital of Culture programme of Pécs strongly encourages any temporary transformation or reinterpretation of public spaces in the city.





## Venues in and outside the city

Cultural events usually take place in institutions or public spaces in the city centre. The Capital of Culture programme proposed by Pécs wishes to encourage the use of unexpected venues and events held on the outskirts. The plan of Közelítés Society to present contemporary works of art in a national heritage setting in 2006, the year of cultural heritage, is one such surprising choice. The large cultural-educational facility of Kertváros, Apáczai Education Centre was the centre of progressive Hungarian art in the second half of the '80s, and the most important cultural venue of the entire country during the Jeles Days, a festival of every kind of art. Gandhi Secondary Grammar School located in the outskirts may be a venue for conferences or exhibitions dealing with Romany culture, but could also host many other programmes. The proper venue for an interpretation of the cultural legacy of the socialist era may be Uránváros (or our partner city, Dunaújváros). It would be much more interesting to reconstruct a fashion show of the 1960s or to organise a conference on the political transition in its emblematic building, Olimpia than in any other venue in the city centre. Contemporary art often takes unusual or peripheral spaces in cities or in nature. The coal separator facility of the former coal mines or many other unused industrial or mining facilities are waiting for temporary users, be they artists or lovers of extreme sports. The Pannon Philharmonic is planning to hold an opera festival in the former open quarry in Tettye, while the Pécs-Baranya Artists Society wishes to contribute to the recultivation programme of the large countryside wound left behind by open coal mining in Pécsbánya, by displaying pieces of land art on this site. Rooms, valley basins or industrial workshops are not merely venues for cultural events: they reinterpret and reassess these sites, fill them with new meanings, add new stories and experiences to them and show new ways of using them.

## RETURNS

The title of the European Capital of Culture would:

- set the creative industry and tourism of the city and the South Transdanubian region on a new course of growth by creating new jobs and an opportunity for a stagnating region to break out of its economic recession;
- contribute to a shift of paradigm in the views of local players and cultural institutions and to providing up-to-date institutional responses to the challenges of today (entrance into the international arena, changes in the forms of the reception of art and the growing importance of digital communication);
- help encourage creative members of the young generations to stay in Pécs;
- give a big boost to the developing (open) regional identity of the South Transdanubian region;
- contribute to the decentralisation of the country and to making its cultural life more multi-polar;
- make Pécs an international city by linking it with international cultural networks and promoting the settlement of international institutions in the city;
- assist the city in becoming an international regional centre of innovation that is open primarily towards the North-Balkan regions;
- accelerate the integration of Balkan cultures in the many-coloured European cultural arena;
- serve as an example for the evolution of European cultural decentralisation and the development of East-Central European regional centres.





# The wandering capital

The regional extension of the Pécs application in 2010 also means that from time to time, for a day or a week, or perhaps even for weeks, the centre of the Cultural Capital programme “will move” out of Pécs to Szeged, Kaposvár, Osiek or Balatonföldvár, making the regional partner cities of Pécs a temporary Cultural Capital. The busiest period in Szeged is the summer, the time when the Open-Air Performances take place. Szeged could be made the centre of the programme during this period of time. Siófok would become a temporary Capital for the duration of the Kálmán Imre Operetta Festival, and Szigetvár during the Zrínyi Day held at the beginning of September (which also includes a Croatian-Turkish-Hungarian folklore festival and a contemporary Turkish film festival). Kaposvár could become the Capital in May during the international children’s theatre biennial. Closely related to the European Capital of Culture programme is a programme called the Cultural Lake of Europe initiated by the “Part” (Shore) Action Group. The programme is intended to set in motion the revival of Lake Balaton by organising cultural events, transforming cultural spaces and objects and refreshing the cultural memory of the Balaton region. The Group’s action series, planned to take place in the Balatonföldvár small region, will begin in 2005 and by 2010 it may have grown into an important cultural event in the region.

