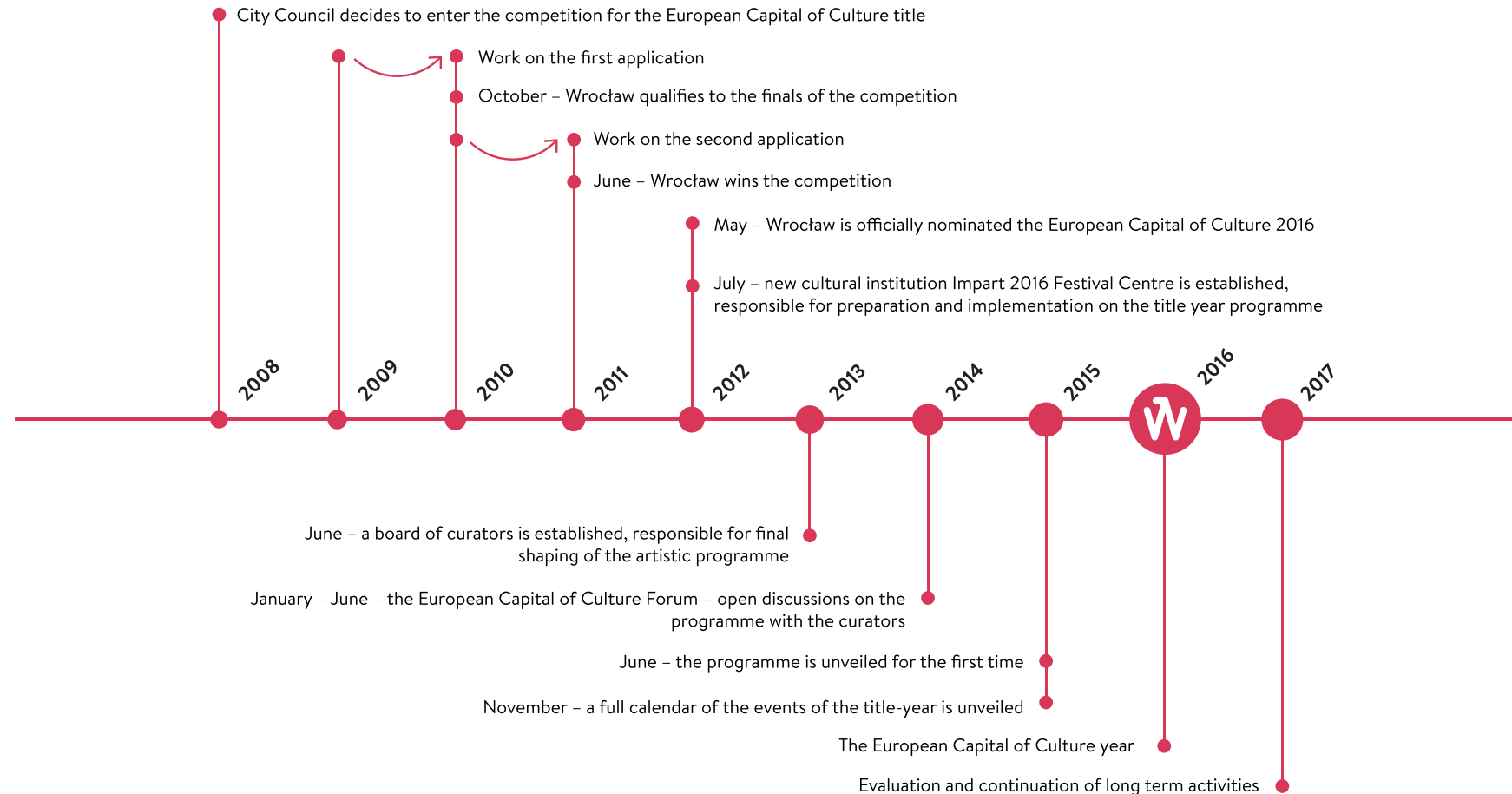


Spaces for Beauty: Summarized

What will remain after the ECoC Wrocław 2016?

- investments into cultural infrastructure: new public spaces were created and the existing ones appreciated, open to social activities, forming prosocial and civic attitudes;
- projects developed during the ECoC Wrocław 2016, including: microGRANTS ECoC 2016, Artists-in-Residence Programme A-i-R Wro and Strategy for the Development of Culture 2020+ “Culture – Present!”;
- common experience of the residents: citizens of Wrocław readily use the opportunities to be together, and most of all they readily get involved in projects broadening knowledge and developing skills, demanding activity, in social and group projects;
- the image of Wrocław: recognizability of Wrocław and the region in Poland and Europe grew;
- shaping and reinforcing the culture-creating role of Wrocław, also towards the Lower Silesia region;
- potential of creators and the local sphere of culture: the ECoC led to increase in the activity of the local sphere of culture and it made culture a topic widely discussed in the public sphere of the city;
- competences of the IMPART 2016 Festival Centre.



Spaces for Beauty: Summarized

Spaces for Beauty: Summarized

Wrocław 2017



WROCŁAW 2016
European Capital of Culture



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WROCLAW 2016
European Capital of Culture



Uniwersytet
Wrocławski

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We give you the report from the celebrations of the European Capital of Culture Wrocław 2016, a final programme book in the series presenting the process of the implementation of the programme from 2008 (decision of the City Council to participate in the competition) to 2017 (end of activities, evaluation and continuation of long-term projects). The series includes two competition applications: *Spaces for Beauty* (2010) and *Spaces for Beauty: Revisited* (2011), the announcement of projects and programmes developed by the curators and the whole team: *Spaces for Beauty: Designed* (2015) and a calendar of the year: *Spaces for Beauty: In Action* (2016).

This publication is unique, because it was prepared in cooperation with sociologists from the University of Wrocław, who undertook the extremely difficult task of evaluating the social effects of this project. The result of their two-years work are thematic reports discussing varied and complex social phenomena related to the creation of and participation in culture in the ECoC year. You can read summaries of those reports in the following chapters. Their texts are complemented by summaries prepared by the team and collabora-

tors of the ECoC Wrocław 2016 – programme, image, economic and media related. This publication is an invitation to learn about the artistic choices made by the ECoC curators, a review of the most important activities created in the interpenetrating spheres of influence: the Wrocław Stage, Lower Silesian Stage, National Stage and European and World Stage. We included also fragments of documents which are an important lodestar for future activities and became a part of the strategy for development of the city of Wrocław.

We are aware that no study of the process of creating the European Capital of Culture can encompass the complexity and multidimensionality of this initiative. Nevertheless, we hope that reading all the evaluative publications will help you to more fully experience the process of the European Capital of Culture, unique for the city and whole Poland.

Good reading.

***The European Capital of Culture
Wrocław 2016 team and the Evaluative Team
for the ECoC at the University of Wrocław***



1. Programme

1.1. Ideas and values of the ECoC Wrocław 2016

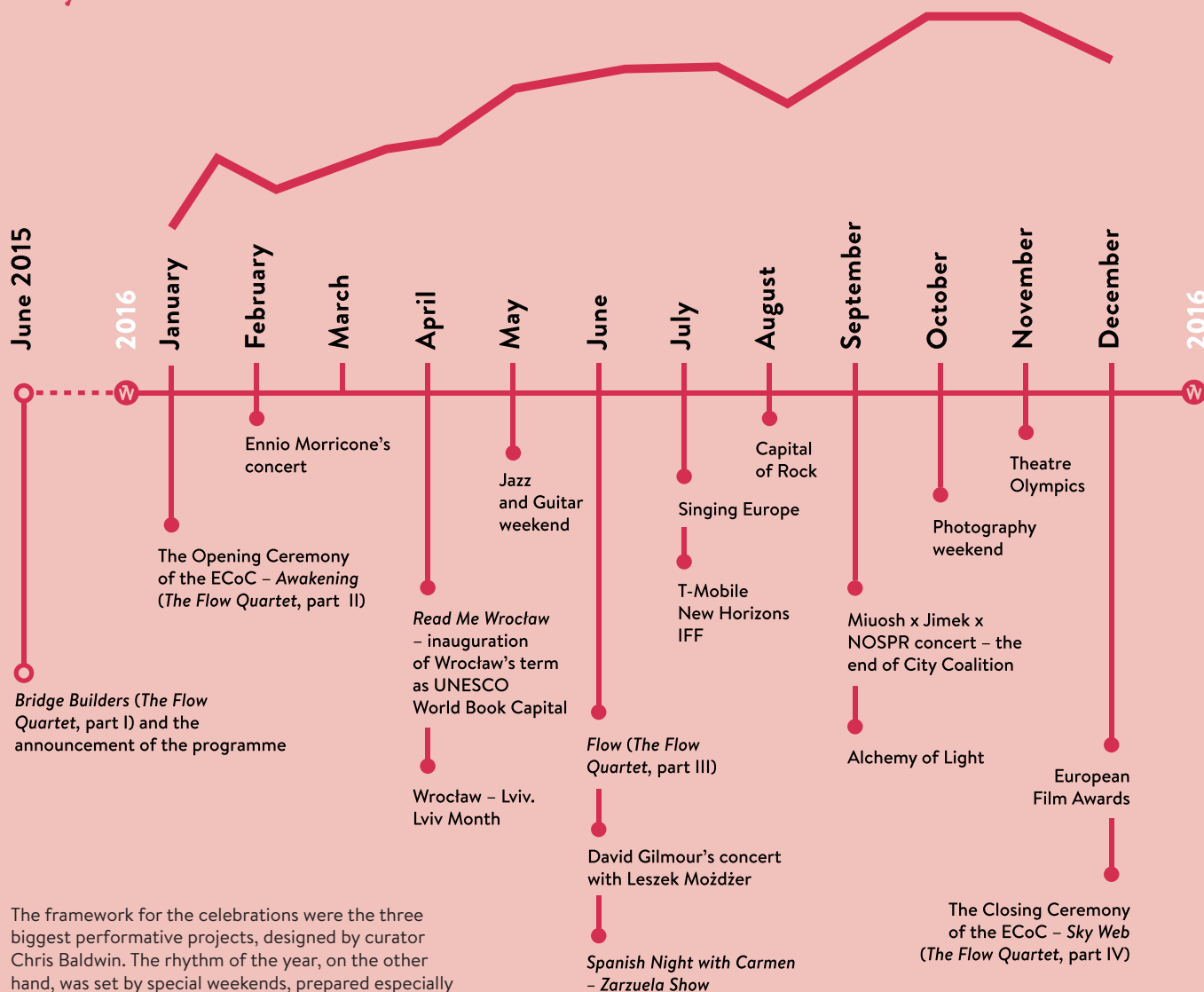
Wrocław as the European Capital of Culture, during the preparations and in 2016, was telling its unusual and tragic story – unique in comparison with other European cities – and encouraged residents to reflect on the city's and their identity. Destruction of the multicultural city during and after World War II, complete exchange of population (German into Polish), the period of communism, and later the fight for freedom and democracy, Solidarity movement, flood of the century, as well as rebuilding and development of the city on the map of Europe, and also innovative thinking about culture in the future – they all became themes for the year-long celebration. Therefore, we talked about transformation. We asked, provoked, inspired and described the metamorphosis of culture – from past, through present to future.

Difficult social processes taking place in Europe in the past few years, and so also during the implementation of the project, intensified the need for this reflection. Our and our partners' activity focused on creating open and full of energy spaces for beauty, both material ones, and in the sphere of

spiritual values, fulfilling the need to experience art and culture, prosocial and encouraging pro-civic attitudes. Our tool was the richness of diversity, both of the autonomous curators, projects, activities and ways of participating in them.

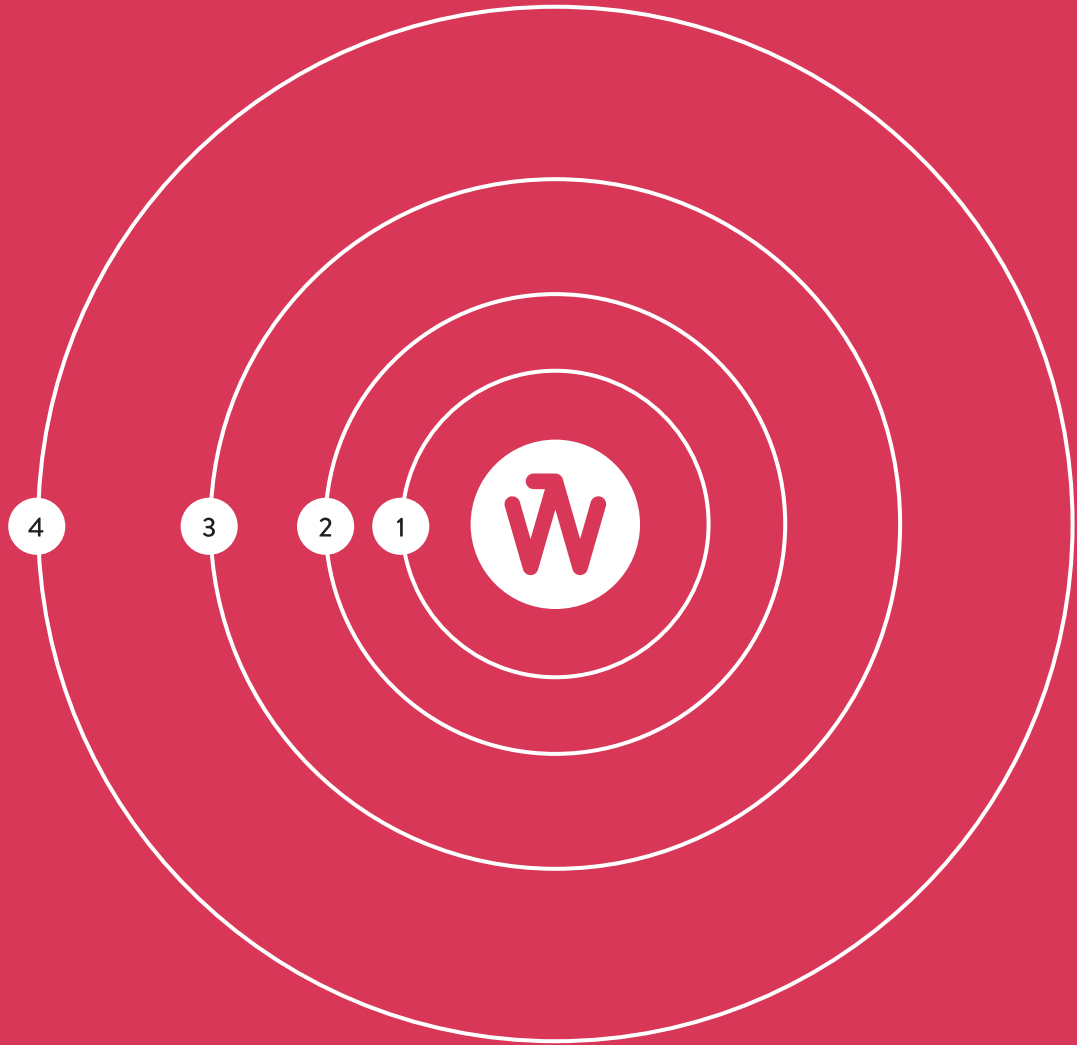
The process of the ECoC Wrocław 2016, implemented simultaneously on Four Stages: Wrocław, Lower Silesian, National and European and World, was a true time of transformation. Many conversations and debates started then, which make Wrocław “vibrant” with culture today, will last for a long time to come and as a result will create a new, aware and unique on a European scale model of urban culture, and dozens of activities which will remain here, will only strengthen the conviction that Wrocław forever will remain a City of Culture.

1.2. Rhythm of the Year



The framework for the celebrations were the three biggest performative projects, designed by curator Chris Baldwin. The rhythm of the year, on the other hand, was set by special weekends, prepared especially for the year of culture, during which the activities accumulated. The intensity of activities was uneven, sinusoidal - from the quiet beginning of the year, through intense spring and summer, to the culmination in the autumn and winter.

The Closing Ceremony of the ECoC - *Sky Web* (*The Flow Quartet*, part IV)



1.3.

Programme of ECoC Wrocław 2016

Eight curators were responsible for the artistic programme of the ECoC Wrocław 2016: Agnieszka Franków-Żelazny – for music, Ewa Michnik – for opera, Chris Baldwin – for performance, Michał Bieniek – for visual arts, Jarosław Fret – for theatre, Roman Gutek – for film, Irek Grin – for literature and Zbigniew Maćków – for architecture. They designed an experimental archipelago of arts, a polyphony of people united by one project. Their programme was complemented by projects and activities prepared by the ECoC Wrocław 2016 office in the following areas:

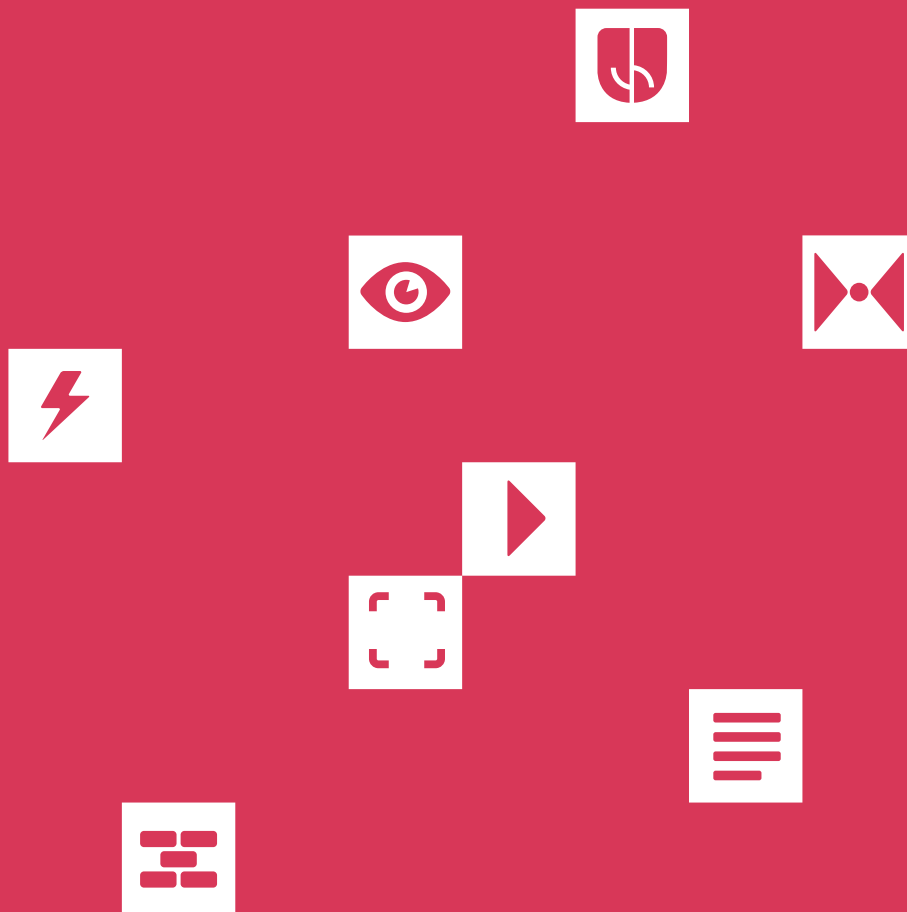
- 1. The Wrocław Stage:**
social, educational, participatory, multidisciplinary (e.g. microGRANTS ECoC, City of the Future / Laboratory Wrocław, Parks of the ECoC, Volunteering ECoC, Audience Development).
- 2. The Lower Silesian Stage:**
(e.g. Culture of Small and Medium-sized Towns)
- 3. The National Stage:**
(City Coalition for Culture),
- 4. The European and World Stage:**
(e.g. The Right to Culture, Lviv Month, cooperation with Berlin, creation of the Artist-in-Residence Programme A-i-R Wro),

As a result, between the larger islands of the curators, a variety of smaller islets appeared, altogether creating a unique cultural map of the city. As a preparation for the implementation of the projects dedicated to 2016, there were considerable investments into cultural infrastructure and projects dedicated to developing competences in the cultural sector.

It should also be stressed that the programme activity encompassed several years of preparation and the year of the celebrations itself, based on the exchange of experience and good practices, creation, partnerships, networks of international cooperation, as well as projects implemented at an unprecedented scale, transforming the city.

The programme of ECoC Wrocław 2016 consisted of over 425 projects, which resulted in over 2000 big cultural events, in 2016 only. The total number of events directly related to the ECoC Wrocław 2016 project was over 7500 (more in the chapter 5.4.).

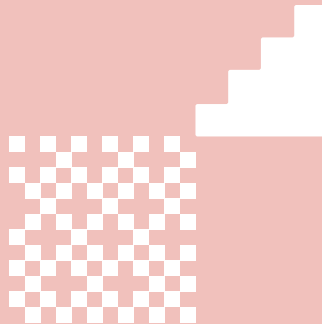
1.4. Curators of the ECoC Wrocław 2016



Architecture



PROGRAMME



Wrocław was to the first European Capital of Culture which introduced architecture as one of the eight curatorial domains, next to literature, music and visual arts. Architecture is of particular importance in our city: an unusually high number of competitions is organized here, and Wrocław architecture centres cooperate very smoothly (SARP – Association of Polish Architects, Lower Silesian Chamber of Architects, Museum of Architecture, Architecture Department at the Wrocław University of Science and Technology). What is more, the motto of the ECoC application became *Spaces for Beauty*, understood both metaphorically and literally. 2016 brought many projects which contributed to making architecture more accessible to the residents of the city.

I cannot select the most important event of 2016, because the assumption behind the programme was variety and the wish to fulfil various needs and tastes. The events complemented each other, fused into bigger projects and evolved during the whole year. My plan and dream was to create an appetite for architecture. And I hope that this appetite will be the non-material result of the European Capital of Culture Wrocław 2016. The material results are over thirty buildings and spaces with one architectural project definitely standing out: the Nowe Żerniki estate, in a way the reason behind distinguishing architecture as a separate curatorial domain.

Zbigniew Maćków
Curator of the architecture
programme

Wrocław is a city which, on the one hand, has elements of the pre-war WUWA realized by Deutsche Werkbund, and now revitalised (in Biskupin district), and on the other, doesn't fully appreciate the noble modernism of the 1960s. Now, it attempts to make a model estate for the needs of the 21st century. This new part of the city is created by juxtaposing our experience with people's needs, in cooperation between architects, developers and city authorities, but also the future residents. This project helps us to understand that form, so crucial for architects, is on one of the last items on the list of urban needs. Nowe Żerniki focuses on the quality of life of the residents.

Summarizing the unique 2016, it's impossible not to mention the series of lectures *Big A*, which brought architecture closer not only to those who work with it every day. We proved to the audience that it is one of the tools which help to solve current problems of humanity. We also organized a number of exhibitions in the only Polish Museum of Architecture, which were attended by a record number of viewers. We presented the best projects of the last 25 years from around Europe, the modernist Lviv, and we also introduced the life and work of Jadwiga Grabowska-Hawrylak, creator of the Wrocław "Manhattan". Also, as part of the "Church: Beauty and Kitsch" project, we discussed sacred architecture and together we searched for the best direction of its development.

I hope that after 2016 the architectural awareness of the residents of Wrocław and all guests who visited the European Capital of Culture grew. We put architecture in one line with the other domains of art, so I hope it will become such a popular subject of conversations and social discourses as film, music and theatre.



Film



Film traditions in Wrocław and the title of the European Capital of Culture 2016 allowed us to create a unique programme. Its heart became the New Horizons Cinema, opened in 2012, the biggest art house cinema in Europe, which for the whole year was filled with surveys, festivals and educational activities. The core of the programme was film education: we offered screenings and meetings directed at shaping the tastes of young viewers, discovering the richness of cinema, developing cultural needs and preparing to appreciate more difficult films. In a long-time perspective, those activities are the basis indispensable for raising participation of the residents of Wrocław in culture and raising their interest in more ambitious cinema.

The programme included also a broad presentation of the achievements of the European cinema, both from a historical perspective (Czechoslovakian New Wave, Ukrainian cinema) and its latest works (including new Italian, French, Spanish and German cinema). In cooperation with the other capital of culture 2016, San Sebastián, we presented Basque film and culinary traditions. There were special editions of Wrocław festivals: T-Mobile New Horizons International Film Festival with Cinema Masterclasses and American Film Festival with a survey of European directors working in the US. There was the premiere of an opera adaptation of *Lost High-*

way, and special shows of the M. Barney's film opera *River of Fundament*. The culmination of the programme was the gala of the European Film Awards in Wrocław and the accompanying survey of winners and nominated films, as well as meetings with their creators. Of particular value was the possibility to invite to Wrocław such masters as, for example, Nanni Moretti, Víctor Erice, Carlos Saura, Petr Zelenka, Ulrike Ottinger, Jessica Hausner, Claire Denis, Andrei Konchalovsky, Cristian Mungiu, and Wim Wenders.

It should be expected that those activities, thanks to their scale, will contribute in the long run to strengthening the recognizability and image of Wrocław as an important European film centre.



PROGRAMME

Roman Gutek
Curator of the film
programme


Literature



Irek Grin
Curator of the literature
programme

The question what would remain after the European Capital of Culture Wrocław 2016 has been repeatedly asked for years. Opponents rarely asked it in a serious tone, it was almost never an attempt to open a serious discussion and I believe it has never become a starting point for a deepened reflection. People formulating this question had other aims: sarcasm and irony, and their reasons were: know-it-allism, artistic complexes and unfulfilled hopes for personal – always defined individually and on a one-off basis – success.

While programming the literary side of the ECoC, we were asking that question all the time, with dead seriousness, painful honesty and openness. Especially when we won also the title of UNESCO World Book Capital, we felt doubly responsible. When offering certain events, we considered their influence on further functioning and development of literary culture in the city on, I think, all possible levels. Local, national, European and world. Social, economic and participatory. We also had the uncomfortable awareness of the “generalizing” nature of our activities. We knew we couldn’t satisfy the individual needs of all the interested parties. Nevertheless, what we left in the literary and readership space of the city after 2016 makes us proud.



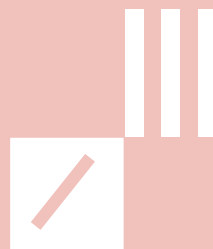
Wrocław joined the International Cities of Refuge Network (ICORN), and the first of many writers persecuted in their home countries is safe in our city. We created the Wrocław Literature House – the first municipal cultural institution focused entirely on activities devoted to books. An institution which took over many of our programmes and commitments made during the European Capital of Culture. We created the Wrocław Publication Programme – a systemic solution unique in Poland, supporting Wrocław publishers and authors.

We leave behind a common space for all non-governmental organizations, organizers of cultural events and institutions involved in literature: the Wrocław Literary Web Portal. We created a mobile game LiteraTura for the pupils from Polish schools. In Wrocław, the UNESCO World Book Anthem was created, with lyrics by Tadeusz Różewicz (“Poet’s Hair”) and music by Jan Kanty Pawluśkiewicz. And Wrocław sent a gift to schools, organizations and institutions working with ethnic and national minorities: an anthology of Polish rhymed fairy tales for children translated into 9 languages of the minorities. The residents of our city wrote one of a kind “Wrocław Cookbook”, the English edition of which is a big success. And we are the reason that since last year two festivals devoted to Stanisław Lem are organized in Lviv – the artistic Leminarium and the literary City of Lem.

And thanks to the residents of Wrocław, Conakry in Guinea – the current UNESCO World Book Capital – will receive 100 000 primers for first-graders. And their National Library – almost empty – will get thousands of books collected in Poland and Europe. Thanks to that and hundreds of other activities, we not only became ambassadors of Wrocław and Poland in Europe, but also ambassadors of Europe in the world. Thanks to our translation programme, several dozen important works of Polish literature were translated into over 20 languages.

And it is here, during the ECoC and WBC, during literary and readership activities, working in a domain which is the most intimate, the least spectacular, the most separate, we managed to publicly talk and read with hundreds of thousands of residents of Wrocław and guests from around the world, proving the existence of the huge community of people of the book. And consolidating and enlarging it.

And we believe, or rather know that it will give us long-term social and civilizational advantages.



Music

The twelve months of celebrating the ECoC Wrocław 2016 are finished. It was a culmination of years of work and the essence of energy of artists, organizers and the audience. The ECoC title was an aim, but also means to realize many activities.

The creation of the music programme, respecting the assumptions behind the winning application, demanded a lot of effort. It was influenced by over three-year conversations with authors of projects, artists, as well as the curatorial and production team. It was an unforgettable time, very emotional and creative. Its effect was a programme based on five basic, bipolar assumptions.

The first was the presentation of festivals and events already existing in Wrocław, such as Wratlslavia Cantans, Jazz on the Odra, WROsound, Avant Art Festival, Thanks Jimi Festival, One Love Sound, International Ambient Festival, Wrocław Industrial Festival, and, simultaneously, events dedicated to the ECoC: Singing Europe, Guitar Masters, Tamborrada, Passage and Xenakis/Mercury.

The second assumption was inviting to Wrocław big stars who hadn't previously visited our city. They included Budapest and Berlin Philharmonic Orchestras, New York and Tokyo symphonists, Lang Lang, Roberto Alagna, Enio Morricone, David Gilmore and Rammstein. At the same time, we guided Polish artists through residencies abroad, laboratories and projects created as a result of cooperation between artists from around the world.

Another assumption was to present, apart from projects performed by professionals, educational activities aiming at awakening in people who

don't deal with music every day the need to create it. Projects such as DIY musical instruments workshops, "Mummy, Daddy, Sing to Me" and Wrocław Commenting Choir helped with that. And for practitioners of music, we organized workshops, courses and competitions to allow them to constantly develop.

In 2016, music was heard in all kind of spaces. Wrocław gained new locations dedicated to music, such as the National Forum of Music, new seat of the Capitol Music Theatre and the Concert Hall at the Karol Lipiński Academy of Music. The ECoC used also less obvious spaces: Centennial Hall, Wrocław Stadium, the Main Square and Wolności Square, train stations, the airport as well as private apartments, stairways, forgotten courtyards and backyards (Forgotten City, Jazztopad, Leo Festival). We played music, but we also discussed it, also during many professional conferences (EFA, Europe Jazz Network, European Forum on Music, International Rostrum of Composers, European Forum for Music Therapists, and international conference "Music, Fine Arts and Theatre in the Artistic Education of Children and Young People").

