

UPPSALA
2029

EUROPEAN
CAPITAL OF
CULTURE

BETWEEN
THE
LINES

0.

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CAPACITY TO DELIVER

UPPS

246 000

municipality residents.

33%

of all trips in Uppsala are done by bike.

25%

of the population are 19–30 year olds.

1

Silver Bible at Carolina Rediviva library.

1286

The name Uppsala is moved to the town of Östra Aros from what is now Old Uppsala.

71

kilometers north of the Swedish capital Stockholm.

NUMBER OF

Students: 53 658 of which 61 % are women

Companies: 22 000 (13 000 self-owned)

Public art pieces: 9 000

Museums: 23

Coffee roasters in the city center: 2

Dogs in the municipality: 16 397

Hotels: 23

SA

1477

Uppsala University was founded, the oldest centre of higher education in Sweden.

1977

Swedish University of Agricultural Sciences was founded.

NUMBER OF

Choirs: 150+

Universities: 2

Primary schools: 83

Saints in golden boxes: 1

Nobel prizes: 8

LA

40 000 daily commuters between Stockholm and Uppsala

SINCE 1164, the ecclesiastical centre of Sweden, and the home to Scandinavia's largest cathedral.

FOURTH-LARGEST city in Sweden, after Stockholm, Gothenburg, and Malmö.

UPPSALA IS MY HOMETOWN

I particularly appreciate Uppsala's manageable size – it's a big city yet small enough to have everything within reach. It makes life here straightforward. Getting around quickly on a bicycle is a breeze. Moreover, every autumn, the city comes alive thanks to its universities, welcoming new students and festivities. It enriches all of us in the city.

Now Uppsala is growing, and more of us will live and thrive here together. Seizing the opportunities this growth presents – socially, economically, and ecologically – is one of our era's most significant challenges. To build a sustainable Uppsala of the future, we are rallying together on a broad front. Applying to become the European Capital of Culture in 2029 is a vital part of this effort.

Uppsala's progress is driven by ambitious goals. We aim to become global leaders in climate transition. We want to break down segregation and create a safe city for all.

I view the European Capital of Culture year as a catalyst to set things in motion and contribute to the change needed to confront the significant challenges we face. Growth requires being challenged and challenging oneself, and the European Capital of Culture year is a major investment that requires us to think and act differently, explore new paths, and work in new ways. This is what Uppsala needs.

2029 is an ideal year to shine a spotlight on Uppsala. We will inaugurate our modern tram system, new city districts are rapidly developing, and it's just one year away from the deadline for achieving the Agenda 2030 goals. The European Capital of Culture year becomes a clear deadline for all stakeholders involved, offering an unbeatable opportunity to showcase Uppsala nationally and internationally. I hope it will be a year filled with memorable activities, experiences, learning, and celebration for all Uppsala residents and visitors. However, we also aim to demonstrate that the title yields lasting benefits for Uppsala and the world, with its effects enduring long after the year concludes.

I believe that all cities have a responsibility and an opportunity to drive progress in culture and sustainability. Uppsala is a forward-thinking city that takes seriously the challenges of our time. We have the potential to lead and show that another world is possible, highlighting alternative solutions and fresh perspectives. Through the European Capital of Culture year, we will join a network of other European cities that are also making a difference – a valuable opportunity for learning and collaboration. The Capital of Culture year contributes to solving our real issues and underscores that culture is a central force in the sustainable development of the future. I hope it will make Uppsala residents proud of their city, their municipality, and what we can achieve together.

**ERIK
PELLING**
CHAIRMAN OF THE
MUNICIPAL BOARD



0.1

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

Uppsala is one of Sweden's fastest-growing cities. The expansive development brings with it many exciting opportunities, but it also presents significant challenges. The municipality has set high goals. Uppsala aims to become a global leader in environmental and climate transition. Simultaneously, we seek to break down social segregation and create a safe city with a high quality of life for everyone. Achieving this requires a radical transformation in a time marked by climate and energy crises, inflation and conflicts in our neighboring regions. To succeed, we need innovative approaches across various domains and increased citizen participation in this transition.

CULTURE AS A DRIVING FORCE FOR CHANGE

Uppsala is applying to become the European Capital of Culture because we believe in harnessing culture as a driving force for a sustainable Uppsala of the future. We work with the conviction that urban development and culture are closely intertwined. The significance of culture in people's lives, its ability to foster participation, engage, open new perspectives and generate innovative ideas, is central to our collective transition journey.

Through the European Capital of Culture, we aim to enhance culture's capacity to shed light on the challenges of our time, foster a sense of community, provide fresh insights, and instill hope for a better future. Simultaneously, we want to create tangible opportunities for Uppsala's cultural life to operate on its terms, be sustainable in the long run, accessible to all citizens, and an active contributor to strengthening democracy. For us, the European Capital of Culture serves as a catalyst in using culture as a driving force to meet the significant challenges that lie ahead in our transition to a sustainable Uppsala.

LEARNING AND CONNECTING WITH EUROPE

Uppsala's challenges are not unique. In Europe and around the world, many growing cities of Uppsala's size grapple with similar issues. Uppsala's position as a knowledge hub with two world-class universities and strong growth provides us with exceptionally favorable conditions to lead in sustainability transition. To achieve our ambitious goals, we need to develop and strengthen our European networks, both to inspire and be inspired by others. We see the European Capital of Culture year as an opportunity to learn from other European cities, but we

also want to share our experience of the role of creativity in a sustainable society. Renewed and reinforced collaboration within the EU is essential for Uppsala's development.

This is Uppsala's second application to become the European Capital of Culture. We have learned from the experiences of the first application process. Rather than primarily viewing the project as a chance to enhance Uppsala's brand, today we see the application as a catalyst for the development of culture as a force in sustainable development. Our focus is on the process, the journey, rather than solely on the goal of 2029.

AIMS AND AMBITIONS

Uppsala deserves the title of European Capital of Culture for aiming for a creative, carbon-neutral urban future. Our city also needs the challenge.

We see several clear advantages to becoming a true cultural capital:

- Uppsala can enhance its capabilities for international partnerships, opening up new avenues of inspiration and co-financing for cultural exchange.
- Culture can be reinforced as a pillar for social development, leading to fresh approaches to integration, participation and cohesion.
- Uppsala can attract increased attention and recognition, both in Sweden and across Europe, fostering new relationships, drawing visitors, new residents and investments.
- Uppsala can become a model for a creative transition from a wasteful society to a sustainable one, where culture contributes to understanding and resilience.

0.2

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

Uppsala Municipality is more than just a city. Over a quarter of the population, more than 55.000 people, reside in the surrounding rural areas. The interplay between the city and the countryside is a crucial factor in the development of a sustainable Uppsala. We have a strategic and long-term rural program with the overarching goal of making it possible to live, work and thrive in the countryside. Strengthening culture as a driving force in sustainable transition encompasses the entire municipality.

DE-CENTRALISATION AND ENGAGEMENT

Currently, Uppsala's cultural life is largely concentrated around the city center. Gradually decentralizing the cultural offer is one of the challenges we aim to address with the European Capital of Culture year. Therefore, the exchange between city and countryside is a central starting point in our application. Increasing citizen engagement and influence is fundamental to the rural development of Uppsala. One of the initiatives we have been working on is the **Citizen's Budget**. During the process of becoming the European Capital of Culture 2029, we want to build upon these experiences.

For local and regional development in Uppsala, the cultural and creative industries are crucial. Culture, nature and eco-tourism create opportunities for various forms of entrepreneurship throughout the municipality. With the European Capital of Culture year as a spark, we want to further enhance the municipality's capacity to collaborate with the rural areas and give due attention to rural issues. These are challenges we share with many other countries in the EU. The European Capital of Culture can contribute to strengthening our European networks. Uppsala is also a part of the expansive Mälardalen region, home to 4.3 million out of Sweden's total 10.4 million residents. The Mälardalen region generates 49% of Sweden's GDP and hosts 45% of the country's jobs. The closest audience for the Capital of Culture year resides in the region.

The state's initiative to double rail capacity between Uppsala and Stockholm, coupled with the construction of Uppsala's new tram system scheduled to open in 2029, increases the possibility for sustainable travel within, to and from Uppsala. These transportation links create new connections between places. They bridge the city and the countryside in new ways. **Between the Lines**, the name of our application, reflects the significance of connections, nodes, and relationships that the new fossil-free infrastructure creates.

One of the objectives of the European Capital of Culture program is to attract more local, regional, and national visitors to discover and explore European cities, bringing attention to the local cultural life, heritage and recreational areas in the Mälardalen region. This is a crucial step toward sustainable tourism. By gradually decentralizing the cultural offerings, we aim to break down the invisible barriers between the city and the countryside, to develop a more accessible visitor's industry, accessible by bike and public transportation, promoting sustainable travel.

In our cultural process, we are working to formalize collaboration with Region Uppsala, which has already begun through a letter of intent. This collaboration will be concretized further, if we have the opportunity to develop a second bid book.



Gävle

Älvkarleby

Tierp

Östhammar

Uppsala Municipality

Uppsala

Norrtälje

Knivsta

Enköping

Arlanda

Västerås

Håbo

Märsta

Strängnäs

Stockholm

Eskilstuna

Södertälje

0.3

EXPLAIN BRIEFLY THE OVERALL CULTURAL PROFILE OF YOUR CITY.

VIKINGS, KINGS AND WORLD HERITAGE

Uppsala is one of Sweden's oldest cities, with a history dating back to ancient times when it served as the power and trade center of the Svea Kingdom, located just outside the present day city center. The legacy of that era can be experienced in Uppsala's mounds, Viking graves, the museum in Gamla Uppsala and the recently excavated, unique cultural heritage from the Bronze Age in Hågabý. Uppsala Cathedral, the largest in the Nordic region, along with Uppsala Castle, founded by King Gustav Vasa in 1549, shape the city's skyline and bear witness to its significance in Sweden's history. The world's unique collections in the Carolina Rediviva university library include the Codex argenteus, also known as the Silver Bible, the foremost source of the now-extinct European Gothic language. Since 2011, this book has been listed on UNESCO's World Memory Register.

Prominent and historically significant figures, such as Queen Christina (1626–1689), the father of taxonomy Carl von Linné (1707–1770), scientist Anders Celsius (1701–1744), UN Secretary-General Dag Hammarskjöld (1905–1961), Nobel Peace Prize laureate Alva Myrdal (1902–1986), and filmmaker Ingmar Bergman (1918–2007), have all walked the streets of our city.

Both Uppsala University and the Swedish University of Agricultural Sciences (SLU), along with the Akademiska Hospital and Uppsala's outstanding life sciences and tech companies, contribute to attracting researchers, experts, and students to the city from all over the world. The international and primarily young population residing temporarily or semi-permanently in the city has shaped Uppsala's image for centuries.

THE CHALLENGES OF GROWTH

Uppsala has long outgrown its historical identity, which confines the city to a picturesque 17th-century silhouette, Carl von Linné, bicycles, and student festivities around the end of April. When Uppsala was constructed, it was said that the entire city could seek refuge inside the cathedral. Today, a full cathedral worth of people moves into the municipality each year, and the city's unofficial anthem, "Välkommen hem" (Welcome Home), originates not from one of the city's major institutions but from the multicultural neighborhood Gottsunda.

Uppsala has long been a divided city. The Fyris River separated the academic student city from the rest of Uppsala. This division was not as clear in the 20th century as Uppsala expanded beyond the historical city center. Today, there are other visible and invisible barriers. Uppsala can perhaps be best described as a city consisting of several cities in one – student city, transit city, hospital city, the ecclesiastical, historical, intercultural city and more – each "city" has its own economy, demographics, organization, and activities. This affects the cultural scene in several ways. Today, there is a great interest and readiness to break down the barriers that divide our city. As Uppsala grows and new neighborhoods are planned, deliberate efforts are made to create opportunities for life between the buildings, establishing connections rather than barriers.

Currently, Uppsala's cultural life is largely concentrated in the city's historic core. Here, you'll find the major publicly funded cultural environments and institutions, such as the concert hall, the city theater, the city library, and the university. While the cultural life is diverse and extensive, it does not reach all target groups. The expanding Uppsala needs to grow into its new identity and strengthen its cohesion as a democratic, culturally diverse capital of culture within a European context. To achieve this, the city's cultural life needs to be reinforced, developed, diversified, become more relevant and engage more people. Establishing stronger connections between the city and the cultural heritage activities in the surrounding countryside, fostering fruitful exchange, is another challenge. For us, the European Capital of Culture represents an opportunity to rally forces and drive this development forward.

Over three million people reside in the greater Uppsala/Stockholm region and the surrounding areas. Within an hour's travel, a significant portion of Sweden's 10 million inhabitants can be reached, and Uppsala is accessible by train in just over two hours from five of the country's largest cities. The proximity to Arlanda, situated between Uppsala and Stockholm, makes Uppsala easily accessible from an international perspective.

The dotted purple line marks Region Uppsala, which includes the municipalities of Heby, Enköping, Älvkarleby, Tierp, Uppsala, Östhammar, Knivsta, and Håbo.



0.4

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

With the European Capital of Culture 2029, Uppsala explores the driving force of culture in the development of a sustainable city. We want to instill hope for the future by presenting a cultural program that surprises, touches, transforms, and advances our position on how we can create a society where we live together in harmony with the planet's capacity. We want to do this together, with active participation and engagement from our citizens.

BETWEEN THE LINES

Our application for the European Capital of Culture 2029 is named **Between the Lines**. This name illustrates Uppsala's ongoing urban development, where two railway tracks become four, public transportation is electrified and expanded with tramways, connecting with roads, bike paths, and pedestrian walkways, linking new neighborhoods to old ones and strengthening connections between the urban and rural areas. New nodes and routes are gradually added to the network of broad and thin lines across the region's map. Between all these lines – "between the lines" – Uppsala residents live and thrive. This is also where culture finds its space, activities, expressions, practitioners and participants. These lines connect residents and places, but they can also create boundaries and barriers.

The name **Between the Lines** reflects culture's ability to challenge, shift, break boundaries, and draw entirely new maps.

With **Between the Lines**, we want to build the foundation for a cultural ecosystem that starts from and engages our citizens, meeting the needs of civil society. Our goal is for Uppsala to function as a "cross-sector cultural district" where active participation in activities enhances social cohesion and promotes a readiness for change, open to new ideas and multiple perspectives. Therefore, our cultural process in the second phase focuses on Initiations, where we equip Uppsala's cultural ecosystem for 2029 and beyond.

Artwork: *Spectral*. Location: City Garden. Artists: Malejka & Stugock (PL) 2018.

1. CONTRIBUTION TO THE LONG-TERM STRATEGY

1.1

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



Between the Lines by Galleri Wildstyle is a collaboration between several Swedish street artists, meant to be experienced from the train to Stockholm.

Uppsala's cultural policy sets out goals and directions. The program is developed through citizen dialogues, dialogues with the professional cultural sector and through joint preparations with the municipality's politicians and civil servants. The program is accompanied by an action plan approved by the city council, which has a three-year term, while the cultural policy remains unchanged. The action plan defines the responsibilities and priorities according to policy objectives, which are aligned with national cultural policy goals. State funds for culture are distributed through a collaborative model. This means that the state engages in dialogue with regions, based on cultural plans that regions are required to establish. Uppsala municipality's cultural policy program and action plan, therefore, follow the same structure as the Region of Uppsala.

Uppsala's cultural policy clearly states that it operates under the principle of "arm's length distance," meaning that politicians determine the objectives, guidelines and financial frameworks for publicly funded culture but never interfere with the artistic content. Artistic assessments or other qualitative judgments are delegated to artistic directors, experts and cultural professionals. The principle of arm's length distance is about democracy, freedom of expression, as well as artistic quality and integrity.

Our goal is for the European Capital of Culture 2029 to have long-term effects on the role and function of culture in Uppsala. In our cultural process leading up to 2029, developing the European dimension is central. We see the Cultural Capital of Culture year as a steppingstone. The development of new cultural spaces, testbeds, new forms of collaboration and networking that the European Capital of Culture year brings about will change the

context. Therefore, the organization working on the European Capital of Culture year includes the evaluation and integration of new knowledge into the municipality's regular operations.

Uppsala's cultural policy program has three focus areas:

1. Every citizen's right to be culturally engaged

Uppsala municipality aims to facilitate cultural participation for all and to encourage creative expression. The cultural policy is developed from a citizen's perspective, ensuring a offering that considers linguistic diversity, economic accessibility and includes a gender equality, and LGBTQ+ perspective. Special priority is given to children and youth and their access to creative opportunities in daily life.

2. Arts policy for a vibrant and flourishing society

Uppsala municipality intends to create favorable and sustainable conditions for artists and creators. The arts policy aims to protect the integrity, independence and intrinsic value of art, to promote artistic quality, to enhance artistic diversity and to provide sustainable conditions for various forms of art, including educational opportunities within the field.

3. Cultural planning for an attractive and sustainable city

The work with w is an integrated and well-rooted part of the city's long-term development process. Since 2022, the European Capital of Culture year has been included in both the municipality's cultural policy and action plan, as well as in Region Uppsala's cultural plan for 2023–26. Collectively, the work on "Between the Lines" creates a necessary platform for the continued development of the municipality's cultural infrastructure and the enhancement of its existing assets.

1.2

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



The legendary Swedish indie orchestra, Bob Hund, took over the entire Uppsala Concert & Congress venue in 2015 – featuring art exhibitions, concerts, performances, and, as shown in the picture, even their own restaurant.

In 2020, Uppsala adopted a renewed cultural policy with the aim of enhancing the role of culture in society, including the promotion of cultural and creative industries. In our journey to become the European Capital of Culture, we are further developing this work. We are actively seeking new forms of collaboration with our two universities, local businesses and public sector entities, such as the state funded ALMI's business development program **Studio+**, which is now being tailored specifically for creative industries in Uppsala.

A NEW PERSPECTIVE

Previously, Uppsala primarily considered cultural and creative industries as part of the local business landscape, with a strong focus on the economic potential of cultural enterprises. Today, we prefer to adopt a more holistic perspective, emphasizing the concept of cultural and creative ecosystems. This approach highlights how stakeholders and activities mutually influence each other within a coherent system, while also highlighting the role of culture in social and sustainable development.