However, we do not wish to present a list of cities and their cultural events here; the above mentioned programmes simply exemplify how partner cities in the region could be incorporated into the mainstream programmes. Pécs would also like to demonstrate its commitment to regionalism by launching the Cultural Capital year in its region, Mohács in 2010 at carnival time when the local Sokác minority “bury winter” during the Busho procession in February. The Cultural Capital year will begin in late February and last for nine months, until the beginning of November. It will be completed by a large-scale international conference on European cultural policy entitled “Diversity and cohesion in European culture”. The conference will again address the question: do we need to work out a joint European cultural strategy?



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## ORGANISATIONAL STRUCTURE OF MANAGEMENT

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The management structure of Pécs's European Capital of Culture project has two levels: a political (strategic) level, involving social partners, sponsors and advisors, and a management (operational) level that is responsible for implementing and co-ordinating specific tasks. A clear division of labour and co-operation between these two levels, and the transparency of the structure are crucial to the success of the entire project. The management structure established by Pécs followed this model even in the application phase. When it was originally established, ample attention was given to the management models of previous "capitals of culture", the evaluation contained in the Robert Palmer Report and the applications of cities that have won the title in recent years.

PÉCS2010 MANAGEMENT STRUCTURE



\* Established as a result of transforming the Pécs2010 Application Centre run by Europe Centre PBC.







## **BASIC UNITS OF THE MANAGEMENT STRUCTURE**

### **1. PÉCS2010 COUNCIL**

The task of the Pécs2010 Council is to provide strategic guidance for the Capital of Culture project by co-ordinating government, local government and management tasks. The Council is headed by the mayor of Pécs, and his permanent deputy is the vice-mayor responsible for cultural affairs. The Council also includes among its members a representative of the Hungarian government, a representative of Baranya County, the most important partner of the city in the implementation of the project, the Director General of the Pécs2010 Management Centre and the strategic head advisor of the project. The relatively small number of members is justified by operative reasons.

### **2. CO-ORDINATION BOARD**

The Co-ordination Board is a consultative body with a larger number of members. Its task is to ensure an equal representation of social partners that is necessary for the successful implementation of the project. This Board includes the most important city and regional partners (including Pécs's distinguished partner city, Szeged and several partners in the international region) and representatives of the most important economic players, professional (cultural) and civic organisations of the region.

### **3. INTERNATIONAL ADVISORY BOARD**

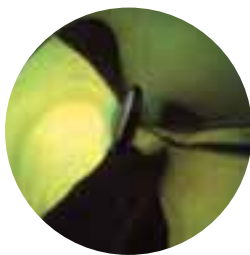
In the course of planning and implementing the project several experiences, pieces of knowledge and contacts will be indispensable that have been accumulated in cities that have held the title of the Capital of Culture before. The International Advisory Board will comprise experts who have worked as intendants or directors in former ECC projects. Pécs's application has already been assisted by international advisors in the past, by Bert van Meggelen (Rotterdam) and Manfred Gauholfer (Graz).