Many new pieces of music were composed on occasion of the ECoC 2016, dedicated to Wrocław and inspired by it, and they will remain forever in the history of music and our city. Some of the events prepared for this year will be continued. But I believe that something much more important will remain after the ECoC – the awareness that Wrocław is a never-ending space for beauty, because it is inhabited by unique people with beautiful souls. Everyone who joined us during this year left a piece of themselves here and added to the growth of the "Space for beauty": including artists, organizers, listeners and commentators.



Agnieszka Franków-Żelazny
Curator of the music
programme

Performance



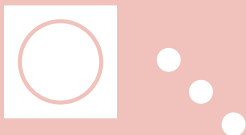
Chris Baldwin
Curator of the performance
programme

“The Flow Quartet” is a result of the work of a group of people – the performance team of the ECoC Wrocław 2016 – who believed that the city and its residents can create and tell an incredible story. Constantly retold, it becomes a way to discover the identity of Wrocław and people living here, with their complex family histories and still current tales of searching for their place.

The work on “The Flow Quartet” started in 2013. The first event was “Bridge Builders”, with a finale in June 2015. Hundreds of young people, most of whom had never planned to tie their life with art before, participated in 27 performances prepared by them on 26 Wrocław bridges.

“Awakening” or the Opening Ceremony of the ECoC Wrocław 2016 gathered over 1300 artists, most of whom were residents of Wrocław – musicians, acrobats, dancers, actors, children and young people, 300 bicycle riders and capoeira dancers. Altogether, they walked 20 kilometres of the routes of the four Spirits of Wrocław to meet in the Main Square, where a huge brass orchestra played from the windows, created by joining many ensembles from around Poland.

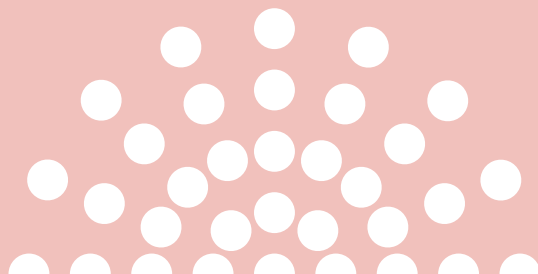
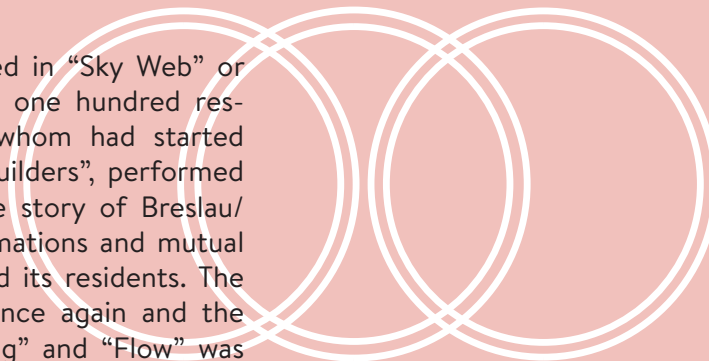
In June, residents of Wrocław could once again spend a whole day with events prepared for them by the performance team. “Flow”, a project which gathered the biggest number of international performers, was divided into two parts – the first located in various parts of the city and focusing on the subject of Wrocław diasporas, their stories and influence on the development of the social tissue, and the second – telling with the history of Breslau/

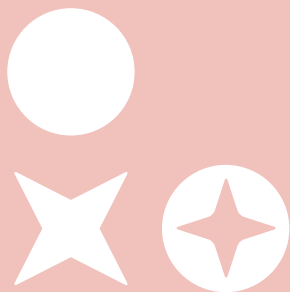


Wrocław mostly through music performed by an orchestra of over 200 people and a choir. Artists invited for those events came from Israel, Germany, the Czech Republic, Spain, Armenia, the Netherlands, and we invited also Wrocław residents from the Ukrainian minority.

The whole project culminated in “Sky Web” or the Closing Ceremony. Almost one hundred residents of Wrocław, some of whom had started their adventure with “Bridge Builders”, performed in Centennial Hall to finish the story of Breslau/Wrocław – its history, transformations and mutual influences between the city and its residents. The Spirits of Wrocław appeared once again and the music composed for “Awakening” and “Flow” was heard. A choir and an orchestra from Poland and Israel played on the stage.

One of the goals set by the city to the performance team was increasing the participation in open cultural events. “Awakening” itself proved that we achieved that goal. Wrocław and its residents started to really actively tell their story to one another, to Poland, Europe and the world. We can be proud that we started a hunger to participate in cultural events, which – we sincerely hope – will not be satiated for a long time to come.





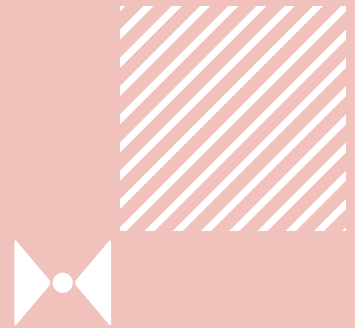
Ewa Michnik
Curator of the opera
programme



Opera

“The Spanish Night with Carmen – Zarzuela Show”, planned as a special event of the ECoC Wrocław 2016, combined three-year educational workshops preparing for the artistic event with the performance at the Wrocław Stadium on 18 June 2016. This grand opera production with 500 artists gathered the audience of over 22 000. Kate Aldrich – American singer considered to be the best performer of Carmen in the world of the last decade, Spanish and Polish singers, ballet ensembles from Madrid and the Wrocław Opera, as well as dancers from many Polish cities, choirs of Wrocław universities and from Lower Silesia, beautiful colourful costumes, impressive stage design, great direction of light, special effects, master direction and choreography by the Spanish artist Ignacio Garcia and the eminent Polish director Waldemar Zawodziński, the Wrocław Opera orchestra conducted by Womasz Szreder, brass orchestras, dancing horses from Karolina Wajda’s stud and our City Guard, all together they created a fascinating evening, which received enthusiastic ovations from the audience gathered at the stadium. The effect of the work put into creating this performance will bear fruit also in the following years, as the choirs and dance ensembles participating in the project included zarzuela in their concert programmes.

I believe the artistic level of the event prepared by the Wrocław Opera was very high. The performance was greatly praised by both foreign and Polish press, and it met with excellent response of foreign tourists and viewers from around Poland.



Theatre

In the publication presenting theatre projects of the ECoC Wrocław 2016, I made a certain profession of faith. The faith in theatre as a medium, and at the same time the faith that “from theatre stages we still hear the most clearly stated questions about multicultural European identity, tolerance and a shared sustainable vision of open society. That today, as when theatre was being born, it becomes a place for dynamic description of comparably dynamic changes in the modus of our lives. And that in this description, which involves the entire human, theatre errs far less than other media. I believe in theatre which, by describing humankind in action, continually creates humankind anew. In this sense, it remains the foundation of our self-understanding and the foundation of democracy. Skene still doesn't only support the urban agora, but it makes it deeper and transfers it into the domain of the image of a preserved and understandable world”.

This profession of faith, transferred into the area of cooperation of many people of theatre from our city and the whole Lower Silesia, created a wave of projects which brought here the theatre in all its varieties and genres. Many of the projects of “education for theatre and through theatre” started long before 2016, so it wasn't a surprise that the first half of the year of the European Capital of Culture was also dominated by educational projects.

Altogether, in over a dozen educational programmes, which often lasted for many months, there participated over 5 thousand people, devoting a few to over a dozen weeks of their time. It's a proof of the uniqueness of theatre projects – they're not superficial, but deep and full of devotion. The theatre map of the second half of the year was dominated by festivals, celebrated meetings, unique – historical – events. Including the Theatre Olympics, the biggest theatre event in the history not only of Wrocław, but the whole Poland, which brought the presentation of 159 unique events from 18 countries, including: 81 performances (137 shows, including reruns), 7 remixes, 19 meetings, 7 debates, 2 lectures, 1 conformance, 4 concerts. 14 films, 2 rituals, 7 exhibitions and 11 workshops.



Jarosław Fret
Curator of the theatre
programme

Visual arts

During the year of the European Capital of Culture Wrocław 2016, we presented over 70 exhibitions and we implemented 20 projects as part of Wrocław – Backyard Door. The visual arts programme included also performative events, shows and artistic festivals, such as Survival Art Review, TIFF Festival and European Glass Festival.

One of the most important and significant events was the exhibition of the works by Eduardo Chillida “Sonoridades”, which opened a new chapter in the visual arts programme. For the first time in Poland, viewers could see over 40 works of this eminent Basque artist. The selection of this famous sculptor didn’t result only from the importance of his work, but also from the fact that he was born and worked in San Sebastián – the city which shared with Wrocław the title of the European Capital of Culture 2016. In this way, we initiated a dialogue between two cities located in different parts of Europe. A kind of continuation of this dialogue was an exhibition of Krzysztof Gierakowski “Polish Individualities”, with a completely different artistic expression. Other realizations linking the two European Capitals of Culture were BASK, presenting Basque culture, and an exhibition of Wrocław photographer Łukasz Rusznica “European Eyes on Japan”.

A special place in the visual arts programme was reserved for the oeuvre of Wrocław artists. They were the subject of the exhibition “Art Seeks IQ”. It presented broadly various currents and techniques – from art born out of neo-avant-garde of the 1960s, through the generation of counterculture



Michał Bieniek
Curator of visual arts
programme



to contemporary art; from painting, sculpture and glass to installations and video art. Another important event was the retrospective of Waclaw Szpakowski – considered to be the one of the pioneers of abstract art in Poland.

2016 was also a good opportunity to organize exhibitions outside the capital of Lower Silesia. One of the most significant ones was “Wild West. A History of Wrocław’s Avant-garde”, presented in Warsaw, Kosice, Bochum, Zagreb and Budapest. I would also like to single out the Dresden exhibition “The Germans Did Not Come” and a series of exhibitions of Wrocław artists in Test Gallery in Warsaw.

Localness, community, activation and cooperation with residents were the most important features of the programme Wrocław – Backyard Door – its experimental character was rooted in a confrontation of artistic visions with local needs. Among the implemented projects, I should mention *Trafostation* by Joanna Rajkowska, *A Tree House on the Ash* by Niedzielni Collective (Cecylia Malik, Bartolomeo Koczenasz, Jakub Wesołowski and others), *Jacob’s Ladder* by Jakub Szczęsny, *The Skylight* by Joanna Piaścik or a backyard TV series *WHO IS IT* created by Karolina Breguła together with the residents of Ołbin district. Unique activities were conducted in Komuny Paryskiej 45 Workshop. There were activities for children and young adults, film screenings and Intergenerational Neighbours Meetings. The workshop remained an important place, exceptional in its profile, and it still functions in Przedmieście Oławskie district.



CELEBRATIONS

Unique, festive, one-of-a-kind events, e.g.: “Bridge Builders” The Opening Ceremony of the ECoC, “Flow”, Theatre Olympics, Mercuri / Xenakis, Alchemy of Light, Singing Europe, Nowe Żerniki – the European Capital of Culture Housing Estate.

REFLECTIONS ON CULTURE

Seminars, congresses, debates and conferences about the city and for the creators of culture, e.g.: City of the Future / Laboratory Wrocław, Right to Culture, Cyber Academy, Audience Development, Post-graduate Self Formation Programme.

SPECIAL EDITIONS

Good brands of Wrocław culture, which prepared unique editions for the ECoC Wrocław 2016, e.g.: Jazz on the Odra, Brave Festival, T-Mobile New Horizons.

ARTISTS AND THEIR WORK

Presentation of artists and their works, e.g.: “Tide: Young Polish Contemporary Art”, The Alternative Theatre Academy, Monograph of Tadeusz Ciałowicz, Folds.

PUBLICIZING CULTURE

Activities aimed at searching for new audiences, promoting and disseminating what’s important in culture, e.g.: Wrocław – Lviv. Lviv Month, “Eco Expanded City” Exhibition, European Literature Night, the National Rally of Book Club Members in Poland, Silesius International Poetry Festival, Capital of Rock, Grand opening of Pan Tadeusz Museum and Opening Ceremony for UNESCO World Book Capital, AutoBook – Literary Pit Stop.

EDUCATION AND ACTIVATION

An area of social, community-building projects, also expanding knowledge and skills and demanding activity, e.g.: MoKaPP: Mobile Catalyst for Public Space, the New Horizons Cinema, Wrocław – Backyard Door, microGRANTS ECoC 2016 and Literary Civic Budget, Parks of the ECoC, Volunteering ECoC, Writing Forum for Children and Young Adults, Forgotten City, Excluded Voice.

SOURCES OF CULTURE

Publications, teaching materials, books, games and web portals, e.g. Translation Programme, the ECoC Wrocław 2016 Publication Series, Cleaning the City: Space. More information in this publication in the chapter 3.2.

1.5. The Wrocław Stage

The residents of Wrocław as well as visitors who decide to stay here constantly create the identity of the city. That's why the sphere of activities of the ECoC Wrocław 2016 realized in the very cultural centre focused on developing a dialogue, filled with empathy and respect, between the city and its residents. Implementing various activities, we wanted to support the development of local communities, deepen participation and facilitate access to culture, including highbrow world-class projects. Our goal was to encourage the residents to experience culture, participate in it without any limitations and talk about our identity. In relation to that, the ECoC provided activities allowing for various ways of participation, depending on individual preferences. Thanks to that, everyone could decide individually about their role in the cultural celebration (a viewer or a co-creator), and everyone could find something for themselves.

The biggest challenge undertaken by programme teams and absolutely indispensable for the success of the project, was maintaining balance on two levels: 1. between events created “with” and “for” the residents and those aiming at presenting the best cultural brands (very often events), 2. between stimulating and developing activities already existing in the city and inviting outside creators of culture to co-create.

An important aspect of the implementation of activities by the Wrocław cultural field was finding a middle ground between projects the implementation of which was, for a variety of reasons, possible during the “celebration” and those which are definitely worth implementing in the future.

It is certain, however, that during 2016 those who answered the invitation to participate – which was open to everyone – liked to be together, as the year of celebration had a uniquely socialized nature. The residents are more and more aware, they want to co-decide and act.



52nd Jazz on the Odra,
Jazz Parade

→
Opening Weekend
of the ECoC, “Awakening”



Forgotten City, concert
of Polish Cello Quartet





NOBLIŚCI - WYBITNI UCZNI ZWIĄZANI Z WROCŁAWIEM

NOBEL PRIZE WINNERS - EMINENT SCHOLARS RELATED TO WROCLAW

THEODORE SWENHEDEN (1803-1882)

Swedish, geologist, professor of Mineralogy. He was awarded the Nobel Prize in 1902 for his monumental historical monograph of iron, the great industry of the University of Wrocław in 1854-1855.

Swedish, geologist, professor of Mineralogy. He was awarded the Nobel Prize in 1902 for his monumental historical monograph of iron, the great industry of the University of Wrocław in 1854-1855.

PHILIPP LEHARD (1812-1881)

A physicist. He was awarded the Nobel Prize in 1905 for his work on cathode radiation. He gave lectures at the University of Wrocław in the academic year of 1861/1862.

A physicist. He was awarded the Nobel Prize in 1905 for his work on cathode radiation. He gave lectures at the University of Wrocław in the academic year of 1861/1862.

EDUARD BUCHNER (1830-1907)

A chemist. He was awarded the Nobel Prize in 1907 for his research on cellular fermentation processes. Professor of the University of Wrocław in 1905-1911.

A chemist. He was awarded the Nobel Prize in 1907 for his research on cellular fermentation processes. Professor of the University of Wrocław in 1905-1911.

PAUL KARLICKI (1852-1905)

A chemist and mineralogist. He was awarded the Nobel Prize in 1905 for his work on the synthesis of organic compounds. He was a professor at the University of Wrocław.

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THEODORE SWENHEDEN (1803-1882)

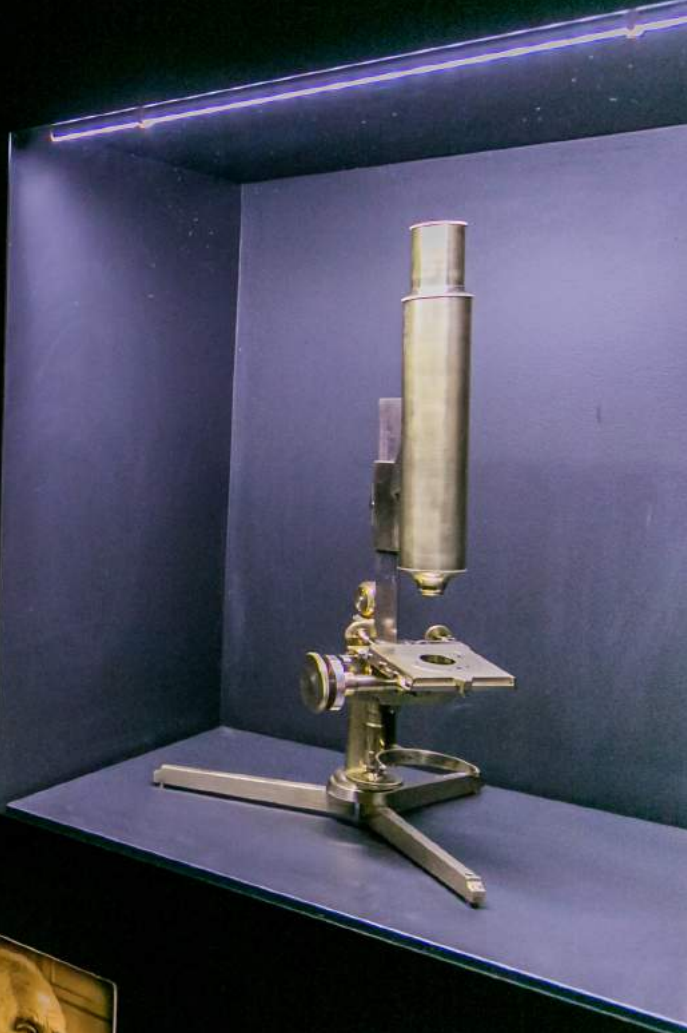
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MIKROSKOP PURKYNIEGO
- PIERWSZY WROCŁAWSKI MIKROSKOP
PURKYNJE'S MICROSCOPE
- THE FIRST MICROSCOPE

Udoskonalenie przez
Józefa Purkynę
z Wrocławia

1.6. The Lower Silesian Stage

The regional programme of the European Capital of Culture Wrocław 2016 addressed many cultural phenomena in Lower Silesia cross-sectionally. The region itself was treated as a melting pot of diversity, a kind of wonderful book written by many generations, created out of history, cultural artefacts and beautiful landscapes. Activities were conducted in several dozen smaller and bigger towns. All of them had one thing in common: their goal was to discover and reminisce Lower Silesia, its history, multi-layered culture and unique variety.

Two festivals took place in the region: Silesia Art Biennale – devoted to places and artists in the region, and PreTexty Literary Festival – wandering from town to town and following the paths of literature. Chojnów, Szczytna and Nowa Ruda were visited by MoKaPP – Mobile Catalyst for Public Space. Young academics and cultural activists were “Reading the City” in Boguszów-Gorce, Bogatynia, Dzierżoniów, Lwówek Śląski, Oborniki Śląskie, Wołów and Bolesławiec. Organizers of cultural events from around Poland gathered for Not-a-Congress in Lubiąż, and all people of culture were regularly meeting within the framework of the Open Workgroup, to talk about the culture of small and medium-sized towns. In Wałbrzych, “Walls of Peace” were created, and in Duszniki Zdrój – the “PAPER ^K” exhibition was organized. Altogether, over one hundred ideas from Lower Silesia, which were successfully implemented, were described in a publication titled “Clip”.

An important element of the presentation of the richness of the region, organized in Wrocław, was the exhibition “7 Wonders of Wrocław and Lower Silesia”. The Book of Henryków with the first ever sentence written down in Polish, the oldest map of Lower Silesia, the original of the Pastoral Letter of Polish Bishops to Their German Brothers, architectural designs of the Centennial Hall, and also achievements of scientists from the Wrocław University of Science and Technology (which might allow us to colonize Mars) – that’s just a few of the artefacts presented at the exhibition. The ECoC Wrocław 2016, as an ambassador of the region, stimulated its development and treated it as a partner in the project.

City Coalition in numbers

8 years of dreams about cooperation of people involved in the ECoC competition in Poland

4 years of preparations

7 coalition partners

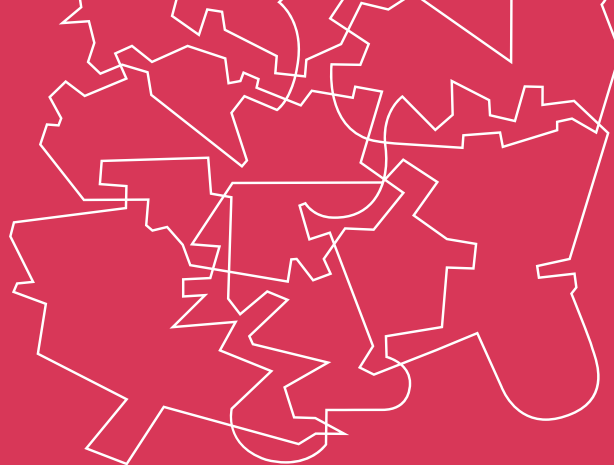
6 unique presentations of the cultural potential of the cities on the stage of Wrocław as the European Capital of Culture 2016

6 micro-presentations of Wrocław as the European Capital of Culture 2016 in cities-members of the Coalition

112 hours of debates on culture in cities during the 7 editions of the City Coalition Forum

820 artists and creators of culture from around Poland involved in the realizations in 2016

126830 recipients of the Coalition events in 2016



Wrocław joined the Civic Partnership for Culture 2016, an initiative endorsed by all the Polish candidates for the title of ECoC, providing support to the city that wins the competition and exchanging experiences regarding cultural policies and projects at the municipal level and the future of the ECoC project.

The final application of Wrocław "Spaces for Beauty: Revisited", May 2011.

The Selection Panel would welcome efforts by Wrocław to cooperate with the other four finalist cities in joint projects in the future.

Final Selection Report Warsaw, 20-21 June 2011.

The monitoring and advisory panel is pleased to learn about the already established cooperation with other Polish cities participating in the competition and encourages to strengthen this cooperation.

A report from an informal meeting with the Monitoring and advisory panel after winning the ECoC title, November 2012.

1.7. The National Stage

Wrocław invited partners from around Poland to cooperate and co-create the programme of the European Capital of Culture 2016, and that's how the City Coalition for Culture was born. It was the first time in the ECoC history that cities competing for the title later established cooperation. The participants of the project were: Gdańsk, Katowice, Lublin, Łódź, Poznań and Szczecin.

The aim of the cooperation was most of all cultural presentations of Gdańsk, Katowice, Lublin, Łódź, Poznań and Szczecin, focused on urban narratives the most characteristic for a given city and their genius loci. Wrocław as the European Capital of Culture 2016 became a stage on which ideas and practices from every city could meet.

The outcome of the City Coalition is a research project implemented by the Jagiellonian University, focused on the so called "ECoC Effect", i.e. the analysis of long-term economic and socio-cultural results and changes triggered in the cities by the application process for the title of the European Capital of Culture 2016 in Poland (more in the chapter 3.4.).

Creators of the coalition started a Think Tank, which was meeting in the years 2012-2016, to exchange ideas and good practices in order to better work on developing culture in local self-governments. The competition for the title of the European Capital of Culture became a hotbed of an intense debate devoted to culture and the responsibility of self-governments for it, and 2016 was the time to summarize this debate. And so the City Coalition became a true platform for the exchange of experiences, bringing together Polish self-governments and institutions and helping to raise the level of competences of the cultural staff.

We implemented the Coalition in each city by combining the power of self-governments and creators of culture. Every city designated a local cultural operator – a programme leader (often the institution which had earlier been responsible for the ECoC application process), who was delegated to cooperate with Wrocław. All the work was coordinated by the team from the European Capital of Culture Wrocław 2016 office.



City Coalition, presentation of Katowice
(City of Music)



City Coalition, presentation of Poznań
(Next Stop)



City Coalition presentation of Lublin
(City of Inspiration)

1.8. The European and World Stage

The ECoC Wrocław 2016 became a stage for international cooperation of artists and culture creators. It attempted to define and underline the unique role of the city in the culture of Europe and the world. It also showed its variety and richness to Wrocław residents by presenting the most interesting phenomena, and at the same time it presented the multidimensionality and uniqueness of Polish culture on the international stage. Over 70% of all projects implemented as part of the ECoC Wrocław 2016 had a European dimension.



SPAIN

*Donostia-San Sebastián
(4 years of cooperation)*

Eduardo Chillida:
“Sonoridades” exhibition,
Tamborrada, Bask – Open
Workshop of Basque
Culture, Festival of Polish
Dance and Theatre
“From Poland”,
Culinary Connection

LONG-TERM COOPERATION WITH WROCLAW PARTNER CITIES

FRANCE

including Lille
(4 projects)

Festival
Lille meets Wrocław

GERMANY

including Berlin, Dresden,
the Ruhr (long-term
cooperation, over
40 projects)

The Wrocław-Berlin
programme, The Culture
Train, Luneta, In Between
Festivals, "Summer
Rental" exhibition, artistic
exchange with Dresden,
Goethe-Institut Pop Up
Pavillon, "The Germans Did
Not Come" exhibition

UKRAINE

Lviv (long-term cooperation)

Lviv Month: Let's Meet. This is the New Ukraine, The City of Lem, trainings for librarians in Lviv, Exhibition of young Ukrainian artists "Level of Dependence"

For the first time in the history of the European Capital of Culture, a city from a country not belonging to the European Union had a chance to present its culture in such a broad way as part of the ECoC project. Wrocław decided on a long-term cooperation with Lviv on account of the ties between the two cities, and also as a result of a request from the cultural environments of Lviv and Lublin, who cooperated during the competition for the ECoC title. In April 2016 – a symbolic period between the Catholic and the Orthodox Easter – Lviv shared with Wrocław the title of the ECoC. The aim of Lviv Month was to present the contemporary face of Ukraine. During the 30 days of April, Wrocław hosted almost 300 Ukrainian artists: poets, writers, directors, musicians, art curators, painters, graphic artists, performers and intellectuals from various domains of culture and art, and the events were attended by over 100 000 people.

JAPAN

(4 years of cooperation,
21 projects, 23 study
visits to Japan)

Artistic exchange with,
among others, Wro Art
Center, TIFF Festival,
Avant Art Festival, Acade-
my of Fine Arts in Wrocław,
National Forum of Music,
The Grotowski Institute

ISRAEL

(3 years of
cooperation,
4 big projects)

The Opening
Ceremony of ECoC
– "Awakening",
"Flow", "Sky Web",
International
Theatre Festival
Dialog-Wrocław

ITALY

Rome
(3 years of
cooperation,
1 big project)

Corso Polonia

2014

Wrocław was hosting
World Music Days

2015

**Promotion
of Wrocław
in Europe**

Dispossession exhibition

Dispossession exhibition prepared by the ECoC Wrocław 2016 office was part of the 56th Venice Biennale

Dispossession means the loss of one's possessions, and alludes to exorcism, the expulsion of unwanted forces. Though the points of departure are past relocations in Wrocław, a city where everyone comes from "someplace else", the exhibition combined historical and contemporary narratives, creating a multi-layered story about the loss of one's home. Starting with a memory of a private space, artists from Germany, Poland and Ukraine in various ways intertwined individual experiences with historical and contemporary events affecting whole nations and states.

Wrocław and Kraków were guests of honour at **Salon du livre, i.e. the Paris Book Fair**

The European Capital of Culture Wrocław 2016 as well as the 250th Anniversary of Public Theatre in Poland were the subject of the **13th edition of the Festival of Polish Culture CORSO POLONIA in Rome**

2016

European brands and networks in Wrocław

- **Artists' Initiatives' Meetings (AIM)** – a network of artistic initiatives from eleven European countries, combining exhibition and educational initiatives.
- **European Jazz Conference**, a convention of the Europe Jazz Network, an association specializing in creative music, jazz and contemporary improvised music.
- **Pearle – Live Performance Europe Conference** gathering representatives of performative arts.
- **65th General Assembly of the European Festivals Association** for members of from forty countries.

The Theatre Olympics

The 7th edition of the Theatre Olympics, an international theatre festival presenting achievements of the most eminent theatre artists from around the world. The initiator of the Olympics was Theodoros Terzopoulos, who established it in 1993 in Delphi, and who is now the Chair of the International Theatre Olympics Committee. The motto of the Wrocław edition was "The world as a place of truth" – a paraphrase of the title of a text by Jerzy Grotowski presented in 1976 and published in 1979.

The programme of the Olympics, which lasted for over a month, consisted of: Main Section, Lower Silesian Theatre Platform, More than Theatre, Dziady Recycling Festival, Eastern Line and The Grotowski Institute's Programme. Artists invited to the main section were: Eugenio Barba, Peter Brook, Romeo Castellucci, Pippo Delbono, Jan Fabre, Valeri Fokin, Heiner Goebbels, Liu Libin, Krystian Lupa, Eimuntas Nekrošius, Tadashi Suzuki, Theodoros Terzopoulos, Robert Wilson – they presented renowned productions as well as premieres and co-productions specially prepared for the European Capital of Culture.

2016/2017

UNESCO World Book Capital

Wrocław received the prestigious title of UNESCO World Book Capital 2016 for – as described by UNESCO Director-General, Irina Bokova – “an excellent programme that will promote reading among the wider public all through the year”. And we really did that in 2016, we transformed the city into a huge colourful library, thanks to thousands literary events, city actions and performances dedicated to books, big festivals, but also microprojects implemented by the residents of Wrocław and Lower Silesia.

Tens of thousands of stickers with literary quotes were put on cars, crowds sang the World Book Anthem created here in Wrocław, and children and young adults were learning to write and design books. But World Book Capital meant also international cooperation – for example supporting the next World Book Capital, Conakry in Guinea, as well as long-term activities dedicated to local literary circles and book industries – such as the Wrocław Literature House, a new institution focusing on readership promotion, or the Wrocław Publishing Programme, co-financing publications related to the city and the region.