In several research projects, Uppsala University has investigated when the relationship between culture, creativity and innovation are at their strongest and what these connections look like. The studies have shown how different local cultural operators strategically complement other innovation-oriented industries.

Due to Uppsala University's and the city's shared interest in increasing understanding of how culture and creativity can be promoted, the parties have engaged in collaborative projects. These naturally fall under the overall partnership agreement

between the city and Uppsala University, concluded a few years ago and renewed in December 2021. The overarching goal is to provide knowledge about and create broad acceptance of culture's role, based on the most recent research in the field.

In January 2024 the **EIT Culture and Creativity** will be launched. Uppsala university has been engaged in the process since 2017, e.g., in producing decision documents for the EU Commission and the EU Parliament to establish a new KIC with a focus on culture and creativity. Uppsala university is one of the lead partners for a newly established legal entity.

For the next 7 years, EIT Culture and Creativity will:

- Empower and connect creatives and innovators across Europe and contribute to a more resilient, sustainable and transformational sector.
- Unlock latent value from a multitude of small cultural and creative stakeholders through technology transfer, improved cross-sectoral collaboration and effective integration in production value networks.
- Strengthen artistic driven innovation as an indispensable part of the European Innovation Ecosystem.
- Reinforce the appreciation and anchoring of European values and identities.
- Harness the unique position of the Cultural and Creative Sectors and Industries to facilitate Europe's Green, Digital and Social transitions.

1.3

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

We are convinced that cultural skills like advocacy, co-production, external funding and sustainable production processes are best developed through **praxis**: hands-on experience. To create contexts and challenges that demand re-invention and new knowledge: this is informal and non-formal education at its best. We will therefore integrate our **capacity-building program** into a cross-section of projects in our cultural program.

Artist residencies, for example, will be encouraged, both to and from Uppsala. Workshop preparations for international

co-productions will begin already in the II. **Initiations** phase of our process, offering opportunities for polishing skills. It will involve collaboration with residency centers throughout Europe, possibly with support from EU-financed programs like Culture Moves Europe, Creative Europe and Erasmus+.

As outlined in the 2023–2025 Action Plan for Uppsala's Cultural Policy, the municipality aims to develop principles and methods for involving citizens in cultural planning. We are further advancing this initiative through the concept of **De-Central Stations**.



1.4

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

The legacy of **Between the Lines** will *not* be the construction of new iconic buildings for culture but rather the collective experiences, encounters, activities and networks created during the process. Some of these may only be seeds and tender shoots in the early 2030s, while others will be robust plants with extensive root systems. Regardless, they will all contribute to accelerating the transition to a more economically, socially and environmentally sustainable Uppsala.

Through the European Capital of Culture year, Uppsala has demonstrated concrete examples of how culture can serve as a powerful force in sustainable urban development. Uppsala has shown that it possesses the courage, strength and endurance to bring about positive change and address the significant challenges of our time. With Uppsala 2029, we inspire other cities and stakeholders to do the same. Uppsala's cultural and creative industries have been bolstered, and our cultural ecosystem has evolved into a robust and dynamic field with numerous actors. Citizens' engagement in Uppsala's cultural life has increased as well as their capacity to influence offerings and activities.

With **Between the Lines**, the municipality has fostered cross-sectoral collaboration on a broad scale, involving various local, regional, national and international stakeholders. Our connections to Europe and various EU networks, such as Viable Cities, Eurocities Culture Forum, NetZeroCities, TransEuropeHalles, Culture Action Europe, IETM, and Culture Next, have grown stronger. We have learned from and been inspired by others. This investment in the future is something the city values. The issues illuminated by **Between the Lines** will likely remain relevant for Uppsala even after 2029. The goal is that the work

on the program and implementation has strengthened the role of culture and encouraged more people to regard Uppsala as a sustainable destination and meeting place.

There are six long-term overarching impact goals for the Cultural Capital Year:

- Experiences from the Cultural Capital Year 2029 continue to drive sustainable development in Uppsala and the Mälardalen region.
- Citizen involvement and engagement have increased. Methods and models for working with this are integrated into Uppsala municipality's organization, contributing to strengthened democracy, a safer city, and improved quality of life for all.
- Uppsala continues to develop and expand its networks within the EU and shares its experiences as a European Capital of Culture with others, creating models for and with other cities in Sweden, in our Nordic neighboring countries and throughout Europe.
- The experiences are to be preserved, evaluated and developed, artist-generated models for re-thinking cultural policy 10 years on. A sustainable network of cultural hotspots, in the form of De-Central Stations, has been created.
- Uppsala's cultural and creative industries continue to grow.
- Uppsala as a place for meetings, discussions, knowledge and experience exchange for a sustainable transition continues to evolve, with Increased co-production between institutions and independents, bridging the gap in resources, experience, and communication.

Visiting cultural capitals and meeting the teams managing them has been crucial to learning and understanding the practical work involved in such projects. The pictures depict a few of the visits, namely Tartu, Kaunas, Matera, Elefsina, and Lille.

1.5

MONITORING/EVALUATION: OUTLINE BRIEFLY THE PLANS FOR MONITORING AND EVALUATION.



All the art was removed from an exhibition hall at Uppsala Art Museum. On the blank walls, visitors of all ages were encouraged to sketch out their own visions of what an art museum could become.

The proposed evaluation model is set within the parameters of the cultural and planning strategies of Uppsala, Agenda 2030 and UNESCO Culture 2030, as expressed in the Between the lines framework.

The evaluation of the European Capital of Culture will to a large extent rely on existing sources of data and data collection mechanisms, thus making it methodologically sound, efficient and sustainable in the long term. Apart from information from recurring surveys, we plan to build on the mechanism of citizen dialogue and neighborhood panels to ensure qualitative data and a participatory evaluation. In the years preceding 2029, several adjustments to existing forms of data collection are planned to ensure meaningful baseline measurements but also to enhance the overall ability to follow-up and evaluate cultural life in Uppsala and its governing processes.

The evaluation model is to a great extent set up such that equity and diversity in cultural production and participation can be analyzed. Gender, age, ethnicity and socioeconomic factors will be addressed throughout the framework: Wherever possible, sex- or social group disaggregated data will be collected as well as geographical data. The evaluation will generate accessible and easily communicated results that can also be used for cultural strategies and capacity building by other cities in Sweden and the EU. In addition, due to the longevity of the evaluation model, it will provide information for long-term follow up and analysis of culture in Uppsala, enhancing the level of discussion among inhabitants and professionals in the city.

The evaluation will be performed in cooperation with researchers and students at Uppsala university, which is a leading research environment in Sweden and internationally, and also a founding partner of the Innovation by Creative Economy consortium.

We also plan for one or two doctoral student positions focused on the ECoC, funded by Uppsala municipality and the research council, in cooperation. Below is a table of indicative indicators, clearly linked to the bid's goals and objectives. Different types of indicators are combined to measure inputs (e.g. development of cultural infrastructure), processes (e.g. governance mechanisms) and outputs (e.g. production and consumption of culture). This will lead to an overall understanding of the ECoC contribution to sustainable development.

<p>GOAL ARTS FOR A VITAL AND THRIVING COMMUNITY</p>	<p>OBJECTIVE MORE ACTIVE AND DIVERSE CULTURAL SCENE IN UPPSALA A MORE DEVELOPED CULTURAL AND CREATIVE INDUSTRY A MORE POSITIVE IDENTIFICATION OF UPPSALA INTEGRATION OF CULTURE INTO TRADITIONAL MUNICIPAL FUNCTIONS</p>	<p>INDICATORS (PRODUCTION) NO OF CULTURAL EVENTS NO AND % OF LOCALLY PRODUCED EVENTS AND VISITING EVENTS, INCLUDING E.G. MARKETS AND HERITAGE FESTIVALS NO OF PARTICIPANTS IN CULTURAL PRODUCTION NO OF WORKERS, ENTREPRENEURS IN THE CULTURAL AND CREATIVE INDUSTRY (CONSUMPTION) % INCREASE VISITING NIGHTS NO OF CULTURAL VISITS/PROJECTS FROM/AT SCHOOLS/WORKPLACES/ ELDERLY CARE HOMES</p>	<p>POSSIBLE SOURCES OF DATA COLLECTION EXISTING DATA COLLECTION SYSTEMS CITIZEN/NEIGHBORHOOD PANELS PRODUCER PANELS AND FOCUS GROUPS</p>
<p>GOAL CULTURAL PLANNING FOR AN ATTRACTIVE AND SUSTAINABLY GROWING UPPSALA</p>	<p>OBJECTIVE MORE DIVERSE AND GEOGRAPHICALLY DISTRIBUTED CULTURAL LIFE FOSTERING CULTURAL VALUES, HERITAGE AND INCLUSION IN PLANNING, CONSTRUCTION AND RECONSTRUCTION</p>	<p>INDICATORS SOCIO-GEOGRAPHICAL MAPPING OF CULTURAL ARENAS AND CULTURAL EVENTS SOCIO-GEOGRAPHICAL MAPPING OF CULTURE PRODUCERS/PRODUCTIONS AND CONSUMERS PROPORTION OF PRODUCTIONS/EXHIBITIONS IN RURAL AREAS OF UPPSALA NEW USE OF UNUSED SPACES, SUSTAINABLE PUBLIC SPACE DEVELOPMENT</p>	<p>POSSIBLE SOURCES OF DATA COLLECTION EXISTING DATA COLLECTION SYSTEMS ANALYSIS OF ATTENDANTS'/VISITORS' POST-CODES (CRM DATA) PLANNING AND CONSTRUCTION/RECONSTRUCTION DATA</p>
<p>GOAL EQUAL OPPORTUNITIES FOR PARTICIPATION IN CULTURE/</p>	<p>OBJECTIVE INCREASED PARTICIPATION AMONG UNDERREPRESENTED GROUPS DIVERSITY IN CULTURAL PRODUCTION TO CATER TO DIFFERENT CULTURAL INTERESTS</p>	<p>INDICATORS NO AND % OF PRODUCTIONS/EXHIBITIONS IN UPPSALA'S LARGER IMMIGRANT LANGUAGES/NATIONAL MINORITY LANGUAGES ATTENDANCE AT CULTURAL EVENTS/VISITS AT MUSEUMS AND HERITAGE SITES NO OF OFFERS AND ENROLLED STUDENTS OF CULTURAL AND CREATIVE EDUCATION/COURSES/TRAINING ATTITUDES AMONG YOUTH/YOUNG PEOPLE TO CULTURAL AND CREATIVE EDUCATION/COURSES/TRAINING</p>	<p>POSSIBLE SOURCES OF DATA COLLECTION NEIGHBORHOOD/ETHNIC OR MINORITY ORGANIZATION/WORKPLACE FOCUS GROUPS OR PANELS SURVEY OF CULTURAL ATTENDANCE AND ACTIVITIES (PHYSICAL AND DIGITAL)</p>

2.1

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

We are focused on becoming a European Capital of Culture.

This is a process, a long-term investment, over a period of nearly ten years. We know from our experience as a team working with European Capitals of Culture through the years that Cultural Programs imagined 6–7 years before the actual ECoC year are rarely implemented as planned. Changes occur, in the world and in our communities. New challenges appear, others become more distinct.

Rather than cleverly fashioning a repertory of cultural events, formed into a *cultural program*, surely to be challenged and redacted as the year approaches, we choose to create structures and sow seeds, enabling the program to adapt to the shifting needs of Uppsala, as a city of innovation, ambition and diversity. We initiate a *Cultural Process*.

In this first phase Bid Book to become a European Capital of Culture 2029, we share how we will do just that.

ARTISTIC VISION

The City of Uppsala and the surrounding region is entering a period of intense development. New neighborhoods are being built, travel paths are planned, social and cultural needs are analyzed and reinforced.

It is a major obligation for an emerging European Capital of Culture to create conditions for sustainable growth, citizen engagement and cohesion in a bubbling city. This is the starting point for our entire Cultural Process, the heart of our artistic vision.

The name *Between the Lines* reflects Uppsala’s ongoing development where new connections, nodes and pathways are linking the city. Between these lines – “between the lines” – Uppsala’s residents live and thrive. We aim to construct a cultural program that instills hope. We want to create opportunities rather than limitations, threats and obstacles. We aim to strengthen the cultural infrastructure, with both human and technical resources. And we will establish an international and responsive Uppsala.

STRATEGY

Our strategy contains three distinct phases: Identify, Activate, Initiate and Experience.

1. IDENTIFY

We spend the coming two years continuing the work already begun: taking the pulse of citizen expectations and connecting to specific cultural actions. (see 4. Outreach)

We carry on the ECoC candidacy process in two concrete ways:

Survey – what do our citizens want?

We have confronted a “traffic jam” when it comes to a deeper understanding of citizens’ perceptions regarding needs for, and obstacles to, a culturally active life: we lack data. Who participates and who does not? How do citizens dream to interact in the future?

We initiate a **cultural mapping**, together with research professionals and local activists. A medium-term study to collect insights from a broad cross-section of our population. The results will affect the next steps in our Cultural Process.

PHASE 1 • CHALLENGES 2021–2024

CAPACITY BUILDING INITIATIVES, PREPARING FOR STRONGER EUROPEAN PARTNERSHIPS AND GENERATING EXTERNAL CO-FINANCING. FIRST STEPS OF THE **RESOURCE CENTER**.

BASIC COMMUNICATION NEEDS (WEBSITE, SOCIAL MEDIA, NEWSLETTER) FOR LAUNCHING THE PROJECT, ONCE THE TITLE IS CONFIRMED.

CITIZEN DIALOGUES (TURNAROUNDS) INCLUDING COMMISSIONING ARTISTS TO FORM AND GUIDE THE PROCESS, TOGETHER WITH THE UPPSALA 2029 TEAM.

PHASE 2 • INITIATIONS 2025–2027

CONTINUING THE INVESTMENTS FROM PHASE 1.

ARTIST RESIDENCIES (BOTH TO AND FROM UPPSALA) AND STUDY VISITS.

PARTICIPATION IN EUROPEAN NETWORKS TO OPEN PARTNERSHIP AND CO-PRODUCTION DOORS.

PILOT PROJECTS: **UNDER CONSTRUCTION**.

LAUNCHING DE-CENTRAL STATIONS.

Turnarounds – cultural dialogues

We commission a series of artist-led dialogues, in diverse communities in the city. This will be a mobile and adaptable forum, asking questions, responding to reflections and proposals. This traveling encounter reflects our artistic vision of mobility and flexibility. A special environment will be designed to host and facilitate the evening. We consider this a cultural democracy artwork. The second Bid book will be influenced by these encounters and concrete project proposals generated.

2. ACTIVATE

We engage and support active citizens who propose projects in the coming years. These are the people behind the places and what happens “between the lines”. We do this starting in 2025:

Turnarounds – cultural dialogues (continued)

The encounters continue, as potential De-Central Stations are identified. This activates local hosts, changemakers, and opens to new voices from chosen neighborhoods.

Capacity Building

When the title is confirmed, we reinforce opportunities for learning, exchange and networking. This begins with both curated study visits to chosen European network meetings and invited guest mentors from other European cities, including those with ECoC experience, to Uppsala. From these learning experiences, we activate emerging producers and audience engagement professionals, generating the human resources necessary to run a European Capital of Culture.

Pilot projects

The first commissions for *public art works* (see 2.2 Under Construction) connected to construction sites are chosen. We activate public attention towards city planning and building projects.

3. INITIATE

Based on the places we have identified and the people that can drive them, we initiate structures, networks and meeting points. They can be international co-productions, digital collaborations and co-learning encounters.

Capacity Building

Ongoing, with increased focus on external financing, European partnerships and project management, through the creation of a pilot *Resource Center for European Collaboration*. (see 2.2 Capacity Building)

Pilot projects and co-productions (Junctions)

The first workshops and residencies are arranged for emerging co-productions, managed by the chosen Conductor. (see 2.2 Project Design)

Infrastructural investment in spaces for community culture

The Target Call for interest in creating or reinforcing possible *De-Central Stations* (see 2.2 De-Central Stations) is launched. The chosen DCSs begin with establishing their place and their profile in the chosen community.

4. EXPERIENCE

Finally – the year itself. Turning a corner. Nearly all that happens as we arrive in 2029 are results – and in some cases will be legacies – of the entire Cultural process.

PHASE 3 ▪ ACTIONS 2028–2029

- CONTINUING INVESTMENTS FROM PHASE 2.
- CO-PRODUCTION INVESTMENTS WITH LARGE-SCALE PROJECTS THAT REQUIRE BOTH TIME AND LONG-TIME PREPARATION.
- PARTICIPATION IN EUROPEAN NETWORKS TO OPEN PARTNERSHIP AND CO-PRODUCTION DOORS.
- DEVELOPING **DE-CENTRAL STATIONS**.
- INTERNATIONAL COMMUNICATION STRATEGY AND IMPLEMENTATION.
- CURATING AND PREPARING THE LARGE-SCALE ONE-OFF PROJECTS (ORIGIN & DESTINATION).
- CONSTRUCTING AND COMMUNICATING THE SUSTAINABLE TOURISM PROJECT CHARTERS.

PHASE 4 ▪ IMPACTS 2030–2031

- EVALUATION OF WHAT HAS DONE, IN COLLABORATION WITH SOCIAL RESEARCHERS.
- CONTINUED INVESTMENT IN **DE-CENTRAL STATIONS**, IN ORDER TO MAINTAIN THEM AND FORM THEM AS A PERMANENT PART OF THE LEGACY.
- PARTICIPATION IN EUROPEAN NETWORKS TO OPEN PARTNERSHIP AND CO-PRODUCTION DOORS
- PILOT PROJECTS: **UNDER CONSTRUCTION**
- CONTINUED INVESTMENT AND DEVELOPMENT OF THE RESOURCE CENTER FOR EUROPEAN COLLABORATION, MAKING IT A PERMANENT PART OF THE LEGACY.

2.2

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

COMPASS // ETHICS & IDEAS

Uppsala's candidacy to become European Capital of Culture 2029 is the result of a co-creative process, intensified since 2021. This work led us to the development of our **COMPASS** – a glossary of key concepts, an ethical “roadmap” over the coming years. These concepts – ever flexible, ever edited – together form the landscape for becoming a Cultural Capital. They define our approach and require resilient curatorial attention.