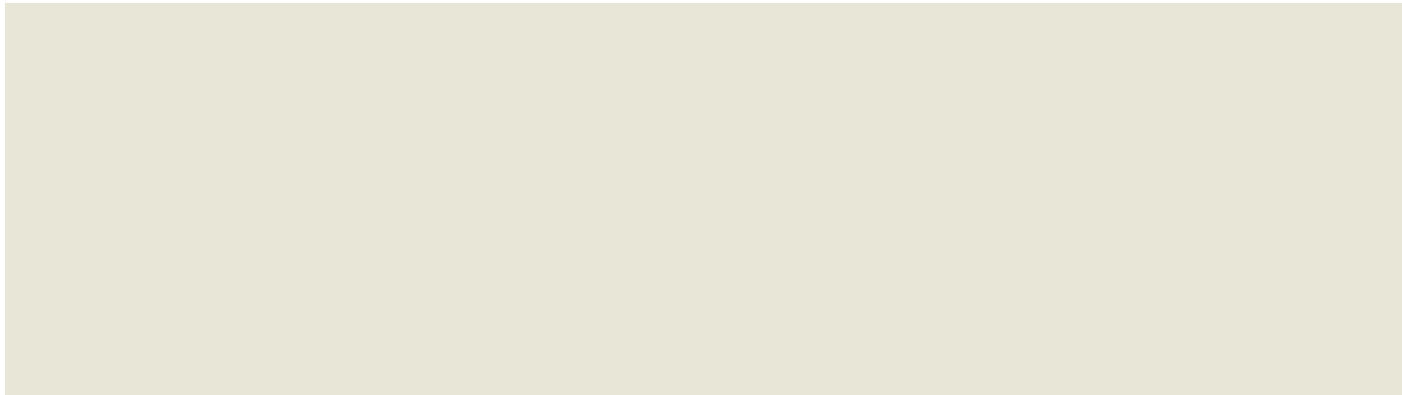
#### **4. PÉCS2010 MANAGEMENT CENTRE**

The Management Centre oversees and co-ordinates work in five key areas (regional and international relations; cultural programme planning; PR and communication; finances and sponsorship; product sales). Each development project is managed by their respective project manager; the Management Centre is merely responsible for co-ordinating the various development projects. The Centre will be set up by transforming the former Pécs2010 Application Centre within Europe Centre Pbc, a non-profit organisation owned by the city council and several important local social partners including the county council, the university and the chamber of commerce. The Centre co-ordinates operative management, working together with the cultural institutions and artistic players of the city and the region in a network-like fashion. It is headed by a director general whose work is assisted by a strategic head advisor. Each key area will be headed by a sector director and a development co-ordinator. As of 2007 the Centre will run an office in Budapest too, which will be able to provide up-to-date information and services for foreigners coming to Hungary in 2010 via Budapest and for interested Hungarian citizens (e.g. ticket sales, hotel bookings, travel services). The Budapest office will also have a role in product sales and their co-ordination. To promote the effective work of the German-Hungarian tandem, the Management Centre plans to establish joint offices with its German partner city. Thus, an Essen or Görlitz 2010 office in Pécs and a Pécs 2010 office in one of these German cities will further strengthen bilateral relations.

#### **5. PERMANENT CONSULTANTS**

To promote the planning of cultural programmes and building international relations, the work of the strategic head advisor and the director of regional and international relations—and from 2007 that of the cultural-artistic director of the project—will be supported in close collaboration by a Permanent Consultative Board consisting of distinguished personalities of various artistic and cultural fields.





FINANCIAL PLANNING

The financial plan of the European Capital of Culture application of Pécs has been prepared in harmony with the main concept of the application, with an eye to criteria of feasibility and sustainability. The elaboration of the financial plan was based on the 2004 Palmer Report; however, the relevant chapter of Stavanger’s application for 2008 ([www.stavanger2008.no](http://www.stavanger2008.no)), evaluated by the DG Culture of the EU European Commission as extremely good, was also considered, including the recommendation that planning should cover the period 2006–2011. The positive evaluation of the international advisory board of the Hungarian competition regarding the strengths of Pécs’s application was taken into account, especially when putting together the cash-flow plan.

THE PERIODS OF FINANCIAL PLANNING BY EACH ITEM ARE AS FOLLOWS:

- *Planning of development programmes:* 2006–2010
- *Costs of programmes, wages, administration, promotion and marketing, evaluation and follow-up activities:* 2006–2011
- *Reserve funds:* 2009–2011

I. OPERATING EXPENDITURE	2006	2007	2008	2009	2010	2011	TOTAL (Million HUF)	%	TOTAL (Thousand EUR)
1. Wages/salaries	94.3	110	115	148	240	58.2	765.5	8.4	3046.2
2. Administration (incl. overheads)	60	80	95	140	280	65.5	720.5	7.9	2867.1
3. Promotion and marketing	187	192.2	200	350	752	120	1801.2	19.9	7167.5
4. Costs related to programmes and projects	80	426.4	524.6	1131.2	3448.5	65.5	5676.2	62.6	22587.3
5. Evaluation and follow-up activities	2	2	2	2	5	5	18	0.2	71.6
6. Reserve funds (unexpected expenses)	0	0	0	30	50	10	90	1	358.1
TOTAL (Million HUF)	423.3	810.6	936.6	1801.2	4775.5	324.2	9071.4	100	36097.9
TOTAL (Thousand EUR)	1684.4	3225.6	3727	7167.5	19003.2	1290.1	36097.9	100	
%	4.7	8.9	10.3	19.9	52.6	3.6			
Based on the official EUR/HUF exchange rate of the National Bank of Hungary valid on 29 November 2005.									