European Film Awards

The most eminent film distinctions awarded to European films by members of the European Film Academy. Every second year the gala is organized in Berlin and on even-numbered years – in other big European cities. The 29th gala took place in Wrocław. The awards were given for the first time in 1988, and the prize for the best film went to Krzysztof Kieślowski for *A Short Film About Killing*. In the following years, winners included Roman Polański, Lars von Trier, Pedro Almodóvar, Paolo Sorrentino and Michael Haneke.

The gala in Wrocław was attended by, among others, actor Pierce Brosnan – guest of honour, awarded for his achievements in world cinema, screenwriter Jean-Claude Carrière – winner of the lifetime achievement award, directors Pedro Almodóvar and Ken Loach. The title of the best European film was won by “*Toni Erdmann*” by Maren Ade.

2017

The International Federation of Library Associations and Institutions (IFLA) World Library and Information Congress 2017 and the accompanying 83rd General Assembly of IFLA Members symbolically complemented the literary activities of the ECoC and UNESCO World Book Capital Wrocław 2016.



Theatre Olympics, "Masquerade:
Recollections of the Future" performance



European Film Awards 2016 gala



56th Venice Biennale, "Nowhere is home"
(Manaf Halbouni) from the exhibition "Dispossession"



2. Access to culture and participation

Research projects, methodology, goals

Jacek Pluta

We present the Readers with a result of our over a year-long effort aiming at showing the European Capital of Culture „from the inside”, mainly through the eyes of its participants. Our team of experts and researchers, representing various domains of applied social sciences, tried to grasp the most important elements of the ECoC events, as they were recognized and experienced by the residents of Wrocław and visitors.

The ECoC Wrocław 2016 was a project with a variety of themes and scales of events, often assuming different forms of participation and creation of attitudes. From being a purely passive spectator to active participation and fully engaged “presumption of culture”. Also, the events building the ECoC were inscribed into the calendar year and spheres of culture representing the most important curatorial domains only from the formal point of view. One thing is certain – the total number of events (difficult to calculate precisely, but certainly over two thousand) made the space of our city – region subject to a **cultural effect** unprecedented in its scale and intensity. Events and festivals organized as part of the ECoC, both those with known forms and often new and unprecedented, going beyond the boundaries of usual understanding of participation in culture, had to influence the city and its residents in several key areas, which – as we assumed – could be a proof that:

- cultural life in the city was “animated”;
- methods and forms of participation in culture were transformed,
- Wrocław became more competitive.

As researchers, we were particularly interested in the **phenomenon of participation in culture**, presented in its urban type. This theme is naturally present in the evaluation, as it is directly linked to the narrative about the diverse character of events of the ECoC Wrocław 2016.

The second, broadly defined issue, which appeared in the evaluation, was the so called **ECoC effect**. In the circle of the organizers, but also researchers of the ECoC 2016 (but not necessarily creators of culture), the phrase “ECoC effect” was used already when the project was still going on. As we will see, it can be related to institutional, image, economic, and developmental aspects important for the shape of city policies. One of its more interesting manifestations is undoubtedly **the social context of the ECoC effect**, related to the reaction of the residents to the ECoC events and the impulse for transformations which occurred in the feeling of the relationship with the city and the development of the urban sphere of the organization of free time, in which in 2016 culture played the key role. And those are the issues we will first and foremost present to the Reader.

The project of the evaluation and research of the ECoC meant that the main (though not only) effort was focused on the **direct and indirect recipients of the ECoC events**: the participants of the organized events, residents of Wrocław and the region, as well as visitors. Secondly, we were interested in the **beneficiaries of the ECoC events**, whom we defined as creators and organizers of culture, involved in the process of shaping the ECoC, directors of cultural institutions and branches, and also representatives of the sector of cultural services (so called creative industry).

Implementation of the process of evaluation of the ECoC meant, on the one hand, the necessity to include in the research various categories of people and institutions. We definitely cannot talk about only one group of respondents, or find one common denominator for them, neglecting the issues of diversity of roles played by them, opposition of expectations, and differences in ways of participation. Therefore, we applied a wide range of tools and research techniques pertinent to applied social sciences. Let's indicate here only several main themes of the research implemented as part of the evaluation programme:

- **Quantitative research** – implemented using the phone (CATI) on the total sample of 2500 residents of Wrocław, Wrocław agglomeration and Lower Silesia, in three measurements: in the first half of the ECoC year, the second half and after the ECoC year.
- **Qualitative research** – focus group interviews (FGI) in 20 different groups of participants/non-participants of the ECoC.
- **All-Poland survey OMNIBUS type** – on the sample of 1066 residents of Poland aged 16+
- **Research of the creative industry** – implemented using the phone (CATI) on the sample of businessmen from the sector of creative services in Wrocław and the agglomeration.

- **Microprojects research** – encompassing quantitative and qualitative research techniques, related to such cycles of events as Special Weekends of the ECoC, Wrocław – Backyard Door, Artist-in-Residence Programme A-i-R Wro, Theatre Olympics, microGRANTS ECoC 2016.
- **Found data** – reports and qualitative statistics directly and indirectly related to the process of implementation of the ECoC
- **Remaining research, analyses and experts' opinions** related to projects implemented as tasks of the ECoC and research concerning the ECoC.

Undertaking the task of, as we can see, comprehensive evaluation of the social effects of the ECoC, we purposefully excluded certain themes from the research, especially concerning the artistic value of the ECoC programme, the evaluation of which we leave to art critics and experts on culture. For us, as representatives of social sciences, the most important is the extra-professional image of participation in culture as penetration of cultural phenomena into the social tissue of city and the region.

The report is the effect of the work of the evaluative team from the University of Wrocław, as well as invited guest from other academies, experts and collaborators, whose remarks and effects of research the Reader will find in the following chapters. The report is also a proof of the effort of the organizers of the events coordinated by the Impart Festival Office Wrocław 2016.

Passing the knowledge we gathered to the Readers, we divided the report into chapters which correspond with the areas of strategic effects of the ECoC project¹. We couldn't possibly include here all detailed results or research and reports, but we strongly encourage to get acquainted with them as well².

1 Listed in the publication "Spaces for Beauty", published in June 2015.

2 The list of all reports is located on the back flap of the cover of this publication.

2.1. Access to culture and participation

Jacek Pluta

1 More on the results of the CATI survey referred to in this chapter, with the participation of the residents of Wrocław, Wrocław agglomeration and Lower Silesia, can be found in the publication by E. Banaszak, M. Błaszczuk, K. Kajdaneck, J. Pluta. *Participation in culture in the perspective of the European Capital of Culture 2016. Report from the CATI survey with the residents of Wrocław and the Lower Silesia Voivodeship, May 2017.*

Results of our research¹ show that in the eyes of the respondents, the ECoC was, generally speaking, a success. According to the residents of Wrocław and the agglomeration we questioned, the city performed the role of the host well and it received the average grade from all measurements of 4.0 points on the scale 1-5 points. There are several empirical testimonies confirming such an opinion. Let's present for now those which are directly related to the participation in the ECoC events.

Information on participation was gathered three times during the whole ECoC year: by the end of the first half of the year, by the end of the second half and after the ECoC had finished – at the beginning of 2017. Because of its scale and character, we researched participation in several ways:

- using a specially constructed scale of 11 events of the ECoC differing in form, which encompassed practically all possibilities of participation in the ECoC,
- using the inventory method, we grasped both the most important and recognizable events in the cycle of special weekends, but also the remaining events from selected projects – such as Bibliopolis, Wrocław – Backyard Door, City Coalition, showing most of all the way the ECoC is rooted in the public space of the city.

Chart 1. presents data on the participation in types of the ECoC events on the basis of declarations of respondents from Wrocław and the agglomeration.

As we can assume from the results, absolutely **the most popular in the pool of the ECoC events were mass events in the form of open (free) participation**. The average of 59% respondents were in touch with the open (free) events (during the whole year of the ECoC), while participation in mass events was declared by 46% of the respondents. Also popular were events which we could describe as fairs – combined with elements of play, or in the style of culinary events (40%). Secondly, **festivals and events located in public space of the city were noticed: in parks, streets, squares (41%)**. Such results certainly shape the subjective reception of the ECoC as a whole as **consisting mainly of mass and open events. At the same time, they show that the main magnet drawing to cultural events is their ludic character**.

One should also mention the high percentage of people indicating contact with the ECoC in locations associated with so called high culture, i.e. museums, theatres, galleries (34%). Doubtlessly, this result, indeed close to the indication of paid forms of participation in culture (36%), shows the potential of institutions organizing them, which is important for the ongoing discussion about new spaces and ways of showing them on the basis of existing institutions (see chart 2.).

The profile of participation measured in this way, and indirectly the range of the ECoC effect on the “scale of the region”, promotes residents of Wrocław with regard to the variety of contacts with the ECoC offer (average number of types of events for residents of Wrocław is 3.9, for the ag-

In which types of events organized as part of the ECoC Wrocław 2016 have you participated so far?

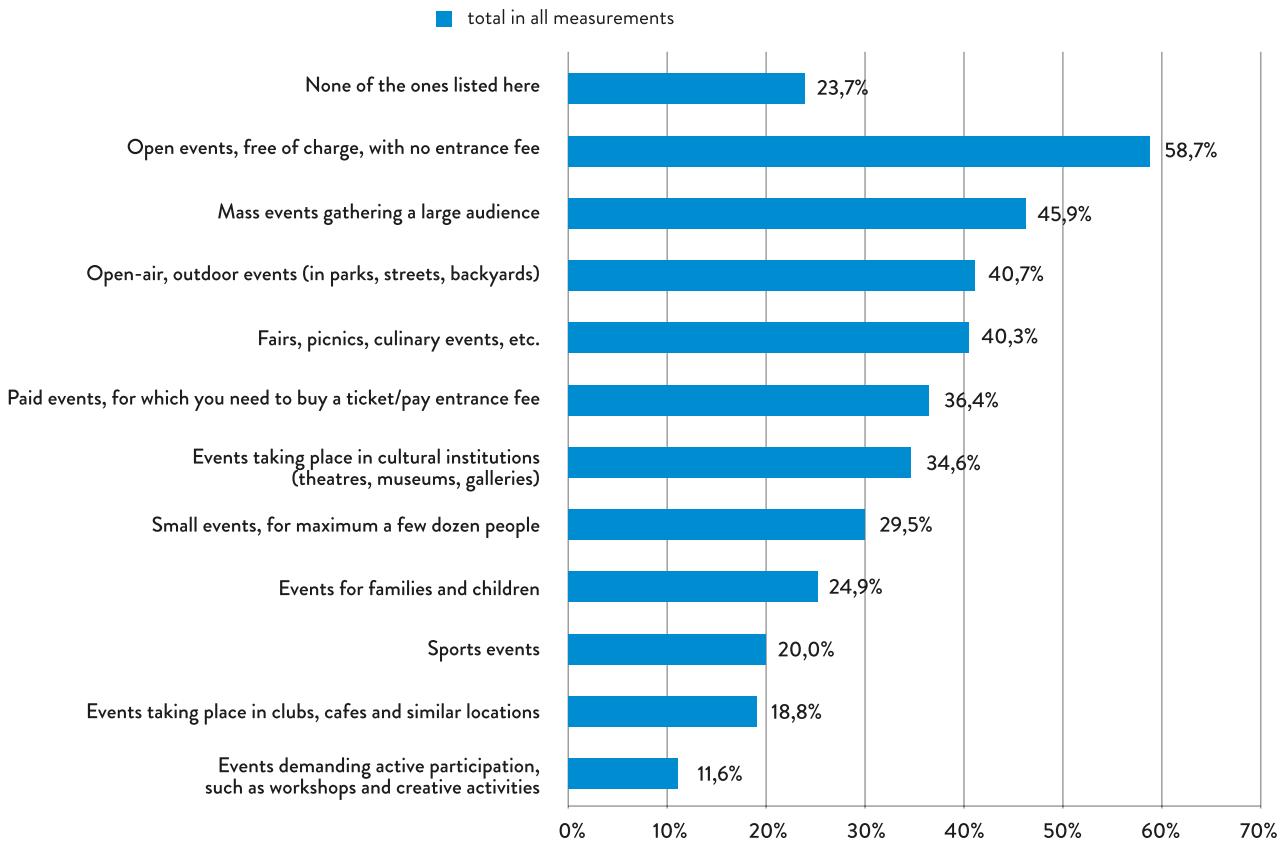


Chart 1. Participation in types of the ECoC events – data according to waves of measurement and in total (n=2250*)

*Data for Wrocław and the agglomeration – without Lower Silesia – in the measurement “after the ECoC” sample n=750 in each measurement.

In which types of events organized as part of the ECoC Wrocław 2016 have you participated so far?

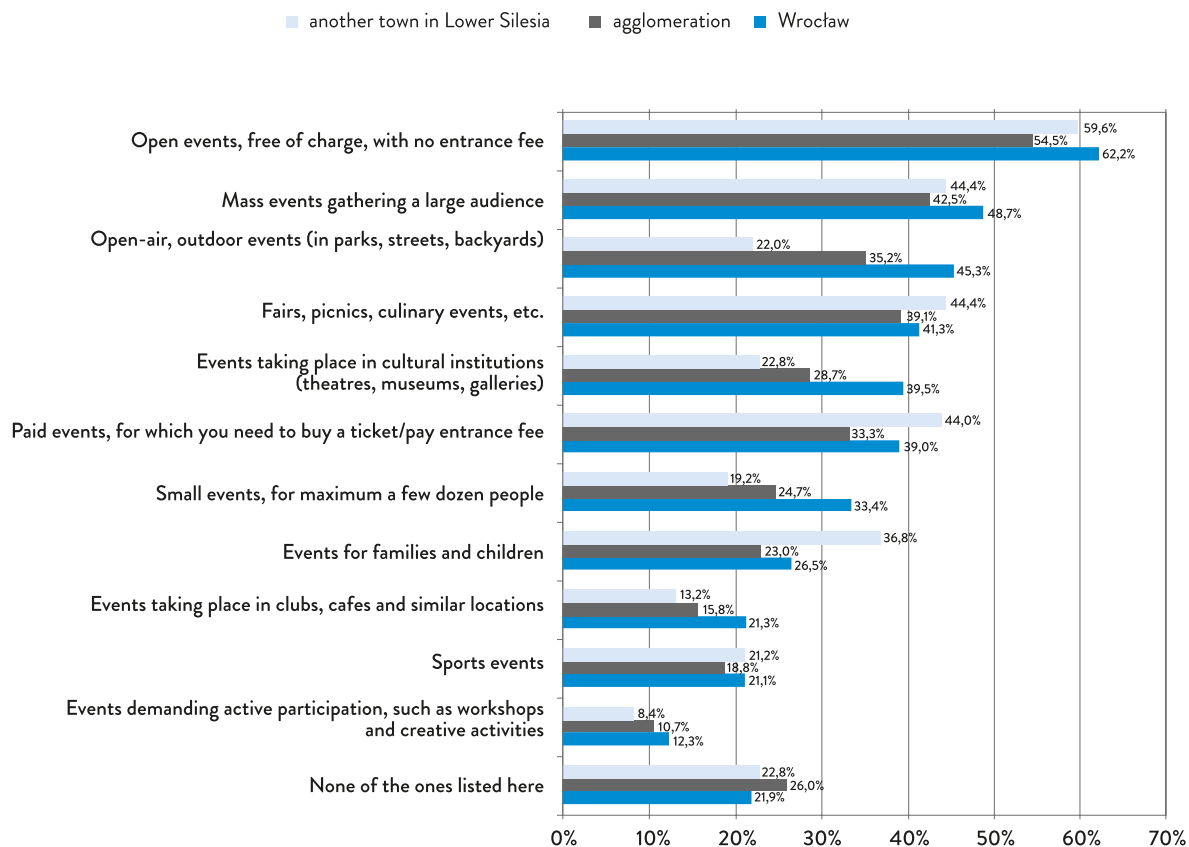


Chart 2. Participation in types of the ECoC events – data according to place of residence (n=2500)

glomeration – 3.26 and for Lower Silesia – 3.36). As regards the profile of the participation itself, residents of Lower Silesia indicated proportionally larger participation, against the background of the remaining categories of participants, in such types of events as:

- Events in the type of fairs, play, picnics
- Paid events
- Events for families and children.

What can we gather from this data? It seems that for the residents of the region, the attractiveness of Wrocław as a stage on which the ECoC was played wasn't rooted in the fact that there was "simply more culture", but in the fact that Wrocław became a place where they could have nice time with family, and "there were places to have fun". In other words, **in opposition to the residents of Wrocław, residents of the region considered particularly attractive events associated with entertainment, and what singles out residents of Wrocław in contact with culture, on the other hand, is the fact that they could be in touch with it simply in the public space of the city.**

In this case, the disproportion between the residents of the city and visitors is considerable. Contact of the residents of Wrocław with culture in public space of the city, parks, streets and backyards, in comparison with the residents of the agglomeration is twice as high on its scale, and also significantly higher (10 percent) in comparison with the residents of the region. It seems as if the outsiders came most of all for concrete events, limiting their perception of culture in places "other" than those assigned to it or those they're used to. While residents of Wrocław used this privilege of being "surrounded by culture" much more often.

Apart from events in the cycle of special weekends, a special measurement of participation was implemented for a series of other events. A common feature of all of them was their presence in various locations in the city public space.

The percentage of people who encountered cultural actions remains quite high, if we agree to assume the conventional boundary of 15% of the respondents declaring contact with an event or phenomenon (chart 4). In this regard, the undisputable first place goes to the generally available installation Pop Up Pavillon of Goethe Institut², located between April and July in the form of a glass container in the middle of Nowy Targ Square. Every willing resident or tourist could have approached it. Another noticeable event was a series of literary actions and interventions in the city space organized as part of the programme Bibliopolis – City as a Library, which lasted for the whole 2016³. Among other actions with considerable recognizability, we should mention artistic interventions in backyards and estates of Wrocław⁴, organized as part of the project Wrocław – Backyard Door, as well as presentations of Gdańsk, Lublin, Łódź, Katowice, Poznań and Szczecin as part of the City Coalition⁵.

Undoubtedly, taking in consideration the general scale of participation, the ECoC was a success in this regard, but let's remember that this success was to a large extent visible in events, well-known brands, which could also draw the residents of the region. During the calendar year, the offer of the ECoC much weaker broadened participation in a larger number of also "difficult" cultural circuits (types of events).

In chart 5., we can see the dynamics of the flow of participation on the aggregated scale, which is determined by the progressing complexity of types of events. In an ideal situation, in time (the flow of the calendar ECoC year) the number of various events grows, and so the chance to participate in them. On the basis of the series of three measurements we can say that we are dealing with moderate working of the participation mechanism, which during the ECoC year results in actual use of the growing options of ways to participate. If we compare data from the measurement "first half of the ECoC year" with the measurement "after the ECoC", we'll see a certain

2 See: <https://www.goethe.de/ins/pl/pl/kul/sup/wro.html>

3 See: <http://www.wroclaw2016.pl/bibliopolis>

4 See: <http://www.wroclaw2016.pl/podworze>

5 See: <http://koalicjamiast.wroclaw2016.pl/#>

outflow of the proportion of people not participating in the ECoC (decrease from 24.5% to 19.5%) and raise in the proportion of participation in the category 1-3 types of events – respectively from 20.5% to 26.3%, with stable results in higher categories.

The mechanism of broadening the base of participation can be seen much clearer in relation to events – mega performances. **A noteworthy testimony of the participation success of the ECoC is the systematic and significant growth of people participating in at least 5 weekends of the ECoC – their percentage was growing constantly with the number of weekends, from 6.3% in the first half to 22% in the measurement “after the ECoC”, and a corresponding systematic decrease in the percentage of people declaring participation in only one special weekend.**

Using the differentiation of respondents according to three categories forming a scale of differences in participation, we can answer the question: *What are the visible patterns of participation in the ECoC?*

“The ECoC omnivores” (8-11 types of events, share in total sample n=2500 average 9.9% and in Wrocław 12.7%, respectively). In this profile, there is very high number of respondents, over 70%, who participated in as many as 9 out of 11 types of events. Those respondents (similarly to others) value ludic participation – in open events, fairs, mass, open-air and culinary events. At the same time, and that’s the reason of their omnivorous character – they select both visits in traditional cultural institutions, and in sports events or workshops.

“Active users of the events” (4-7 types of events, share in the sample 40.8%, in Wrocław – 42.6%). What links this category of participants with omnivores, is a very high will to participate in open, free events they definitely look forward to. A high percentage of them selected participation in mass events. They’re not as open to various ways of participation in culture as omnivores, but they’re interested in cultural events and are active in those areas, in which they are easily accessible (popular) and connected to the currently popular way of spending free time (fairs and picnics). To a lower degree, they are interested in profiled events: for families, sports events, club events and workshops. Decrease of interest in those events is relatively much higher than in case of omnivores.

“Passive” – people very moderately using the diversity of the offer of events, who selected them in a very one-sided manner – as if accidental (dispersed). Slightly more than half of those people had contact with culture through free, mass events of festive? character, but also paid ones. They are characterized also by very sporadic participation in culture in any manifestation, which might be proved by the fact that for many types of events the declared contact did not exceed 20% of respondents.

Further analysis of the patterns of participation in culture, which we cannot present here in detail, took into account, among others, type of event and the socio-demographic profile of respondents, and it highlighted the dividing character of cultural circuits. On the one hand, various

Have you participated in person in any of the following events?

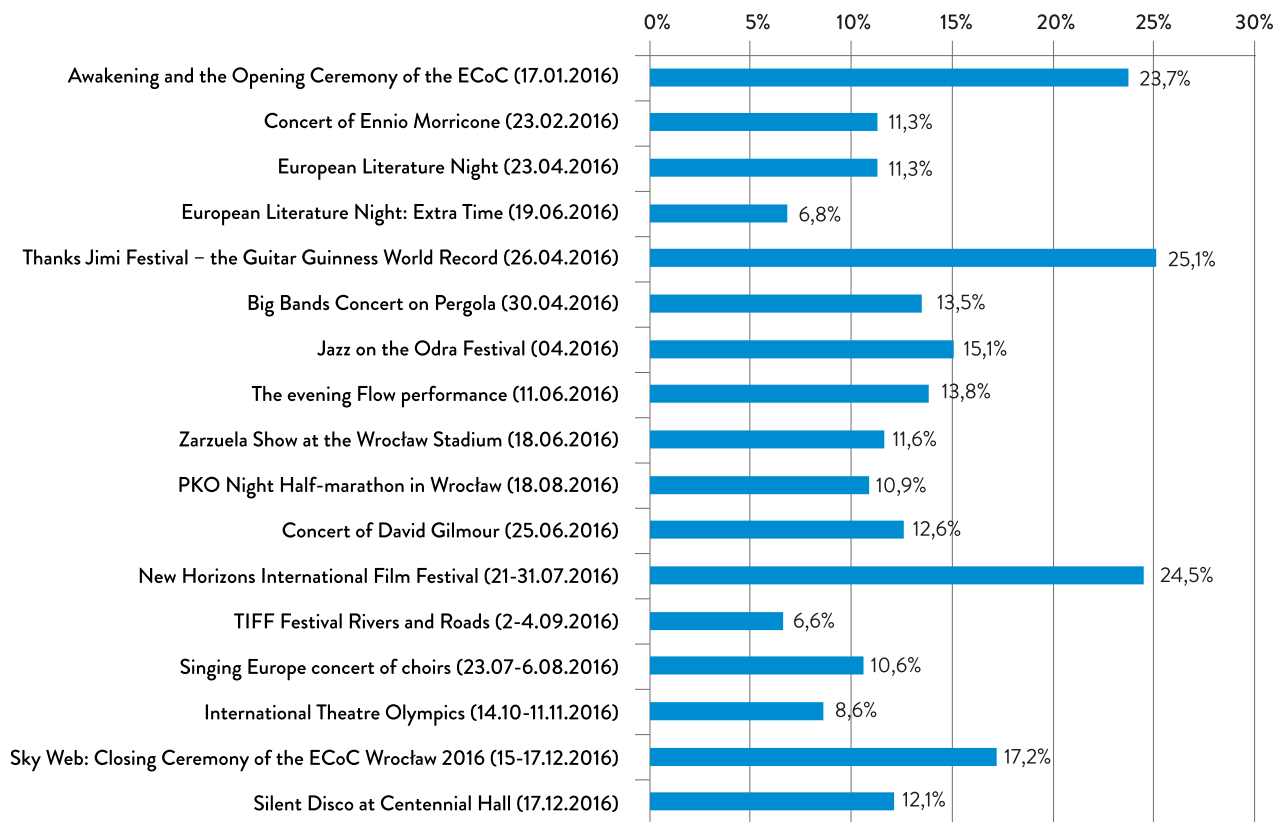


Chart 3. Participation in the cycle of 12 special week-ends of the ECoC – data in total (n=2250*)

* Data for Wrocław and the agglomeration – without Lower Silesia – in the measurement “after the ECoC”

During this year, have you also happened to...

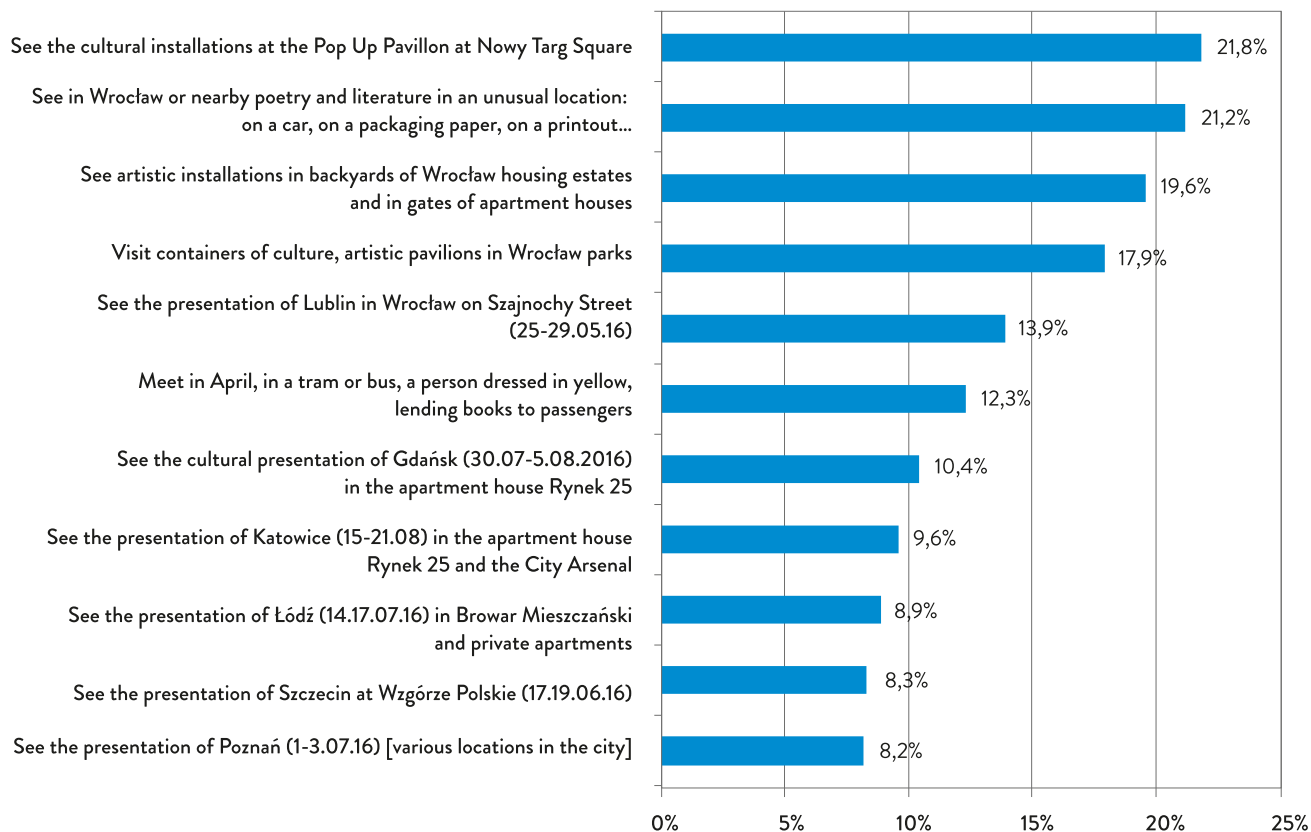


Chart 4. Contact with selected events and festivals of the ECoC – data in total (n=2250*)

* Data for Wrocław and the agglomeration – without Lower Silesia – in the measurement “after the ECoC”

ways of participation in culture are a fact – if we consider the division into omnivorous, active and passive consumers of culture we used in the analysis. However, if we take into account all respondents and various types of events, the moderating role of the factors of social position and sociocultural relations related to them will be revealed. If we describe them as types of barriers in participation, then the most important one is economy. Similar dependencies were perceived in case of people from the age category 55+, but the opposite happens in case of people with good financial situation and high education. The results show that the most complex cultural offer, i.e. workshops, events not fitting the traditional divisions into artist and spectator, to a large extent was used by well-educated, wealthy people, and more often women. The offer of events was for them yet another occasion for (perhaps even more) intense participation in the urban system of consumption of free time, which during that period was dominated by cultural events. Also in this regard, the most desirable for many reasons pattern of participation was fulfilled by the “omnivorous” form, and applied to a relatively small percentage of respondents (10% on the total sample, and 12.7% in Wrocław).

Taking into consideration the revealed dependencies, we can characterize **circuits of culture** as follows:

- **culture for women** – promoting events in cultural institutions, workshops and creative activities, events for families and children, weekend events
- **culture of the young** – promoting mass, sports and weekend events;
- **culture of “adults”** (35-44 yrs. old) – omnivorous, active and creative
- **culture of the (self)excluded, not present** – understood as lack of participation of the oldest, the poorest
- **culture of the rich and educated** – omnivorous, active, creative and focused on weekend events.