COMPASS provides a groundwork of **ethics and ideas** to inform our journey, as inspiration for local and international operators and as orientation in evaluating proposals.

Cultural courage

Culture has the capacity to challenge norms, to inspire creative thinking and bring hope. This demands courage and a reasonable belief in the future.

Participation

We are focused on co-curation, creativity and empowerment. Especially important is the capacity of citizens to influence decision-making at the local level, including future attempts at participatory budgeting that are planned.

Neighborhoods

The local cultural infrastructure, on a small and flexible scale, needs emphasis throughout the region. And how can we add an international dimension to local self-perception?

Movement

Improved local transport increases movement in the city and the region creates opportunities to reach multiple cultural access points, to flow between neighborhoods and into the countryside. New rail lines, trams, bike paths: all become tools for citizen engagement.

Spaces

The institutional spaces – exhibition and concert halls, theatres, libraries, university arenas – all fulfill their significant purpose. Temporary spaces are physical locations equipped and utilized for a short-term purpose. They take various forms: pop-up galleries, temporary installations, mobile structures and more. Cultural re-cycling is cost-efficient and avoids creating permanent structures that later become obstacles.

Cultural Intimacy

With an overwhelming information industry igniting daily stress, each one of us strives for personal space, tranquility, smallness. New formats for cultural encounters must be invented. Cultural Intimacy can involve itinerant art experiences, small audiences at multiple sites – less passivity, more active engagement. It also affects how we form and use public space.

Sustainability

2029 is one year before the Agenda 2030 objectives should be reached. We face exceptional goals: to reduce the carbon footprint, to utilize effectively existing resources for culture, through coordination and collaboration. And all this without lowering our ambitions for an increasingly creative society.

Serendipity

Serendipity refers to the occurrence of fortunate or valuable discoveries or experiences by chance, often when one is not actively seeking or expecting them. Serendipity involves a combination of curiosity, open-mindedness, and the ability to recognize and seize opportunities that arise unexpectedly.

PROJECT DESIGN

The basic premise is **Between the Lines**.

As mentioned earlier, this is an architectural statement, rooted in the coming years of intense investment in building and rebuilding our city. Urban planning, public transport systems, railways, roadmaps, bike paths and pedestrian walkways are all composed of lines. They shape the material conditions for social interaction and effective interaction, in and between our communities.

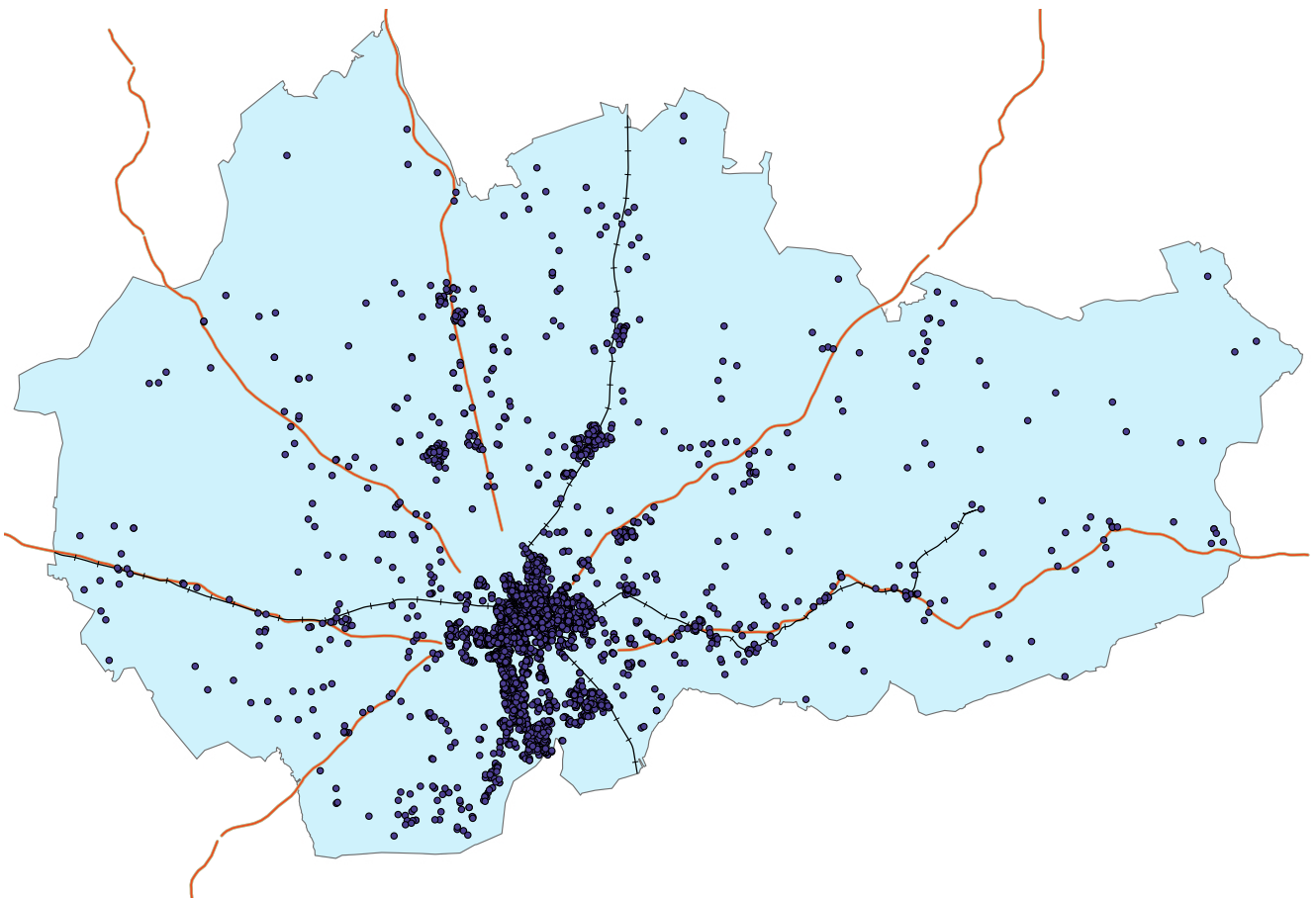
But the true meaning of any city is formed *between the lines*, where citizens (temporary, transit or permanent) interact. Encounters between people in the gap spaces, the informal and often spontaneous meetings that surprise and transform us, are not bound to city planning or public transport maps. They form the soul of the city, facilitated by design but realized by experience.

Culture is a vital part of any person's life. It shapes who she is and who she wants to be. It is essential to understand how citizens perceive themselves in relation to the environment they exist in. The final concept will emanate from the citizens' own perceptions and expectations about the city in which they live and work.

LINES MOVE US BETWEEN **DE-CENTRAL STATIONS**. THESE ARE **DESIGNATED CULTURAL HUBS**: CULTURAL CENTERS, LIBRARIES, SPORTS HALLS, PUBLIC SPACES. THE PEOPLE BEHIND THEM BECOME CO-CURATORS, CO-ORGANIZERS AND CO-CREATORS.

WHEN **LINES** CROSS, THEY FORM **JUNCTIONS**, WHERE CULTURAL NAVIGATION IS NECESSARY. THE CONCEPT OF CULTURE IS EXPANDED, LEAKING INTO THE DIVERSE WAYS THAT CITIZENS INTERACT WITH ONE ANOTHER AND DEVELOP RELATIONSHIPS.

LINES WILL BE GUIDED – AND THE **JUNCTIONS** NAVIGATED BY – CONDUCTORS. THESE ARE CULTURAL OPERATORS, INSTITUTIONS, AND NGO'S, WHO DEVELOP PROJECTS AND MANAGE THEM THROUGHOUT THE UPPSALA 2029 CULTURAL PROCESS.



The map is the result of a pilot research study led by Professor Christer Gustafsson of Uppsala University. The cultural and creative industries in Uppsala municipality were mapped and transformed into several GIS layers. This type of data has great value and can be used for project and urban development. It also plays a central role in the search for potential De-Central Stations. The ambition is to raise funds to conduct a full-scale research project.

2. CULTURAL AND ARTISTIC CONTENT

DE-CENTRAL STATIONS

As Uppsala grows and re-shapes itself, new communities join the mixture, changing the context. We have made it a primary task to identify 10–15 cultural “hotspots”, both already existing and those still to be created in the years leading up to 2029, to be empowered and reinforced. Each De-Central Station will be chosen on the basis of PLACE and PEOPLE. Each **place** will be the target of cultural interventions and mobile events. Each group of **people** will become **Between the Lines** co-curators, hosts and initiators of encounters.

The process to identify **De-Central Stations** demands special attention to the surrounding region of Uppsala. The diversity of the stations will serve to bridge the rural-urban gap, re-igniting exchanges between the countryside and urban Uppsala.

The **De-Central Stations** together compose a network of hotspots, crisscrossing the city in unexpected ways. They will be eligible for **targeted financing** and other project-based partnerships to strengthen their capacity to engage citizens and remain relevant.

The choice of **De-Central Stations** and their hosts will be determined by a series of **Target Calls** during the early phases of **Between the Lines**. It will be competitive and based on clear criteria.

THE MEANING OF **DE-CENTRAL** DESCRIBES ORGANIZATIONS OR THEIR ACTIVITIES WHICH ARE NOT CONTROLLED FROM ONE CENTRAL PLACE BUT HAPPEN IN MANY DIFFERENT PLACES.

WE BELIEVE THAT THE CULTURAL ECO-SYSTEM REQUIRES A WIDER DISSEMINATION OF CULTURAL SPACE.

EXAMPLES OF DE-CENTRAL STATIONS:

Kulturkvarteret Walmstedska

Walmstedska is an old urban estate from the 19th century that now houses the Professor's House, a bourgeois academic home from the 19th century operated by Upplandsmuseet. The Artists' House is home to the Uppsala Artists' Association, a non-profit organization for professional artists in Uppsala County. In the House of Literature, you'll find the Uppsala Writers' Society, a non-profit organization for writers.

Conductors: Uppsala konstnärsklubb, Uppsala litteratursällskap, Upplandsmuseet

International Partners: to be decided

Local/Regional Partners: Uppsala Stadsbibliotek/Uppsala konstmuseum, Litteraturcentrum Uppsala, Mellansveriges Frilansjournalister

Places: Kulturkvarteret och närliggande området

Hospitalet in Ulleråker

Hospitalet (The Hospital) is a former psychiatric hospital building located in Ulleråker. It is currently being developed into a new urban district. At Hospitalet, visual artists and other practitioners in creative industries operate. The workspace is organized by an artist-driven association and subsidized by the Municipality of Uppsala. Currently, there are around 40 studios available.

Conductor: Konstfrämjandet Uppland

International Partners: to be decided

Local/Regional Partners: Uppsala konstmuseum, Atljämföreningen Hospitalet

Places: Ulleråker neighborhood

Rasbokils Bygdegård

Rasbokil's Bygdegård offers functional premises for various activities: performances, concerts and parties, with a capacity of 100 seated spectators. One local and exceptionally lively participant is the Rasbo cultural association, which regularly organizes cultural events. Another active partner is Uppsala City Library, which has a library bus once each month.

Conductor: Rasbo Cultural Association

International Partners: to be decided

Local/Regional Partners: Rasbokils Nya Bygdegårdsförening, Uppsala konstmuseum, Uppsala City Library

Places: Rasbokils bygdegård and other local spaces

CONDUCTORS

We have held an ongoing dialogue with nearly all cultural associations and institutions in Uppsala, during this first phase in the bidding process. Many will become leading partners for specific Between the Lines projects. Each **Junction** needs a host **Conductor**, each project needs a coordinator. Most of the emerging Conductors are already developing concrete proposals for long-term projects, with European connections. (see 2.4 Blueprint and 6. Capacity to Deliver)

As they will navigate in uncharted territory – “between the lines” – we call them **Conductors** because, without them, travel forward is impossible.

Each CONDUCTOR works in collaboration with more than one partner, both local and international. They function as the link to the Between the Lines team, as well as developing co-funding strategies and partnership agreements. They will design, coordinate and implement large-scale cultural projects. They are targets for the capacity building program. They are responsible for both budget and external financing opportunities.

Special attention (see 2.4 Blueprint) will be given to cross-over partnerships, between independent & institutional, between local & international, between amateur & professional. Each CONDUCTOR will imagine and navigate their designated project from beginning to end.

In the project *Rum för uppfinnelse* (Space for invention) artists Kajsa G Sjölen and Sofie Stenberg investigate the collaborative creative process in public spaces. They created a mobile, temporary space for collective art creation during spring 2023, centered around artistic exploration and the material itself.



2. CULTURAL AND ARTISTIC CONTENT

JUNCTIONS

JUNCTIONS are where **lines** cross and directions change. There is an element of both separation and symbiosis. They are active threads, often in co-creation with **De-Central Stations** or designated **Conductors**.

The primary **JUNCTION** in our cultural map is the overlap between **rural** and **urban** Uppsala. Our region is diverse and quality of life in Uppsala is inevitably linked to the diversity of our landscape, both rural and urban.

We have identified six thematic **Junctions**. They are crossroads of inspiration and potentially of conflict. Working from a broad definition of culture, we choose to intersect Art with other ways people meet one another. They converge and diverge, inspiring artistic practice, igniting people-to-people experiences.

A good number of designed projects will be commissioned for each Junction, from artists and associations, based on Target Calls (**See 6. Target Calls and Open Calls**). They will be co-designed and co-financed with engaged partners, local and international, managed by a designated **Conductor**.

THE MEANING OF **JUNCTION** IS TO CONNECT.

A **JUNCTION** IS A SPECIFIC POINT ON A ROAD WHERE TWO OR MORE PATHS INTERSECT. IT SERVES AS A MEETING POINT FOR VEHICLES TRAVELING FROM DIFFERENT DIRECTIONS, ENABLING THEM TO CROSS, MERGE, OR TURN. UNDERSTANDING THE DIFFERENT TYPES OF **JUNCTIONS** AND THEIR FUNCTIONS IS CRUCIAL FOR TRANSPORTATION PLANNERS, ENGINEERS, AND DRIVERS ALIKE.

WE THINK IT'S CRUCIAL FOR ARTISTS, CULTURAL OPERATORS AND URBAN PLANNERS AS WELL.

JUNCTION EXAMPLES

Sport X Art

We have identified Sport as a significant intersection with Art. Competitive and non-competitive sports activities, at both the amateur and professional levels, engaging both men and women, are important generators of human encounter. We choose to highlight the numerous sports events that take place in our city, animate them, allow ourselves to be inspired by them. This overlap provides an exciting context for collaboration between sports practitioners and artists, during the entire trip towards 2029.

The culture of **supporters (tifos)** is another potential aspect: the songs, the flags, the traditions that unite sports lovers throughout Europe and the world.

Diversity X Art

Uppsala – like many medium and large cities throughout Europe – is increasingly diverse, with new citizens, languages, traditions and a changing cultural climate. Through collaborations and artistic interventions, we can open pathways to intercultural relations. There are a number of initiatives – festivals, cultural centers – that already have prioritized not only the international but also the dreams and needs of the changing population. The dance company **SU-EN Butoh**, festivals like the **Uppsala Reggae Festival** and the **International Guitar Festival** and the local **culture house in Gottsunda**, one of Uppsala's diverse neighborhoods, are all examples of a growing awareness of a changing landscape. An advanced collaboration between **Uppsala Concert Hall** and **SELAM**, a Sweden-based world music operator, has initiated **OtherWorldly**, which will develop together with the process of becoming a Capital of Culture, potentially hosting a **WOMEX** congress on the way.

Kids X Art

Children and youth are obviously the future. Between the lines takes the challenge to work closely with both **schools** (formal education) and other structures that provide cultural and media awareness opportunities. **Kulturskolan** – a publicly funded, after-school program for the arts, involving thousands of children – is a central piece in the **Kids X Art** puzzle. Recreational centers, skateboard parks, children's theatre groups and others will be vitalized, stimulated by investment in cooperation with other European cities.

There are plans being made by a consortium of children/youth for an **international young people's cultural festival**, together with partners in Romania, Croatia and The Netherlands, among others. A promising highpoint for 2029.

Faith X Art

An exciting and provocative aspect of any city's cultural landscape is the variation in expressions of faith, religious beliefs and rituals. As our city develops interculturally, the diversity of authentic faith is a richness that remains too often in the shadows. Through artistic exchanges and interventions, we want to make visible the unexplainable.

Uppsala Cathedral is one of the finest spaces in the city. Beyond ceremonial functions, it has hosted contemporary artworks and discussions, as well as concerts. One initiative in progress with **Between the Lines** is a continuation of the **Existential Literature Festival**, inviting speakers and authors from across Europe, together with the **University** and the **City Library**. Inter-faith exchange, mutual respect and artistic meeting points are all part of the Uppsala 2029 vision.

Science X Art

Researchers recognize the importance of fantasy and creativity, even when the sciences they work with are concrete and factual. In a world under threat, building bridges between **Science** (knowledge) and **Art** (imagination) is essential. This Junction ignites interaction between artists and scientists in a broad range of sectors: architecture, climate science, transport, agriculture, life science, gaming/programming and more. Uppsala has the advantage of two important universities dealing with research, as well as the museum **Biotopia** and several **Life Science** companies, that together form exchanges that can become models for other European cities.

Living X Art

Life quality is at the core of the spirit we strive to encompass as we prepare for Uppsala 2029. This involves where we live, work, eat and play as well as our food habits, clothing designs, future means of transport and other challenges due to climate mitigation and adaptation. This Junction will bring together initiatives like **Matrådet** (The Food Council) as well as civil society associations which defend housing rights and public space. Uppsala is especially positioned, with a large countryside surrounding the urban center, to repair broken connections between city and countryside.

Jag längtar ömhet by Eric Magassa from 2021. For the exhibition Horisont Hospitalet, Konstfrämjandet Uppland invited ten artists to create works based on in-depth studies of the old psychiatric hospital and its patients. The exhibition was displayed in the hospital park in September 2021. *Jag längtar ömhet* roughly translates to *I long for tenderness*.