## I. OPERATING EXPENDITURE

*Running operating costs were calculated for one more year following 2010, so that:*

- we can sustain interest for the city and its region even after 2010 and build on the achievements of the 2010 programmes and the “preparatory years” in the period after the Capital of Culture year in the interest of sustaining the successful marketing of our city and its appeal to tourists;
- we can analyse the 2010 year and the period of the “preparatory years” as a whole, thereby accomplishing some continuity between successive capitals of culture, and prepare a sustainability study that analyses the possibilities of making the most of the key projects starting in 2012.

**I . 1 . W A G E S / S A L A R I E S**

In the “preparatory years” a gradual increase can be seen in wages and wage-related costs between 2006 and 2010. In the follow-up year of 2011 total wage costs fall back below the level of 2006, reaching 62% of it. The reason for this is that it is important to sustain the international interest that has been achieved by 2010 and to introduce a few focused projects. At the same time it is also justifiable to continue working with an operative staff smaller than the size used at the start in 2006, which is easier to finance.

The wages expressed in percentage (100% is given by the total wage costs for the budget period of 2006–2011) are as follows:

<i>Year</i>	2006	2007	2008	2009	2010	2011
<i>%</i>	12.3	14.4	15	19.3	31.4	7.6

Of the preparatory years, the full rehearsal of the Capital of Culture year will be 2009, so in this year an almost full staff will be needed for the programmes, projects, administrative tasks, etc. In regard to wages, a 12.1% increase can be seen between 2009 and 2010 to the advantage of 2010. The reason for this is that in the Capital of Culture year the full time staff and the staff hired for specific projects will be complemented by many volunteers and university students (or young people working as students) who will perform several important additional tasks (hostess services, information services, furnishing of programme venues, ticket sales, etc.).

## **I. 2. ADMINISTRATIVE COSTS**

In 2006 relatively larger funds need to be allocated for the start of the programme than in the second or third year of the preparatory phase, since there will be several one-time costs that are indispensable for the establishment of the management centre responsible for organising the programme. In addition to basic procurements (office equipment) there is good reason to plan relatively high mailing costs here, and the funds required for recruiting and training human resources are not negligible either.

In 2007 and 2008 11.1–13.1% of the total funds calculated for the six year period are planned to be used. For 2009 an almost twofold increase is deemed necessary, while for 2010 a definite twofold increase of the 2009 base is required. In 2011 administrative costs will of course be decreased leading to the level of 2006, for the co-ordination of most of the programmes will be transferred to other institutions; as a matter of fact, the task of the management centre will be to maintain continuity in the follow-up year and attend to administrative tasks. It will gradually turn into an institution that has established a firm footing in the network of cultural institutions in the city and the region during 2006–2010 and can manage a network-like co-operation in the newly evolved Southern Cultural Zone.

## **I. 3. PROMOTION AND MARKETING & I. 4. COSTS RELATED TO PROGRAMMES AND PROJECTS**

These two items are closely related, though the former obviously includes some general activities concerning the entire Capital of Culture programme. The gradual increase in the funds calculated for programmes, marketing and promotion in 2006–2010 is meant to facilitate the gradual introduction of the Capital of Culture year of Pécs into the European public, the European representation of the city and its enterprise as well as tourism targeting Pécs and the regions that will be selected by our partner cities. In the first three “preparatory years” the programmes will start and work with a moderate budget; then in 2009 a more significant increase is planned, and will finally reach 60.75% of the total budget in 2010. 1.15% is planned for the 2011 follow-up year.

## I. 5. EVALUATION AND FOLLOW-UP ACTIVITIES

Evaluation and follow-up will be treated as a high-priority task all along the implementation of the programme between 2006 and 2011. In every year

- the current year will be evaluated;
- follow-up studies will be prepared that will serve as a basis for the planning of further projects;
- and finally, archives will be created, ensuring the publicity of the Capital of Culture project: stored in digital format, information will be available to anybody in the newly established Regional Library and Information Centre.

With respect to follow-up activities, most tasks will arise in 2010 and 2011, and therefore most of the funds should be made available in these years. This is what justifies the fact that more than half of the total funds will be available for evaluation and follow-up in the last two years of the planning period.