Participants according to types of events

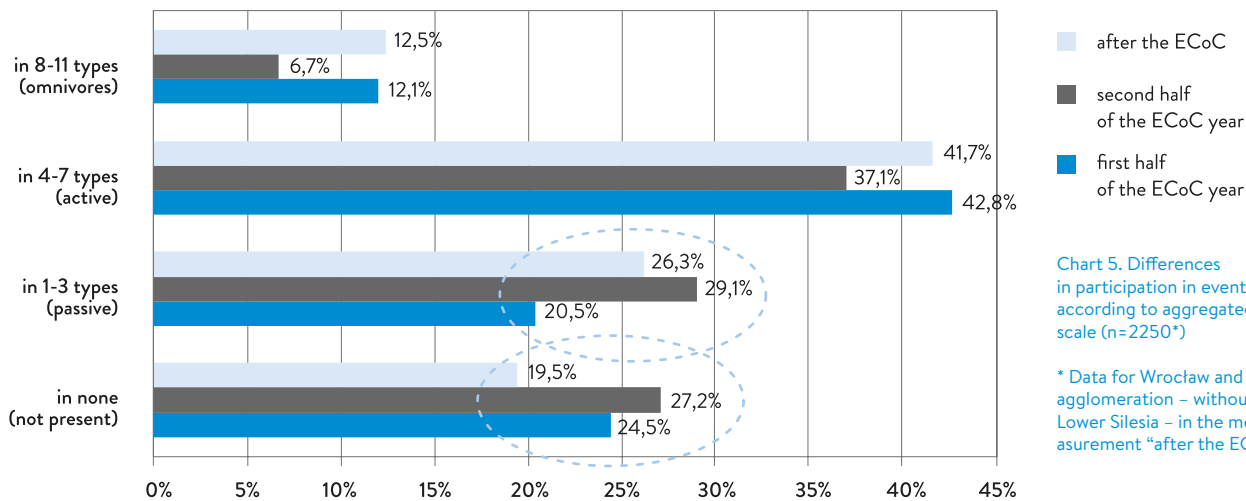


Chart 5. Differences in participation in events according to aggregated scale (n=2250*)

* Data for Wrocław and the agglomeration – without Lower Silesia – in the measurement “after the ECoC”

Participants of events in the cycle of special weekends according to the number of weekends

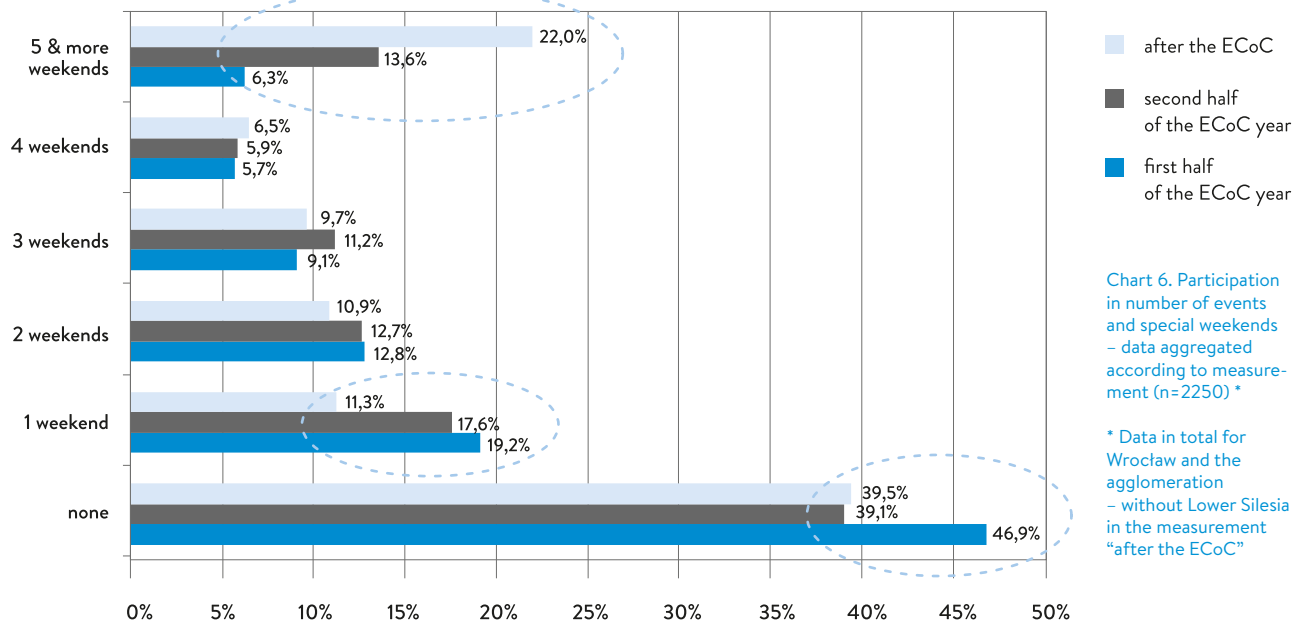


Chart 6. Participation in number of events and special weekends – data aggregated according to measurement (n=2250) *

* Data in total for Wrocław and the agglomeration – without Lower Silesia in the measurement “after the ECoC”



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2.2. Special weekends

Katarzyna Kajdanek

Special weekends of the ECoC Wrocław 2016 are twelve weekends spread throughout the year of the European Capital of Culture in such a way to answer the growing interest in culture of both residents and visitors to Wrocław, sustain their interest in the ECoC programme, and at the same time to invite to participate in various cultural activities.

Researching the experience of the ECoC of the participants of the weekends was quite a challenge. The audience and participants of many of the cultural events created temporary and ephemeral communities. And if the event was longer, they were entering and leaving the roles of audience/participant. Events they were interested in were often of mass character – several thousand people participated in them, to varied extent engrossed in the presented content. At the same time, reaching them after the event was very difficult or even impossible.

We conducted our research using an online questionnaire. We promoted it on the ECoC and the city websites, as well as on Facebook profiles or events and organizations which were responsible for them. The questionnaire could have been filled in only by someone who reached the link with a web address (so it was possible both that somebody who didn't participate in the event, evaluated it, and that many participants never reached the questionnaire). At the same time, it was the only method we could select, taking into consideration our limited capabilities, to learn anything about the participants of the events.

The category of non-present during the special weekends of the ECoC (both because of the method of measurement and their non-participation) were most of all: men, people up to 16 and over 46 years old, people without MA, people from out-

side Wrocław, parents with children and people who assessed their financial situation as very bad and very good.

The most popular among people filling in the online questionnaires after the weekends and events of the ECoC were big, open and usually free open-air events, such as "Awakening", "Flow" and shows and events access to which was not limited in any way (most of all economically). Participation in them was declared by almost half of the respondents. Next were music concerts, exhibitions and vernissages in museums and galleries, as well as culinary events and food fairs. Definitely the least popular was participation in sports events as well as artistic and creative workshops (6 and almost 8%, respectively).

The main events of the special weekends in many cases attracted those who already had developed tastes and experience in appreciating cultural events in certain domains. Booklovers selected events inspired by literature, those preferring to spend time with friends in the city – open events offering intense experiences in the public space. Thanks to the rich programme of the weekends, the audience and participants had also the opportunity to culturally experiment.

Regardless of the character of the main events, respondents participated in them most of all in a group of friends or with their partners. This helped to tighten social and family relations through participation in culture, treated as a way of spending free time as a pair or a group. In none of the weekends, any significance had top-down socializing networks, such as workplace or school. We can clearly see the individual and private dimension of the consumption of cultural content.

Successes and defeats of special weekends of the ECoC were an important



theme in the respondents' opinions. The success of the weekend events was measured more by the emotions they inspired than by how they were organized. Participants and audience were willing to forgive organizational mistakes, if they experienced something they considered important. The ECoC year brought one event of a special weekend evaluated as a defeat in comparison with others: it was the opening ceremony, "Awakening", which got 2.8 points on the 7-grade scale of evaluation. We should consider it a success of the organizers that all the remaining main events of the special weekends were assessed well and very well, and some even enthusiastically – concert of Ennio Morricone (6.6), concert of David Gilmour (6.5), literary weekend "Read Me Wrocław" (5.8), "Flow" performance (5.7).

Participants and audience of the ECoC events stated that Wrocław was good in the role of the host of this event, giving the city the grade 3.95 points on a 5-grade scale. This average grade was being formed during the year but it was not related to grades given to particular events. More or less in the middle of the year the grade for Wrocław as the host stabilized at the level of four (and it wasn't susceptible to the very high grade given to the summer concert of David Gilmour), to lower slightly by the end of the year, when the public opinion became permanent.

Residents of Wrocław and Lower Silesia, as well as guests who visited the European Capital of Culture 2016, to a large extent accepted the way of thinking and talking about the ECoC proposed by the organizers. The most often selected state-

Opening Weekend of the ECoC, "Awakening"
(The Spirit of Rebuilding)



“Flow” multi-performance



Closing Weekend of the ECoC, “Sky Web”

ment (“the ECoC is an impulse for development”) was pointed out by less than half of the respondents. It can be interpreted as a partial or conditional acceptance of the narrative about the ECoC and assuming the role of co-hosts of the events by their participants. In addition, it contains a very strong suggestion that an impulse was sent towards the cultural life in Wrocław, which can bring results only after some time, and that it is a potential to be used properly. According to the audience and participants, the ECoC to a small extent was a Lower Silesian event – they barely noticed the effect of spreading the cultural activity of the ECoC outside of Wrocław. The ECoC was also, in their opinion, an unexploited opportunity to talk about the identity of Wrocław and Lower Silesia. Among the statements describing the negative narrative about the ECoC, the biggest support (13.1%) was given to the one stating that the ECoC is “an event only for the rich”.

To what extent did the ECoC make the participants of cultural events during the special events decide to experience something they hadn’t previously? To take part in activities of a different character than those usually selected for their free time? Those who in their free time usually meet with friends and visit restaurants and cafes, the most often frequented mass, outdoor open-air events in the city space. The organizers were themselves encouraging group participation in the “Awakening”, “Flow”, events of the “Whole June in Wrocław” and “Sky Web”. It would be difficult to talk about an experiment here – those events were attended by groups of friends, focusing on their usual ways of spending of free time out of their homes, in their group of friends and family.

A very interesting category of participants of events, from the point of view of broadening the participation in culture and breaking the rhythm of private and un-social participation in culture, are people who declare that in their free time they like to spend time at home and watch TV. To which events of the special weekends did they go and to which they didn’t? It turned out they decided to leave home especially for: the concert of Ennio Morricone, the

opening and closing ceremony of the ECoC and events of the special weekend “Whole June in Wrocław” – and so two the highest rated and considered a success concerts and mass, outdoor events, for attending which they were perhaps encouraged by family and friends. Gardening and growing vegetables clearly points out to a different pattern of consumption of free time. The ECoC weekends drew people who are the least interested in this form of spending free time.

In the opinion of the audience and participants of the special weekends, the ECoC was an event which to the largest extent implemented two strategic goals for the city: it provided an opportunity for the residents to spend free time (the statement, however, that the ECoC promoted culture among the residents of Wrocław was pointed out by much fewer people) and it drew tourists to the city (but to the smallest extent had the effect of raising interest in the ECoC in Poland). If we try to put in one sentence how every participant benefited from the participation in the special weekends of the ECoC, we could say that it was an opportunity to leave home and see something really interesting. Such benefits favour the practice of urban identity of the residents of Wrocław – joint experience of something interesting, good, important and inspiring in the public space of the city.

Special events, even those which could be called “driving force” of the image of the ECoC – the best concerts, shows – only slightly altered the established patterns of cultural practices of the respondents. Wrocław residents and guests selected from the range of special events most of all those which were in agreement with their established expectations and aspirations. In other words – few among them decided for an experiment. Nevertheless, detailed analysis of the experience of participation in the weekends of the ECoC clearly indicated that for the residents of Wrocław and guests it was a moving experience, inclining them to share their experience with others and it provided the feeling of novelty – difference from well-known cultural events.

2.3. Attitudes towards culture

Mateusz Błaszczyk

Group interviews with residents of Wrocław conducted during and after the European Capital of Culture were an opportunity to gather many interesting statements and commentaries about the cultural life in Wrocław, participation in culture and the ECoC. They show perspectives from which the residents of Wrocław perceive those issues, but also the accompanying emotions. We will let them speak in this chapter.

Let's start with the fact the culture is often located on the side of the everyday life. So much on the side that often, under the pressure of professional and family obligations, there's not enough time or willingness for it. As said Maciej (single, age group up to 34, computer specialist):

"My free time is very limited. I work for 8, and often even 10 hours. Besides, I graduated from one studies and now I'm trying to finish the second ones, get the MA. I spend my free time with my friends, drinking alcohol. Another form of entertainment is renovating my apartment".

Similar tone is used by Monika (age group 35-50, wife and mother, works in a shop):

"In winter, after six pm I don't feel like doing anything, so generally some book, television, I watch wrestling with my child ... I'm old now. And I wanted to go for a ... concert, cause I don't go, I have no ear for music, when I was going to clubs, it was only those with electronic music, cause I only hear bass".

Some people, like Mirka (age group 35-50, two teenage sons), have no time for culture because of family obligations:

"I've two children. Older son has practice three times a week, and it takes a lot of my time, to take him there and back. And I need to spend a lot of time with the younger one too. So, the older one trains, and the younger one goes every day to the swimming pool with his father. I leave work, pick kids at school, dinner, homework. I have free time when they're not home, and then I read".

And if there's some free time, there appears the problem of money (Mirka again):

"I would like to go out with my husband and kids, but it's too expensive for my home budget. There's so many kinds of performances. But I always want the highbrow ones, recently for example the Moscow ballet, and we cannot afford the costs. If the ticket is 100 zloty for one person, it's too expensive for four".

Free time is the easiest available on holidays. And that's also the best time for contact with culture – especially during travels. Even if that culture is not too attractive:

"I'm not that fond of museums, cause I'm a little bored there. But when we're on a trip and there's some guide, it's more interesting then" (Piotr, age group up to 34, married, no children, works at a gas station). "I'm a traveller. When you travel, you in a way do the museums. I travelled a lot around Europe. There's some really pretty places to see. Sometimes it's less, and sometimes more interesting, especially when you don't know some stages in art" (Tomasz, age group 35-50, divorced father, profession: cook).

Contact with culture, especially in its more entertaining forms, can also be an escape from everyday matters. Or even a kind of prize for hard work. As in case of Mariusz (age group 51-65, overworked invalid and fan of football):

"I work all the time, so I have several jobs, since, as they say, I can hardly make ends meet. So, I work to secure my loved ones' needs. And how it is? Well, I work, I work, and when football starts, I like to take a day off and watch the game. So I worked now, and during Christmas, and Christmas Eve, and New Year's and Sixth Night, as somebody said, so then, I can loosen up, to take the weekends at least, Saturday and Sunday..."

Culture allows for at least a moment of distraction from hard days' toil. Especially if it brings joy:

"I, for example, went to this cabaret evening, so that I get, get this, this nice distraction from ordinary life, from my duties. From sorrows. It was simply fun there ... Ease, exactly to ease up a bit. Cause every day, well, it's stress, responsibilities, and so on. And then I tuned out and concentrated on having fun, on laughing" (Jarek, 46-years-old manager of a shop).

One could be persuaded to participate in culture by, for example, some company. For Adrian (age group up to 34, freelancer), it's his partner:

"If not for her, my computer would fill in for going out, but because she's here and drags me, I go out. I don't like to go to a place which I don't feel or don't understand, just to go out and do it"

For Monika (age group 35-50, mother, environmental engineer) the inspiration are children, or rather the responsibility for bringing them up:

"We usually try to take the kids with us. Some like it, some don't, like now we decided to take them to various museums. To broaden their horizons. We thought about the Contemporary Museum. I'm not that interested in contemporary art, but why not try it?"

Zygmunt (age group 51-64, works at the Polish Academy of Sciences, father of a grown-up daughter) has a different approach to social and family obligations:

"Sometimes it's my duty, when I have guests ... but I take one for myself too, I don't treat it like a chore, but I try to find something interesting, which would interest me and the guests who'd visit, to show them the cultural Wrocław, how it looks like"

A similar approach to his duties of a host who shows his guests culture as what's the best in Wrocław, is adopted by Artur (age group 35-50, has his own business):

"Some cultural events, it's only when my family visits me, and since I have a lot of family and they're from outside Wrocław, smaller towns, so when they come to Wrocław then sometimes it's Panorama Raclawicka. You could say I'm on first name basis even with the cleaners there ... some museums, the zoo, like that. And now the National Forum of Music"

One way or the other, it's good to have somebody to "go for culture". Grażyna (age group 35-50, disability pension) drags to various events her neighbour Stenia. Zygmunt (if he doesn't give tours to his guests himself) goes to exhibitions with his daughter. For Waldemar (age group 35-50, married, three grown-up children) outings with his friend to discover Wrocław culture are even a kind of ritual:

"Recently I went to the Waxwork Museum at Wzgórze Partyzantów. And before I was also in a museum, cause I have a friend who comes from Zgorzelec and always finds something interesting on the Internet. He comes to Wrocław and we just go, let's say there's something like a model of Lviv in Wrocław, a huge one, of the city Lviv. You can see the pre-war city of Lviv..."

Often, the cultural offer of the city is even treated as an opportunity to spend time with friends. That's how it is for example for Weronika (high school senior):

“So, I recently went to the New Horizons. There were also some concerts... but just so general cause we were going there with friends, simply to go out to the city and I don't know exactly what it was. Just to be, to go out among people...”

The rich cultural offer of Wrocław (and that's how it is perceived by the residents) provides many possibilities to use it. And here appears the problem of selection. Not everyone appreciates the diversity of the offer, and they're even less interested in taking advantage of it – they'd rather select something they already know and understand. As says Małgorzata (owner of a small shop):

“You simply have to like this kind of jazz. One could go, they plonked away a bit, but in general, you go to a restaurant, a pub, you sit down or pass it and go on, yes? ... If there's a concert, like for New Year's – some stars come, then yes, right? It's good to listen to, cause you know this music, but this jazzy something really not too much”.

Mariusz (electronic engineer, father of one child) agrees with her:

“Big stars – for sure. What I know and like, and since I know a lot of music, then what I know and like. But opera no, and jazz – not necessarily”.

Monika, on the other hand, makes her choices on the basis of recommendations and advertisements:

“When you go to the theatre, opera, or some exhibition, which is widely advertised, I don't go there for example because I like somebody, but I go because it's advertised.”

There are also those searingsh for new stimuli and experiences. Let's listen to Danuta (65 years old, widow, two grandchildren):

“... I went in March, there was this exhibition ... Eduardo Chillida ... a friend who graduated from art history says, listen, let's go there, cause I haven't seen anything like that in my life, and you neither, and really, I didn't ... and now that she said I haven't experienced anything like that before, because when you go to a museum, it's quiet, it's simply quiet and you focus on what you see, and here it's quiet, some sculpture, because he mainly sculpted in alabaster, and there is also music. As if double stimuli”.

Because contact with culture can bring unusual experiences, and as Krzysztof (67, pensioner) says – you can enter other worlds:

“... you can see some exhibitions, where you recreate in your memory certain situations, events, people, you could see, and also, I don't know, you took photos after many years, and so you could see and as if recollect the course of life. So, one of the motifs is that some people are interested in moments caught in time, I mean photos. And if we talk about, for example, exhibitions, then we deal with imagination ... I think about paintings ... there are some painters who have amazing imagination, it's difficult to understand, that someone could come up with something like that, counting on the right set of colours, there's some content and so on. I think it's similar with music, a lot depends on how you imagine certain things”.

2.4. Microcircuits of culture

The multitude of events organized during the year of the European Capital of Culture in Wrocław was divided into curatorial domains and programme cycles, some of which became a special focus of interest for researchers and specially formed teams.

Selecting the cycles, provisionally called by us ‘microcircuits of culture’, which we decided to look at with more attention and subject them to multidimensional, qualitative evaluation, we used two criteria. First of all, we were interested in those cycles, which aimed in particular at impacting micro-communities, acting like acupuncture in the city space and initiating changes, the effects of which are difficult to grasp in quantitative research, and so they deserve a deepened, quantitative observation even more. Secondly, we were aware of the limitations caused by the ephemeral character of the audience-participants of many of the ECoC events.

Results presented in this part of the report are the outcome of many-months’ work of three research teams with creators and recipients of the planned interventions.

microGRANTS ECoC 2016

Kamilla Dolińska
and others¹

1 Project implemented by the research team: Kamilla Dolińska, Natalia Niedźwiecka – Iwańczak, Justyna Kajta.

2 <http://www.wroclaw2016.pl/mikrogranty#project-pages> [22.02.2017].

3 W. Parfianowicz-Vertun, *Jakim językiem o jakiej kulturze?*, [in:]: *Kierunek kultura. W stronę żywego uczestnictwa w kulturze*, (ed.) W. Kłosowski, Warszawa 2011, p. 36.

The programme “microGRANTS ECoC 2016” appeared in the space of Wrocław in 2014. By the end of 2016, over 100 projects were implemented: 12 in 2014, 50 in 2015 and 53 in 2016². Evaluation of the third part of the programme, taking place in the year of the European Capital of Culture, allows us to conclude that the programme “microGRANTS ECoC 2016”, with the accompanying participation idea contained in the slogan “residents for residents”, implemented one of the strategic goals of the European Capital of Culture Wrocław 2016, which was “access to culture and participation”.

We questioned about the programme and its implementation everyone who were in touch with “microGRANTS” in 2016, and so: the applicants and winners selected from among them (including their “statements” from the applications and reports), participants of microgrant events, jury selecting the projects and the programme team. Thanks to this diversification of subjects, we could gather opinions about the programme taking into account various contexts, in which it functioned in the social awareness.

Taking into account such a diversified group of recipients of the “microGRANTS”, we used a variety of methods and techniques of measurement: online questionnaires, qualitative interviews, open non-participatory observation, questionnaire interviews, focus group interviews and analysis of the content of competition documentation (applications and reports).

Positive assessment of the idea accompanying the programme, the potential created by it, events taking place in the city called the “meeting place” and experienced

by the residents, confirms its importance for the Wrocław community, and is proved most of all by the conviction of the vast majority of the respondents (representing various categories) about the need (regardless of changes proposed by some of them) to continue the programme.

As regards culture which – thanks to the “micro GRANTS ECoC 2016” – the residents co-created and participated in, it should be stressed that it was a success that it was so broadly defined in the application of Wrocław for the title of the European Capital of Culture and that practices allowed by the regulations were so comprehensive. The programme “revealed”:

– **inclusive culture**, open, i.e. encompassing “all of the human creations, both material and symbolic, the sphere of practices and values”³, which is confirmed by the variety of initiatives presented in the applications. We can include in it, firstly, activities which according to all qualifications would fit into the so called high culture (e.g. a concert of classical music, an exhibition), secondly, activities belonging to “low” culture (e.g. a dance, a fair), and thirdly, those activities, which (in the light of narrow definitions of culture) would never be considered cultural (taking care of one’s appearance, health). Inclusiveness and openness are confirmed by the fact that “culture can happen anywhere”, not only in traditional cultural institutions, and in can belong to anybody – it can also happen in the community closest to us, in everyday life, it’s not related to financial barriers and doesn’t demand a special setting characteristic for “high culture” (the sacred space). What is more, in the applica-

tions (especially the winning ones) creativity is not reserved for professionals, and the traditional relationship between sender/artist and receiver/viewer is crossed;

- **relationships/relations-building culture**⁴- between various participants (including those who implemented/supported the project) of a given initiative there appeared relationships of various strength, and the spaces in which those relationships were formed, differed (public, social, private, cyberspace, nature), which conveys the complexity of experiences and activities of people in everyday life.

Microgrant initiatives were related to everyday activities, and most of them were implemented close to the participants' place of residence, which helped to create around them a local community. Thanks to them, there appeared/consolidated the feeling of belonging to a place and responsibility for the "environment" in which the person lives - some of the projects were initiated by people from "there" or people knowing the local situation, and as a result the activities were accepted by the community. The attractiveness of the events and stronger involvement were hindered by the fact that majority of them had the "multisensory" form⁵, and so they provided many stimuli to the receivers. Participation in attractive events allowed not only to experience new, previously unknown cultural practices (adequate to the broadened field of culture), but also "domesticate" domains of culture so far treated as difficult/incomprehensible.

4 T. Szlendak, *Wielozmyslowa kultura iwentu*, "Kultura Współczesna" 2010 no 4, s. 92-109.; M. Krajewski, *W kierunku relacyjnej koncepcji uczestnictwa w kulturze*. "Kultura i Społeczeństwo", 2013, no 1, p. 29-67.

5 T. Szlendak, *op. cit.*, p. 99-100.



"Who Saw... Modernism" - a project by Stowarzyszenie Pakt

Wrocław – Backyard Door

Dawid Krysiński,
Jolanta Banaś

1 <http://www.wroclaw2016.pl/podworze>
[access: 1.02.2017]

The project Wrocław – Backyard Door was an innovative initiative combining social activation with elements of promotion and cultural education in spaces of backyards located in various parts of Wrocław. As the organizers indicated, *artists' interventions were to help the residents realize the causative power of their involvement in their closest surroundings*. The creators of the project were interested not only in changes related to the appearance and infrastructure of the backyards, but most of all in transformations taking place in people¹.

The first premise was that the interventions would be implemented using a variety of means, i.e. both material objects located in the space of backyards, and immaterial activities, recorded for example on film. The second premise was that the prepared activities would be adjusted to particular locations, taking into account the socio-spatial reality in the process of negotiating and creating particular artists projects.

Considerable variety of project activities allowed the organizers to test different forms of activating, showing which of the solutions work the best in cooperation with members of local communities. At the same time, “Backyard Door” inscribed well into the suggestions of theoreticians and practitioners, according to which aims of the project should be related in the consciousness of the residents of a given area to their own needs, while “tasks to be implemented shouldn’t be too difficult for the skills and abilities of the people”. After all, the implemented activities were planned thinking of joint work with the residents (especially with people living in buildings surrounding the backyards included in the project), and the implemen-

tation of artistic projects was preceded by social consultations, so that the “worked-out solutions became a joint and negotiated work”.

Particularly well received were immaterial projects, such as for example Karolina Breguła’s project “Who Is It”, which consisted in creating a backyard TV series, and so was concentrated on the layer of interactions and participants of that endeavour.

Thanks to such interventions, it was possible to create and strengthen social bonds, raise the self-esteem of the residents, and at the same time achieve a high level of acceptance for the implemented task. It was so because the projects mentioned above allowed to avoid the contrast between the negatively assessed quality of the backyards space and the character of the installations, which introduced new element into the space of backyards, even though they weren’t always in agreement with the expectations stated by the residents. An important element of the endeavours mentioned above was also the discovery of people’s potential and assigning to them attractive social roles (e.g. of an actor-animator). It was an important motivator for the residents, which resulted not only in the interest in the project, but – perhaps first and foremost – guaranteed the continuation of the participation in the implemented activities. The success of those endeavours, then, was rooted in an effective implementation of an outline starting with good recognition of the local community to creating a potential allowing for maintaining the positive results of the intervention after it was formally finished.

In case of installations of material kind, the emphasis on the functional aspect was



“Who Is It” – a project by Karolina Breguta



Diagram 1. Outline of a successful activation in the project “Backyard Door”
Source: Own materials

also very important, as it allowed the residents to find sense in the implemented activities and use the results of the project in their everyday life. It lowered the risk of lack of adjustment of the artistic projects to the subjective expectations of the residents in relation to the backyard space.

Not successful were endeavours using an incomprehensible language of artistic activities, as well as highlighting controversial and difficult to work through content (like, e.g. allusions to political issues or to the flood of the millennium, which was an effective but emotionally burdening keystone of the local identity). Acceptance of the project was also lowered by the stigmatization of backyards expressed by openly calling them neglected. And finally, the discussed endeavour revealed how important is the support of professional cultural organizers, facilitators and negotiators, who can help to solve conflicts arising during

the work, and reflecting divisions existing inside the local communities.

Regardless of the described difficulties, the series of actions constituting the “Backyard Door” is a good example of projects worth implementing when renovating backyards. It provides a chance for acquiring bigger acceptance for artistic activities, but also creates an opportunity for strengthening the responsibility for the renovated space. For the same reason, an important role should be played by widely understood local institutions, and especially local artists and NGOs or estate authorities. Their involvement will help to preserve the positive effects of activation in a longer time perspective.

Implementation of the “Backyard Door” could be treated as a social laboratory, inscribed into the contemporary activating tendencies, and at the same time corresponding with the principles of National Urban Policy (in which the importance of the role of culture in activating processes is stressed). Extremely important is the fact that residents with very varied approach to the space surrounding them participated in the work on the installations. The common element for all of them was the dissatisfaction with the state of the backyards, but for some of the participants it was the first chance to approach the subject of changes in the backyards space. The project is, therefore, an important input into testing methods which help to use the potential hidden in the local communities, especially regarding collective activities, in which the key role is played by interaction and cooperation of the members of those communities.



Artur Żmijewski's installation is an example of a too controversial project.



Daniel Segerberg's installation is an example of a project with well-implemented functional aspect.

Artist-in-Residence Programme A-i-R Wro

Kamila Kamińska,
Agnieszka Wieszaczewska
et al.¹

1 The project was implemented by an interdisciplinary research team of: Dawid Brzozowski, Kamila Kamińska, Joanna Staszewska, Joanna Tomaszewska, Agnieszka Wieszaczewska.

2 See: J. Mezirow, "Perspectives transformation. Toward a critical theory of adult education", *Studies in Adult Education* 1977, No. 9, p. 153-164

3 See: bell hooks, *Teaching to Transgress. Education as the Practice of Freedom*, New York-London 1994.

4 See: G. Hofstede, *Kultury i organizacje. Zaprogramowanie umysłu*, transl. M. Durska, Warszawa 2000.

5 On the basis of: *Multiannual Programme European Capital of Culture 2016* [online]. Available at World Wide Web: http://www.mkidn.gov.pl/media/docs/2015/za%C5%82%C4%85cznik%20do%20uchwa%C5%82y%2016_03_2015%20r_.pdf, s. 16 [access 20.02.2017]

*Art should comfort disturbed
and disturb comfortable.*

BANKSY

This unique manifesto is a travesty of a sentence by Finley Dunne, who in the 1980 designated that task to journalists (he used a slightly different term: 'afflict'). Artistic residencies, the key rule of which is mobility, and the accompanying meeting and dialogue, are an example of a programme very strongly expressing the so called "European dimension" of the ECoC Wrocław 2016. Researching its implementation, we asked about the role of artist and art, and many answers resonated with the above quote, while valuable art was defined as that which knocks us out of the comfort of the everyday life, inspires to reflect and finally – to learn. Participants, organizers and artists crossed many borders: institutional, mental, cultural. Which is in accordance with the theory of transformative learning by Jack Mezirow² and the theory of transgressive learning bell hooks (Gloria Watkins³). Cognitive framework of adults, created as a result of socialization in a given culture, are extremely stiff. We practically learn only what we already know. We do not acknowledge new values, rituals, stories and myths (categories constituting the model of culture according to Hofstede⁴), because – metaphorically speaking – "they bounce off our head", do not crossing the framework. The chance to learn

appears only when there is a break in this framework. Which happens as a result of conflict, knocking out of the sphere of cognitive comfort, experiencing a dissonance, etc. The role of art, especially that created during residencies, cannot be overestimated here.