2. CULTURAL AND ARTISTIC CONTENT

CROSS-CUTTING LINES: 2025–2029

UNDER CONSTRUCTION

Uppsala will be a city-in-progress for years to come. Construction sites, new neighborhoods, new buildings and revised public transport will intervene in the daily lives of many citizens, with the intention to create sustainable conditions for the future. Generally, construction projects on this scale are experienced as disturbances, necessary but irritating, by the population.

We choose therefore to transform “under construction” into a surprising and inspiring condition. Construction sites and “emerging public spaces” will be accompanied by art works. Intervening in and elaborating on the construction sites, as they progress. This will follow the building strategy for the city’s urban regeneration. We count on a certain **serendipity effect**.

Artists and arts groups will be commissioned to follow building sites over time, intervening with visual art works, murals, fences, film installations, lightworks and urban poetry. This will happen during the second (II. **Initiations**) and third phase (III. **Actions**).

Partnerships will be brokered between artists and construction companies, including public building authorities, in order to inspire the planning and maintenance (when necessary) of artworks. When the construction project is completed, the inauguration of the spaces/buildings can be celebrated with the same artists. Some works may be financed as part of the public art investment (1%), required by Swedish building codes (see **5A.3.1: Budget for capital expenditure**).

EXAMPLES

Public Art in Changing spaces

Within municipal administration, both the Art Museum and the Department for Public Art already work with temporary art installations in various locations. This activity will be developed above all through collaboration with other partners. For example, art projects could be a way to communicate with the people involved in an evolving residential area, as in the area around the former hospital Ulleråker.

Conductor: Public Art, Uppsala municipality and Uppsala art museum

International Partners: to be decided

Local/Regional Partners: Building companies and/or City of Uppsala Urban Development Office

Places: to be decided

Public Art in Moving Spaces

In 2029, Uppsala will inaugurate a new modern tramway, connecting older neighborhoods with new ones. Alongside the tramway, an ambitious public art program is being developed. Traveling between the twenty-two stops will become an art experience. Uppsala Municipality and Region Uppsala are responsible for shaping the art program. Public Art Agency Sweden is working on the art installations at the terminus stations: Uppsala Central Station and the new Uppsala Södra/Bergsbrunna station.

Conductor: Uppsala municipality, Region Uppsala och Statens konstråd

International Partners: to be decided

Local/Regional Partners: Uppsala Local Transport

Places: to be decided

CAPACITY BUILDING

Obviously, to rapidly manage an increased number of international collaborations, as well as to curate multiple neighborhood initiatives through the **De-Central Stations**, we must expand our skills and networks. We are convinced that cultural skills like *advocacy*, *co-production*, *external funding* and *sustainable production processes* are best developed through **praxis**: hands-on experience, informal and non-formal education at their best.

We will therefore integrate our capacity-building program into a *cross-section* of ongoing projects. Part of the challenge involves *identifying, brokering and supporting mobility* for cultural professionals.

Residencies

Artist mobility, connected to **De-Central Stations**, to the **City Library** and with the **University**, will be encouraged, both to and from Uppsala. Workshop preparations for international co-productions will begin already in the **II. Initiations** phase, offering opportunities to learn and polish skills. It will involve collaboration with residency centers throughout Europe, potentially with support from the EU-financed initiative **Culture Moves Europe** or the **Creative Europe** and **Erasmus+** programs.

The city, with its vibrant research scene at Uppsala University and the Swedish University of Agricultural Sciences (SLU), holds a magnetic appeal for internationally acclaimed artists. Uppsala is a destination many artists aspire to visit and work in. To harness this potential, we are launching an "Artist in Residence" program that allows artists to stay for extended periods. These residencies will foster collaboration with researchers in pertinent fields, encouraging interdisciplinary approaches to creative endeavors.

EXAMPLE PROJECTS

Artists in Research – interdisciplinary encounters

During the fall of 2023, the Swedish artist Anna Odell will be artist-in-residence at the Centre for Medical Humanities (CMH) at Uppsala University. She will be part of the research environment at CMH and at the same time work on her own art project entitled "Psyket" (The Psychiatric Ward), a video installation that explores the dynamics among the staff when complex social situations arise between patients and caregivers. An example of the Junction to be developed on the way to 2029.

Conductors: Uppsala university, Centre for Medical Humanities

International partners: to be identified

Local/Regional Partners: Uppsala Art Museum

Places: To be decided

Cities of Refuge

This international residency program offers long-term, but temporary, shelter to those put at risk as a direct consequence of their creative activities. The aim is to host as many persecuted writers, artists, and journalists in ICORN cities as possible, and together with sister networks and organizations, to form a dynamic and sustainable global network for freedom of expression.

Conductor: Uppsala City Library

International Partner: ICORN International and International PEN Club

Local/Regional Partners: Uppsala Literature Festival and International PEN Club

Places: to be decided, often together with chosen De-Central Stations.

Resource Center for European Collaboration

This unit will be developed and become an important part of the Uppsala 2029 legacy. It will be a portal for coordinating and supporting:

- internships, job-shadowing and networking throughout Europe
- seminars and conferences – both hosting in Uppsala and participating in other European cultural networks (IETM, CAE, Trans Europe Halles, WOMEX, European Music Council, etc)
- an advisory desk for external funding and EU resources, accessible to both institutions and independent
- coordination and improvement of audience engagement skills for project hosts, both institutions and independent operators

Cultural Tourism

We see a need to strengthen the capacity of the city to manage an increased number of visitors. This is not only question of hotel rooms and ticket numbers. It is about generous reception, multilingual (accessible) information and – above all – devising sustainable, 0-emission strategies that define Uppsala as a modern city.

One example of this effort is reflected in **chARTers**, explained more closely in **3. European Dimension**. Generating an effective and sustainable series of cultural charter trips requires increased skills for both the tourist and the cultural sectors. It also demands coordination between the sectors.

2. CULTURAL AND ARTISTIC CONTENT

CELEBRATIONS & EVENTS OF UPPSALA 2029

ORIGIN – THE OPENING

The official and popular Opening of Between the Lines 2029 will be the result of collaboration with multiple partners, especially those connected to the De-Central Stations and reinforced by core cultural institutions. It will take place during the first two weeks of January 2029.

The basic concept is a series of processions/parades/mobile art installations, to, from and across the changing urban landscape in Uppsala, especially reflecting the years of preparation. It will also act as a “table of contents” for projects arriving full bloom in 2029. The De-Central Stations will play a significant role in the preparation and dramaturgy of **ORIGIN**. Artistic leadership will be commissioned appropriately (see 6. **Target Calls and Open Calls**) to form the material into a week of multiple events, both indoors and out, celebrating the title.

The central gathering place for the citizens of Uppsala will be the **Botanical Garden**.

DESTINATION – THE CLOSING

The Closing of the year will take place in the third week of December 2029. It is imagined as a mirroring of **ORIGIN**, metaphorically working our way back that experiences that crystalized during the ECoC process.

DESTINATION will be the result of a **Target Call** and necessarily involve a number of De-Central Stations, as well as expected results from European co-productions. The farewell and passing of the torch to the following year’s titleholders will happen in place(s) still to be decided.

TIMELINE

Our **TIMETABLE** to arrive efficiently at **Uppsala 2029**, and to follow the impact in the two following years, is designed in phases. The **TIMETABLE** reflects our commitment to plant early seeds and then cultivate them to fruition, as the year closes in.

I. Challenges 2021–2024

This phase began when Uppsala first committed to a candidacy for the title. The founding concept – Between the Lines – has generated debate, countless meetings, strategic sessions and mapping of the future city planning for Uppsala. During 2024, we will intensify dialogue with citizens in diverse neighborhoods and villages, in order to more clearly understand the needs and dreams they harbor.

II. Initiations 2025–2027

The second phase begins. We initiate relationships, develop our international capacity and networking skills. We also launch **Target Calls** appropriate for **De-Central Stations** and **Under Construction**. The objective is that nearly ALL projects presented within the framework of Uppsala 2029 bloom from seeds planted during the **Initiations** phase.

III. Actions 2028–2029

In this third phase, results of the efforts during II. Initiations begin to crystallize. Co-productions are completed and toured; workshops become performances; master classes become concerts; concepts become cultural hotspots.

IV. Impacts 2030–2031

We place great emphasis on the two years **FOLLOWING** the ECoC year. The cultural process is focused on having a lasting impact on the city, placing culture at the forefront of future social and infra-structural development. It will take at least two years to analyze the impact that has (or has not) occurred. Comparative research will show if expected outcomes have been achieved and to make sure further investment is planned effectively for the future.

2.3

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

Uppsala arose as a place of trade, political and church activity during the Middle Ages. The presence of church and state also gave rise to education and universities. That tradition and accumulation of knowledge is a stable foundation of cultural heritage that the modern city not only rests on but also keeps alive both in terms of buildings and the intangible legacy. Great efforts in science, such as the 18th century Carl Linnaeus's categorization system of plants, have been made in Uppsala and has gained international recognition.

In the city's cultural festivals such as the light festival *Allt ljus på Uppsala* the historical environment is used as a projection surface. The university's botanical garden is the site for summer concerts and the castle is used to perform newly written theater plays with historical content.

The transformation of historic environments also takes place elsewhere. The former mental hospital a little outside the city is now a place for artists' studios and workplaces for creative industries. An area of the city which, with the new extension to the south, is also part of the urban development of our time. In various locations throughout Uppland, including the old ironworks dating back to the 17th century, numerous historic manors and industrial sites have undergone transformations into vibrant cultural spaces.



Students from *Performance Pathways*, Royal College of Art, perform at the Revolve Performance Art Days 2017.

2.4

HOW HAS THE CITY INVOLVED, OR HOW DOES IT PLAN TO INVOLVE LOCAL ARTISTS AND CULTURAL ORGANIZATIONS IN THE CONCEPTION AND IMPLEMENTATION OF THE CULTURAL PROGRAMME?

At this stage in the bidding, we are focused on the Cultural Process. Since we have set our sights on an international and responsive Uppsala, reaching out to a wide spectrum of citizens is at the core of our efforts, and more specifically the dynamic cultural sector, both independent and institutional.

Already in 2023, an Open Call for projects related to **Uppsala 2029 – Between the Lines** was implemented, drawing attention to the developing themes of the bid book. A number of projects were chosen, strengthening the capacity of independent arts organizations to realize projects. This format will be expanded over the next few years, becoming more targeted based on citizen needs that become visible along the way. (see below: **Target Calls**)

In fact, in our Timetable, the next two years are focused on collecting, inspiring and analyzing the cultural needs of Uppsala citizens. We are preparing, together with various partners, a series of public meetings, arranged at potential **De-Central Stations**. We call them **TURNAROUNDS**. We imagine an innovative and artist-driven format for these exchanges.

TARGET CALLS & OPEN CALLS

To build a complex, citizen- and artist-led program, we will continuously reach out to potential operators and initiators. In the early stage (2024–25), we broaden the Open Calls for projects, already a tradition in Uppsala's cultural policy and essential support for the independent sector.

But as the cultural process to become a true European Capital of Culture increases in velocity and intensity, we polish our outreach and begin to target specific aspects of the blooming Cultural Program, specifying targets, art forms and interventions that are necessary to test the needs of the citizens. We call these **Target Calls**, in principle tenders for commissions to artists and associations, to generate innovative approaches, between the lines, of the existing cultural arenas.

Projects proposed for Uppsala 2029 will be evaluated based on a “blueprint” for cultural development, aligned specifically with the objectives of the European Capital of Culture program.

BLUEPRINT

We have defined 7 criteria, until now, that together inform our **Blueprint**. These are essential questions to be asked of each project **Conductor**, each commissioned artist and each contributing association, whether chosen by **Target Call** or **Open Call**. The Blueprint reflects our dedication to increasing the international and environmentally sensitive aspects of cultural identity in our city.

Each project proposal linked to the Cultural Program for 2029 will be evaluated for:

A European dimension which highlights diversity. A vast range of initiatives are welcome, from short exchanges to sustainable partnerships, including co-productions with European counterparts. Continuity in international relations is essential.

Audience engagement: concrete measures to address visitor/citizen participation and outreach. Co-creation is a key term.

Interdisciplinary artistic excellence and/or originality: proposals that mix different artistic forms, and connect arts with other sectors: social, educational, economic. Re-invention of traditional art forms is encouraged.

Cooperation between established institutions and emerging independent groups and artists, whether local or international, erasing damaging boundaries within the cultural sector itself.

An educational component, fostering active relations with schools, universities and non-formal learning initiatives, including cooperation with peers from other European countries.

Capacity to deliver, including co-financing and external financing strategies, as all U2029 projects will be supported by multiple sources, always in co-production or co-hosting.

Sustainability, reflecting a deep sensitivity for the environmental impact of the cultural action taken. The catchphrase “No Carbon, Low Budget, High Ambitions” guides the choices and defines the responsibilities of Between the Lines projects. This “green” policy is in line with the Uppsala strategy for improved life quality for all citizens.

BLUEPRINT becomes an efficient tool when connected to an ongoing Capacity-Building program for cultural professionals and civil society associations.

3.1

GIVE A GENERAL OUTLINE OF THE ACTIVITIES FORESEEN IN VIEW OF:

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

Uppsala's international policy, established in 2014, emphasizes that "the municipality should seize opportunities for cooperation and funding of development projects offered by EU funds and programs, as well as gather knowledge from and learn from other cities and regions within respective fields of operation to develop its activities." Uppsala remains committed to working strategically in line with these objectives, playing a significant role in the decision to apply for the European Capital of Culture in 2029.

The European element is therefore a core value in our project. Already in the existing criteria (see 2.4 Blueprint), all projects linked to 2029 are asked to define a European dimension to highlight diversity and unity. A vast range of initiatives are welcome, from short exchanges to sustainable partnerships, including co-productions with European counterparts. Continuity in international relations is essential.

As part of our Cultural Process to become a cultural capital, we will expand and facilitate international collaborations by prioritizing initiatives which are co-created and shared with a variety of partners. 70% av projects to be seeded in **Phase 2: Initiations** and activated in **Phase 3** will involve European partnerships. This represents a giant leap forward for international co-production and co-learning in Uppsala.

In **2. Cultural Process**, we define **JUNCTIONS** as cultural intersections. Actions distilled from contrasts include co-creation across national borders, benefiting from experiences in other EU cities. One Junction is Diversity X Arts, focusing on growing diversity in Uppsala and throughout Europe and the opportunities that arise.

UPPSALA WITH EUROPE

International Outlook, Intercultural Insight

Like many cities in Europe, Uppsala grapples with residential segregation and inequality. Sharing experiences to reverse this trend and learn how other European cities use culture as a driving force is a central issue that Uppsala aims to address as the European Capital of Culture 2029.

Network and knowledge – a sustainable future

The European Capital of Culture process provides opportunities for Uppsala to exchange experiences and build networks. We intend to serve as a gateway for other Swedish cities facing intercultural challenges. With Uppsala's expansive development and defined ambition for sustainable, quality architecture, there are obvious connections to the EU's **New European Bauhaus** (NEB) initiative, which encourages everyone – governments, businesses, and citizens – to think innovatively to build a sustainable and inclusive future. In our Cultural Process, we will explore the possibility of developing projects, including funding, within the framework of NEB.

Various exchange and research projects have built both individual contacts and structural networks between Uppsala's two universities and various EU actors over the past decades. The European Capital of Culture title creates opportunities – at a fragile moment in European history – to underpin cross-border initiatives.

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

UPPSALA IN EUROPE

Common Future

Culture in sustainable development is the fully recognized fourth dimension or pillar of the 2030 Agenda. There is widespread recognition of the interconnections between the cultural/creative sector and social inclusion, cohesion and sustainable development. In 2029, there is only one year left to achieve the Agenda 2030 goals and for Uppsala to become a climate-neutral municipality. This makes 2029 an ideal year to reflect on past experiences and formulate future visions and goals together with other EU cities. This is a central theme and a common thread throughout our bidding process.

Common History

Uppsala's history, its heritage, is intertwined with Europe's. The Uppsala Cathedral, constructed in the 14th century, has always served as a significant point of contact between Uppsala, Europe

3. EUROPEAN DIMENSION

and the world. Our two universities have century-old connections with European academic institutions. Scientists like **Carl Linnaeus** (1707–1778) and other academics traveled to and from the continent. Like today's international companies, they have contributed to making Uppsala a city located at the periphery of Europe but simultaneously at its heart. This will be highlighted in various ways in our cultural program.

War

The war in Ukraine and its consequences create numerous challenges across the EU, especially in the Baltic Sea region. It has also stirred solidarity among Europeans. Unfortunately, the war most likely will continue to affect the lives of not only Ukrainians and Russians but all Europeans: economically, politically and – not least of all – culturally. Our efforts during the build-up to **Uppsala 2029 – European Capital of Culture** must remain constantly attentive to this crisis, its consequences and even the psychological effects on our citizens. We are committed to Culture as a counterweight to the hopelessness of war. We are anticipating especially sharing the year 2029 with Poland, another Baltic neighbor deeply affected by the present war.

Uppsala maintains a long tradition of working with conflict resolution. In 1966, the **Dag Hammarskjöld Library** was opened in Uppsala. The 1961 Nobel Peace Prize was awarded to him posthumously, after his unfortunate death while serving as the United Nations General Secretary. Uppsala was his childhood town, where he studied and where he is buried. This is a heritage that already inspires future generations of Europeans.

Social Cohesion

Uppsala – like many other European cities – continues to struggle with segregation and alienation, especially among younger generations marginalized by poverty and cultural walls. This has led to increasing violence among criminal gangs and tragedies at an increasingly lower age. This is not an issue that culture can **solve**. Urban societies throughout Europe face the same fear and confusion. But we understand fear as an essentially cultural question. An appropriate response is to create conditions for hope and a certain collective sensibility. We are convinced that many colleagues, artists and operators, in numerous EU cities, can provide skills to meet the fragmentation of our societies.

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

Resource Center for European Collaboration

A potential skills base for coordinating transnational partnerships is the imagined *Resource Center for European Collaboration*, part of the *Capacity-building line* described in **2. Cultural Process**. Such a center will arrange seminars and conferences. It can provide a learning zone for international networking, including opportunities for EU and other transnational funding. The goal is to increase the intercultural skills necessary for complex collaboration across national borders.