## I. 6. RESERVE FUNDS (UNEXPECTED COSTS)

The years between 2006 and 2008 can be planned relatively safely, so they do not require any reserve funds in their budget. For the period of 2009-2011 the allocation of reserve funds is as follows:

<i>Year</i>	2009	2010	2011
<i>%</i>	33.3	55.6	11.1

## II. EXPLANATION OF CAPITAL PROJECT EXPENDITURE AND INCOME

The table of development costs is a summary table, for detailed calculations can be found in the financial plans of the feasibility studies of each of the key projects. Ratios of revenue items for the entire development budget are as follows: 75% EU support (through National Development Plan II), 20% state support, 5% own share, which, depending on which institution is the manager of a given project, may be the city or the county local government. The City of Pécs intends to lay emphasis on finding sufficient direct investment into its key capital project, but what can be stated with reasonable certainty at the time of submitting the application is the unanimous willingness to rely partly on investors in later phases of the programme.

**II. CAPITAL PROJECT EXPENDITURE**

<i>Key projects</i>	<i>thousand EUR</i>	<i>million HUF</i>
1. Music and Conference Centre	32245	7900
2. Zsolnay Cultural Quarter	44490	10900
3. Grand Exhibition Space	14286	3500
4. Regional Library and Information Centre	20000	4900
5. Revitalisation of public squares and parks	30204	7400
<b>TOTAL</b>	<b>141225</b>	<b>34600</b>
<b>I. + II. TOTAL (operating and capital)</b>		<b>178251</b>

that is, 178.251 million EUR

or: 43.67 billion HUF

**III. OPERATING INCOME****% RATIO**

1. National level (state support)	40
2. County and partner cities	7.5
3. City	33
4. Direct EU support	3.8
5. Other EU funds (grant applications)	1.5
6. Sponsorship (cash)	5
7. Sponsorship (in-kind, services)	5.7
8. Other donations, foundations	1.5
9. Revenues from merchandise and ticket sales	2
<b>TOTAL</b>	<b>100</b>

**IV. CAPITAL PROJECT INCOME \*****% RATIO**

1. EU (through NDP)	75
2. State	20
3. City's and county's own share	5
<b>TOTAL</b>	<b>100</b>

\* Direct investment is also planned but will be clear in terms of % ratio as of 2006.







### III. EXPLANATION OF OPERATING INCOME

The items in revenues for operating expenses show a more complicate picture that those of development revenues. The reason for this is the following. In Hungary there is no intermediate administrative level; one can speak of regions only in a statistical sense. These regions do not have any political and budgetary potential, so they do not have the competence to partly finance the programmes of the European Capital of Culture year to an extent that the regions or provinces of many European countries do. Therefore, the classical 1/3-1/3-1/3 partition of the Capital of Culture programme is not feasible in Hungary. In this context Krakow (Pécs's partner city) may be mentioned as an example from among the cities that have held the European Capital of Culture title in the past few years, the latest Capital of Culture in Central Europe which implemented its planned programmes with a 50% state subsidy for running costs (in addition to 33.6% provided by the city and 16.4% by sponsors). So in Hungary there is no chance to receive support from an intermediate administrative level and therefore financial planning is markedly different from the European standard: in Hungary support may come primarily from state and city funds, and a modest amount

of support from the county level (which in the case of Pécs will be complemented by financial support offered by partner cities) in addition to the rather limited resources coming from the European Union. It is quite probable that the level of sponsorship will fall short of the European average in Hungary. In addition to all these resources, some revenues are calculated from the sales of products under the “Pécs2010” brand name as well as the sales of tickets for the various events, totalling 2% of the entire budget of the financial plan. Another risk factor in financial planning is the planned tax reform in Hungary. At the moment it is not clear what consequences will follow if the local trade tax is eliminated and what other revenues the local governments of Hungarian cities can reckon with as a basic resource in the future. Nevertheless it is quite likely that they will not be as strong in a financial sense as their counterparts in Western Europe, so it would be unreasonable to estimate their financial capacity to support the Capital of Culture programme by more than 33%. This explains why the state level is higher in the revenues for running costs than the European average.









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