Let's remind that an artistic residency is an internally differentiated phenomenon: it can last from a few weeks to a few months, and the organizers often provide the artist with a place to work, tools and/or a scholarship during the stay. Exchange is the basis for activity – the resident can comfortably do his work, and in exchange she/he gives its effects – it can be organization of workshops or an exhibition.

Evaluation of the Artist-in-Residence Programme A-i-R Wro aimed at assessing the quality of implementing the goals in the three key areas constituted by the Multiannual Programme European Capital of Culture Wrocław 2016:

- referring to the European dimension,
- learning,
- networking⁵.

Around those topics were conducted the interviews, that's what the researchers searched for travelling with the artists into such places as the Romani Camp at Kamińskiego Street in Wrocław, participating in meetings of residents activated by an artist at the Zacisze estate or in workshops for school pupils conducted in Old

NETWORKING

goals

cooperation

knowledge transfer

innovations

tools

integration

A-i-R Wro Talks

social media

acting together

study visits

talks

entities

artists

institutions

residents

EUROPEAN VALUES

role of the artist

activating

drawing attention

questioning

values

freedom

mobility of views

peace

democracy

solidarity

knowledge and development

signs of crisis

war

uncertainty

LEARNING

sources

international

from products of culture

from the residents

types

in relations

transgressive

intercultural

reflexive

in acting together

content

adaptation

interpersonal competences

culture

professional competences

Mine Science and Development Centre. It wasn't studied whether residencies influence the residents or if they broaden the artists' potential for development.

The question about the quality of implementation of goals imposed not only an understanding and descriptive approach, but also assessing one. Those are the questions that outlined the horizon of our explorations, and the report lists them:

- Do and how do residencies teach? Whom? What?
- Do and how do residencies support networking? With whom? What for?
- Do and how do residencies approach the European dimension?
- How is the European dimension and Europe itself defined?
- How is the role of the artist evaluated?

Participating observations and reading online sources were the context for an understanding interpretation of the interviews.

Therefore, the strategy of the analysis encompassed:

1. interview,
2. transcription,
3. reading and preliminary coding within the three problem areas,
4. discussion among the researchers,
5. abstracting detailed interpretative categories (presented in the graphs)
6. second reading with the second level of coding within the abstracted interpretative categories from each area,
7. coding in the form of listing the key words and representative quotes,
8. description.

During the research, interviews were conducted both with artists going for residencies abroad [5], as well as representatives of residency centres [3], and artists conducting their residencies in Poland: in public institutions, and NGOs or social cooperatives [3]. Conversations were also arranged with the programme team employed by the ECoC Wrocław 2016 [4]. Apart from the interviews, the research team also conducted open participating observations [22] during activities related to the researched residencies. The interviews were transcribed, altogether we had 122 pages of text. The next step was coding and analysis. As a result, we designated modes for each of the areas. They are illustrated by the graphs presented here.

Participants, artists and organizers (both from the Office of the European Capital of Culture Wrocław 2016, and the residency centres) indicated in the research a wide sphere of uncertainty, that very often something completely different from what had been planned was implemented, and that time and location of the residency verify plans, and that this readiness for uncertainty, elements of chaos, surprise and change are the biggest value of the programme, which in 2016 itself had 100 participants.

2.5. Volunteers ECoC Wrocław 2016

Katarzyna Kajdanek

1 Number of answers for particular questions can be smaller, as some of the respondents abandoned the questionnaire without completing it.

The research of volunteers aimed at looking at the experience of the participation in culture and volunteering in the year of the European Capital of Culture. To conduct it, an online questionnaire was used, available for all people registered in the base of volunteers of the ECoC (1070 people). Between December 2016 and January 2017, it was filled in by 94 people¹.

A typical volunteer of the Wrocław edition of the ECoC participating in the research is a woman, under 35 years, with secondary or higher education, supported by her parents and her financial situation is at least average.

For most of the researched volunteers, the ECoC was the first opportunity to try out volunteering or cultural volunteering, in which they hadn't participated before. More experienced people participated mainly in action volunteering (88%). Managing people not accustomed to long-term volunteering was a challenge for the team of the programme.

Most of the respondents were recruited in the middle of 2015, or by the end of 2015/beginning of 2016, when it wasn't yet well known what the ECoC in Wrocław would be. The areas of activity most often preferred by them were event volunteering and the Cultural Special Battalion. In the end, assigning to project was more situational, and based on the availability and competences of the volunteers.

When making the decision about joining volunteering, the respondents were motivated by the opportunity to participate in more events, make friends, acquire skills and searching for a useful way of spending free time. Their motivations different between age groups. The younger ones most often indicated the will to better their chances on the job market, middle-aged people wanted to participate in more events. The oldest ones wanted to present Wrocław, leave their skills at the disposal of the organizers and find new friends. Those results are similar to the results of the research on volunteering conducted in Liverpool.

The most often used skills of the volunteers were the knowledge of a foreign language and the ability to write and edit texts. The biggest number of volunteers were assigned to organizational tasks, e.g. audience management and providing information during events. Over half of the researched volunteers participated in two to ten events.

Almost 80% of the volunteers participated in preparatory trainings. They considered the most useful the ones which taught them how to cope with stress, and how to communicate their opinions and expectations. Among the advantages of participating in volunteering, they most often indicated interesting experiences, new challenges and opportunities to make



Representatives of the intergenerational group of the ECoC volunteers

friends. The trainings, however, were rarely mentioned as advantages.

The best evaluated in volunteering were recruitment, taking care of the volunteers and organization of their time. Lower grades were given for gathering information from volunteers, assigning tasks below competences and communication. Nevertheless, the general experience is positive and most of the respondents would like to still act in volunteering for example during The World Games 2017 or in Wrocław Centre for Social Development (WCRS). It's a potential which should be taken care of and used for the benefit of the city and its residents.

The volunteers gave Wrocław as the host of the ECoC the grade of 3.99 points on a 5-point scale. A vast majority of the respondents believe Wrocław did well or very well. Majority of the respondents agreed with statements positively describing the ECoC in Wrocław and confirmed the achievement of goals assigned for 2016.

The question about successes of the ECoC wasn't answered by 55% of the respondents, while the remaining ones considered a success most of all the outdoor events of the Flow quartet, and indicated that the ECoC was a unique experience for the residents. No defeat was pointed out by 64% of the respondents, and the rest considered "Awakening" a defeat, as well as bad organization as an aspect of other events.

The general experience of the ECoC volunteering should be considered positive, but the participation in culture in 2016 to a small degree depended on the role of the volunteer. Decisive were earlier developed strategies and habits in regard to participation in culture, determined – as in case of the residents of Wrocław – by the socio-demographic position of the volunteers. But it should still be taken into account that due to its voluntary character, the research is not representative, and so some of the presented conclusions may differ from the opinions of the researched community.

Volunteers during the Opening Weekend →



END OTWARCIA /
RZEBUDZENIE
Stolica Kultury Wrocław 2016
znia / www.wroclaw2016.pl

WOLONTARIUSZ
VOLUNTEER
KRIYANNAHOETIKY
WENKATASAHAN

WOLONTARIUSZ
VOLUNTEER
KRIYANNAHOETIKY
WENKATASAHAN

2.6.
Creating
experiences
– commentaries



Sacredness of culture and *muteness*

Marek Krajewski
Institute of Sociology,
Adam Mickiewicz
University in Poznań

1 It should be mentioned, nevertheless, that it's not the only possible narration about culture appearing in the respondents' statements, but other ones – indicated in the qualitative research – i.e. treating culture as prize, catalyst or reservoir also aim at treating culture as something unique and extraordinary (see: *Archipelagos of culture. European Capital of Culture Wrocław 2016 in social experience. Report from qualitative research*)

What surprises me, when reading reports delivered by the research team, is a very specific look of the respondents at culture and its place in individual and social life. Their statements reveal a very reverent attitude towards culture, visible in how strongly it is juxtaposed with everyday life, how it is treated as a sacred sphere of reality, participation in which demands special and unique competences and effort, as well as strong division from mundane activities, and it results in enrichment, development, and as a consequence social distinction of an individual¹. What strikes me in the respondents' comments, is also their strong feeling of obligation to participate in culture, a conviction that this participation is crucial in order to be a full person and a rightful participant in social life. One could say, therefore, that a large group of the respondents treats culture as an almost sacred sphere separated from reality, which you rather visit from time to time than in which you simply are. Another problem is that if the dominating way of thinking about culture is defining it as sacred, unattainable, celebratory, it will always lose with more egalitarian concepts providing socialization, cooperation, and identification, such as nation, religion, consumerism, entertainment, etc., and it will always seem to us less important than them. Authors of the report do not answer the question where that approach comes from, but – I believe – it's a paradoxical success of the school: within it, culture is treated as sacred, one is taught about it, not it, very traditional patterns of using its resources are imposed (“attending”) and everything that's supposed to be its opposition is stigmatized (media culture, cultural practices mediated by the computer, pop-culture, etc.). I write about it most

of all to indicate the basic place where we can change the forms of participation in culture, make them more habitual, and make individuals more immersed in their communities. This place is not culture itself but, one the one hand, school, and on the other – home. Pointing that out is not a new discovery, but I have a feeling we still forget about it, that we still, stubbornly, try to change patterns of participation in culture not where they are born, but where they are revealed. Which makes all our efforts absolutely ineffective. That's why projects such as Wrocław – Backyard Door and microGRANTS ECoC 2016 are so important. Even if, as shown by the report concerning especially the former project, not all went according to the organizers and creators' plans, and instead of cohesion, consent and cooperation, there appeared conflict and a heated debate about what the residents really need. Both those projects, nevertheless, clear the channels for discussing culture, its role and place in life, not only festive, but everyday, and the provide all the participants of that debate with tools for acting, expressing themselves, they remind of the identity of places and local needs. We obviously cannot know how permanent this participatory experience is and if both projects will have long-term results, but even if they won't, we shouldn't – in my opinion – ignore (so often criticised) singularity. We constantly need, in order to reflect and self-reflect, moments when we can suspend the everyday routine, abandon our roles and see ourselves and others from a different perspective. It's a condition to be a subject, to take matters into our own hands, to act consciously without automatic reactions. If those projects help to achieve such results even in a small



microGRANTS ECoC 2016,
“Culture towards Animals”
project

way, they should be considered successful. Therefore, it's not about inflating the rates of participation in culture and celebrating every new percentage of people attending theatre or cinema and reading books. It's more about providing the residents with an opportunity to realize that each of them co-creates, and not only consumes/receives culture, and that this creation means taking part in creating the condition for common and individual existence, co-creating the city.

That's why what we need is not only open, participatory endeavours encouraging residents to assume a new role: jointly responsible for culture, and so for the way of life of the local community, but also a change in the narrative about culture, overcoming what we can call *muteness* – and so lack of good, effective language to talk about culture and communicate its importance. When we talk about culture, we either initiate the school reflex, which forces us to perceive it as something unusually

solemn, created by supermen, an order in which about hierarchy and value is decided by academics and public institutions; in which there is a clear division into high and low culture, into those who are cultural and those who are not. In other instances, there appears a language defining culture as a tool which can be used for a variety of tasks with which the state and self-government cannot cope in any other way: building social capital, promotion, ideological indoctrination, fighting social inequality, accumulation of domestic product, education, etc. The problem with this language is that even though it points out that culture can achieve important social goals, it also introduces a division into what's useful in culture and what's not. A division which explicitly indicates that some ways of living are worth supporting and others aren't, that some forms of existence in culture are better and some worse. The final type of language we use to talk about culture is the language of rates (measures) – numbers

through which cultural activity is served to officials deciding about what to support and whether public money was properly spent. When the importance of actors, activities and works is measured in this way, some of them become totally invisible only because they cannot be calculated, they don't fall into any category of statistical reporting, they're not implemented by entities which could apply for support from the state or self-government. That's why, if we want to make culture more essential, perhaps we should use avoid using this word so often (because, as we have shown, it's very problematic and exclusive), and use others which refer to components of culture. Perhaps it's easier to talk about bonds and relations, experiences and feelings, knowledge and skills, doing something together, language, art, values and custom. It seems that an attempt to work on this type of language was the Artist-in-Residence Programme A-i-R Wro, which consisted of suggesting the artists in residence, but also institutions hosting them, new forms of learning based on breaking what's obvious and building a community of practices, in which there's no clear division between those who learn skills and knowledge and those who teach them, but there appears a process of teaching each other. A report from this project also clearly shows how difficult it is to talk about values, and so the core of every culture, how much language breaks when we want to define Europeanism, city, the role of artist and art in social life. Perhaps, therefore, we don't need new narratives to organize our thinking, determining long-term goals and visions of order, but rather intense being together, experiencing each other. Not really inventing a community, but creating it in action, which is not justified by big words, but which proves its importance by itself and its results. Culture, therefore, is ordinary, as Raymond Williams would say, which means it's easy to annihilate when we try to justify it by pointing out to significant goals it should serve. When we do it, we destroy what's the most important in it, i.e. that it is a way we live, it is my relationship with others, a form in which I experience the world, and so in its core – a manifestation of how

I practice reality here and now. This means that the best we can do, is to speak about culture using simple words, make people aware that it is created by everyone, create opportunities to broaden the circle not really of its recipients, but its participants, make more visible those forms of culture which we ignore, because they're located on the margins of public attention. And to do this, as we can clearly see in the report from the microGRANTS ECoC 2016 project, it's not enough to transfer public funds to the lowest, individual and neighbour level, but it's also indispensable to stronger root cultural institutions in local communities, and redefine their role from entities providing cultural services for the residents into places where people can co-create culture. Without such stabilizing of the form of culture proposed here, its participatory model will turn into a wish list flattering the most popular tastes, and institutions will feel excused from their obligation to serve the community in which they are set in both spatial and social sense.

Reproduction

What we can see from the delivered analyses is the indication that the ECoC did not change in a fundamental way the patterns of participation in culture which are practiced every day, but rather raised the frequency of cultural participation in all social categories, at the same time maintaining differences between them. Which means that events implemented as part of the ECoC are more often attended by those who are more culturally active, even without this special occasion, while those who rarely attend them, are also culturally passive in everyday life. In addition, as we can see both in the focus group and the CAWI research, the ECoC audience is subject to the process of bifurcation: on the one hand, we see occasional participation in huge spectacular events, on the other – elitist, demanding knowledge and high competences participation in all events, including niche ones, the value of which lies exactly in the fact they're not available for everyone. To put it in yet different

2 Paradoxically, it's an argument in favour of events taking the form of a festival, picnic and fair, because what they have all in common is that they allow for a very strong individualisation of forms of using culture, for adjusting the events to one's own needs and abilities, and as a result they do not force the individual into stiff conventions characteristic for more formal events and into assuming a certain role imposed by them.

3 See: *If the city organizes something on a weekday at noon, 1 pm, then no one comes, it's just a load of crap. But it's not about that. We spend tons of millions on the ECoC, so it should be on Saturdays, Sundays, when you have time to go out, even with friends, when it gets warmer. There should be a stage, somebody singing ... some kind of fair (Maciek, group 1). After: Experiencing the ECoC. Report from focus interviews. Part two, Wrocław, 2016, p. 13*

4 It seems that the problem of the ECoC is indeed neglecting the educational aspect and placing a disproportionate emphasis on presentational forms of culture. Even though in the structure of the ECoC, there are many activating projects, community art public art, at the same time this aspect seems to me underrepresented, and most of all underappreciated.

way, the assumption that the ECoC *will change everyone into angels* turned out to be false, because its effect was rather reproduction and highlighting social divisions. Therefore, we're not dealing with a revolution of practised forms of participation in culture, but rather with strengthening of existing tendencies, confirming distinction between particular categories of individuals. It couldn't happen otherwise, because the patterns of cultural participation are not easily modified, as they are rooted in the structure of importance worked out for the whole life and regulating behaviours of an individual, in their habits and everyday adaptive strategies, and they're limited by capitals the individual has at their disposal. The conclusion is, therefore, that one cannot change the ways of participation in culture practised by an individual only by broadening access to the cultural offer, by making it richer and more varied, and what is more, by making those transformations in a very short time, dropping a kind of a cultural bomb on an individual. In addition, a negative consequence of such a strategy, exemplified by the – described in the report – attempt to create a WOW effect by organizing very spectacular, multisensory and intense cultural events, is the difficulty in sustaining attention and expectations awakened in this way, and the following disappointment with later events offered by the ECoC. If, as the research shows, obstacles in practising culture are time deficits and immersion in everyday life, as well as lack of basic capitals (low level of education, no cultural competences), then for breaking the existing forms of separation in practising culture, we need slightly more systematic actions, among which we should mention: the need, pointed out by the respondents, to make cultural events more open structures into which everyone could inscribe themselves in a slightly different way, in accordance with their needs and abilities²; adjusting their timing to the rhythm of people strongly involved in everyday life, occupied with family obligations³, creating a stronger link between cultural events and the living space (including professional and family, and not only that related to free time), but most of

all stronger investment into competences of future recipients by intense educational work related to culture⁴.

Even though the ECoC rather emphasizes and reproduces social differences and, as it seems, it serves the fullest those who are culturally active every day and even without huge events, it should be mentioned that this project served a lot of crucial socializing functions. The research shows that residents participate in its events as a group (family), they talk about what they experienced, and – what might be the most important – they treat participation in particular events as an expression of local patriotism, as a declaration of belonging to the local community. This socializing character of the ECoC can be seen in particular in high evaluation of the project as a whole and its particular elements in the CAWI survey – it points out to a strong obligation, regardless of actual experiences, not to sully the good name of one's own place. In addition, at least two categories of participants in culture identified by the researchers, i.e. on the one hand *consumers of culture*, and on the other *leavings of culture*, treat culture in a very instrumental way – they perceive it most of all as means to maintain social relations or confirmation of their participation in a certain community, into which they want to belong. It seems we shouldn't dismiss or ignore those kinds of motivations for participation in the ECoC (for example by stigmatizing labels used to describe them such as: *herd instinct, passivity, instrumental use of culture*), because they are an important manifestation of the will and need to belong, which is realized, among others, exactly by the participation in events such as the ECoC. This project can be perceived here, on the one hand, as a confirmation that the urban community I belong to is unique (which is confirmed by the fact of receiving the title of the ECoC itself), on the other – as an important place in which it is realized. And even if such projects have the character of events, we should remember that many individuals can experience them as a celebration – i.e. an event during which the community, usually dispersed, can gather and remind themselves they're one whole. It's

obvious for me that a threat arising from such an attitude is lack of criticism towards the value of what is the content of the celebration, and as a result expecting such celebrations which maintain certain convictions about us as a community. At the same time, this function served by the ECoC, especially in the context of Wrocław's multiculturalism and deep divisions in the Polish society, is difficult to ignore.

Peripheral location

The research shows that the participants of the ECoC very strongly picked up the narrative in which this project is treated as a tool, a mainspring of city's development. We all wish Wrocław this project worked exactly this way, but it won't happen if we think about this relationship between the ECoC and the development of the city as narrowly as the residents do. Because the basic pattern of thinking is the conviction that the main task of the ECoC is drawing to Wrocław tourists, who will leave money in the city, helping it to develop. Not ignoring this possibility, it should be mentioned, however, that this way of thinking strongly inscribes into the phenomenon of metropolisation, organizing relationships between cities both on a global scale and within particular countries. An important element of this process is adopting by smaller, peripheral cities (such as Wrocław) a way of thinking about culture which reflects the asymmetrical relationship with the centre. According to it, the peripheral areas, in order to develop, have to become attractive for the centre, since it's the only way to draw necessary capitals (money, people, attention), and an important element of fulfilling this task is culture. Assuming such a subordinate position, not only reproduces as normal and obvious the hierarchical relations between the centre and the province, but it also gives birth to a conviction that the province lacks valuable resources and so they have to be created. But the paradox is that such a course of thinking results rather from adopting as own the ways of thinking about the province developed by the centre, and not hon-

est assessment of the situation, one's own abilities. As a result, as valuable is perceived what is considered potentially attractive for the centre and not what helps to implement goals important for Wrocław itself. While, if the latter ones are not strengthened, development is impossible. The syndrome described here leaves a particularly strong mark on the relationship between the self-government and the sphere of culture. The former sees culture most of all as an instrument to make the region more attractive, and so as entertainment for tourists, or as a purely image-creating tool confirming that we are not staying behind, that interesting things happen here, which can be of interest even to those the most educated.

What next?

Summarizing notes for the research and results of the evaluation

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1 The reports from the evaluation of the European Capital of Culture Wrocław 2016 are listed on the back flap of the cover of this publication.

2 See e.g.: Drozdowski R., Fatyga B., Filiciak M., Krajewski M., Szlednak T., *Praktyki kulturalne Polaków*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2014, Agata Bachórz, Karolina Ciechorska-Kulesza, Sławomir Czarnecki, Martyna Grabowska, Jakub Knera, Lesław Michałowski, Krzysztof Stachura, Stanisław Szultka, Cezary Obracht-Prondzyński, Piotr Zbieranek, *Punkty styczne: między kulturą a praktyką (nie)uczestnictwa*, Gdańsk: Instytut Kultury Miejskiej, Instytut Badań nad Gospodarką Rynkową, Uniwersytet Gdański, 2014.

3 See: *Obserwatorium żywej kultury – sieć badawcza*, web address: <http://ozkultura.pl>

4 See: Krajewski M., „W kierunku relacyjnej koncepcji uczestnictwa w kulturze”, *Kultura i Społeczeństwo*, no. 1, 2013.

One could treat the ECoC as a “multievent” stretched out in time, divided into days, weeks and months, and having four goals. The first was to provide the residents of Wrocław, as well as tourists visiting the city, with as many cultural attractions as possible. The second was to consolidate the positive image of Wrocław. The third was to change the social attitude towards culture and raise the level of participation in culture. And the fourth goal of the ECoC was to activate the potential (social, cultural, innovative, etc.) of the residents of Wrocław.

It's obvious that a research evaluating such a huge and complex project had to be based on various evaluative tools and various measures-indicators of success and failure. It's also obvious that it had to take into account various expectations, often difficult to reconcile (of the city authorities, people managing cultural institutions, media, artists, the audience). If we add to that the fact that the research evaluating the ECoC was also supposed to fulfil all the rules of methodological and scientific correctness, we have to say that the designers and researchers undertook an almost impossible task. And they deserve recognition for that. The research projects, summarized in several thematic reports¹, are not only a solid evaluation of the ECoC – a record of the most typical ways of experiencing this huge endeavour and assessment of its short- and mid-term goals, but they're also very interesting in their purely scientific aspect, as they very interestingly deal with such issues as changing ways of participation in culture, social reception of

public art and stability of effects of the implemented activities and artistic interventions.

In this short text, I would like to discuss four issues. Firstly, I will try to answer the question what new knowledge we can gather from the implemented evaluative study about cultural practices. Secondly, I will mention two – important in my opinion – problems on the level of the methodology of evaluative studies which were evoked by the Wrocław study. Then, I will also point out a few more general dilemmas related to participation in culture and introduction of artistic events into urban space; those dilemmas surfaced clearly on occasion of the ECoC, and some of them were mentioned by the authors of research reports. And finally, I will try to formulate a few proposals in relation to the life of the ECoC after finishing and summing up the ECoC itself. In other words, I will try to say how I imagine a practical application of (1) the experiences gathered during the ECoC and (2) reflections and recommendations included in particular reports.

Input into the knowledge about cultural practices. Recent years brought a lot of research about cultural practices and participation in culture². Most of them assume a broad, anthropological understanding of culture and alludes to the concept of *living culture*³, as well as to the relational concept of participation in culture⁴. Particular elements of the image of cultural practices emerging from that research are interesting and provoke discussions. We still don't know if the observed changes and new mechanisms create an authentic new

whole, if they are permanent, or rather just “surface” and incidental. We don’t know their range, how local or supra-local they are. That’s why every new research which touches on the issue of cultural practices is both important and interesting.

In case of the Wrocław research, I find four findings particularly interesting and worth noticing. Firstly, the evaluative study shows that raising the accessibility of the cultural offer doesn’t automatically transfer into raising the level of participation in culture. Secondly, the research proves that a wide, mass audience likes the most those events which fall into the category of “multisensory culture”, as defined by Tomasz Szlendak and Krzysztof Olechicki. Thirdly, it turns out that the dominating understanding of culture is the restrictive one, in which “culture” consists almost exclusively of “high” artistic practices. And the fourth is that the conducted research quite precisely indicates socio-demographical categories correlated with non-participation in culture (young people, seniors, parents of young children, people without higher education, people who are very poor or very rich).

Of course, there are more very interesting results which complement findings of previous research. I mention those four, because they are important *empirical arguments* in the ongoing discussion about the assumptions and goals of cultural policy.

Methodological issues. It’s very good that the authors of the research took into account a whole range of “soft” evaluative indicators. And so, it’s good that among the effects included in the evaluative study there are those which are difficult to measure (e.g. bond-building capacity of particular events of the ECoC, learning/adapting for institutional framework). At the same time, all those “soft” effects should probably be better balanced with hard indicators: showing, for example, costs of particular events calculated for 1 participant (real cost of reaching), permanence, real dynamics and effectiveness of new social networks built during the artists-in-residence programme, results of tourism trade, etc.

“Soft” evaluative indicators not enough balanced with “hard” ones can give the (false) impression that what is *uncountable* is more important and “noble” than, e.g., simple economic indicators. But most of all, too soft evaluative criteria provoke to undermine the accuracy of the evaluation; and as a result, the evaluators can be faced with a charge that they muddy the measures of assessment because they are “afraid of the truth”.

Another methodological note. Particularly when the subject of evaluation are endeavours planned at a large scale, with various actors and interest groups involved (and many of them), one should look closely at conflicts, debates and tensions. And so, it’s a pity that the ECoC wasn’t perceived (also) as a game played in a certain institutional field (as understood by P. Bourdieu), the stake of which are various prizes (financial, artistic, status-related, image-related, political, etc.). If the subject of research observations are (and correctly so) such issues as bond-building potential and relation-building potential of the ECoC, they should also include (to be symmetrical, again) the possible potential for conflict and disintegration brought about by this endeavour.

Dilemmas. The implemented evaluative research presented a lot of dilemmas related to intense “saturation” of the city with cultural events.

The first dilemma emerging from research reports is that some of the initiatives related to the ECoC were perceived by the residents of Wrocław as certain substitutes created to divert their attention from more mundane problems and “issues to be solved”, and as endeavours which undermine the hierarchy of needs accepted by the majority of public opinion. On the one hand, one could say it means that at least some of the events and celebrations (which could be characterized as manifestations of *premature and forced post-materialism*, for which the public opinion is not ready) shouldn’t have been included in the ECoC programme. On the other hand, such an opinion would mean acceptance of the view that participation in culture is one of

secondary needs, and generous financing of culture can be socially accepted only when we manage to secure means for financing more basic needs.

The second dilemma. The fact of the evaluation of the ECoC itself (and characteristics of some of the evaluation criteria) suggest the following silent assumption: investment into culture can be justified only by certain benefits (concrete and measurable) it brings. And so, culture (and participation in culture) should/have to pay off. Culture and participation should/have to be of some use – it should/have to improve the image of the city, integrate the residents, bring tourists (or even better – investors), translate – as directly as possible – into new social, economic and political opportunities. Which means a very instrumental approach to culture. And the consent to instrumental thinking about culture is a trap. It makes any *claims* without hard (de facto economic) justification impossible, and takes us away from a situation in which we can think about culture as a *voluntarily made cost*.

Another dilemma: on the one hand, it is obvious that a huge, organizationally complicated “multievent” such as the ECoC had to be organized with the use of project logic. On the other, that same project logic (meaning, for example, clear definition of the beginning and end of the project) from the very beginning threatened the credibility of some initiatives included in the ECoC calendar. I mean here most of all those events planned for the ECoC (for example implementations which can be broadly defined as public art and/or site-specific art) which are socially validated practically only when they stop to function as projects and start to be perceived as a *common cause* of the creators and residents. The question is, then, what to do to avoid the impression that the most important (and sometimes only) beneficiaries of artistic events of the public/participatory art are artists themselves?

And one more dilemma: can artistic proposals inscribed in the projects such as the ECoC contain a certain amount of artistic risk, an element of provocation, sub-

version, etc? One could doubt that, as in such cases the “PR profit” is crucial, and so is the integration of the local community; as a result, any controversies are very risky. But on the other hand, artistic caution would mean a kind of “foretaste of self-censorship”. It would also mean actual resignation from critical narratives and an expression of lack of faith in the social and cultural openness of the audience.

What next? The most important is the need to preserve the results. Which means answering three following questions: Which of the ECoC effects are socially the most valuable, the worthiest for the city and the residents? Then, what to do to make them permanent? And thirdly, who should do it? If no programme of activities aiming at sustaining the positive results of the ECoC is implemented, all efforts put into social activation and cultural animation of the city will probably be lost.

* * *

Two more general remarks for the end.

1. The discussion about participation in culture taking place in Poland is still dominated by the conviction that the key to improve the indicators of that participation is making the cultural offer more attractive, more available, more varied, etc. This conviction is followed by ideas, propositions and recommendations which focus either on the quality/level of cultural proposals, or the efficiency of cultural institutions (which should be more friendly, better organized, open for longer hours, etc.).