Artistic Research

Research conducted at Uppsala University and the Swedish University of Agricultural Sciences (SLU) has a strong appeal to internationally active artists. Many are interested in visiting and working in Uppsala. We intend to establish an Artist in Residence program where artists can work onsite, in collaboration with an institution and relevant researchers, for an extended period.

International co-production: Excellence & Ethics

There are a number of cultural institutions/operators in Uppsala already engaged in international collaborations and European networks. The challenge is to explore new and complex ways of collaborating across great distances – especially in response to both the COVID experience and the present climate crisis, which demands responsible travel and reduced waste.

At the same time, it is essential for Uppsala to have access to ambitious and recognized expressions from other cultures in Europe, raising the standards of our own artists and audiences alike. This is our commitment to **excellence**. Finally, our cultural capacity is sharpened when we can test our local narratives and skills in European contexts.

We intend to **seed** co-productions (through workshops, internships, master classes) during **II. Initiations** and activate the results during **III. Action**.

During the work on *Between the Lines*, the team has had extensive and in-depth communication with a range of cultural capitals, both past, present, and future. Close dialogue has been maintained with most cities vying for the years 2028, 2029, and 2030.



3.2

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

Students from Performance *Pathways*, Royal College of Art, perform at the Revolve Performance Art Days 2017.

With its unique history that spans from the Viking Age with the Uppsala mounds, through the late Middle Ages and Renaissance with the cathedral, universities, castle, and Carl Linnaeus's home, to today's growing city with intriguing modern architecture, parks, public art, and recreational and sports facilities, there are plenty of reasons to visit Uppsala. The surrounding countryside offers diverse natural landscapes with beautiful hiking trails and waterways, unique cultural heritage, and vibrant communities that provide opportunities for new experiences.

Uppsala hosts a variety of distinctive festivals (see 6. **Capacity to Deliver**) that already attract enthusiasts from around the world, such as the **Uppsala International Short Film Festival**, **Uppsala Reggae Festival**, the **Uppsala International Guitar Festival**, Sweden's oldest LAN party **Birdie**, and the science festival **SciFest**. These festivals will expand their European connections during the preparatory phase and reach a larger international audience in 2029, also digitally.

Uppsala is also a city of **sports**. Every year, several major tournaments, matches and training camps are held, attracting athletes of all ages from Sweden, the Nordic countries and around the world. In sports such as bandy, floorball, basketball and football. As part of the European Capital of Culture process, exciting cross-pollinations between sports and culture will be tried, attracting active visitors to Uppsala (see 2. **Cultural Process-Sport X Arts**).

CHARTERS – A STRATEGY FOR SUSTAINABLE TOURISM

One of the specified objectives for the EU/ECOC flagship programme is to introduce Europeans to various cultures throughout the EU. This involves visitor strategies, rising tourist expectations and an increased flow of "temporary citizens" to the entitled European Capitals of Culture each year.

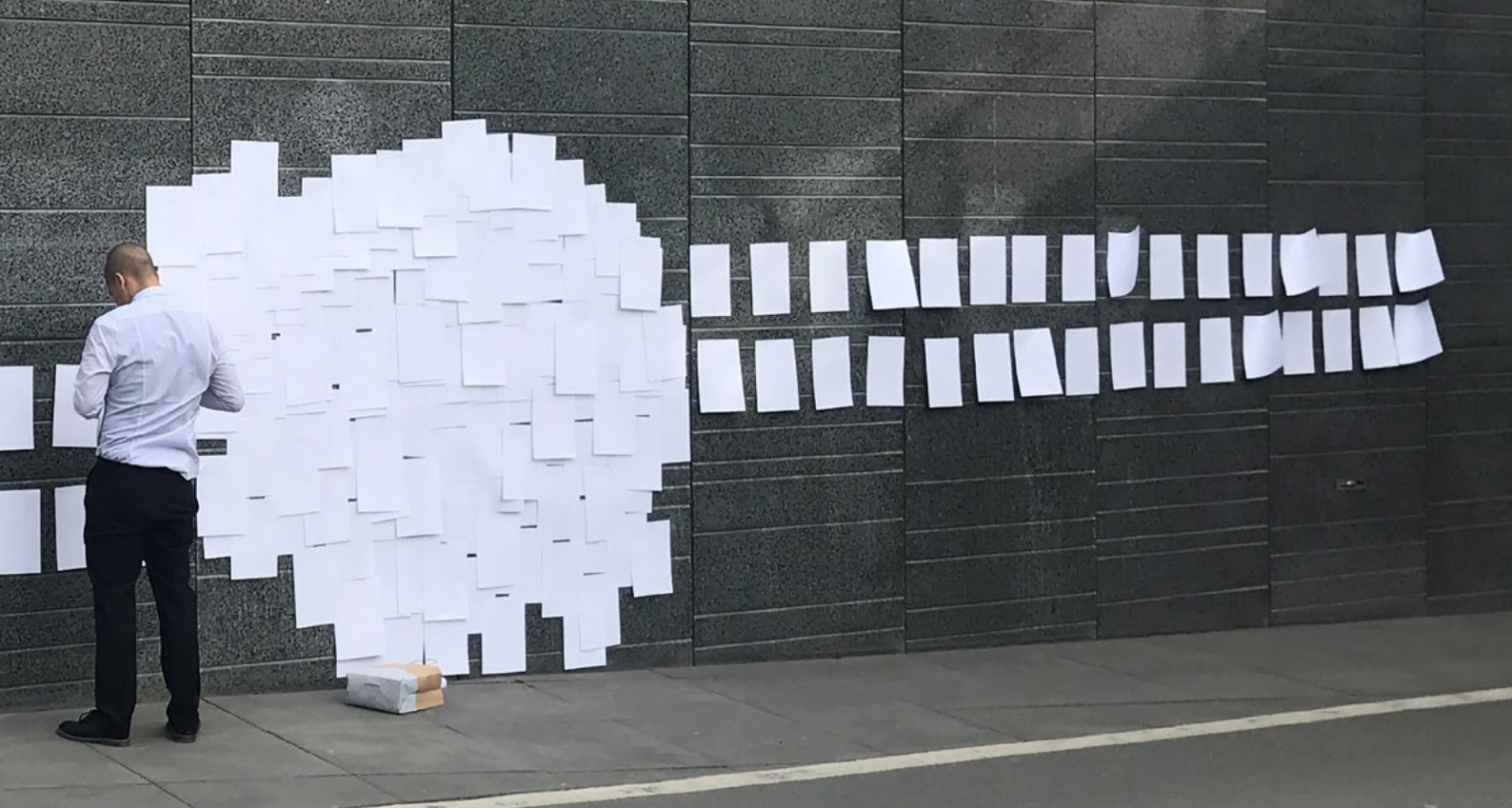
Since objectives at the root of **Between the Lines** is sustainability throughout our city, our region and Europe, we understand the paradox. Many visitors mean many flights, taxi rides and other consequences difficult to harmonize with green intentions. We are exploring low carbon-emission ways of organizing and distributing the cultural experiences that grow on the way to and during 2029. To this end, we imagine curated "adventures" during the year, when the Cultural Program intensifies its activity, when major events overlap, providing richer visitor content and inspiring longer stays, rather than weekend trips. Promoting low-carbon travel alternatives instead of fly-in-fly-out tourism. We have connected these "adventures" to important times of the year, seasons, in Uppsala and in Sweden.

We call them **chARTers**.

A **CHARTER** IMPLIES OF COURSE GROUP TRAVEL, SHARING TRANSPORT AND SPACE. BUT A **CHARTER** IS ALSO AN AGREEMENT, A SOCIAL CONTRACT, TO SHARE A RESPONSIBILITY; A TICKET TO FOLLOW THE CULTURAL ROADMAP OF A GROWING UPPSALA.

The key here is for the budding **Between the Lines** program to highlight overlaps and multiple experiences, to maximize the experience of temporary citizens, our guests. We arrange for increased access to public transport, both to and from Uppsala and throughout the region, with low price bus/tram tickets and access to bikes. We encourage responsible accommodation solutions.

And finally, we commission artistic interventions in and around public transport hubs, connecting the program to essential places and hubs. We intend to coordinate effectively and sustainably the expected rise in visitors to Uppsala, from Europe and specifically from the Nordic/Baltic region.



We have chosen 3 exceptional “seasons” as a special invitation to long-distance guests. Each designated period will last 10–14 days, connected to important celebrations rooted in Uppsala’s cultural life. The chARTer travel will include a diverse program of overlapping highpoints from the Between the Lines program in the chosen period.

chARTer Green – Spring

The first months after winter, Uppsala begins to awaken, initiated traditionally by celebrations of the Walpurgis Eve (30 april) and carrying on through the May Day festivities. This is an excellent time to both explore the countryside and at the same time participate in urban events on a grand scale.

chARTer Red – Summer

Midsummer evening, the longest day of the year, is an excellent time to re-visit the importance of light in the North. We plan an exciting mix of experiences, in cooperation with the **Home Village Associations** (Hembygdssföreningar) throughout the region, while offering some of our most excellent art experiences created through collaborations with European artists and operators, throughout the city.

chARTer Yellow – Fall

September in Uppsala is built around two irresistible phenomena. First, **the return of students** – thousands of them! – to the universities, changing each year the cultural composition of the city, igniting energy and a new start. Second, this coincides with the much-loved **Culture Night**, when museums, theatres, concert halls and libraries remain open late into the night, creating an itinerant vibe on the streets, in the galleries, everywhere. We will frame the **Culture Night** by inaugurating important events with the framework of Uppsala 2029, underlining our renewed European collaboration.

TOURING & INTERNATIONAL EXCHANGE

We will initiate co-productions and shared exhibitions, intended for touring in Sweden, in the Nordic countries and throughout Europe.

But – we are also dedicated to exploring advanced forms for extending access, specifically through alternative formats for touring. One format is to build productions where the artistic leadership is mobile, but the participants/performers are local, placing Uppsala-generated content in European contexts, without the environmental consequences of large-scale touring ensembles and the huge costs that traditional touring formats require.

We will continue to learn together with European partners who are testing similar models, among them: **Perform Europe**; **Culture Moves Europe**; **Culture Action Europe**, **IETM**, **European Theatre Convention** and others.

DIGITAL EXTENSION

The digital landscape is constantly evolving. New social media platforms emerge while others disappear. People’s digital behaviors and habits are continually shaped and challenged by technological and communication developments. During our cultural process, we will formulate a digital strategy that aligns with the times. We will leverage the expertise available at our two universities and within our local business community to make our initiatives accessible, attractive, and engaging for various target audiences in Sweden and the EU.

The Culture Capital year provides an opportunity to enhance our digital channels, push our boundaries in thinking and experimenting with new solutions and strengthen our existing channels. We look forward to presenting a robust digital strategy in the second bidbook, if we are given the opportunity to do so.

Walpurgis Night celebrations in Old Uppsala, also known as Walpurgis Eve or 'Sista april' ('The Last Day of April'), mark the largest student festival of the year in Uppsala and a day of celebration for the entire city. Don't miss the sight of students rafting down the rapids of the Fyris River in the morning, enjoying traditional herring lunches, and, as darkness falls, gathering around bonfires.



3.3

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

An essential part of our application process involves visits to other European cities that have been or are applying to become European Capitals of Culture (ECoC). It has been enlightening to meet, discuss the challenges we share and expand our network with cities we wouldn't have otherwise connected with. We already see positive effects and opportunities for collaboration emerging from these interactions. For us, working with ECoC is crucial for developing partnerships with other European cities and, essentially, is fundamental to Uppsala's future.

The Swedish city of **Umeå**, in 2014, generously shared its experiences, as did Uppsala's sister city **Tartu** in 2024. The municipal sister city exchange aims "to establish partnerships around concrete collaboration projects where the direct benefit to various activities in the cooperating cities is tangible." **Kiruna** and Uppsala, both candidates for 2029, have maintained continuous dialogue during the preparatory phase. The two Swedish cities have forged an agreement in which they jointly commit to cooperation, regardless of the competition outcomes.

Our strategy to create connections between our cultural program and other European Capitals of Culture is based on:

Time

We live in a rapidly changing world. Those awarded ECoC for 2028 and 2030 share similar challenges with us. Therefore, we have initiated contact with all **candidate cities for 2028–2030** and will continue developing our collaborations with them as part of our application process.

Geopolitics

We see a great need to cooperate more with Northern Europe and specifically the Baltic Sea countries. Here, we will build on the established cultural policy network, the Northern Dimension Partnership on Culture. This aspect has become even more crucial with Russia's invasion of Ukraine. There are several ECoCs from this region along the way, including Bodo 2024 (Norway), Oulu 2026 (Finland), and Liepaja 2027 (Latvia).

Poland–Sweden

Naturally, we have established contact with several cities in Poland that are candidates for ECoC 2029, such as Katowice, Kolobrzeg, Lublin, Rzeszow and Bielsko-Biala. Various forms of exchange are being discussed and planned, based on conversations initiated in 2023. Our shared history and geographical proximity are just a couple of reasons to exchange ideas moving forward.

4.1

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

With lessons learned from our previous application for the ECOC title in 2014 and fresh inspiration from the fantastic titleholders we've followed since then, we want to place citizens at the forefront from the very beginning. The COVID-19 pandemic, which struck as we initiated our application work, posed challenges for collaborative efforts. The pandemic demonstrated to the world the consequences of a sudden silence in cultural life, an experience we carry with us in our current application process.

The city is now ready to equip itself for greater cultural engagement. We are aware that this takes time, with a flexible strategy. We align our objectives with the phases defined in our **TIMELINE** (see 2.2 Cultural Process), starting with identifying challenges and the necessary skills to meet them.

I. CHALLENGES – THE PROCESS SO FAR

Ongoing citizen dialogues on culture and urban development
The groundwork was developed in the housing and urban development expo originally planned to run concurrently with ECoC 2029. By adding a European dimension and emphasizing the role of culture in the urban development process, the ECoC project has been able to deepen the conversation about the physical design of the city. Along the way, it has become clear that there is significant interest among architects, property owners and residents in various neighborhoods to discuss culture and creativity.

Forum 2029

The co-creative process of Forum 2029 began in the summer of 2021 with a digital survey that posed open-ended questions about culture and urban development. Participants were encouraged to provide suggestions for themes to explore in 2029. The survey was sent to nearly 1,000 stakeholders in Uppsala's cultural ecosystem and the local building sector. The material received served as a starting point for a series of thematic dialogue meetings that took place throughout the remainder of 2021 and all of 2022.

Conferences: Between the Lines I & II

The first meeting, Between the Lines I, took place in April 2022 and gathered 400 participants at the Uppsala Art Museum. Local organizations, architects, cultural workers, and officials were invited to engage in an inspiring discussion about culture and urban development in the growing city of Uppsala.

The second conference, Between the Lines II, was held in January 2023 at the Leoparden Culture House. This time, the focus was on European exchange and the question of how Uppsala can approach Europe in the future. Around a hundred participants

from Uppsala's cultural life came together to exchange experiences with European colleagues. Among the participants were representatives from three previous European Capitals of Culture: Umeå 2014, Rijeka 2020 and Tartu 2024.

Special funds for seeking the path to 2029

To enable cultural associations to participate in the process, the Culture Committee of the City Council decided to introduce a special priority regarding project grants for culture in 2023 and 2024. Organizations applying for operational grants can also apply for project support for 2024 that supports the ambition to become the European Capital of Culture 2029.

Sowing seeds for the future – opening to children and youth

A particular focus in our work is to give children and young people a significant influence in the process. The project "My Uppsala 2029" engaged all municipal recreation centers and offered children between the ages of ten and twelve the opportunity to describe their vision of Uppsala 2029 through their own creations in various materials.

Bags of seeds – flowers and vegetables - were branded with Uppsala 2029 messages and distributed freely during the spring and summer of 2023, a simple and effective metaphor for what we are trying to cultivate in our city.

In 2022, a collaboration with Uppsala University began, where students in the cultural entrepreneurship program were assigned tasks with a clear focus on the European dimension.

II. INITIATIONS – NEXT STEPS

The dialogue work so far has demonstrated how the ECoC project can inspire the cultural sector, academia, the business community and civil society to learn from each other. At the same time, it has become evident that there is a need to develop structures capable of accommodating the multitude of thoughts and ideas generated in a project like this.

Turnarounds – creative encounters with citizens

During 2024-2025 we arrange a series of citizen encounters, Turnarounds, (see 2.1 Strategy) igniting debate and active interventions, in new local spaces. The goal is to maintain an ever-expanding exchange involving all parts of the city and affecting the project on the way to 2029. Turnarounds will be mobile and adaptable, asking questions, responding to reflections. We consider this a cultural democracy artwork and a forum for project development.

De-Central Stations – pilot projects

This initiative (see 2. Cultural Process) will identify cultural hotspots with the goal of having a number of functioning testbeds for innovation on the way to 2029. The Between the Lines organization and its Conductors will empower future De-Central Stations throughout the process.

Volunteers

A transit city like Uppsala must continuously ensure access to human capital as people are constantly moving in and out. The largest population segment in Uppsala consists of young adults aged 20–29, with a particular emphasis on women aged 20–24 in the statistics. However, within Uppsala’s cultural life, we do not see the same patterns. These groups are caught in a cultural transit state, uncertain about why and how they should connect with the city that hosts them. Transit citizens are both a constant source of input and inspiration and at the same time an uncertain factor in long-term planning. Engaging with them is an essential task.

In Uppsala, working with volunteers in the cultural sphere is rare, practiced more regularly by the sports movement, where there is a lot to learn. An intensive “volunteer program” for Uppsala 2029 is in process, to be implemented fully in 2028–2029.

Capacity Building

Our skills program (see 2.2 Capacity Building) will ensure the flow of engaged and equipped collaborators, essential to the successful implementation of a European Capital of Culture. One of the most important threads will focus on audience links and increased participation.

III. ACTIONS

Digital extensions

The social restrictions imposed by the Covid-19 pandemic blocked the project for an extended period. However, the pandemic also demonstrated that it was indeed possible to engage with each other’s stories and to work creatively using digital tools. Through our comprehensive digital approach, we aim to foster a sense of togetherness, regardless of one’s location, especially within the European context.