It would be wonderful, of course, if the artistic and programme aspect of the cultural offer developed, and cultural institutions became more and more efficient. But the example of the ECoC proves (as I mentioned here before) that neither making culture more available nor more varied translates directly and automatically into raising the level of participation in culture. And there is also no direct relationship between the level of participation in culture and civic participation. It seems that in both cases this situation results from mistakes and negligence in education.⁵ If this diagnosis is true, one should assume that raising

5 See: Marek Krajewski, Filip Schmidt, *Plastyka i muzyka w szkołach podstawowych i gimnazjalnych w Polsce. Wybrane ustalenia badawcze*, web address: http://www.kongreskultury2016.pl/wp-content/uploads/2016/08/muzyka-i-plastyka_raport_pm_4.pdf.

participation in culture and the interest in participatory activities is nowadays related most of all not to cultural institutions and their functioning, but the quality and profile of education on all levels.

2. It turns out that the intentions of many researchers of cultural practices aiming to understand culture in a broader way are not in accordance with grass-roots expectations and social intuitions. The latter are quite traditional: to participate in culture is to take part in a celebration, to go beyond the everyday life. Including in cultural participation those activities which are popularly understood more as skills and/or those which because of their practicality and instrumental character are rooted in everyday life, is met with instinctive resistance. Perhaps it is like that because artistic and para-artistic activities aiming at socio-cultural activation are very often understood by their nominal beneficiaries as proposals which don't inscribe too well into microlocal sensibilities and needs, and which are actually stigmatizing.

It might be preferable, therefore, to link the activities following the ECoC by attempting to continue selected threads of the project using one or two goals which

are placed quite high on the lists of "issues to be solved" (e.g. revitalisation). One should also consider if the dispersed experiences related to the ECoC (of artists, cultural organizers, activists from local NGOs, city officials and leaders of local communities /the microgrants programme/, journalists, architects, urbanists and finally also sociologists) should be summed up in interdisciplinary teams, which would deal for example with designing and implementing revitalisation activities taking into account all their dimensions: not only architectural and spatial, but also social and cultural. The advantage of such teams would be various but complementing each other *urban sensitivities*. And a variety of perspectives, which would lower the probability of forcing particular solutions.

Such inter- and transdisciplinary approach to selected tasks (or task) which, on the one hand, would use all the good and bad experiences gathered during the ECoC, and on the other – would set one or two very concrete goals and would be based (however) on completely new organizational rules is – perhaps – the best idea to use really practically all the potentials defined and activated by the ECoC.

Unfaked deepening

Post-evaluative reflections

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1 See: *Raport o raportach. Wielowymiarowa i wielofunkcyjna ocena trafności, recepcji i użyteczności raportów o stanie kultury*, <http://raportraportach.bibel.pl/>, and https://issuu.com/beczmianna/docs/raport_o_raportach_notes100

2 Another case is that I came to a conclusion similar to the critical remark by Rafał Drozdowski: there exists a serious danger related to “uncountable” method of evaluation linked with assessment of non-economic goals – it’s very easy to confirm assumed effects then.

First of all – there hasn’t been and (might I be wrong) for a long time there won’t be a similar evaluative endeavour in the Polish culture. Similarly spread in time, similarly extensive with regard to used techniques and similarly full of interesting conclusions, on the basis of the evaluation of activities of the European Capital of Culture 2016, falsifying (usually positively) the existing theses on culture in Poland, contained in almost two hundred reports prepared by various teams since 2014¹. And that’s the reason – and it’s one of the main demands implanted in this text – the research team should prepare a **textbook** on evaluation in culture and activities in the area of audience development (AD). Such an effort won’t be repeated in Poland for a long time. **Therefore, the results of that evaluation cannot be treated only as an inside matter of Wrocław.**

Examples of advantages of a post-ECOC textbook on evaluation and AD

Tools used in this game today, in all the mentioned cities (and everywhere else in Poland), are based – unfortunately – on the assumptions present in introductions to all textbooks for economy of culture: culture (with both capital “C” and small “c”, and so both art imposed from high above and entertainment practices) is something profitable on condition that we think about it in terms of economic profitability. The evaluative activities within the ECOC Wrocław

2016 project proved that it’s not the only perspective which could organize thoughts about culture in the heads of officials and decision-makers. The evaluative team managed also to avoid trickling into the reports the idea of economizing all cultural practices. They managed to highlight the extra-economic profitability of such activities (the most “inessential” or excess from the purely economic point of view) as artistic interventions. Because the point of art and cultural practices built around it is for people to get acquainted with each other: residents with residents, residents with artists, artists with artists. It was proved (although only to a point and with reservations) that cultural practices are profitable for constructing and rebuilding communities. The goals of various programmes – highlighted in the evaluations – were networking and meeting neighbours (Wrocław – Backyard Door, artistic residencies)².

However, not all practices related to artistic activities in the tissue of the city have a relation-building result. One of the post-research directives stemming from the evaluative activities commented here, a directive for everyone in the future, one of those to be put in the textbook for future applicants and organizers of ECOCs, and also for everyone planning activities in the area of audience development: it’s enough to reveal to the housing estate the budget for an artistic activity to finish off any good evaluation of anything. Everything that costs is perceived by Poles as something “pointless”. Thus, in plan-

ning artistic activities, one should consider the **practices of selective concealment of costs**. Their full revealing will not help to implement the goal of broadening participation and “community-making” through art anywhere. And I don’t think it’s just a case of Poland and our national vices.

Another result of the evaluative diagnoses of the ECoC – and it’s yet another example of a theme to be discussed in the future manual – in various grant programmes, the most often appearing and financed are various forms and types (usually not particularly innovative) of educational activities. One could, in my opinion, confront those types of activities within the ECoC with ideas for such activities from around Poland, which appeared on occasion of the programme Very Young Culture (BMK³). I’m certain it would turn out that ideas for “education in culture” (please note that it’s not the same as “simple” educational activities) are generally not particularly innovative here, in Poland. BMK provides a pool of educational ideas and implemented activities, which can be compared to those types of activities incorporated into the “microGRANTS ECoC 2016”. We have here an external reservoir for confrontation, we have a background. **The point is to make quality and innovativeness of education more important in all grant programmes.** Because currently, there’s no exchange of information between educators applying for grants, or learning from others’ mistakes. Microgrant educators cannot provide examples neither of activi-

ties in their domains which would be amazing, model, nor those absolutely terrible, which results in – to put it bluntly – general application mediocrity.

The research is full of important conclusions. For example: in all events of the type of festivities, **participation grew with time**. It’s a crucial conclusion that there’s constant potential to raise the ludic participation in culture, especially from the perspective of audience development activities in other cities and also those concerning limiting participation in cultural events. It should be very precisely described where those new participants come from, as it will be a source of information for organizers of culture in the future. Today we speak more about making festivity more everyday. That festivity oversaturates everyday life. That people are used to excess, because one festival follows another. Cultural celebrations become a routine for us, and as a result they lose their attractiveness. And here we learn something completely different, for example that the “huge weekends” were the driving force of the ECoC.

And a great thing, which could reorganize thinking about functionality and methodology of **sociology of culture: sociology of culture more and more becomes a sociology of behind-the-scenes dimensions of social life**. Wherever we deal with complex work relations (and those simplified by dirty capitals’ methods of getting work...), wherever we have secret, or at least unclear regulations for giving subsi-

3 See: <http://www.nck.pl/bardzo-mloda-kultura/>.



dies from public funds – there sociology of culture becomes an analysis of the behind-the-scenes dimension, difficult – also ethically and emotionally – for the researchers. Those interviews with cultural organizers as bitter reproaches! Those litanies of protests, full of emotions and personal attacks... I observe something similar everywhere else: **more and more culture – which might sound odd in Poland – is a sphere of power, money and influence.** And it's a proof of lack of financial problems and not of their existence, and **the role of the ECoC here is of an ignition point**, as it constituted in Poland the field of culture as a field of resources in the form of money and showing power or political influence.

Yes for post-broadening concept of culture

Results of the evaluative activities undertaken as part of the ECoC 2016 strengthened an idea I've been toying with for several years now when I looked at all programmes for financing culture in Poland and all strategies for its development: **do no exaggerate with broadening the field of culture!** – artistic or grant projects have to be, at least slightly, advance-generating. Which means that they should – sorry for my words – “raise the level”, raise cultural capitals and not flatter the existing tastes, because strengthening kitsch and event-character is unproductive on the scale of society. No profits – social, economic or image – will come from that.

One of the goals of the activities of the ECoC in Wrocław was “raising the competitiveness of the system of consumption of free time”. Apart from the language taken straight from the economy of culture in its most economic form, in practice it usually means spending public money on culture following the forms with the lowest common denominator, i.e. mass entertainment. As proved by the evaluation, this didn't happen in Wrocław, but in other places that risk still remains. And it is strengthened by the currently reigning broadened, anthropological concept of culture (a situation for which I myself, I must admit, am partly responsible...). To present the dangers stem-

ming from it, I will describe it shortly, I will explain what existed before it and I will outline the post-broadening concept which, in my opinion, fits the results of the research of the Wrocław team.

Nowadays, in the sociology of culture, there is a war between the traditional concept of participation in culture and the broadened/broadening concept.

Traditional concept in short: *Culture with capital „C”, Enlightenment model, propagation/dissemination, distinction, high and low culture, broadcasting coded content and decoding meanings (and the inability of whole social categories to PROPERLY decode them), licensed/legitimised sender – (in)competent receivers, elites and masses, control over the distribution of content.*

According to the traditional concept, participation in culture is defined as “participation in artistic culture, a subject of open institutional activity”. Understood in this way, participation encompassed going to the theatre, cinema, opera, philharmonic hall, gallery and museum, but not what people “practise” outside the institutional circuit. Only the “professional” culture, “sanctified” with an official label, marked as the only true one had a chance to appear in official documents and in the questions about participation asked by such institutions as, for example, the Main Statistical Office⁴.

The statistics of culture in this model are “inseparable” from the **Enlightenment vision of the division of culture into high and low**, which results in the fact that some forms of participation are non-existent in those statistics. Research on participation in culture defined in this way omitted – at least until the middle of 2000s – everything that people “practice” in non-commercial circuits, at homes and with their friends. They didn't take into account all that is considered cultural activity by respondents themselves, for example the whole sphere of non-institutional or “unofficially” practised culture. Official cultural statistics, as a result of defining participation in this way, omitted active forms of contact with products of culture as well as amateur creativity and not organized, grass-roots and spontaneous forms of par-

4 Obviously, it's a slightly generalized vision. Culture in the People's Republic of Poland was mainly the system of institutions, although exception was made for readership, which is proved by quantitative research by the Book and Readership Institute, conducted since 1972. Also, some researchers – rarely – tried to broaden the understanding of participation in culture, e.g. Bogusław Sułkowski, *Powieść i czytelnicy. Społeczne warunkowanie zjawisk odbioru* (1972) and Zbigniew Tyszką, *Uczestnictwo w kulturze. O różnorodności stylów życia* (1971).

← European Literature Night: Extra Time.
Reading by Tomasz Schuchardt

ticipation. In other words, statistical analyses of cultural activity simply studied the “reception”, a simple reaction to “dissemination” by institutions appointed for that task. That’s why contact with culture “put on carriers”, e.g. music “mediated” by home or personal players – although included in the research as participation – was usually understood as “incomplete participation” or – best case scenario – considered “worse”. Contact with “mechanical music” was worse than “true contact” with music performed by professionals, always in an opera house or a philharmonic hall. The appearance of the internet, within the framework of research and commentaries based on the “old” definition of participation described here, was described as the appearance of yet another “non-participatory practice”, similar to or even the same as the passive reception of television. A computer plugged into the network was placed next to the TV set and considered an object which “limits”, “slows down” or even “kills” culture.

According to the old vision, pop culture means degeneration of works, destroying them by amateurs, who received from the technological revolution digital tools for unauthorized interference with art. Artworks, which previously had been controlled by those “possessing” knowledge and abilities acquired in art schools, by competent artists, are “deformed” by amateurs as part of pop culture.

Perceiving practices in this was a culmination of a certain “style” of thinking about culture – elitist, excluding, pre-internet and pre-technological revolution. This type of thinking is based on judging forms of participation, dividing culture into “high” and “low”. Until recently, participation invariably meant participation in high culture, and the division into “high” and “low” forms of culture, and attachment to it, meant exclusion of a whole range of activities from practices of a “cultured person”. Such a “low” practice was considered, for example, buying records and listening to music this way or reading horror novels. Wiesław Łagodziński noticed⁵ that the change of participation in culture in the

first ten years of the Polish transformation, from the perspective of a consumer or a participant, meant “going from joint consumption to individual consumption, but performed as if simultaneously, parallelly with others (the internet, television, using mechanical music and up to a point also participation in hyper-mass concerts or events, such as music concerts, fairs, promotional performances in shopping galleries, etc.)”.

Thus, the difficulties and reluctance to include in traditional research on participation, apart from frequenting institutions and cultural “places”: 1) physical contact with material carriers of cultural content and values, i.e. reading books, listening to records and watching films on DVDs, 2) watching television and listening to the radio and 3) using the internet.

So finally, studying participation in culture „the old way”, we study: going to a philharmonic hall, opera house, theatre, for exhibitions, to the cinema, for concerts, to the museum, readership, having record players and carriers of culture as well as what we listen to on the radio, what we watch on TV and on the internet. That’s it. Fortunately, within the ECoC, such culture was neither performed nor researched.

In my opinion, however, culture wasn’t also (and rightly so!) defined maximally broadly. This concept of broadened culture, very shortly, can be contained in the following slogans: Culture is all which socializes. Nowadays, there are no centres – social, political, economic – which have the power over the distribution of content. There are also non-legitimized/approved decision-makers, which would license truth, beauty and knowledge (elites, politicians, officials and experts do not have this role). Thus, we should define as cultural practices all practices with socialising character, all content which individuals and groups create and make available and all practices from and around works available here and there (mainly on the web).

According to the broadened concept of culture, **there are now practices related to culture which for any reason should be considered non-participation.** A broad anthropological understanding of culture as

5 Wiesław Łagodziński, *Szanse i zagrożenia uczestnictwa w kulturze w latach 1990-2003 w świetle wyników badań Głównego Urzędu Statystycznego*. Warszawa: Narodowe Centrum Kultury, 2004.

a unique attribute, way of life and environment of humans means that participation in it is a privilege of all people, without exceptions, without limiting its understanding to the consumption of products of culture, preferably high or elite, opposed to badly assessed mass or low culture.

According to this concept, participation in culture is a “process of including a certain element (an individual, a group, but also an object) in a certain situation regulated culturally, i.e. happening thanks to a language, norms and values, tools and objects created by humans ... If we additionally assume that every aspect of the social reality is constituted by relations in which it takes part, then participation means always not only modelling those relations, but also indirectly particular elements being connected by them” (a sentence by Marek Krajewski⁶).

In traditional research on participation in culture, the significant effects of the influence of the internet and mass practices using the internet were not included. For example, the so called social compulsion to broadcast emotions related to cultural experiences was not considered. Sharing cultural products by transferring them from one pen-drive to another, from one email to another, from a digital camera to somebody's hard drive, etc. is a universal norm today, especially among young people, socialized in the environment of media undergoing convergence.

Culture of the era of the Web is a culture of a gift and a simple non-monetary exchange, and the gift means also own creations, for example in the form of holiday photos published in social media. All emotions experienced when facing the world, and also art, should nowadays be broadcast, shown, externalized, transferred to online reservoirs of data. This social compulsion to broadcast cultural experience is related to a feature of cultural products which is more and more closely considered – relation-building. Relation-building is a certain potential hidden in a work of art (or any cultural product, for example an innovative culinary recipe) to create bonds, or even a community. The main task

of a person in contemporary culture, the culture of the web, is finding somebody from the same niche, establishing contact with them and – finally – building relations of varying type and strength. The “better” the work is, the more efficiently it bonds people, the higher the quality of the bond. If you cannot infect somebody with forms of culture you've been infected with, then a bond with them is virtually impossible.

Therefore, according to the broadened vision, participation in culture should be nowadays understood as the process of including an individual, a group, but also an object into a certain situation regulated culturally, i.e. happening thanks to a language, norms and values, tools and objects created by humans. Such a “culturally regulated situation” can be a cultural institution, a community (family, peer group), but also shopping, gardening or a social gathering. Culture, in other words, “can ‘happen’ in a park, at a fair, during a social gathering or a rally of ‘Star Wars’ fans”.

Therefore, the category of “participation in culture” means a certain “relation-related activity” and not only “reception”. In this concept, participation in culture is not only taking part in professionalized and institutionalized “cultural life” (going to the theatre and frequenting galleries), but also in every situation when people become participants of relations constituting a certain community, relations responsible for its maintaining and reconstruction in time.

Hence, according to Marek Krajewski or Barbara Fatyga⁷, participation in culture is an **act of inclusion in the social life of the community, making something an element co-responsible for its characteristics**, but also an act transforming this element.

Which altogether means that studying participation in culture, we study: virtually everything people do with and for other people... And also, all their competences, skills, knowledge (and lack of knowledge). But most of all, all their socializing activities: barbecuing, strolling, celebrating (fair, harvest festival, name day), shopping, needlework, hand-made, exchanging TV series downloaded from the web, writing com-

6 Marek Krajewski, “W kierunku relacyjnej koncepcji uczestnictwa w kulturze”, *Kultura i Społeczeństwo*, no. 1: 29-67, 2013.

7 Barbara Fatyga, *Praktyki kulturalne*, (in:) Rafał Drozdowski et al., *Praktyki kulturalne Polaków*. Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2014, p. 21-29.

8 This is an understanding of culture we propose with Krzysztof Olechnicki, see: Tomasz Szlendak and Krzysztof Olechnicki, *Nowe praktyki kulturowe Polaków. Megaceremoniały i subświaty*. Warszawa: Wydawnictwo Naukowe PWN, 2017.

mentaries about one's own cat on Facebook, publishing a photo of sipped coffee on Instagram, hobby, belief/disbelief in horoscopes, searching Spotify, pick-up strategies, depersonalizing practices, and invisible cities. And so on, almost every activity can be included in this definition of participation.

Activities related to culture, practices of deepening participation and diagnostic practices as part of the ECoC, inscribe – in my opinion – into the **third concept, let's call it post-broadening**. A very short definition of this concept could be put in the following slogans: *Culture doesn't only socialize and it can be used for more than socializing. It can also de-socialize, generate inequalities, socialize to lack of trust, anti- and non-democratic attitudes, or even simple littering and vandalism. Culture can be used to fight (to some extent) inequalities, but also to build pressure to chase material status and as a result deepen those inequalities. But at the same time culture is not only signs and symbols, which you send and decode, because culture is also everything used nowadays to raise the interest of consumers, encourage individuals to act, make and strengthen relations between people, bond and strengthen communities, intensify and broaden the circuit of data and objects, draw attention, raising audience/visibility/clickability. Unfortunately, some forms of those activities are correlates, and perhaps even reasons of social regression/moral decay, attitudes and motivations unwanted in a democratic system. Consequently, when researching some phenomena and activities (the de-socializing ones and the ones based on passive reception) it should be stresses that they're not the desired, socializing and activating forms of culture, in order not to give them MEANING, which could consequently mean directing towards it public money, interest of the media and the audience.*

Cultural practices could be considered in relation to the activity and passivity of individuals involved in them. Activity means co-creation of culture, fight for subjectivity, co-creation of civic society. Passivity – activities confirming the concept of culture

treated as a super-organic being, which dominates over humans and reproduces on its own through objectivised forms of enculturation⁸.

That is why a broad definition of culture (the concept of broadened culture) shouldn't be treated in absolute terms, but as an element of a constructivist, broad model of functioning in culture in general (in the first case, we would reach an absurd and invalidate the questions of participation in culture, if everyone were to participate in it in the same way).

Thus, cultural practices – according to the post-broadening concept – can be placed on a continuum, the edges of which would be, on the one hand, the model of culture as a “natural” environment of human life, passively accepted, available for everyone, and on the other hand, a model of culture demanding active involvement and investment into the possibility of its co-creation.

Which means that researching participation in culture within the post-broadening concept, we do not research gardening, strolling, mushroom picking, visiting fortune-tellers or hygiene. But we research: 1) institutional practices (theatre, cinema, opera, philharmonics, gallery, exhibition, library, home/cultural centre, museum, concert/performance – whatever is possible in a given town, 2) non-institutional practices (reading, listening to music, watching television), 3) “new” practices (fair, festival, event, internet/new media practices [smartphone culture]), 4) selected cultural competencies (skills related to new information technologies, understanding information in the public circuit, searching for information on culture) and 5) practices of (re)creation related to the internet, especially that related to the activity in sub-worlds, producing knowledge and sharing it. And also, all BARRIERS of participation.

Obviously, I can be wrong, but I haven't found in the research material generated during the evaluation of the ECoC Wrocław 2016 any justification for equal valuing of all cultural practices or financing only the event “version/side” of culture.

And two sideways reflections

1. It's very interesting to observe, from the perspective of a resident of Toruń, this self-inflation, speaking how the ECoC didn't help the already developed Wrocław. I have a different impression (an impression, not a conclusion from the research). Wrocław developed, even infrastructurally. You weren't that super-amazing before the ECoC, really. And now you are. Which is related to a comparative research possible in the future. I believe that the smaller, the more infrastructurally and identity-wise neglected the less metropolitan metropolis, the more catastrophic for local identity the defeat in the ECoC competition. Toruń, Łódź, Katowice – they were all places in which the ECoC was an ignition stopped in the middle. To what extent, then, did losing in the ECoC competition hindered building the Katowice, Toruń, and even Lublin identity, if it consolidated and strengthened – according to the research results – winning the competition by Wrocław as a result of already-being-an-European metropolis? Thanks to winning the competition – as the respondents claimed – Wrocław became Paris and Madrid. It got a seal (of confirmation) of its greatness. So how does the **spectacular not receiving the award works?** If a feeling of pride appeared in the residents of Wrocław, what appeared in the residents of Bydgoszcz? The prize itself of receiving the ECoC title is a symbol of success triggering unification, strengthening and defining local identity, generating self-satisfaction (no matter what happens next!). So, it would be valuable to measure in the future the Wrocław identity effect **against the background of the defeat** of other cities, comparatively.

2. And one more very important theme, which – in my opinion – will be repeated many times in the research of institutional culture in Poland, especially that now everyone got involved in the research of sense and profitability of mega-institutions of culture and artistic institutions – **the biggest players in the field of culture (like e.g. the National Forum of Music) can without any difficulties and consequences reject to participate in the evaluation.** Mega-institutions are, from a certain perspective – monsters alienated from the tissue of city culture. It's an interesting discovery in the light of previous information about the impossibility and inability to cooperate in the field of local culture⁹. Evaluation of the ECoC Wrocław 2016 revealed the state of mind of people from organizations and institutions. How is it possible at all, that the beneficiaries of public programmes within the ECoC could reject an interview for evaluative purposes? Someone who receives public funds for cultural activity, can't have this right. And this is a practical solution for the future – we should incorporate into contracts for any support programmes not really the obligation to participate in evaluative works, but willingness to such a sacrifice (because such an evaluation may not always reach all the beneficiaries).

⁹ See: Tomasz Szlendak and Arkadiusz Karwacki, *Napięcia, starcia, rozładowania. Samotna gra w kręgle w obszarze kultury*. Elbląg: Wydawnictwo Wilk Stepowy, 2015.



3. Culture and development

3.1. International cooperation networks

Many creators of cultural life, both institutional and individual, used the ECoC to expand their activities in order to include in them an international dimension, and they willingly entered into relationships with their counterparts abroad. The aim of the partner programme was to – apart from acquiring new skills and experience, as well as an expansion of the programme – to develop audiences and educate the recipients of cultural activities by creating a network of artists, curators, scientists, activists – and the institutions they're involved with. Partnerships entered into during the ECoC Wrocław 2016 should be continued in the future to implement more joint projects.

Cooperation with partner cities

Activities implemented during the ECoC Wrocław 2016 were a great opportunity to tighten and often also give new meaning to the cooperation with partner cities of Wrocław. Particularly intense was the cooperation with Lviv (e.g. Dialogue Artistic Council, Dzyga Cultural Association), Dresden (Kunsthau Dresden, Ostrale – Center for Contemporary Art, Kraszewski Museum in Dresden, Stadtarchiv Dresden and the Municipal Museum) and Lille (Lille 3000, École Supérieure de Journalisme de Lille).

Networks, networks, networks!

Help from various international networks was indispensable during the creation of the programme, as they helped us to form partnerships faster, and also to communicate our activities. Wrocław programme was communicated several times during the meetings of the EUNIC network, for example in Warsaw, Brussels and Berlin, and within this network we cooperated with the French Institute, the Czech Centre, Goethe Institut, ifa (Institute for Foreign Cultural Relations), Hellenic Foundation for Culture, British Council, and Cervantes Institute. The city joined International Cities of Refuge Network (ICORN), and the ECoC Wrocław 2016 Office joined the Polish network of the Anna Lindh Foundation. The Office also worked within the informal but very important network of cities – past, current and future ECoCs.

One should also mention close cooperation in the area of promotional activities, especially with Polish Cultural Institutes around the world. In the autumn of 2013, a meeting of directors of all Polish Cultural Institutes took place in Wrocław, and they declared cooperation in the implementation of the project. This fact was later confirmed by the Council for Promotion of Poland acting by the Cabinet of Ministers of the Polish Government.

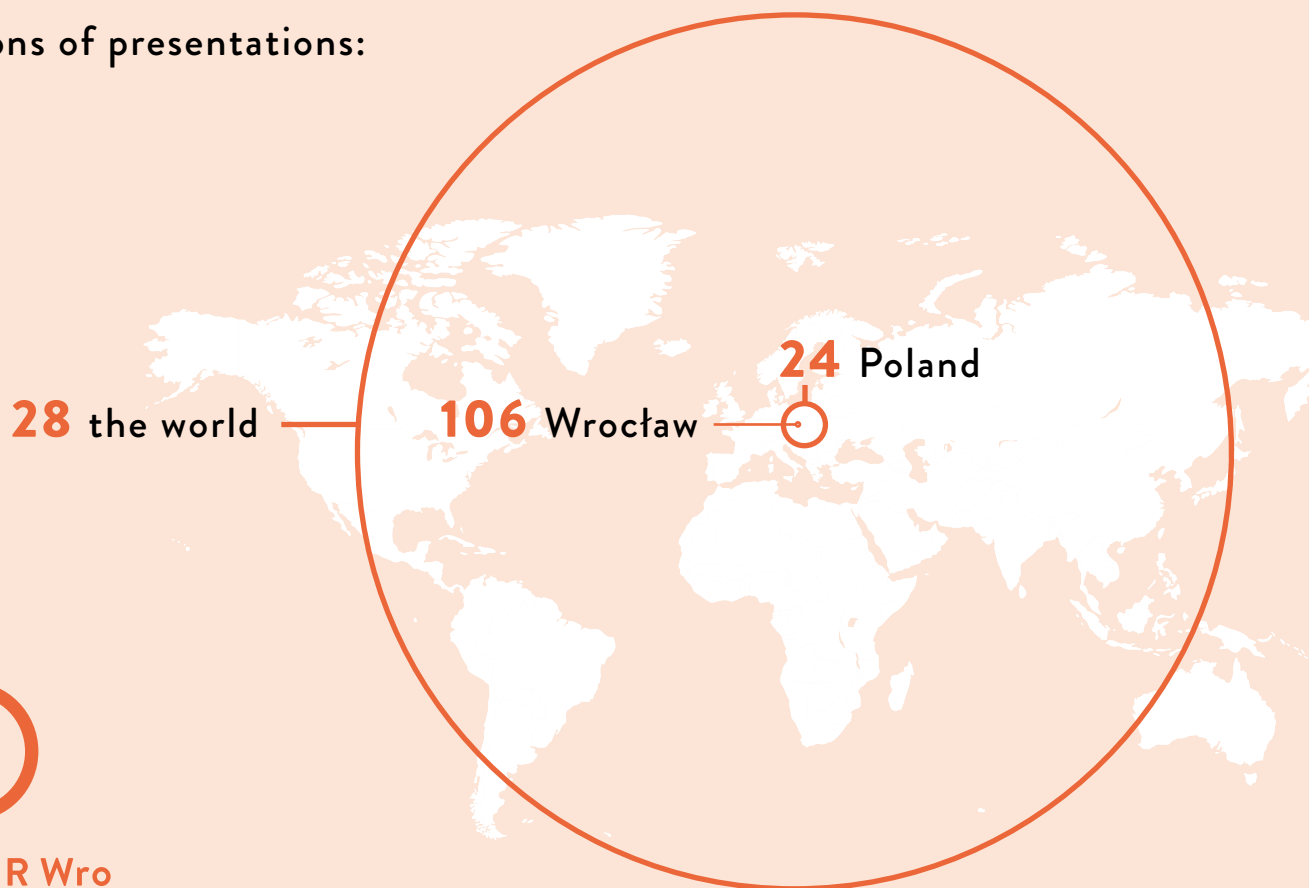
The ECoC Wrocław 2016 Office invited the University of Wrocław to actively participate in the network of universities from the cities of the ECoC – UNeECC. Together, we implemented a research and activation project in six selected towns in Lower Silesia and an international research conference entitled “Reading the City”.

Network of cities for artists in residence

Artist-in-Residence Programme A-i-R Wro was created to provide artists from Lower Silesia an opportunity to develop and create abroad, and artists from abroad – in Lower Silesia. In 2016 alone, over 100 residents implemented in Wrocław, the region and Europe their original projects – they conducted research and workshops, they wrote, they prepared concerts and exhibitions. The A-i-R Wro programme, co-creating the residency offer with local institutions and organizations, became also a platform facilitating cooperation on a local and international level for over 60 entities. And by implementing 3 editions of competition for the organization of residencies, it provided other entities with an opportunity to try their hand at this domain. Support and professionalisation of the culture sector are also a goal of A-i-R Wro. Exchange of experience, as well as maintaining and establishing new contacts are crucial both for participants of residencies and their organizers, and that's the reason behind “A-i-R Wro Talks” – a meeting which gathered over 20 representatives of residency centres from Europe. 2016 is behind us, ahead of us – future years of cooperation!

- received applications **324**
- residents **105**
- active participants in the programme **9184**

- locations of presentations:



A-i-R Wro

3.2.