Uppsala is a city well-equipped to lead in innovative digital solutions. Infotech companies, exceptional universities and a young, international population offer ideal conditions. We have an ongoing dialogue with cultural innovators, e.g., the Uppsala International Short Film Festival, well-connected in streaming projects involving European partners.

Marketing

Much outreach work during this Action phase is a marketing question. How can we reach new target groups using existing marketing tools? How can we generate both participation and active engagement, not just ticket distribution? We define this aspect more clearly in 5D. Marketing.

Empowering local communities

Our primary instrument for generating grassroots engagement at the local level is the initiative De-Central Stations, which brings cultural planning deep into various neighborhoods, some of them marginalized or stigmatized. By empowering people locally and supplying access to meeting places, we open new lines of communication, generating local ambassadors for Uppsala 2029.

A meeting at Uppsala Art Museum with the Uppsala2029 reference group. The group consists of representatives from the cultural sector, urban development, business, and academia and has been following the project for the past three years.



4.2

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



Teater Blanca's staging of Shakespeare's 'A Midsummer Night's Dream.' Since 1999, Teater Blanca has been a force in Uppsala's cultural landscape and at the same time promoting inclusivity by providing meaningful work opportunities for adults with disabilities.

OBSTACLES TO PARTICIPATION

Access

Efforts to make culture accessible has been ongoing in Sweden for a long time, and in Uppsala, we have achieved many important milestones of which we can be proud. Today, all public culture should be adapted so that individuals with limited physical mobility or other disabilities can participate.

Cultural offerings should especially consider linguistic diversity and people's economic means. They should emphasize gender equality and adopt an LGBTQI+ perspective. But even with the goals in place, there is a long way to go. We know from national-level surveys that people's cultural habits correlate with both geographical and socioeconomic factors. This is something we clearly observe in Uppsala.

Connecting broken lines

A fragmented city is the result of broken access between different neighborhoods, even complicating the flow of energy and experience between urban and rural areas.

In 2029, the new tramway will be inaugurated, connecting neighborhoods and cultural meeting places that are currently difficult and time-consuming to reach by public transport. Cultural venues that are somewhat secluded today will suddenly become easy to access from multiple directions.

As the lines are connected, De-Central Stations will be established at **nodes** across the network. Mobile cultural activities will move along the lines and operate in various places throughout the city. You shouldn't have to travel to the city center to participate in or experience culture.

Social cohesion

Breaking social exclusion is one of Uppsala's greatest challenges. Concretely defining how culture can act as a driving force is central to the entire project, in our efforts to break this negative trend. How do we build a cohesive society?

Uppsala is far from alone in grappling with this issue. Many cities in Sweden and throughout the EU face similar realities. We see the European Capital of Culture process as an opportunity to engage in a renewed dialogue.

4.3

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

AUDIENCE ENGAGEMENT

With the European Capital of Culture 2029, we aim to both broaden and deepen participation in cultural life. However, to engage effectively, we first need to learn more about ourselves. The work with *Between the Lines* has revealed tremendous potential, but it has also become evident that we lack the data necessary to plan for the future of cultural policy.

At this early stage, we are focused on a deeper understanding of cultural habits of this vast region. We want to find the **people** and **places** that form and inform the future. We start by mining citizens' perceptions regarding cultural needs and dreams.

IDENTIFY – 2024

Audience engagement research

During 2024 we will initiate a *mapping*, together with research professionals and local activists; a long-term study to collect useful insights from a broad cross-section of our population. The results will define the next steps in our Cultural Process.

In this work, we aim to discover not only *who is present* but also *who is not present* – and *why*. By understanding the barriers that keep citizens from engaging, we can build bridges that transform passivity into active contribution to the collective narrative. Surveys, focus groups and citizen encounters (see 2.2 Turn-arounds) are some of the tools.

We strive to achieve:

Connection: By comprehending citizen preferences and needs we can design “tailored” cultural programs that resonate with diverse segments of our population.

Diversity: Audience research empowers us to create initiatives that cater to a wide spectrum of individuals, fostering inclusivity.

Adaptability: Adapting to changing audience trends over time enables us to evolve our offerings, ensuring sustained relevance and appeal.

Boosting participation: Gaining insights that enable us to generate participation from people that don't typically engage in cultural activities.

Legacy: By delivering culturally relevant programs, we ensure continued engagement beyond 2029.

ACTIVATE – 2025

Capacity building

When the title is confirmed, we will reinforce opportunities for learning and networking. This begins with **curated study visits** to chosen European network gatherings, as well as hosting guest mentors from other European cities, including those with ECoC experience. We activate emerging producers and audience engagement professionals, cultivating the human resources necessary to run a European Capital of Culture.

Pilot projects

A number of pilot projects will be initiated during 2025, among them **Under Construction** (see 2.2 Cultural Process). We test different ways of engaging with citizens, especially in and around construction sites, as background and an illustration of how Uppsala is changing and growing.

Focusing on *pilot projects* as an audience engagement tool is a hands-on approach: through praxis and co-creation, curiosity is generated by participants, who in turn mobilize their friends and families; the so-called “jungle telegraph”. Circles on the water. People to people.

Kids, youth, students, schools

“... to ensure that children and young people encounter opportunities to both practice and experience culture during their upbringing.”

“... that their needs and desires should be respected, and they should have the opportunity to influence.”

From the Uppsala Municipality Cultural Policy Program

These objectives are basic to Uppsala 2029 and our work with children and youth – both who they are and where they gather.

One clear example of a developing cooperation, within the Junction **KIDS X ART (T)**, is with the School of Culture, a municipally funded program for thousands of children, after school arts classes: music, theatre, dance, visual art. Together with *Between the Lines*, the School will prepare and co-produce a large-scale event, generated by the kids themselves, involving all their skills, with international partners, guided by the School's experienced teachers throughout the city. The team, theme and structure are works-in-progress.

This ecosystem – schools; the school for culture; recreation centers; libraries; civil society associations that engage with kids – already provides important collaborators as we move towards 2029: A 10-year-old today will be 17 when the adventure concludes, and the legacy is revealed. A big jump in time that *Between the Lines* must accompany.

5A.1 CITY BUDGET FOR CULTURE:

5A.1.1

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

The exchange rate used for all amounts is 1,0 Swedish crown=0,087 Euro

Year	Annual budget for culture in the city (in euros)*	Annual budget in the city (in % of the total annual budget for the city)
n-4 2019	MEUR 39,75 (MSEK 459,3)	3,7%
n-3 2020	MEUR 41,57 (MSEK 480,4)	3,7%
n-2 2021	MEUR 42,67 (MSEK 493,1)	3,7%
n-1 2022	MEUR 45,55 (MSEK 526,4)	3,7%
Current 2023	MEUR 48,51 (MSEK 560,5)	3,8%

*Owner contributions of MEUR 9,17 to 9,61 per year are included in the statement

Uppsala's Cultural budget covers the following annual investments:

- Structural and operational support for city-owned cultural institutions including, among others, the City Library, the Cultural (after-) School program, recreation, community and cultural centers, The City Theatre, the Concert and Congress Hall, the Museum of Art and many more. (see 6. Capacity to Deliver – CONDUCTORS)
- Project support, based on open calls, to a range of independent cultural activities, including several festivals, independent art and theatre groups, youth centers and immigrant associations – all important actors that make it possible to offer varied opportunities for cultural participation throughout the city.
- Scholarships and grants to individual artists/groups and institutions.
- Support for adult education organizations, including participation and life-long learning.

The Cultural budget is supplemented by investments from other municipal departments, for example Sport and Recreation.

5A.1.2

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

Currently, it isn't possible to define any exact amounts.

Our primary intention is to effectively coordinate diverse parts of the municipal budget to achieve maximum efficiency and impact. We will take advantage of existing human resources at multiple city departments, to create conditions for a sustainable enrichment of the cultural landscape. One-off events financed by short-term budgets have a limited function.

The operating budget for **Uppsala 2029 – European Capital of Culture**, including the budget for the Cultural program, is in

addition to the established municipal cultural budget – but synergies between investments will be explored to attain maximum legacy and sustainability.

This approach serves to underpin areas already identified and approved by the political leadership. It's about putting further focus on intentions already in our sights but enriching them with new insights, not in the least because of advanced exchange with other European cities.

5A.1.3

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

In Sweden, municipal budgets are decided on an annual basis, according to a democratically driven process. Therefore, it is not possible to define budgets for the city in 2030 and beyond.

That said - tradition tells us that the current cultural budget will be maintained, and most likely increased, as the years go on,

barring a massive financial crisis. Our hope is that a successful European Capital of Culture project will strengthen the position of culture in city planning, resulting in a rising budget.

5A.2 OPERATING BUDGET FOR THE TITLE YEAR

Income to cover operating expenditure:

5A.2.1

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

Total income to cover operating expenditure (in euros)*	From the public sector (in euros)	From the public sector (in %)	From the private sector (in euros)	From the private sector (in %)
(MEUR 23,11 (MSEK 267,0))	MEUR 21,38 (MSEK 247,0)	92,5 %	MEUR 1,73 (MSEK 20,0)	7,5 %

*not including the Melina Mercouri prize

For the years 2022–2024, the Uppsala City council has approved earmarked resources, in total 3 000 000 SEK (264 936 euros), specifically for work with Bid Books 1 and 2. The remaining 3 000 000 SEK are derived from various partners and sponsors connected to the candidacy. Expenses include fees for editors, experts, graphic design, printing costs and audience engagement actions like **Turnarounds**, conferences and study visits.

The total budget is divided according to the Phases of the project. (see 2.2 Cultural and artistic content). The budget planning mirrors the natural lifeline of a long-term and visionary cultural investment, connected but not bound to the existing municipal budget.

I. CHALLENGES 2022-2024	MEUR 0,52 (MSEK 6,0)
II. INITIATIONS 2025-2027	MEUR 6,66 (MSEK 77,0)
III. ACTIONS 2028-2029	MEUR 16,10 (MSEK 186,0)
IV. IMPACTS 2030-2031	MEUR 0,95 (MSEK 11,0)

*not including the Melina Mercouri prize

A catchphrase for **Between the lines** is **NO CARBON, LOW BUDGET, HIGH AMBITIONS**.

We are convinced that, through effective coordination and innovative use of existing resources, an impressive European Capital of Culture can be prepared. Obviously, to realize our ambitions for radically expanded exchange with European cities and artists, resources become essential, as we get closer to the year itself. But we know that important cultural leaps are taken only when rooted in the enthusiasm of the citizens and the engagement of cultural institutions, sharing existing resources for a common aim.

Phase 1 (Challenges 2022–2024)

- Build a small team, including communication, curation and audience engagement, as the foundation for further development
- Capacity building initiatives, preparing for stronger European partnerships and generating external co-financing. First steps of the Resource Center.
- Core communication needs (website, social media, newsletter) for launching the project, once the title is confirmed
- Citizen dialogues (Turnarounds) including commissioning artists to form and guide the process, together with the Uppsala 2029 team

Phase 2 (INITIATIONS 2025–2027)

- Continuing with the investments in Phase 1
- Artist residencies (both to and from Uppsala) and study visits
- Participation in European networks to open partnership and co-production doors
- Pilot projects: Under Construction
- Communication: Short video films, presenting the challenges faced in Uppsala, for distribution on social media and for presentation at international meetings
- Launching De-Central Stations

Phase 3 (ACTIONS 2028–2029)

- Continuing investments from Phase 2
- Co-production investments with large-scale projects that require both time and preparation
- Hosting two or more major European network meetings in Uppsala

- Developing De-Central Stations
- International communication strategy and implementation
- Curating and implementing the large-scale one-off projects (Origin & Destination)
- Arranging chARTers, three times in the year

Phase 4 (IMPACTS 2030-2031)

- Evaluation of what was done, in collaboration with social researchers
- Continued investment in De-Central Stations, to maintain them as a permanent legacy
- Continued investment and development of the Resource Center for European Collaboration, making it a permanent driver of the legacy

5A.2.2

WHAT IS THE BREAKDOWN OF THE INCOME TO BE RECEIVED FROM THE PUBLIC SECTOR TO COVER OPERATING EXPENDITURE? PLEASE FILL IN THE TABLE BELOW:

Income from the public sector to cover operating expenditure	From the public sector (in euros)	%
National Government	MEUR 6,40 (MSEK 74,0)	31,6 %
City	MEUR 6,75 (MSEK 78,0)	30,0 %
Region	MEUR 3,03 (MSEK 35,0)	14,2 %
EU (with exception of the Melina Mercouri Prize)*	MEUR 4,33 (MSEK 50,0)	20,2 %
Other municipalities	MEUR 0,87 (MSEK 10,0)	4,0 %
Total	MEUR 21,38 (MSEK 247,0)	100,0 %

This includes targeted work already begun together with Uppsala University, through the EU flagship agency EIT, among other partnerships. We are aware that we must put extra emphasis on involvement in EU-related grant programs, underlining the need for a **Resource Center for European Collaboration** (see 2.2 CAPACITY BUILDING).

The Swedish Arts Council is responsible for hosting the Swedish application process. The state has a dual role as both financier and collaborator in the implementation through relevant authorities. National co-funding has historically accounted for approximately one-third of the total budget for previous European Capitals of Culture years. There are indications that the national support may increase as a result of the strained financial situation faced by municipalities. A final decision on the size of the national co-funding is expected by March 1, 2024. After that, a final allocation of the estimated costs between the parties can be determined.

In the project's implementation, collaboration and co-funding with relevant parties such as Region Uppsala, the State, universities, the EU, business actors, and civil society will be ensured. Through the Culture Collaboration Model, where state funds for culture are redistributed locally and regionally, Region Uppsala plays a central role in the process. In 2024, our collaboration will deepen according to the strategies presented in this Bid Book, with the hope of further development in a second Bid Book.

5A.2.3

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

The Municipal Executive Board of Uppsala Municipality made the decision in 2021 to prepare an application where this budget is presented.

A Letter of Intent regarding cooperation for ECoC 2029 between Uppsala Municipality and Region Uppsala was signed in November 2023. Through the Culture Collaboration Model, Region Uppsala is a central partner in the process. In 2024, the collaboration will

deepen in accordance with the strategies and budget presented in the application. The same applies to the surrounding municipalities in the region.

A final decision on the size of the state co-funding is expected by March 1, 2024. After that, a final allocation of the estimated costs between the parties can be determined.

5A.2.4

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

Uppsala Municipality has a long tradition of collaboration and co-funding with the business community. Uppsala's financing strategy for ECoC 2029 is based on a successful and robust model used in several previous projects, which is now being further developed and strengthened.

One approach will be to match engaged businesses in Uppsala with specific cooperations, relating to the company's work and objectives. The collaborations will be based on the Cultural Program for the road to 2029, to be more clearly defined after being inspired by the cultural process we present with this first Bid Book. The partnerships should be long-term. Already in the cultural and artistic planning, there are budding plans for Celebrations & Events, intensified relations with European cities and the EU itself, bringing increased attention to the city for the benefit of citizens, visitors, present/future employees from creative industries and research initiatives.

The city is actively involved with several established networks consisting of other public entities, academia and the business community. Building upon these established networks, a fundraising strategy will be expanded upon, if/when Uppsala is granted the title.

There are several tools at hand already, examples of constructive relations between business and culture, with which we can generate support and find shared interests:

- One of the foundational platforms is **STUNS**, the Foundation for Collaboration between the Universities in Uppsala, Business, and Society. STUNS, initiated in 1983, is driven by Uppsala University, the Swedish University of Agricultural Sciences (SLU), Region Uppsala, the County Administrative Board of Uppsala County, Uppsala Municipality, and the Stockholm Chamber of Commerce.
- The network **Världsklass Uppsala** consists of about twenty of Uppsala's leading organizations and companies working to strengthen Uppsala's brand and attractiveness by providing financial contributions and support to projects that foster optimism, community, and pride for Uppsala. They also support initiatives that tangibly contribute to societal well-being.
- **Health Summit Uppsala** is a platform where academia, public, and private entities converge on global health and healthcare issues. Together, they finance an annual conference on the subject in Uppsala, attended by participants from around the world.
- Uppsala's city center is vital for the entire city. It encompasses workplaces, residences, a diverse range of commerce and services, and public meeting places. Through the **Uppsala City Cooperation network**, property owners, the municipality, retailers and other stakeholders join together to drive the development of a vibrant urban center.
- Uppsala municipality, in collaboration with private property stakeholders, operates an establishment network. Its purpose is to attract investments to the municipality and position Uppsala as an internationally competitive city.

- In 2022, Uppsala Region was ranked as Sweden's fastest growing county in terms of population for the seventh consecutive year. To secure sustainable long-term growth, about forty local actors collaborate on climate-driven business and operational development, operating under the name **Klimatprotokollet** (The Climate Protocol). Uppsala also participates in Viable Cities, a strategic innovation program for climate-neutral cities by 2030.
- **Stockholm Business Alliance** (SBA) is a partnership between 54 municipalities in eight counties, including Uppsala. It aims to attract foreign investments to the region, promote the region internationally, and enhance business services. This presents opportunities for Uppsala to develop regional collaboration.

5A.2.5

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

Program expenditure (in euros)	Program expenditure (in %)	Promotion and marketing (in euros)	Promotion and marketing (in %)	Wages, overheads and administration (in euros)	Wages, overheads and administration (in %)	Other (please specify) (in euros)	Other (please specify) (in %)	Total of the operation expenditure
MEUR 15,75 (MSEK 182,0)	65%	MEUR 3,63 (MSEK 42,0)	15%	MEUR 4,85 (MSEK 56,0)	20%			MEUR 24,23 (MSEK 280,0)

5A.3.1

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

We cannot give an appropriate response to this question at this time.

Uppsala 2029 is in no way about large-scale capital investment, such as new theatres, new museums, new concert halls. The city has a well-developed cultural infrastructure. We choose to put our energy into renewing and re-vitalizing resources that already exist. We insist on human investment, cultivating new relations and peer-learning.