Sources of the ECoC Wrocław 2016

Sources of culture listed in this chapter – including publications, films and web portals – are one of the answers to the question about material and remaining results of the ECoC. The content can be used according to one's preferences. We mark available language versions and their location. The list of over 120 propositions is certainly not complete, because the library on the ECoC Wrocław 2016 is constantly enlarged by the office and partners. We encourage you to search for publications marked with the "W" sign and to visit the reading room in Barbara.



book



e-book



catalogue



web portal



brochure



application



film



mobile
game



video



mural



CD



LANGUAGE



The ECoC shop: www.sklep.wroclaw2016.pl

Reading Room – Barbara: ul. Świdnicka 8b

Literature

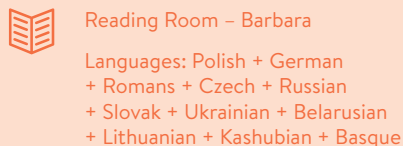
“The Wrocław Cookbook”

A collection of recipes made available to Wrocław residents by other residents. It contains also many interesting stories and inspirations to ponder the look and taste of the Wrocław cuisine.



“The Road Never Ends. An Anthology of Polish Rhymed Poems for Children”

The biggest literary publishing project of the ECoC Wrocław 2016. An anthology of classic poems for children in over ten language versions – mainly of the national and ethnic minorities living in Poland.



“Cartography”

Poetry. The author combines ethnically Basque elements with the feeling of belonging to the European and Mediterranean sphere of culture and searching for own traditions in other cultures and civilisations.



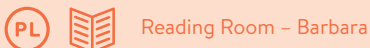
“From anthroposophy to Schulz. Contemporary paradigms of gnosis”

An academic essay concerning the esoteric category forming an important chapter in shaping contemporary culture, both Polish and European.



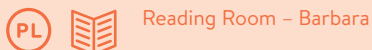
“A Dictionary of Polish Authors of Crime Fiction and Mystery”

The first dictionary of Polish crime fiction and mystery. Source of knowledge on authors, trends, festivals, events and characters. A must-have for every lover of crime fiction.



“A Slightly Different World”

A selection of prose, poetry and satire written by young authors, created mainly during theatre workshops and activities with patients of Children’s Oncology Clinic in Wrocław.



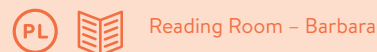
“Illegal Current”

A bilingual anthology of poetry from Wrocław and around it selected by Jacek Bierut.



“Brave Festival – Outcasts”

A collection of conversations with guests of the 12th edition of Brave Festival, the theme of which were “Outcasts”.



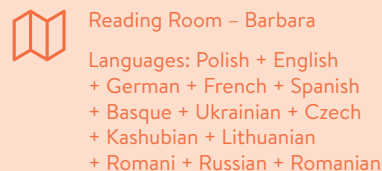
“Mother Departs”

A Russian-language edition of a volume by Tadeusz Różewicz, one of the publications-laureates of a competition for translations of Polish literature.



“World Book Anthem”

Text and notation of the Book Anthem, prepared during the celebrations of UNESCO World Book Capital. The text of the anthem – a poem “Poet’s Hair” by Tadeusz Różewicz – was published in over a dozen language versions.





“The Professor’s Knife”

A volume of poetry by Tadeusz Różewicz, one of the publications-laureates of a competition for translations of Polish literature.



www.aletheia.spb.ru

knigabg.com

Reading Room
– Barbara

“The World of Fantasy. Selected Problems”

A record of an academic conference accompanying Polcon – Euroconference 2016 in Wrocław. The topic of the conference was related to the main thematic line of the festival – fantastic worlds created by writers and other creators of popular culture.



Reading Room – Barbara

“I don’t Fit in My Skin”

A selection of texts by artists from the ArtBrut Gallery in Wrocław, created by persons with mental diseases and physical disabilities.



Reading Room
– Barbara

Wrocław Literary Web Portal

A website devoted to literature and literary events.



literatura.wroclaw.pl

“Someone Climbs Up the Fire Escape Ladder”

A volume by a Basque poet of young generation, combining various literary styles and genres.



The ECoC shop

Reading Room – Barbara

“Become a Writer”

A selection of texts by participants of creative writing workshops organized as part of the Writing Forum for Children and Young Adults.



Reading Room – Barbara

Jo Nesbo in Wrocław

A record of a meeting with Jo Nesbo during the opening weekend of UNESCO World Book Capital.



YT / Wrocław 2016

“Author of Solaris”

A biographical document presenting the life and oeuvre of Stanisław Lem.



vod.tvp.pl

“World Book Capital in the Eyes of Children”

A blog and publication about books and literature in Wrocław. Authors of texts are pupils from Wrocław schools.



stolicadzieci.wordpress.com

“The Story of Two Cities: Wrocław-Kraków”

A publication describing the literary life in Wrocław and Kraków, prepared in relation to the presentation of both cities as special guests during Salon du livre 2015 in Paris.



Reading Room – Barbara

“Street Art”

A publication juxtaposing murals with young poetry from Wrocław.



Reading Room – Barbara

“Lemological Congress”

Conversations about the life and oeuvre of Stanisław Lem, with participation of – among others – Zbigniew Mikołajko, Ewa Lipska, general Mirosław Hermaszewski and Jacek Dukaj. The book is a summary of the „Lemological Congress”, which was organized in 2016 in Lviv, San Sebastián in Spain and Wrocław. The publication was edited by Prof. Stanisław Bereś.



Reading Room – Barbara

“Wrocław. I remember...”

A record of the collective memory of the residents of Wrocław. The method proposed by the authors involved the possibility to send three short memories starting with the phrase: “I remember...”. It inspired Wrocław residents to share recollections related to the common space of the city: locations, people, events and situations.



tajnekomplety.osdw.pl

Reading Room – Barbara

LiteraTURA

A literary game for pupils testing their knowledge of Polish history of literature.



www.domliteratury.wroc.pl

“A Guide to a Mined Area”

An anthology of texts published in online issues of the *Helikopter* magazine in the years 2011-2015. The magazine is issued by Ośrodek Postaw Twórczych.



Reading Room – Barbara

Architecture

“Architecture of the 7th Day”

The first guide to architecture of post-war Polish churches. Hundreds of photographs, infographics, conversations with designer and even a tourist route following the most interesting buildings in the country.

   The ECoC shop
Reading Room
– Barbara

Before/After. Architecture in Wrocław XX/XXI

An innovative platform for discovering the most interesting architectural works in Wrocław. Over 100 objects were selected, built in Wrocław since 1900, in order to illustrate the 100 years of transformation in architecture of the city.

 wroapp.pl

“Wrocław Masters of Architecture”

A series of publications devoted to the work of the most eminent architects who – through their excellent designs – co-created the landscape of Wrocław.

   The ECoC shop
Reading Room
– Barbara



“New Żerniki: Building the City. The Housing Estate of the European Capital of Culture 2016”

A publication summarizing the first stage of construction of an entirely new, experimental, model fragment of the city, which took place between 2009 and 2016. A must-read for all interested in contemporary architecture and urbanism.

   Reading Room
– Barbara

“Homo Urbis”

Continuation of ideas contained in the book “Towards Urbanology”. A presentation of selected theories on architecture, urbanism and related sciences, complemented by diagrams, charts and concept drawings.

  tajnekomplety.osdw.pl
Reading Room – Barbara

“Church: Beauty and Kitsch”

A generously illustrated album, focusing on the topic of the sacred in art, on the example of architecture, visual arts and music. Transformations in sacred art throughout ages – from its beginnings to contemporary times – are presented in original essays written by, among others, Prof. Marta Kierska-Witczak and Prof. Andrzej Borowski.

   Reading Room
– Barbara



Visual arts

“Sonoridades”

The “Sonoridades” catalogue is a Polish-English publication presenting photographs of works presented at the Chillida’s exhibition in Wrocław, as well as drawings and family photos from the archives of the Chillida-Belzunce family.



The ECoC shop

Reading Room
– Barbara

“Sonoridades” – a concert

A concert for the finissage of the exhibition “Sonoridades” by E. Chillida, prepared as a musical stroll around the exhibition with pieces especially composed by José M. Sánchez-Verdú.



YT / Wrocław 2016

“Chillida: a poetry about the space and the human event”

A seminar accompanying the exhibition „Eduardo Chillida. Sonoridades”, implemented as part of the visual arts programme of the European Capital of Culture Wrocław 2016.



YT / Wrocław 2016

“Photography Never Dies”

A unique story of the ideas, evolution and history of photography. The album, divided into eight chapters, contains several dozen photos and texts focusing on the meaning, use, and content generated by the photographic record.



The ECoC shop

Reading Room
– Barbara

“Dispossession”

A catalogue from the presentation of Wrocław at the 56th Venice Biennale, containing photographic documentation and essays concerning topics presented at the exhibition by, for example, Michał Bieniek, Małgorzata Miśniakiewicz, Andrzej Leder, Andreas Philippopoulos-Mihalopoulos, Kristina Rapacki, Karl-Siegbert Rehberg, Mykoła Riabczuk, Jan Sowa, Oksan Zabużko.



issuu.com/
wroclaw2016

Reading Room
– Barbara

“Dispossession”

A video recording of the “Dispossession” exhibition organized at the 56th International Venice Biennale as part of the visual arts programme of the European Capital of Culture Wrocław 2016.



YT / Wrocław 2016

“Art Seeks IQ: Artists of Wrocław”

A catalogue of the exhibition presented between 2.07 and 20.09.2016 at the National Forum of Music, curated by Ewa Kaszewska.



issuu.com/
wroclaw2016

Reading Room
– Barbara

“Art Seeks IQ: Artists of Wrocław”

A series of interviews with artists participating in the exhibition “Art Seeks IQ: Artists of Wrocław”, dedicated to Wrocław art.



Reading Room – Barbara

YT / Wrocław 2016

“Explore Post-War Wrocław. Tadeusz Ciałowicz – the Complete Designer”

A history of Wrocław design written on hundreds of photos and projects from the archive of Tadeusz Ciałowicz. A unique monograph, presenting Wrocław from the end of the 1940s to the 1990s from the exceptional position of the designer.



The ECoC shop

Reading Room
– Barbara

“Summer Rental. The Marx collection visits Wrocław”

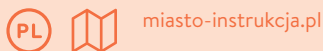
The exhibition presented the unique collector's strategy of Erich Marx, which on the European ground can be treated as an example of a perfectly formed method for constructing a collection of contemporary art and cooperation of a private collector with public museum institutions.



Reading Room
– Barbara

“Wrocław. Cultural Park – Instruction”

A project of placing advertisements in the public space in harmony with the surroundings and in accordance with the Law on Cultural Park. Designed for municipalities, as a model using the Wrocław Cultural Park as an example, and for companies looking for good examples, practical information on advertisements, contacts with designers and producers.



miasto-instrukcja.pl

Reading Room – Barbara

“Wild West. A History of Wrocław's Avant-garde”

Over five hundred objects from the domain of visual arts, architecture, urbanism, theatre, film, design and everyday life in Wrocław from the 1960s to contemporary times. A catalogue of the famous exhibition shown in Zachęta gallery in Warsaw, and in many European cities in 2016.



Reading Room
– Barbara

“Dependence Degree. Collective practices of Young Ukrainian Artists 2000-2016”

The exhibition was an analysis of the last ten years in the history of contemporary Ukrainian art – on the verge of historical turn – from the position of the Open Group, often acting on the border between artistic and curatorial practice.



Reading Room
– Barbara

“Glass and Ceramics. Sensual Areas”

A presentation of a wide range of the use of glass, from industrial design to artistic glass and experimental projects.



Reading Room
– Barbara

“Marc Chagall and Artists of the European Avant-garde”

The exhibition at the City Museum in Wrocław presented almost 60 prints, including 16 colour lithographs by Marc Chagall. They were complemented by works of classics of the 20th century avant-garde, friends of Chagall: Georges Braque, Henri Matisse, Pablo Picasso and others.



Reading Room
– Barbara

“Grand Bouffe”

A summary of the “Grand Bouffe”, an exhibition-experiment, exhibition-happening. It was an attempt to confront functional art with its immanent feature – functionality, as well as a game with the viewer, an invitation to actually enter the world of functional art and into an active dialogue with it.



YT / Wrocław 2016

“Text Paths – Stanisław Dróżdź”

A guide to historic and contemporary locations in Wrocław related to concretist art and the work of Stanisław Dróżdź.



Reading Room
– Barbara

“Meditation and Expression”

A catalogue of the exhibition of works of six of the most eminent Polish contemporary artists (Abakanowicz / Fangor / Hasior / Opałka / Sosnowski / Szapocznikow), selected by two art critics making very different choices: Bożena Kowalska and Mariusz Hermansdorfer.



Reading Room
– Barbara

“Constructivism Is about Problems, not Aesthetics”

A catalogue accompanying the exhibition of the original oeuvre of Zbigniew Geppert – the creator of the concept of cub'art, author of graphic designs, writer and creator of comic books.



Reading Room
– Barbara

“Visual Arts”

A collection (description and a calendar) of all the exhibitions, artistic interventions, intergenerational educational activities and workshops creating the visual arts programme of the European Capital of Culture Wrocław 2016.



issuu.com/wroclaw2016

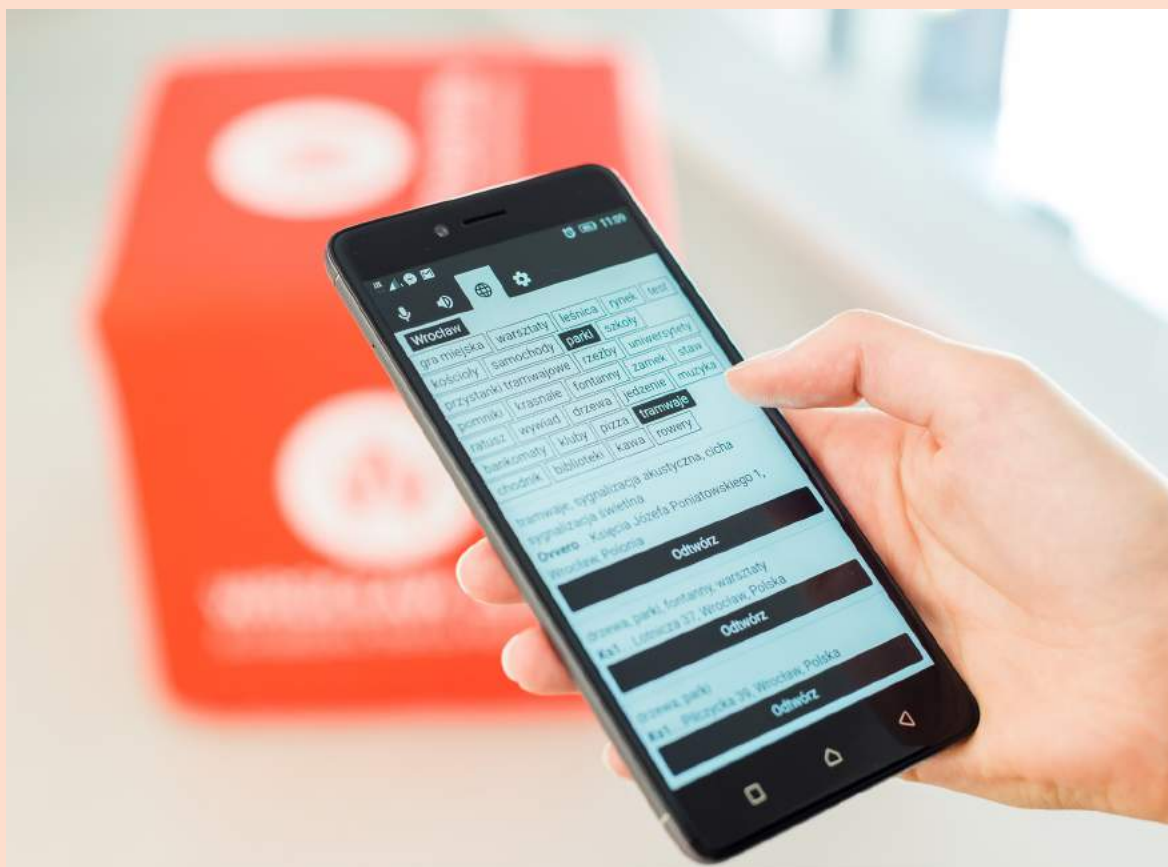
Reading Room – Barbara

blind.wiki

An application by Antoni Abad, created for the visually impaired, who can use it to register their paths, share messages and opinions on their route. Those messages and direction, in the form of recordings, go to the international wikipedia, BLIND-WIKIPEDIA, which other participants of the projects can use.



for free download at iOS
or Android systems



Wrocław – Backyard Door

“Wrocław – Backyard Door. A Map”

A geographical guide to projects implemented as part of the programme, encouraging independent explorations of the space of Wrocław – mostly backyards.



[issuu.com/
wroclaw2016](http://issuu.com/wroclaw2016)

Reading Room
– Barbara

“Who Is It”

A participatory TV series created with the residents of the backyard between Reja, Sienkiewicza and Górnickiego streets in Olbin district. Each episode was written, filmed and edited in less than three days. Films were presented in a neighbour outdoor cinema organized on a backyard hill.



“Intergenerational Neighbours Meetings – a guide for the residents”

A publication summarizing a series of meetings with the residents of Przedmieście Oławskie district, implemented as part of the “Wrocław – Backyard Door” programme.



issuu.com/wroclaw2016

Reading Room – Barbara

“The Backyard of All Residents”

The film relates the third stage of the project by Iza Rutkowska at the Wrocław “Bermuda Triangle” initiated a few years ago by the appearance in the backyard of an 8-meter hedgehog (as part of “Wrocław – Backyard Door”).



“Wrocław – Backyard Door”

A collection and description of artistic interventions in the public space of Wrocław – first and foremost in backyards, implemented in 2015.



Reading Room
– Barbara

“Wrocław – Backyard Door. An Overview”

A compendium of activities implemented as part of the biggest project of artistic interventions in the public space of Wrocław.



[issuu.com/
wroclaw2016](http://issuu.com/wroclaw2016)

Reading Room
– Barbara

“Rainbow”

In Przedmieście Oławskie district, in the location of the former Tęcza [Rainbow] Cinema, the youngest and the oldest residents of the backyard at Kościuszki 177 Street participated in yet another project of the “Wrocław – Backyard Door” programme. The artists: Ewa Błaszak and Zuzanna Wollny helped them to create a full-length feature film about the fairy-tale land of the rainbow.



YT / Wrocław 2016

City Coalition

“City Coalition – Summary of the Project”

Compendium of the first project in the history of the ECoC, in which the winning city invites to programme the year of celebrations its former rivals in the competition.



[issuu.com/
wroclaw2016](http://issuu.com/wroclaw2016)

Reading Room
– Barbara

“The ECoC Effect. How the Competition for the European Capital of Culture 2016 Changed Polish Cities”

A summary of the research on the experience of the 7 cities which participated in the “City Coalition for Culture” programme (Gdańsk, Katowice, Lublin, Łódź, Poznań, Szczecin and Wrocław) and the so called “ECoC effect”, i.e. long-term results of the implementation of the ECoC in relation to the cities’ identities.



issuu.com/wroclaw2016
Reading Room – Barbara

microGRANTS ECoC 2016

“Let’s surround allotments with Japanese poetry”

A volume of poetry by seniors from the informal group Autumn Leaves. The inspiration for the creation of the 17-syllable poems was the flora on allotments in Wrocław.



Reading Room
– Barbara

“Everyone Can Sing”

A songbook with over 100 songs (in various European languages and Esperanto), a culmination of a project of the same title implemented by Silesian Esperanto Society.



Reading Room – Barbara

“Four Senses? That’s Enough!”

An educational booklet, a collection of good practices for contacts with visually impaired people, prepared during the project of Sandra Tworkowska and Witold Strugała. A source of knowledge how to help the visually impaired in everyday situations.



issuu.com/wroclaw2016
Reading Room – Barbara

Who Saw Modernism

A web portal resulting from a project focusing on educational-activating actions for residents of Wrocław, tourists and people interested in Wrocław modernism. The website includes an interactive map of the city – a result of the searches.



www.ktowidzialmodernizm.pl

On Księżę

A platform for exchange of thoughts, experiences and interests of the residents of Księżę Małe and Księżę Wielkie districts, created during the intergenerational computer workshops.



naksiezu.pl

Park Academy of the Tysiąclecia Park

A virtual guide for visitors to Tysiąclecia Park. A multimedia social network platform with maps of walking tours, description of the concept for the park, educational package for conducting „green classes” for schools, an atlas of plants and lots of practical information for creating one’s own scenarios for active recreation.



www.millenniumpark.pl/materialy

“The Way Through the Bakery”

A film created by children about the charismatic bakers from Nadodrze district – their unusual biographies, old traditions of bread making, tastes changing throughout the years and that which is constant, unchanging and inscribed in the memories.



YT / Wrocław 2016

Addicted to Beauty

The effect of workshops on murals at Gwarna Street. The participants were charges of Dolnośląskie Stowarzyszenie Psychoprofilaktyczne RETURN, all people involved in co-creating it, members of the housing community and residents of the street. The aim of the project was to raise awareness of addictions and problems of the addicted.



ul. Kościuszki 67

Orthography on the Walls

Orthographic murals in the city space, humorously presenting the phenomenon of homonymy.



ul. Rogowska 54a
ul. Głębczycka 3
ul. Legnicka 30
ul. Macieja 5

Wrocław Publishing Programme

“Rock in Wrocław 1959-2000”

The second volume in the cycle devoted to entertainment music from Wrocław. Descriptions of Wrocław musicians, bands and events, with many illustrations.



The ECoC shop
Reading Room – Barbara

“A Different Look on the History of Wrocław and Silesia”

The second volume of the collection of intriguing stories on the less known past of the region. Stories about the unrewarding job of a city executioner, social and love life of students from the end of the 19th century, the French revolution in gastronomy and how dwarfs helped to defeat communism.



The ECoC shop
Reading Room – Barbara

“Art in Wrocław in the Years 1945-1970”

An album. A type of an extended chronicle documenting situations, events and phenomena from the years 1945–1970, an almost day-by-day reconstruction of what was happening in Wrocław in the area of plastic arts.



The ECoC shop
Reading Room – Barbara

“Cries and Whispers”

A volume of poetry by Kamil Zając, spectacular and surprising with language games. Nominated to the Wrocław “Warto” prize in the category: literature.



The ECoC shop
Reading Room – Barbara

“Putzłaga and Other Poems”

In his poems, the author touches both the personal and emotional, as well as the humorous and absurd. The book won 2nd place in the Artur Fryz competition for the best debut of 2016.



The ECoC shop
Reading Room – Barbara

“Wrocław 1916”

A historical book – chronicle of cultural, social and political events in Breslau in 1916 – a hundred years before the celebrations of the European Capital of Culture.



The ECoC shop
Reading Room – Barbara

“Reclaimed Lands in Occasional Publications from the Years 1945-1948”

The book analyses the language of occasional publications – posters, leaflets, messages, appeals and directives – published in Wrocław and other towns of Lower Silesia between 1945 and 1948.



The ECoC shop

Reading Room – Barbara

“Go Ahead”

The second book of poetry by Rafat Różewicz – both were nominated for the Wrocław “Warto” prize in the category: literature.



The ECoC shop

Reading Room – Barbara

“The Brick”

One of a kind magazine-gadget. As part of the Wrocław Publication Programme, the following issues were published: on origami paper, stylised as a complaints and suggestions book and punk.



magazyn-cegla.net

Reading Room – Barbara

“Market Songs”

The second volume of poetry by Dariusz Sas – an author related to Wrocław since 1984, to high schools, poets, artists and musicians.



The ECoC shop

Czytelnia – Barbara

Lower Silesia

“Rescuers. Unpublic Strategies for Saving Monuments in Lower Silesia”

Stories of people who decided to devote a large part of their life and private funds to save the architecture of Lower Silesia. Fantastic portraits and rich illustration material.



Reading Room – Barbara

“Clip”

Ideas for microprojects published in the form of functional cards designed to help teachers, librarians, scout instructors, cultural institutions and activators.



Reading Room – Barbara

“Reading the City”

A publication accompanying the conference summarizing the project “Reading the City”. An interdisciplinary work of scientists and cultural organizers involved in the project was designed according to the thesis that a city is a text which communicates meanings and values.



www.academia.edu

Reading Room – Barbara

“Culture of Small and Medium-sized Towns”

A publication summarizing the over two-year work of workgroups. It discusses the topic of public and non-public cultural institutions in small and medium-sized towns, the connection between revitalization and culture and cooperation in culture.



issuu.com/wroclaw2016

“Lower Silesia in the (Art)Making”

A publication summarizing the over two-year work of workgroups. It discusses the topic of public and non-public cultural institutions in small and medium-sized towns, the connection between revitalization and culture and cooperation in culture.



Reading Room
– Barbara

Film

“Trans-Wrocław, i.e. Journey with The Wind and against The Wind of History”

An extensive animated collage speaking about Wrocław history through people from the world of art, science, sports and politics, who acted or appeared in Wrocław, through its characteristic buildings and finally through events which happened here, which rolled, tumbled over, drove, passed, swam, flew.



www.entropia.art.pl

Reading Room
– Barbara

“Włodzimierz Kałdowski – Man with a Movie Camera”

A publication containing a DVD and a booklet with many unique documentary film materials from Wrocław. They were filmed on 16 mm tape by Włodzimierz Kałdowski in the years 1956-1981.



www.entropia.art.pl

Reading Room
– Barbara

“Loving Vincent”

An animated film directed by Dorota Kobiela and Hugh Welchman, Oscar winner for the best short film, focusing on the life and death of a Dutch painter Vincent van Gogh. The film was made using paint-on-canvas animation technique with specially designed PAWS (Painting Animation Workstation) located at the Audiovisual Technology Center.



“new horizons. off the screen”

The album contains photos of directors and film actors, guests of the T-Mobile New Horizons Film Festival in Wrocław. During the eight editions of the festival (2009-2016), special portrait sessions were organized, the effect of which are around 250 unique black and white photos.



Reading Room
– Barbara



Music

Rebel Babel Ensemble “Dialogue I”

For two years, Jan Feat. and L.U.C travelled around Europe creating “Dialogue I” – a record on which energetic orchestra music is combined with the leading European soloists presenting their poetics in various languages. The legend of the European hip-hop Promoe from the Looptroop collective, pioneers of Spanish rap music Rapsusklei and Wöyza and leaders of the Polish music stage – Mela Koteluk, Bisz, Joka, Nemy, Hades and L.U.C in an international discussion about contemporary Europe and humanity in general.



rebelbabel.com

“2016 Where?” Ewa Lipska and Zbigniew Preisner

A performance combining words and music, created by the eminent Polish composer and a poet. The concert “2016 Where?” was commissioned by the ECoC and it premiered in November 2016 at the National Forum of Music. Outstanding actors and soloists participated in the performance, including Lisa Gerrard and Jerzy Trela, accompanied by the composer’s ensemble and the NFM Choir.



The ECoC shop

Wrocław Commenting Choir

The organizers invited to this two-year project residents of Wrocław over 16 years old. They didn’t have to know how to sing, but they had to have sense of humour and not be indifferent to what is happening in their city. The record is the result of their work.



Reading Room – Barbara

“Absynteria” Breslauer Cocktail

The debut record of the band is a ride through the cultural heritage of this part of Europe. Three countries (Poland, Germany, Russia), feelings for better and for worse, love and hate, banal and brutal stories. And all told using words and music www.breslauercocktail.com.



www.breslauercocktail.com

“Punkt Eklektik Session”

The effect of a Polish-Norwegian project combining premises of the innovative Norwegian festival PUNKT with the integration character of the Wrocław cycle Eklektik Session.



eklektiksession.com

“Awakening”

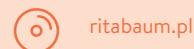
“Awakening” is a multi-layered artistic creation dedicated to the history of Wrocław, composed for the opening ceremony of the European Capital of Culture Wrocław 2016.



The ECoC shop
Reading Room – Barbara

“Opat Qwety” Kaman/Konikiewicz

The subjects of this publication are music and texts of Krzysztof “Kaman” Kłosowicz – a legendary Wrocław artist. The album was recorded with participation of an excellent Polish multi-instrumentalist Wojtek Konikiewicz, who originated from Wrocław. The material recorded in the Wrocław Tower Studio is a collection of songs in various musical styles from jazz and funky to country and blues.



ritabaum.pl

“Jose Torres & Havana Dreams Symphonically”

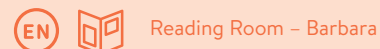
A record of a joint concert of Jose Torres & Havana Dreams and the Symphonic Orchestra of the Wrocław Philharmonic – a beautiful experiment combining Cuban music with the symphonic sound.



www.torres.com.pl

“Jazz on the Odra Festivals 1964-2016”

A supplemented monograph on occasion of the 50th anniversary of Jazz on the Odra. A limited English language edition of the collection of chronologically ordered information (posters, calendar, laureates, bulletins, discography, locations of all concerts, recollections of participants, fragments of interviews) richly illustrated with mostly previously unpublished photos.



Reading Room – Barbara

Theatre

“Grotowski. Wandering Towards... – Jerzy Grotowski through the lens of Jan K. Fiołek”

The title of the exhibition and album containing photographs by Fiołek, documenting the work of Jerzy Grotowski and the Laboratory Theatre, taken between 1979 and 1981 in Poland and Italy. The title “Wandering Towards...” refers to Jerzy Grotowski’s text “Wandering Towards the Theatre of Sources”, delivered on 5 June 1978 in the Old Orangery during the international ITI symposium.



Reading Room
– Barbara

“The Grotowski Institute 2016”

A cross-section of events organized by the Grotowski Institute, part of the theatre programme of the European Capital of Culture Wrocław 2016.



Reading Room
– Barbara

„Theatre Olympics – Wrocław 2016. The World as a Place of Truth”

A publication prepared on occasion of the Theatre Olympics – Wrocław 2016, presenting the programme of the events and detailed descriptions of particular performances.