Of course, the city government will continue to invest in cultural infrastructure that follows the city’s growth, as the need for new libraries, recreation centers and cultural meeting places increases. This is an ongoing responsibility. These investments, totaling 262 million SEK (about 22,4 million euros) according to the latest needs analysis, will be implemented regardless of whether Uppsala wins the title or not. If Uppsala is designated as ECoC 2029, the new infrastructure will be used within the framework of the project.

Currently, the following approved measures will play a central role in the Between the Lines concept: *Uppsala Castle Historical Museum, Gottsunda Cultural Center, Parksnäcken, the development of the educational initiative Linnés Sävja and Biotopia* (see 6.3. Capacity to Deliver).

It is likely that the De-Central Stations will require investments, both in temporary architecture and the establishment of new cultural nodes (see section 2. Cultural Process). Costs are estimated to amount to approximately 15% of the total project budget. If we proceed in the application process, in 2024, we will conduct a detailed needs analysis in close consultation with the Swedish Arts Council, the Region and architectural firms associated with the project.

1% Rule

Another promising factor is the investment strategy for public art called the 1% rule. These investments will be implemented regardless of whether Uppsala wins the title or not. If Uppsala is designated as ECoC 2029, new infrastructure will be activated within the framework of the project.

According to the 1% guideline for investments in public art, the budget for the next few years is one million euros per year. The forecast is that investment in public art will remain at that level at least until 2030.

During the Between the Lines process towards 2029, coordination of these public art funds will be facilitated and coordinated, offering greater opportunities for partnerships and co-curation (See 2. UNDER CONSTRUCTION).

Budget and forecast for investment in public art according to the 1% guideline

Amounts in MEUR	2024	2025	2026	2027	2028	2029	2030
Current proposal	1,0	1,0	1,0	1,0	1,0	1,0	1,0

5A.3.2

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

In addition to the current premises already leased and used for culture, the investments presented below have been approved. They are planned to be implemented from 2023 to 2027, with a perspective extending to 2032. Several additional measures are being investigated and will be added but are not included in the economic summary.

Cultural and recreational facilities 2023–2027 with a perspective to 2032

Approved by the Culture Committee on November 24, 2022, and endorsed by the Municipal Board on December 14, 2022:

- 262 million SEK in investments in properties within the municipal group, of which 82 million SEK are for new measures.
- 70 million SEK in investments for the Culture Committee, of which 10 million SEK are for new measures.

Summary of Needs:

The needs assessment is based on the municipality's population forecast and development presented in the so-called municipal overview plan. The analysis is based on the current situation with a map analysis of capacities and any existing capacity gaps, key figures related to population forecast increases, as well as other types of changes in the external environment and the need for operational development. The needs analysis shows that there is an ongoing need for youth clubs, libraries, cultural school premises and premises for visual arts run by the municipality in the coming years. In addition, there is a need to further investigate the extent to which support for the community and independent cultural life should be provided by the Culture Committee by leasing premises to external actors, instead of supporting and promoting through various forms of operational support.

5A.3.3

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

Uppsala needs to strengthen its cooperation and networking within the EU. We have not fully utilized the opportunities available within the framework of the EU's funding programmes. Therefore, an important part of our application process is to increase our competence in this area. In 2024, we will hire a *European coordinator to lead this effort, as part of the emerging Resource Center for European Collaboration.*

For example, we see significant opportunities to increase our knowledge in areas related to the sustainable city and architecture of the future by engaging in the *New European Bauhaus* (NEB) network, whose key words "Beauty. Sustainability. Together." align well with our overarching goal of Uppsala's expansive development in general and the European Capital of Culture year 2029 specifically.

We also want to leverage the potential that Uppsala's participation in *NetZeroCities* can bring. Uppsala is one of the program's fifty-two pilot cities, receiving support to test innovative methods for the rapid phase-out of fossil fuels. In March 2023, Uppsala received sixteen million SEK in grants from *NetZeroCities* to strengthen its strategic work. The funds will be used in two projects that make it easier for the city's residents to live in a circular and climate-smart way. This includes everything from short and long-term energy efficiency measures to efforts to reduce emissions from transportation and minimize climate impact from construction and consumption. Here, we see opportunities to work with culture as a driving force for change.

5A.3.4

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

Uppsala Municipality has several ongoing investigations in 2023 regarding the development of cultural infrastructure. As these are still in the investigative stage and no political decisions have been made yet, we would like to return with more details in 2024. These investigations cover various aspects, including the

development of a cultural center, the city library, artist-driven cultural centers, studios and the Uppsala Art Museum. Additionally, there are plans for the development of future De-Central Stations, with a focus on improving existing infrastructure rather than building entirely new facilities.

5B.1

PLEASE GIVE AN OUTLINE OF THE INTENDED GOVERNANCE AND DELIVERY STRUCTURE FOR THE IMPLEMENTATION OF THE EUROPEAN CAPITAL OF CULTURE YEAR

In 2025, we will establish a presidium with representatives from Uppsala Municipality, Region Uppsala, Uppsala University, and the Swedish University of Agricultural Sciences (SLU), to ensure a shared focus on the ECoC project. The Presidium will be administratively managed and led by The City Council.

For the overall project management, a project organization will be set up within Uppsala Municipality, under the leadership of an Executive Producer. This organization will collaborate with partners, relevant departments and companies to drive the ECoC project forward. We will ensure expertise in areas such as administration, project management, communication, regional development, external funding, international relations, evaluation and citizen engagement.

The goal is to enhance the city's capabilities to effectively handle the tasks generated by the Cultural Process in a more advanced manner than before. We will conduct continuous monitoring in collaboration with the management, the municipal executive group, relevant committees and business leaders, to ensure coordination and knowledge sharing.

Artistic Unit

A curatorial team (by open recruitment) will be chosen from 2025 – onwards. One curator/associate producer for each domain – 4 (four) in total:

- **Community:**
including De-central Stations; Turnarounds; outreach, engagement (2025 – onwards)
- **Connections:**
including Junctions (all) and co-productions/collaborative projects (2025 – onwards)
- **Capacity:**
including Under Construction; residencies; Resource Center; public space (2025 – onwards)
- **Celebrations & Events** (2027 – onwards)
Special events, reception, chARTers, Origin; Destination

Conductors' Circle

This is an artistic advisory council, made up of not more than fifteen designated Conductors, representing significant cultural institutions, partners and established initiatives. They will meet regularly, stay informed about the Cultural Process and advise on the developing Cultural Program. As they have no direct decision-making powers, the Circle can – and probably will – include representatives from institutions co-financed by Uppsala 2029.

Forming a De-Central Stations network

A community-based, informal advisory group, as a continuation of Turnarounds, will crystallize during the coming 2–3 years.

5C.1

WHAT ARE THE MAIN STRENGTHS AND WEAKNESSES OF YOUR PROJECT? HOW ARE YOU PLANNING TO OVERCOME WEAKNESSES IDENTIFIED?

In 2008, Uppsala submitted an application to become the European Capital of Culture for 2014. Four Swedish cities applied and the jury's choice fell on Umeå. The experiences from that application process have been a crucial starting point for our work on this application. We learned, among other things, the importance of initiating the process early, securing broad political support and involving various departments within the municipal organization. We also realized the significance of utilizing the process not only to "put Uppsala on the map" but as a driving force to explore, develop, and strengthen the role of culture in the municipality in the long term. Therefore, Uppsala's application to become the European Capital of Culture in 2029 began six years ago, in 2017. The extensive anchoring work carried out since then has created a long-lasting and robust collaboration around the project within the municipality and the region.

Traffic jams

There are many challenges in a society that Culture can impact, but never alone. It is the coordinated efforts of diverse services that create lasting change.

One of the obstacles jamming sustainable change in European cities is the fragmentation of efforts by diverse interest groups. Each sector attempts to contribute to their community as best they can. But they find themselves drawing wagons in different directions, to use a simple metaphor.

Uppsala 2029 – European Capital of Culture can become a roadmap, bringing diverse parts of the society together during the coming six years; a vision combined with a series of concrete cultural actions stemming from collaboration. A strategy for becoming a city that puts culture at the forefront while humanizing urban life should be a gathering point for extensive and inevitable change.

Another block in the cultural flow occurs when the distance between institutional and independent becomes too great within the cultural sector. Uppsala is fortunate to have cultivated citizen-sensitive institutions who are both willing and capable of responding to needs and relevant themes. Combined with the dynamic independent sector (artist-led galleries, small creative industries, cultural centers, democratic initiatives) a major shift of energy could be sparked and cultural resources more efficiently exploited.

Efforts have already been made to unlock and bridge the differences, inspired by the work to create a cohesive Bid Book, explore our objectives and form a strategy. Since 2021, a full-time project manager has been leading a team of consultants and interns in work on the application, a prerequisite for the project's network building. Meetings, conferences, study visits and many online encounters have uncovered fresh possibilities.

The state investments in infrastructure, the development of new urban areas and a growing business sector provide exceptional conditions for a European Capital of Culture year. However, they also create exceptional tensions. One of the project's challenges is to break down the boundaries between the city center and periphery, urban and rural areas, by generating engagement and interest in Between the Lines throughout the entire region. Region Uppsala has recently incorporated the work into its cultural plan, creating organizational prerequisites for collaboration. This is further strengthened by the shared vision and established cooperation concerning the expansion of rail transport, providing excellent conditions for a long-term partnership.

One prerequisite for success is public engagement and interest. It is a significant challenge to generate active participation from the citizens at an early stage in a project stretching over the next six years. We tackle this challenge by employing various methods, communication channels and activities tailored to different target groups. Many of Uppsala's residents, including students, researchers and guest workers, often stay briefly in the city, making it particularly challenging to engage with them. Strategies for this are under development, as described in 4. Outreach.

The future is always open and uncertain. We are currently experiencing conflict in our neighboring region, and we have recent memories of a global pandemic. At the same time, the world faces significant climate challenges that require radical transformations, while we are likely entering an economically challenging period, with energy crises and inflation ahead. Taken together, these factors can impact a European Capital of Culture. From this perspective, Uppsala's broadly anchored organization provides invaluable security and a stable foundation on which to address changes that

50.1

PLEASE PROVIDE AN OUTLINE OF THE CITY'S INTENDED MARKETING AND COMMUNICATION STRATEGY FOR THE EUROPEAN CAPITAL OF CULTURE YEAR.

COMMUNICATION AND ENGAGEMENT STRATEGY

Uppsala's bid to become the European Cultural Capital (ECoC) for the year 2029 is a collaborative effort involving a multitude of stakeholders. Effective communication and engagement are pivotal to the success of this ambitious cultural project. This strategy outlines our approach to fostering broad-based participation, both locally and internationally.

BUILDING LONG-TERM ENGAGEMENT

Our journey towards bidding for the ECoC title commenced six years ago in 2017. This early start allowed us to garner extensive support and engage stakeholders across the region. Drawing from lessons learned during our previous bid for the 2014 title, we understand the importance of initiating the process early, securing broad political support, and leveraging the project's potential for enhancing cultural significance within our community.

TARGETED ENGAGEMENT METHODS

Engaging the public, especially when the event is six years away, presents unique challenges. We recognize that our community is diverse, including students, researchers, and guest workers, many of whom have shorter stays in Uppsala. To address this, we employ a range of strategies, outlined in Section 4 - Outreach, designed to actively involve various target groups in the process.

Collaboration with Local, National, and International Partners
Effective communication involves collaborating with local, national and international partners. In addition to engaging our local community, we are actively collaborating with Region Uppsala, which has integrated the ECoC project into its cultural plan.

COMMUNICATION CHANNELS

Digital Presence

Our primary communication channel is digital, serving to disseminate information and foster engagement among target groups and participants. Forum2029, the first phase of our project, was instrumental in setting up the foundation for our digital presence. In 2024, we will launch a new website as a central hub for project information in both Swedish and English.

Local Engagement

To reach the local community within the Uppsala region, we will conduct **Turnarounds**, a series of creative dialogue meetings, beginning in 2024 (see 2. Cultural Process). These meetings will be widely promoted and actively engage socioeconomically disadvantaged areas.

Multilingual Approach

Recognizing the diversity of our community, we will engage ethnic groups by providing information in major immigrant languages, such as Arabic.

Cultural Night

Uppsala's largest cultural night, held annually, will be a valuable tool for engaging with the public. Opportunities for marketing and promoting the ECoC year will be explored during this event, particularly as it approaches its 30th anniversary in 2029.

Collaboration with DUAB

Uppsala's destination company (DUAB) will be a crucial partner in attracting visitors to the municipality. Their role will expand over the years leading up to 2029, with DUAB participating in international tourism fairs and marketing charters to national and international audiences.

National and International Reach

PR and press, cooperation, partnerships, and digital advertising will drive communication and marketing at national and international levels. Our website will serve as the primary hub for information.

Communicating the Cultural Process

Our cultural program will engage with the public in various ways, from art installations in public spaces to strategic collaborations. Culture will serve as both a means of communicating our program and deepening the conversation about the project's broader impact.

Tailored Engagement

Different segments of society require distinct approaches. Our **Junctions** focus on intimate and unexpected collaborations between *established networks*, such as the Swedish Arts Council project *Skapande skola* (Creative Schools) project, to develop tailored strategies.

De-central Stations

De-central Stations will serve as vital hubs for communication, facilitating cross-referencing, engagement and information sharing across the municipality.

Effective communication and engagement will remain central to our journey towards becoming the European Cultural Capital in 2029.



Johan Thurfjell, Top Secret, 2020. The piece revolves around two fictional children in separate apartments on opposite sides of the street. The work aims to visualize the thoughts on life and the entire content of the world that, in a constant yet unpredictable pulse, rush through their minds. The children's stream of thoughts is represented in the two bubbles, which, through their animated light, illuminate intermittently throughout the day and night.

5D.2

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

According to the Swedish Association of Local Authorities and Regions (SALAR), up to 60% of all decisions made in the various municipal councils in the country are influenced in one way or another by EU policies, regulations, and frameworks. We aim to enhance awareness of this fact, particularly during the European Capital of Culture process. This includes highlighting the significance of EU collaborations in which Uppsala is already engaged, such as **NetZeroCities** and **EIT**. Furthermore, we intend to focus on raising awareness of issues relevant to our shared future within the EU, such as sustainable urban development, climate transition and good governance.

Our goal is to involve European partners in 70% of all our cultural program projects starting from the phase. In our communication efforts, we will specifically emphasize the European aspect of these collaborations. This approach aims to help citizens recognize the role that the EU plays in Uppsala's development and vice versa. An important initiative will also be the celebration of Europe Day on May 9th to underscore our European identity.



Artist Johanna Hästö live painting the dreams and hopes of people visiting the job fair Drömarbetsstaden in May 2023.

6.1

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

This is the second time Uppsala has submitted an application to become the European Capital of Culture. The earlier process provided valuable lessons. In 2017, a new initiative was taken to apply for the title 2029. The work commenced with a directive to the Department of Culture to investigate the matter. In 2021, the Municipal Executive Board formally decided to initiate the application process. A project manager was appointed to lead the internal work.

Uppsala's long-term effort to become a European Capital of Culture demonstrates a genuine interest and commitment from both the political leadership and the citizens. Insights from the previous application process have, among other things, led to early-stage agreements and the integration of the application process into overarching municipal policy and strategy documents.

Since 2022, the application has also been rooted and incorporated into the region's Culture Plan: Goals and Budget. In 2023, agreements will be signed with the Swedish University of Agricultural Sciences (SLU), neighboring municipalities and the business sector in the municipality and region.

Uppsala municipality has also entered into a strategic cooperation agreement with Uppsala University for the period 2022 to 2024. In 2022, the focus was to explore how the power of culture can be utilized to steer development in a city that has ambitious goals for environmental, and social sustainability.

In short, this Bid Book is well-grounded locally, regionally and nationally, both politically and administratively. Approximately 50 municipal employees have been engaged in the process. The fact that Uppsala, despite prevailing challenges in the world, including the war in Ukraine, inflation and the growing climate crises, stays committed to applying when others have chosen to abstain at a late stage, is further evidence of the city's genuine commitment.

The state's overall role will be negotiated in 2024. Thus far, the process has been led by the municipality without specific support from the state or the region.

6.2

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

6.2.1

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

In Uppsala municipality, we have a modern, flexible and vibrant cultural infrastructure that we aim to strengthen through the European Capital of Culture process. Our goal is to promote engagement, increased accessibility in multiple locations, and to foster new collaborations. Uppsala municipality and the region have already improved their cultural infrastructure in recent years due to expansion. In the process toward 2029, we want to explore how to best enhance various forms of cultural action, in collaboration with our citizens.

Under the concept of **De-Central Stations**, we are building a model to decentralize cultural offerings and make them accessible throughout the municipality. A visit to Uppsala during the European Capital of Culture year in 2029 will offer cultural experiences in unexpected places. The cultural program will provide a range of events in various formats that enrich visits throughout the region, not only at established venues.

The existing publicly funded and well-established cultural operators are referred to as **Conductors**. They will independently develop their programs, in alignment with the overarching themes of the ECoC year, during II. **Initiations**, 2025–2027

POSSIBLE CONDUCTORS (IN PROGRESS) INCLUDE:

Uppsala University

Uppsala University, founded in 1477, is Sweden's first university. Many of Uppsala's historical buildings and environments, such as the University Main Building, the Carolina Rediviva Library, the Gustavianum Museum, the Botanical Gardens, and the Linnaeus Garden, have connections to the university. They are still used today for teaching, workspaces, meetings, and museum activities.

Swedish University of Agricultural Sciences (SLU)

SLU was established in 1977 through the merger of the agricultural, forestry and veterinary colleges. Since 1848, Ultuna has housed an agricultural institute and continues to educate agronomists, biologists, animal caretakers, veterinarians and landscape architects.

Uppsala Concert and Congress (UKK)

UKK encompasses a total of 14,600 square meters and five stages. It hosts around 300 cultural events annually and hundreds of meetings, fairs, major conferences, congresses and international network meetings in its versatile spaces. UKK is entirely owned by the municipality.

Uppsala City Theatre

Uppsala City Theatre, inaugurated in 1951, is Sweden's third largest city theater. It has four stages and spacious foyers. The Main Stage accommodates approximately 530 spectators, the Small Stage around 160, Ettan (basement stage) about 100, and Intiman about 50 people. The theater welcomes around 80,000 visitors each year and is funded by Uppsala municipality and state subsidies.

Uppsala Art Museum

Since 1995, Uppsala Art Museum has been located in Uppsala Castle. The total area for the art museum is approximately 2,500 square meters spread over five floors. The museum receives approximately 100,000 visitors per year, and its operations are overseen by Uppsala municipality's cultural committee. The building is owned by the state and managed by the National Property Board.

Upplandsmuseet

Upplandsmuseet, operated by a foundation, serves as the county museum for Uppsala County. It conducts public activities at the Akademikvarnen museum building in central Uppsala and the professor's residence in Walmstedtska gården. In Gamla Uppsala, they operate the outdoor museum Disagården and the Gamla Uppsala museum. Upplandsmuseet is funded by Region Uppsala and the Uppland Antiquities Association and Local Heritage Federation.

6. CAPACITY TO DELIVER

Biotopia

Biotopia is Uppsala's biological museum, managed by Uppsala municipality and housed in a purpose-built building from 1910. Biotopia conducts educational activities that extend far beyond the museum building. In 2023, they welcomed approximately 109,000 visitors.

Uppsala Cathedral

Uppsala Cathedral is the largest church in the Nordic region, measuring 118.7 meters in length. It can accommodate 2,200 people (900 regular seating). The operations are run and funded by the Church of Sweden.

Gallery Wildstyle

Gallery Wildstyle is an art gallery with a focus on modern urban art. They aim to convey a clearly defined art genre with artists from the urban art scene and highlight the biggest names within this broad style. The goal is to inspire and build bridges within the art world and to encourage interest in art and inspiring artists to be creative and create a new, unique platform.

Uppsala City Library

The library operates in 13 locations, two bookmobiles, four library bicycles, as well as digitally online. Uppsala City Library is operated and funded by Uppsala municipality.

Uppsala kulturskola

Uppsala kulturskola, Uppsala School of Arts, is an entity within Uppsala municipality, offering instruction in visual and performing arts, including dance, film, music, creative writing, and theater for children and youths aged 6–20. The instruction takes place in central Uppsala in dedicated facilities and at approximately 40 locations, mainly in schools, throughout the municipality. Currently, there are subject courses available for 3,200 student placements, and the school organizes around 100 performances and concerts annually. In some specific city districts, "El Sistema," an orchestral school for students in grades F–5, is offered, where, in addition to playing and singing together, families have meetings and meet professional musicians.

Region Uppsala Folk High School (residential college for adult education)

Region Uppsala Folk High School is run by Region Uppsala and offers artistic education in dance, choreography, film, and art. Additionally, there are opportunities for interpreter training and vocational training with a focus on integration for those whose native language is not Swedish. Part of the education takes place at Wik Castle, one of Sweden's best-preserved medieval fortresses.

Music in Uppland Foundation

The Music in Uppland Foundation is a music organization in Uppsala, based at Uppsala Concert & Congress (UKK), but active throughout the region. The foundation's vision is to provide Uppsala with high-quality live music experiences. In 2022, they organized 395 concerts with a total of 50,663 attendees. In addition to its four ensembles—Linnékviintetten, Uppsala Chamber Orchestra, Uppsala Chamber Soloists, and Trio X—it collaborates with external musicians to enrich Uppsala's music scene.

Eric Sahlström Institute – Tobo

The Eric Sahlström Institute is a foundation and a national center for folk music and dance, named after the nyckelharpa maker and musician Eric Sahlström. The institute works to promote folk music, folk singing, folk dancing, and has a special mission to safeguard the nyckelharpa. The institute is also a location for Region Uppsala's Artist In Residence program within the field of dance.

Bror Hjorth's House

Bror Hjorth's House is a foundation-run museum housed in the former residence and studio of the artist Bror Hjorth. In addition to Bror Hjorth's art, the museum hosts exhibitions of other artists in an extended art hall. The museum also includes a museum shop and café.

Konstfrämjandet Uppland

Konstfrämjandet is an organization founded in 1947 that works with art education, aiming to bring art and people together in everyday life. It is an association and grassroots movement that collaborates with artists, art organizers, and art enthusiasts throughout Uppsala County, with a particular focus on giving rural areas and suburbs a greater presence. The organization's activities are funded by Region Uppsala and Uppsala municipality, as well as its members.

Fredens Hus

Fredens Hus, "The house of peace" is a gathering place for peace, human rights, and opportunities. Through exhibitions, projects, and educational activities focused on children and youth, they work toward social sustainability. Their efforts include grassroots peace work to promote gender equality, combat racism and intolerance, and provide training in conflict resolution.

FESTIVALS

There are numerous annual festivals in Uppsala, each with its own identity and audience. Most of them are increasingly international in their partnerships and artistic preferences. They bring together not only internationally renowned artists and authors but also attract national and international visitors and attention.

For example, Uppsala Reggae Festival, the largest reggae festival in Scandinavia, is held at the Fyrishov public pool. It attracts reggae fans from all over northern Europe, as well as people with a general interest in music. The festival also stands out with its family oriented focus.

Or Otherworldly, a hybrid music and art festival that takes place both at UKK (Uppsala concert and congress) and at Uppsala Art Museum. It brings together some of the world's most cutting-edge ambient, drone and noise musicians as well as digital artists to Uppsala.

Revolve Performance Art Days is just as experimental, presenting artists and artistic practices that move beyond the dominant narratives. Uppsala Short Film Festival, started in 1982 and has by now established itself as one of Europe's most important short film festivals. The "Knutmasso" festival in Gimo is an example of festivals taking place outside the city. It evokes a carnivalesque tradition originating from the 17th century. Uppsala also boasts an international festival for literature.

We see these and the many other festival organizations in Uppsala as essential Conductors, as Uppsala becomes a European Capital of Culture.



From *Bra där!* at Uppsala City Theatre, the story about Labyrinth, one of Sweden's biggest hip-hop groups and Uppsala's biggest claim to fame on the hip hop scene. A tale of friendship, creativity, and the impact the Gottsunda neighborhood has had on them, directed by Affe Ashgar.

6.2.2

WHAT ARE THE CITY'S ASSETS IN TERMS OF ACCESSIBILITY (REGIONAL, NATIONAL AND INTERNATIONAL TRANSPORT)?

We aim to use the European Capital of Culture year as a catalyst in our efforts for the future sustainable tourism industry. In 2029, we will encourage international and national visitors to choose Uppsala while leaving as small a climate footprint as possible.

Uppsala is Sweden's cycling city, recognized several times as the country's best cycling municipality by Cykelfrämjandet (the Swedish Cycling Promotion Foundation). The municipality is committed to improving the experience for cyclists, increasing the number of cyclists, and spreading cycling joy. Visiting Uppsala during the European Capital of Culture year will provide an experience of future sustainable mobility—a part of the transition that contributes to reduced emissions, better air quality, and improved public health. Walking, cycling, or using public transportation will be presented as the best alternatives for seeing and experiencing Uppsala.

We will recommend train travel over flying and prioritize fossil-free, collective transportation over private cars. The municipality's work on sustainable mobility prioritizes walking, cycling, and public transportation, as well as increased vehicle sharing and transport services. Uppsala boasts a well-developed bus network with the city center as the central hub. Many of the city's buses run on biogas. The city also invests significantly in increasingly electrified bus services, including hybrid buses. In 2029, we celebrate the inauguration of Uppsala's new tram system, connecting the city's newer and older districts, enhancing accessibility for visitors and residents alike. The tram system features its own art program, with a multitude of new artworks to be experienced along the route.

Uppsala benefits from excellent train connections to the rest of the country. Approximately twenty-three thousand people commute to Uppsala from surrounding regions and the countryside every day, while twenty-six thousand people commute out of Uppsala. The journey to Stockholm takes only thirty minutes by train. The train capacity is currently being expanded and doubled with two new tracks, where high-speed trains will use one set of tracks, and slower commuter trains will use the other. The goal is to have the four tracks ready by 2030.

Since 2023, night trains have been running between Stockholm and Berlin, as well as Stockholm and Hamburg, offering excellent opportunities for low-impact travel to Uppsala from the rest of Europe. Ferry connections such as Gdansk-Nynäshamn, Stockholm-Helsinki, and Stockholm-Tallinn link Uppsala to the Baltic Sea region with relatively low carbon dioxide emissions. Stockholm Arlanda Airport boasts Sweden's most extensive network with over 181 different national and international destinations. Uppsala's proximity to Arlanda makes it easily accessible for travelers from around the world. Travelers can

reach Uppsala from the airport by both bus and direct train departures from SkyCity. During the day, buses and trains run twice an hour, with the train journey taking just eighteen minutes.

We are also keenly aware of the need to reduce long-distance air travel. This necessitates us to explore innovative ways to host visitors from afar (see 3. chARTers). Additionally, our digital capabilities will be tested as we strive to share cultural experiences widely across various platforms in ever-evolving and democratic ways.



- | | |
|--------------------------------------|-----------------------------------|
| 1. Fyrishov | 11. Museum Gustavianum |
| 2. IFU Arena | 12. Uppsala Cathedral |
| 3. Linnaeus Garden | 13. Uppland Museum |
| 4. Cultural Center Leoparden | 14. City Theatre |
| 5. Uppsala City Library | 15. Carolina Rediviva |
| 6. Uppsala Konsert & Kongress | 16. Uppsala Castle and Art Museum |
| 7. Cultural Quarter Walmstedtska | 17. Köttinginspektionen |
| 8. Katalin | 18. Biotopia |
| 9. Gallery Wildstyle | 19. Bror Hjorth's House |
| 10. Uppsala University main building | 20. The Hospital (Hospitalet) |
| | 21. Botanical Garden |

6.2.3

WHAT IS THE CITY'S ABSORPTION CAPACITY IN TERMS OF TOURISTS' ACCOMMODATION?

Uppsala offers a diverse range of accommodation options. The city boasts over twenty hotels, seven of which are part of established hotel chains. Together, they provide two thousand hotel rooms with a total of four thousand beds. By 2026, an additional 450 hotel rooms will be available. In addition to hotels, there are hostels, campsites with cabins, and private hosts. Prior to the pandemic in 2020, Uppsala recorded 57,773 guest nights.

The municipally-owned and operated company, Destination Uppsala, annually manages a significant number of events, conferences, and meetings of various scales. Uppsala hosts one hundred and ten congresses and major sports and cultural events each year. Destination Uppsala is a well-established organization with extensive experience built up over many years.

During the ECoC, we aim to encourage our visitors to explore sustainable ways of traveling and lodging. We maintain close collaboration with Destination Uppsala and other representatives from both the public and private sectors in the "visitor sector" as a part of our Cultural Process. Sustainable hosting, whether for artists, visitors, or local audiences, is a crucial element in our planning (see 3. European Dimension - chARTers).

Every year, Uppsala attracts thousands of people for work and studies, but the tourism economy is also a vital aspect of the city. Valborg is one of those days that bring a significant influx of visitors, contributing to its vibrant atmosphere and cultural richness.



6.3

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

In Uppsala, we continuously strive to create new, innovative spaces for various forms of cultural activities. This does not mean that, like many other European Capitals of Culture, we are constructing new large landmark buildings for ECoC 2029. Instead, our goal is to explore how we can use existing venues and spaces for cultural activities in novel ways. This may involve repurposing old industrial buildings into studios and rehearsal spaces or utilizing a beautiful auditorium that sits empty during the summer for concerts and performances. Uppsala municipality's new green investment strategy emphasizes the need to reuse, renovate, and refurbish existing structures rather than demolishing and building anew. The Lumi project in the Södra city district, where recycling of frameworks and building materials has been employed in an innovative and pioneering manner, is an example of how the municipality and property developers are working to advance sustainable construction for the future. The principle that "the most sustainable building is the one that already exists" also guides our work for the European Capital of Culture year. We aim to establish a cultural infrastructure that is economically and socially sustainable in the long term, connecting Uppsala - the new districts with the older ones, the city with the countryside, and more. We want to both enhance the opportunity to practice and experience culture in one's immediate surroundings, where people live and dwell, and make it easy and accessible to partake in the entire municipality's cultural offerings. With a resilient and dynamic cultural infrastructure, we bolster the capacity for cultural and creative industries throughout the Uppsala municipality. Therefore, exploring how the future spaces for culture are financed, operated, and managed is a central question for us in the application process for the European Capital of Culture.

As part of this effort, we have conducted a comprehensive inventory of all vacant spaces in the municipality. The project demonstrates significant potential to match cultural practitioners and actors in creative industries with underutilized premises, which has the potential to create many new cultural hotspots throughout Uppsala city and its rural areas.

Uppsala's ongoing expansive development is progressing rapidly. The new districts are planned to be fully developed by 2050. In 2029, a significant milestone awaits, as it's just one year away from the goals of Agenda 2030 and the municipality's target of becoming climate-neutral.

THE SOUTHEASTERN DISTRICTS/NEW DISTRICTS

As the state doubles the rail capacity, a new train station, Bergsbrunna, is being created south of Uppsala. New urban areas are emerging here over the coming decades. Under the cultural program's theme "Under Construction," we are working on developing and exploring temporary spaces for projects of various scales. We are testing different methods and models to use culture as a driving force in urban development. Culture should not be an afterthought but an integrated catalyst in creating a high-quality living environment for everyone in the new districts.

"Under Construction" will also be connected to the development of the new tramline. The southeastern districts will be linked to Uppsala Central Station and existing neighborhoods through a new tramline scheduled to open in 2029. The 17 km route will have 22 stops. A public art program for creating artworks along the route will be developed in 2023, in collaboration with the region responsible for tram operations.

The municipality plans to construct a cultural center in Bergsbrunna. In the new district, spaces for meetings, community, and culture between buildings, such as parks, squares, and shared facilities, will be developed. There's a high demand for community spaces and cultural activities along the tram route, making cultural process work for ECoC 2029 a crucial part of the development here. In 2029, Gottsunda cultural center, Rosendal multihouse, and an all-activity center in the new district of Ulleråker will be completed and could further evolve under the theme "De-Central Stations."

URBAN GREEN SPACES

A vital aspect of Uppsala's sustainable urban development is the creation of new green spaces for increased biodiversity, climate adaptation, and public health. Several places and projects with great potential for development are identified in the upcoming phases of the cultural program process for ECoC 2029.

The "Södra Årummet" project transforms the area along the southern Fyris River into a place for relaxation, recreation, and activities. The project includes an exciting, innovative program for public art aimed at contributing to ecosystem protection.

Under the working title "The Green Line," Uppsala is developing a new route south of the city center, between the Fyris River and the Uppsala station area. The Green Line will offer a green journey through the city, culture, and history, while also increasing biodiversity in the city center. It will host a kindergarten, elderly care facilities, as well as offices and commercial spaces.

In Uppsala's urban development, there's also a focus on enhancing existing and new outdoor recreational areas. Examples of places we aim to further develop under the cultural program's theme "Junctions" include "Art X Health" and "Art X Sports."

The Hammarskog Nature Reserve is an outdoor recreation area located just over a mile southwest of Uppsala. The area boasts stunning natural beauty and offers various activities such as

swimming, boating, fishing, and 25 km of marked hiking trails. A place development project is underway to attract more diverse groups to this area. ECoC provides us with an opportunity to strengthen this work even further.

Ulva Kvarn is a cultural area that has grown around the Fyris River rapids, just north of Uppsala. The name "ULVA" originates from "Ulva Vad," a ford for wolves. Today, Ulva Kvarn is a beloved destination for its beautiful environment and craft village with artisans, shops, restaurants, and cafes. It's also a place for fishing, picnicking, and barbecues along the Fyris River's shore.

Parksnäcken in Stadsträdgården, the summer stage, is being renovated, opening up new opportunities for various activities.

Källparken, an amphitheater in the heart of the Salabacke district, is another focus area for development.

Uppsala University is working on a strategic development plan for its university area. The university owns and manages several cultural heritage sites in Uppsala, which are now being developed in collaboration with the municipality. Discussions have begun regarding possible collaboration in the development of the cultural program for ECoC 2029, including locations such as Linnés Hammarby, the 1700s estate of scientist Carl von Linné, located 13 km outside Uppsala, and other sites like Artillerifältet, Exercisfältet, and Engelska Parken.

The green structure is of great importance for a sustainable city. When parks and larger natural areas are connected in corridors, their significance increases for both public health and biological diversity. In Uppsala, the green corridors starting in the city center and leading out towards surrounding natural and recreational areas are cherished. The river corridor (Årummet) is another important blue-green route in the city.





All Eyes, a project by video designer Johannes Ferm Winkler and artist Peder Bjurman, was featured at the hybrid festival Otherworldly in October 2023. The eyes of hundreds of Uppsala residents were filmed and then projected, facing each other, onto the facades of Uppsala Castle and Uppsala Konsert & Kongress.

Culture in the City Center/Investments in the City

The municipality is developing various cultural activities in Uppsala's city center that can contribute to the cultural program for ECoC 2029. Uppsala Art Museum is one of the main players. In preparation for 2029, the museum is expanding by 4,000 m², including the addition of a historical center.

Kulturkvarteret Walmstedska consists of three buildings: Professorshuset, Konstnärernas hus, and Litteraturens hus. This district is part of the "De-Central Stations" project aimed at enhancing cultural life in Uppsala's city center, which will be further strengthened by ECoC 2029.

Other projects that can tie into the cultural program include the development of the art hall Köttinspektionen, the biological museum Biotopia, and Uppsala University's efforts to renovate Linnéträdgården, Gustavianum, and Observatorieparken.

Temporary Initiatives

Uppsala is constantly under construction. There are ongoing building and development projects over the coming decades. We see this as a significant potential, and it aligns with our guiding principle of "Movement." This principle shapes the design of the Cultural Program in many ways. Pop-up and mobile activities are examples we want to explore further as we continue developing the program.

Främre Boländerna is an intriguing brownfield area with unique environmental requirements that require rethinking temporality, among other factors. Residential buildings may not be possible here, but the area is centrally located and has exciting industrial buildings and spaces that can be used for artistic interventions, events, and various forms of cultural activities in the future. This represents both a challenge and an opportunity, connecting to the broader ECoC work on urban renewal in old industrial areas.

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