Reading Room
– Barbara

Artist-in-Residence Programme A-i-R Wro

“On the Other Side of the Table”

An artbook prepared by Wrocław artists (Magdalena Kreis, Natalia Romaszkan, Ewa Służczyńska) during their residency in San Sebastian in 2014.



issuu.com/wroclaw2016

“About Individual Practice. About Patterns”

An artbook prepared by a Ukrainian artist (Jarosław Futimski) during his residency in Wrocław in 2015.



issuu.com/wroclaw2016

“Outcross”

An artbook prepared by a British artist (Alessandra Ferrini) during her residency in Wrocław, containing fragments of programmes presented on “Radio Ghetto”.



issuu.com/wroclaw2016

“Artist-in-Residence Programme A-i-R Wro 2014-2015”

Compendium of the programme activities conducted during preparations for the ECoC Wrocław 2016.



Reading Room
– Barbara

“Artist-in-Residence Programme A-i-R Wro 2016”

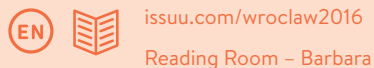
An extensive overview of activities conducted in the year of the celebrations of culture in Wrocław, Lower Silesia and the world.



Reading Room
– Barbara

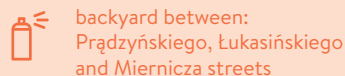
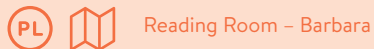
“Immigrated Pieces”

An artbook prepared by a French artist (Enrico Floriddia) during her residency in Wrocław.



“Let’s Do Something!”

Projekt przewodnika partycypacji społecznej dla mieszkańców Przedmieścia Oławskiego we Wrocławiu autorstwa Kateřina Žydychovej (architektki i projektantki z Pragi). Oprócz wskazówek zebranych w podręczniku efektem rezydencji też jest mural wykonany przez Kateřinę i Olczykę, wrocławską artystkę.



“PL:HU”

A publication summarizing the two-year cooperation with Pecs Writers Programme is a collection of texts by the residents invited as part of this cooperation.



Reading Room
– Barbara

“A-I-R Sanatory of Sound Sokołowsko”

A catalogue summing up a year-long residency programme implemented thanks to a cooperation of the Artists-in-Residence Programme A-i-R Wro and Fundacj Sztuki Współczesnej In Situ.



“I have been there too... Click!”

A short story collection by a Basque artist (Goiatz Labandibar), which was published for the first time in 2014 by the European Capital of Culture DSS 2016.



“How to start trying to act as if there’s going to be a future?”

A booklet accompanying the installation by Klaas Burger, which presented four different points of view on “us” – coexistence in society, in relation to the camp at Kamińskiego Street, a part of the cycle “The future works”



Performance

“Bridge Builders”

Making of the “Bridge Builders”, thanks to which bridges and footbridges – as a result of the work of young residents of Lower Silesia – transformed into theatre stages, concert spaces, art studios and photography darkrooms.



YT / Wrocław 2016

“Awakening”

The “Awakening” performance, directed by Chris Baldwin, was at the same time the Opening Ceremony of the ECoC Wrocław 2016. Firstly, the four Spirits of Wrocław, marching from four districts, told the story of the city. The grand finale took place on the Main Square in Wrocław. A spectacular performance was organized there, with the participation of 1300 artists, 200 choir singers, 50 soldiers, and 300 bicycle riders.



YT / Wrocław 2016

“Flow”

The “Flow Cantata” divided into four parts is the last 60 years of Wrocław history in a nutshell of light and music. Four international composers created a unique piece, which was performed by a 300-person orchestra of musicians and singers from Poland, Germany, the Czech Republic and Israel.



YT / Wrocław 2016

“Sky Web”

The multi-performance “Sky Web” – the final part of the “Flow Quartet”, telling the story of Wrocław and its residents. The performance was the culmination of the project and at the same time the Closing Ceremony of the European Capital of Culture Wrocław 2016.



YT / Wrocław 2016

City of the Future / Laboratory Wrocław

“Strategies for the City of the Future”

A five-volume publication issued by the end of 2016 as a summary of the social foresight Wrocław 2036/2056. It is filled with features by several dozen invited authors, but also interviews, analyses and reports.



miastoprzyszlosci.wroclaw2016.pl

Reading Room – Barbara

“City of the Future Book”

A workbook for pupils and a guide for teachers, part of the set of teaching aids stimulating the imagination of children. Those activities were part of the Social Foresight Wrocław 2036/2056.



miastoprzyszlosci.wroclaw2016.pl



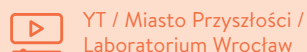
“Interfaces, Codes, Symbols. The Future of Communication” – conference

The conference “Interfaces, Codes, Symbols. The Future of Communication” taking place in the White Stork Synagogue was an attempt to identify the directions of science and technology in regard to the development of communication.



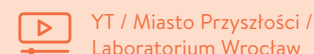
“The Time of Utopia. In Search of Lost Future” – conference

The main theme of the conference of the “City of the Future / Laboratory Wrocław” programme was the rebirth of utopian thought in culture and the socio-political thought.



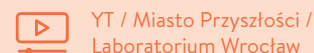
“Culturo-Futuro! Beyond the Limits of Imagination” – conference

The aim of the meeting was a confrontation of various visions of the development of culture, society and humans in the face of civilizational, technological and social changes.



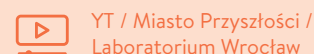
“Day is 86,400 seconds”

A reportage from an artistic hackaton organized simultaneously with the first day of the “Culturo-Futuro” conference, during which paired representatives of Wrocław artistic environment prepared for 24 hours a story about the selected day from the future history.



protoBODY – dance workshops

The “protoBODY” was a series of dance workshops celebrating individuality and blurring the border between classically understood categories of ability and disability. The workshop was focused on Contact Improvisation, and the finale of the work of each group was a performance in the city space.



“Future Jamboree”

An effect of the meeting of activists and urban innovators from around the world, representing various traditions and cultures, who for two days in Wrocław exchanged knowledge and experience about on development of cities.



miastoprzyszlosci.
wroclaw2016.pl

“Body” – exhibition

Catalogue of the “Body” exhibition, the departure point which was the category of Anthropocene. There are many issues the human of this era faces, and that’s why the exhibition focused on the closest natural environment humans influence, i.e. the body.



miastoprzyszlosci.
wroclaw2016.pl

“City of the Future / Laboratory Wrocław”

A documentary film created for the finale of the City of the Future / Laboratory Wrocław of the European Capital of Culture Wrocław 2016.



YT / Miasto Przyszłości /
Laboratorium Wrocław

Cyber Academy

“Cyber Academy: Digital City”

The main theme of the second edition of the project (and at the same time the publication) is the city and its dynamics. During training sessions, participants took part in workshops focused on effective communication of culture-creating processes to city residents.



issuu.com/
wroclaw2016

Reading Room
– Barbara

“Cyber Academy: Continent of Culture”

A publication collecting theoretic discussions and good practices of communicating culture in new, dynamically changing circumstances.



issuu.com/
wroclaw2016

Reading Room
– Barbara

Wrocław – Lviv

“Ukrainian Cross-Section”

The exhibition “Ukrains’kyj Zriz” (“Ukrainian Cross-Section”): Transformations was a picture of the state of the art created in Ukraine during that time, in the context of crisis which filled the life of Ukrainians, including artists. The exhibition attempted to show Ukrainian art in the times of war and change.



Reading Room
– Barbara

“Letters from Ukraine: An Anthology”

A comprehensive review of new Ukrainian poetry, created and published during the time of crucial social transformations in Ukraine. The starting point of the anthology was 30 November 2013, when the powers of Berkut brutally dispersed, using unjustified force, the peace protest on Maidan Nezalezhnosti (Independence Square) in Kiev.



Reading Room
– Barbara

“[De][Re]Construction”

A catalogue of the first retrospective of Ukrainian media art entitled “Ukrainian Media Art 1991-2016”.



Reading Room
– Barbara

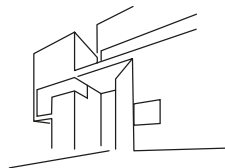
3.3

Development of cultural infrastructure in the years 2008-2016

Reclaiming beauty



Centennial Hall



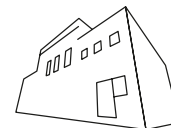
Capitol Music Theatre



Four Domes Pavilion

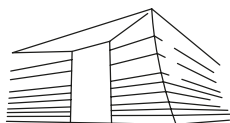
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Ruska 46

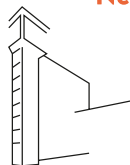


Formaty Club

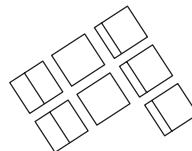
New spaces for beauty



National Forum of Music



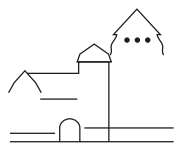
"Krzywy Komin" Centre for Professional Development



European Capital of Culture Housing Estate "Nowe Żerniki"



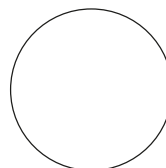
History Centre "Depot"



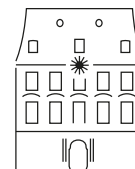
The Grotowski Institute Na Grobli Studio



Wrocław Contemporary Museum



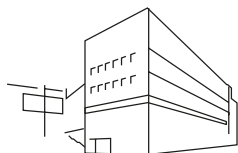
New Horizons Cinema



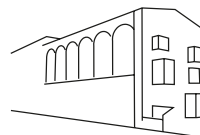
Pan Tadeusz Museum



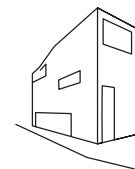
Barbara



Wrocław University Library



The Henryk Tomaszewski Theatre Museum



Cultural Centre and Library FAMA

Revitalisation of districts

Nadodrze

Psie Pole

Four Denominations District

3.4.

The ECoC effect.

Long-term results of competing for the title of the European Capital of Culture

*Research report*¹

Bożena Gierat-Bieroń,
Paweł Kubicki, Joanna
Orzechowska-Waślawska

*Institute of European Studies
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¹ A shortened version of the research report published in: Kubicki P., Gierat-Bieroń B., Orzechowska-Waślawska J., Efekt ESK. *Długofalowe skutki ubiegania się o miano Europejskiej Stolicy Kultury 2016. Raport z badań*, 2016. In: Kawalerowicz D., Dufurat P., (eds.) *Koalicja Miast dla Kultury. Podsumowanie projektu*, Wrocław: Biuro Festiwalowe IMPART 2016

The aim of the research project discussed here was an analysis of long-term changes triggered by the ECoC competition in Poland in the years 2007-2011, both in the socio-cultural and in the institutional sphere. The assumption behind the research was a hypothesis stating that in case of Poland the application process for the ECoC title took place in a uniquely favourable context, stimulating substantial transformation in many areas of the urban reality. The research was conducted in seven of the eleven cities applying to become the ECoC: Gdańsk, Katowice, Lublin, Łódź, Poznań, Szczecin and Wrocław. The selection of such a number of cities allowed for a multidimensional application of the comparative method, and it provided an opportunity to grasp and explain important regularities. Altogether, 60 in-depth interviews with leaders of opinion from particular cities were conducted.

The course of the competition of the ECoC title itself, and especially its long-term results, were conditioned by the uniqueness of each city. The aim of the research project, however, was most of all to capture general regularities, and not to reconstruct a historical process. That is why conclusions presented here, in accordance with the principles of the comparative method, focus first and foremost on the observed regularities.

The competition for the ECoC 2016 played an important, and in case of some cities even key role in the process of shaping local identities and strengthening social

capital. In relation to this sphere, one could speak about permanent changes, which have significantly added to strengthening urbanity. This is of particular importance, since as a result of very particular history, one of the characteristic features of Polish cities was the deficit of urbanity. The ECoC competition became an important mechanism initiating a range of processes adding to shaping urbanity.

The key role in stimulating changes in the socio-cultural sphere was played by teams preparing the applications for the ECoC title. The method of organizing those teams and their specific placement in the city institutional system to a large extent determined the ECoC effect. A characteristic feature of all the researched cities was that the teams created to prepare the ECoC applications functioned outside of official structures such as the municipal office or municipal cultural institutions. Most frequently, entirely new task-oriented teams were appointed and given the job of preparing the application. One exception was Poznań, where preparation of the application was commissioned to an external PR company. Such structural positioning of the ECoC teams had a range of advantages triggering significant changes in the socio-cultural sphere of the cities. Placing the ECoC teams outside of official administrative structures allows to treat them in some respect as the spheres of *communitas* described by Victor Turner, and so as certain cracks in the system, in which some experiments in regard to norms and values

are allowed, and where the pressure of the main structures is weaker. Thanks to that, communities are a space in which a cultural change is prepared².

One of the most important long-term results of the process of applying for the ECoC title is a change in perception of the city by its residents. Polish cities lacked urban narratives, attractive stories which would help to strengthen the emotional relationship between the city and its residents. Following the guidelines of the application form, the cities aspiring to the ECoC title had to go through a process of reflection on their own identity. In time, this process gained the nature of a deep collective introspection, a search for the local genius loci, regaining the memory of the cities. The ECoC competition allowed the cities to discover their own resources, often obscured by complexes and stereotypes gathered over the years. Those processes were the most intense in cities which until the ECoC competition had struggled with complexes resulting from their peripheral location and/or the stigma of the consequences of transformation. In Lublin, Łódź and Katowice, the issue of changing the image of the city in the eyes of its residents was one of the most often mentioned during the interviews.

One of the characteristic themes observed during the research was triggering during the ECoC competition of social bonds characteristic for generational experiences³. One such common generational experience for most of the respondents became the process of discovering and creating urbanity in their cities. Social bonds, triggered by the effect of the generational experience, have the ability to link such categories of people which otherwise wouldn't have an opportunity to cooperate. In the researched cities, a variety of environments involved in broadly understood culture coexisted: clerical, institutional, activist, alternative and off. For a long time, however, there was no common ground to bring them together, and the lack of contact favoured the creation and strengthening of stereotypes. The ECoC competition, triggering the generational bonds, added to blurring of symbolic borders and

stereotypes, and also to "eliminating entrance thresholds". As a result, the ECoC teams attracted creative individuals from environments which had previously remained outside the institutional circuit of city culture. Thanks to that, those teams turned out to be very effective institutions creating new urban narratives.

One of the ECoC effects was also „reflectivising” traditional municipal cultural institutions, which in some aspects can be compared to autopoietic systems⁴. Such systems are characterized by, among others, separation from the outside surroundings and lack of the need to self-reflect. Institutions of this type lean more towards creation and reproduction of symbolic borders separating the world of “true” or “high” culture from the urban profane world of everyday experiences and interactions. Previous research on cultural competences of Poles and their participation in culture proved the elitism of culture and its elimination from the everyday life of the residents of the city.⁵ This way of thinking about culture had far-reaching consequences. It stimulated the process of separating the sphere of culture from the urban surrounding, which resulted, among others, in the selection of variables used to research cultural practices, which often didn't pick the actual methods of dealing with culture. A range of processes related to the ECoC competition allowed to change this discourse. On the one hand, applying for the ECoC title was accompanied by an intense process of self-diagnosis and self-reflection about the condition and role of city culture. On the other hand, applying for the ECoC title to a large extent – thanks to involving groups of artists and managers of alternative culture, off culture, which escapes the traditional measuring methods – allowed to break the previous discourse of thinking about culture as a celebrated, sacred space. As a result, culture began to be perceived also in the city-creating categories, and the areas of high and everyday culture began to mix, creating the amalgam of city culture.

One of the features of strong local identities is the quality and character of the social potential, which allows to mobi-

2 Turner Victor, *Dramas, Fields, and Metaphors: Symbolic Action in Human Society*, 1974

3 The notion of generation is understood here as described by, among others, Piotr Sztompka, i.e. as a community of people who experienced the same important historical events, the lived through the same situations, reacted to the same situations: Sztompka Piotr, *Socjologia. Analiza społeczeństwa*, Kraków: Znak, 2005.

4 See: Luhmann Niklas, *Social Systems*, Stanford University Press, 1996.

5 See: Rafał Drozdowski, Barbara Fatyga, Mirosław Filiciak, Marek Krajewski, Tomasz Szlendak (eds.), *Praktyki kulturalne Polaków*, Toruń: Wydawnictwo Naukowe UMK.



Summary of the City Coalition programme

lise resources for implementing common good. In order to speak about such a phenomenon, first of all one must start to perceive the city itself as a common good. Historically, it was a problem in Poland, and was described, among others, already in the concept of “sociological vacuum” by Stefan Nowak⁶, pointing out a significant deficit of social capital and trust. Applying for the ECoC title had a substantial role in breaking that discourse, stimulating the process of creating social capital. It should be stressed, however, that the scale of that mobilisation differed between the cities. Residents who, thanks to the competition for the ECoC title, began to perceive their city in a different way, had also the feeling of being active subjects in the processes taking place in their cities.

Decisions about participating in the ECoC competitions were made during a particular time of a unique popularity of a variety of rankings created to measure the development of cities. Such were the beginnings of the Polish competition for the ECoC title, which the respondents remembered as a metaphoric “tournament of cities”. In reality, however, the process of applying for the title had an opposite effect. Instead of rivalry, it brought about cooperation. It happened because the competition, which at the beginning was governed by ambitious rivalry, with time became a mechanism for networking the cities. Harmonious cooperation and creation of a coalition of cities turns out to be one of the more important, permanent results of the ECoC competition. The effect of this kind of thinking is the City Coalition, the framework for which was created already during the competition. Among the respondents, the idea of creating the City Coalition was universally accepted. The more questionable issue is how it should function. The respondents pointed out two key issues in this area: method of financing ensuring autonomy of activities, as well as a representative nature providing particular subjects or entities with the legitimization to represent certain city centres in the City Coalition. The City Coalition, functioning as a city network of cooperation, potentially can create a variety of possibilities for the

sphere of culture. Networking stimulates social and cultural diffusion, affecting also relations in the sphere of authorities, which is very important in case of city cultural policies. Intense mutual relations within the network of cities add in a very specific way to strengthening local identities.

Even though the ECoC competition contributed to significant changes in the socio-cultural sphere of Polish cities, it didn't become a revolution. Also, no long-term changes in the institutional sphere took place. The institutional changes which began during the ECoC competition began to falter after it was finished. It turned out that majority of those changes was of a task-oriented and not systemic character. But in this case, we deal with a systemic problem which shouldn't be associated only with the ECoC competition. However, the competition brought about a qualitative change in city policies in the sphere of culture. In some cities, such as Lublin and Gdańsk, where the ECoC teams cooperated closely with the municipalities, changes in the institutional sphere became more permanent.

6 Nowak Stefan, *System wartości społeczeństwa polskiego*, In: *Studia Socjologiczne*, no. 4, 1979.



Presidents of Wrocław (Rafat Dutkiewicz) and Lublin (Krzysztof Żuk), inauguration of the presentation of Lublin in Wrocław

3.5.

Wrocław cultural industries and the ECoC

Mateusz Błaszczyk

1 Scott A.J., *Cultural-Products Industries and Urban Economic Development. Prospects for Growth and Market Contestation in Global Context*, „Urban Affairs Review”, 39.4, 2004; Hutton T.A., *Cities and the cultural economy*, Abingdon: Routledge, 2015.

2 Gomes, P., and A. Librero-Cano. Evaluating 3 decades of the European Capital of Culture programme: a difference-in-differences approach, 2015, http://www.eco.uc3m.es/~pgomes/Papers/Culture_AL_PG_031214.pdf [access: 21.05.2017].

3 See: E. Banaszak, M. Błaszczyk, K. Kajdanek, J. Pluta. Wrocław cultural industries in questions and answers. Research report, Wrocław, May 2017. maj 2017.

The issue of cultural industries is a relatively new and lively discussed phenomenon in the broadly defined urban studies. The interest in the issue of cultural industries results from the role ascribed to them in the economy sector of contemporary cities. They are considered one of the pillars of the economic base and the urban renaissance¹. The organization of the European Capital of Culture is often treated as an impulse for the awakening of local branches of business related to culture². That's why one of the elements of the evaluation of the ECoC Wrocław 2016 project was research on Wrocław cultural industries. Its goal was to diagnose the condition and development perspectives for this sector, and the influence of localizing the ECoC in the city on it.

The research was conducted by CATI survey in 300 companies conducting their business in Wrocław and the Wrocław sub-region, which operate in trades related to production, processing and distribution of symbolic values³.

The conducted studies confirm that cultural industries are an important and constantly developing sector of Wrocław economy. Analysis of the structure of this sector proves that it is dominated by micro-companies (mainly one-person), which usually have stable situation on the market. It should be added that their activity is not limited to the local and regional market: over half of them sells their products most of all in the whole Poland or abroad.

Cultural industries are quite strongly differentiated by the domain of their business activity. Analysis of the domains in which they function allowed for singling out four main (although not mutually exclusive) segments of the cultural industries: (1) production and distribution of symbolic values, (2) information and the media, (3) practical use of symbolic values (trades related to advertisement, computer graphic design, design and architecture), as well as (4) Internet and software. The discussed differences translate into, among others, the way of using symbolic values in market practice.

branch

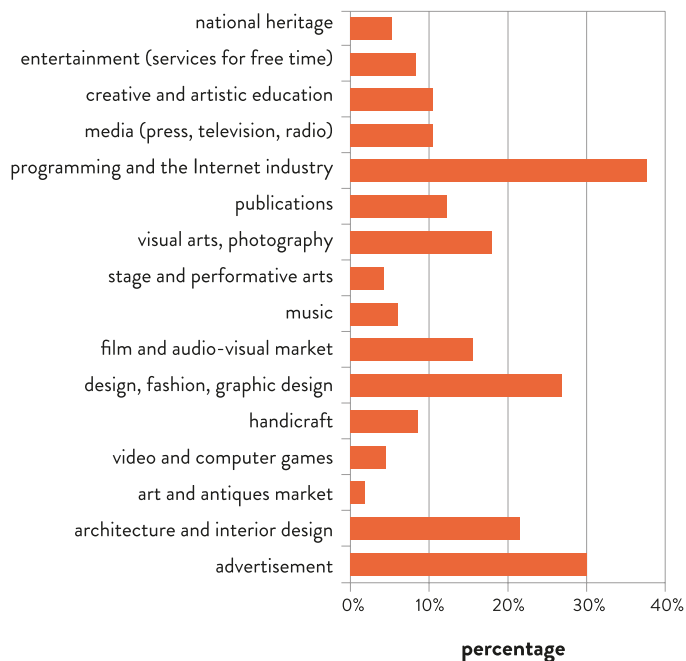


Diagram 1. Wrocław cultural industries according to trade

role of culture in business activity

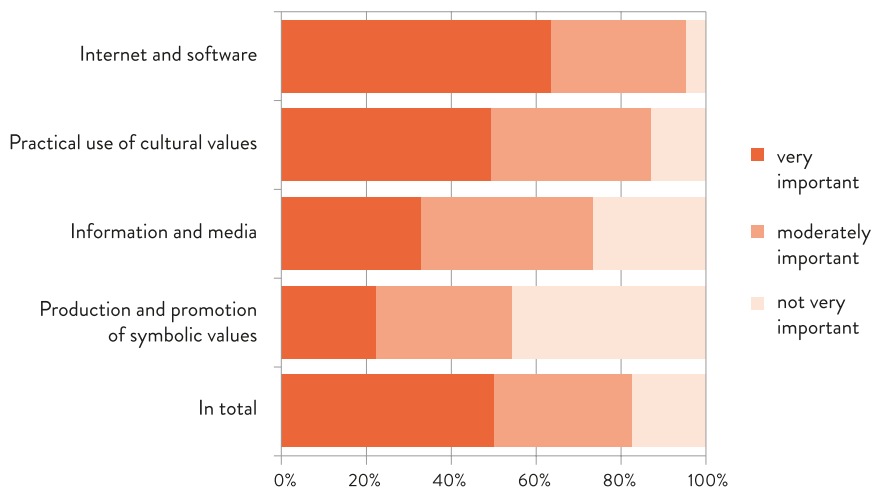


Diagram 2. Role of culture in business activities and the segment of cultural industries

For many companies, even though they operate in trades related to culture, the issues of culture are of secondary or even third-rate importance.

In the researched companies, majority assessed positively both their current condition and perspectives for development. Also, Wrocław is perceived as a good place to conduct business activity related to entertainment, culture and information. It was expected that the good economy for companies operating in this sector will be maintained in the city.

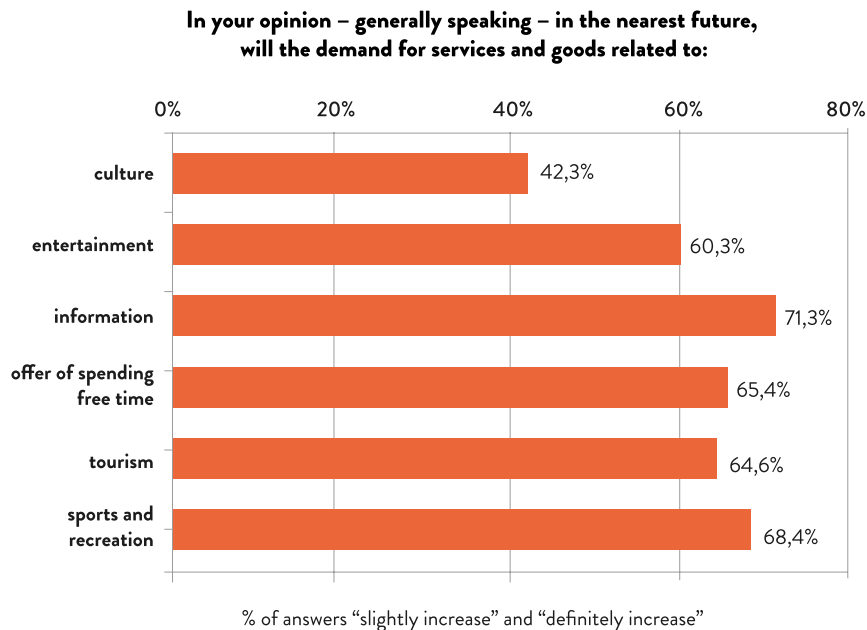
It should be stressed that, according to the respondents, Wrocław stood out positively from other similar cities (like Gdańsk, Kraków and Poznań) among others in the aspect of creativity, openness to new ideas, dynamics of development, but also unique identity.

Opinions about the conditions for functioning of creative industries corresponded with positive evaluation of the city policy in this regard. However, the results of the research show also that there are areas in which certain shortcomings were noticed. Most often indicated were relations with the public sector: cooperation and possibility to get support.

The results of the research prove that – in the opinion of the companies' representatives – the ECoC had an important role in creating the boom in economy for the development of this sector in Wrocław. 1 in 7 of the researched companies was involved in the preparation and implementation of the ECoC Wrocław 2016 project. 1 in 2 of them admitted to receiving various kinds of advantages from this project (most of all related to building social capital: different types of contacts, new areas of cooperation, building relations). Also, were positively evaluated the consequences of the organization of the European Capital of Culture for the Wrocław world of culture.

According to the respondents, the ECoC gave a new impulse for the development of culture in the city, new artistic endeavours appeared, financial means for that kind of activity grew, and also the demands for goods and services related to culture. To a smaller degree (although also here the positive answers were much more numerous than the negative), the ECoC effect was observed in the purely business sphere. In this context, it's not a surprise, then, that the ECoC in Wrocław got the grade 4+.

Diagram 3. Evaluation of economic situation on the market of products related to culture, information and entertainment



In your opinion, the effect of the fact that Wrocław was the European Capital of Culture is that:

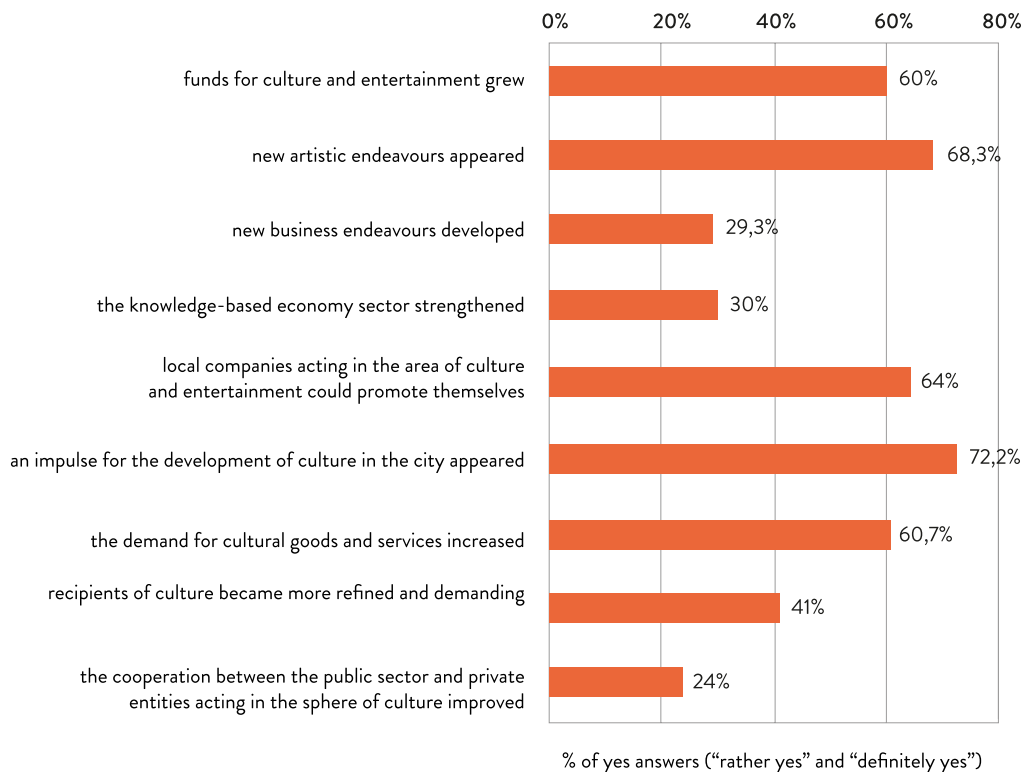


Diagram 4. Evaluation of the influence of the ECoC on the cultural life in Wrocław

3.6.

Terra (in)cognita. The ECoC year in the perspective of Wrocław institutions and cultural organizers

Ewa Banaszak

1 See: E. Banaszak, M. Błaszczuk, K. Kajdane, J. Pluta. *Terra (in)cognita. European Capital of Culture in the perspective of the Wrocław Cultural Institutions*, Wrocław, May 2017.

The research was conducted between January and March 2017 with persons working/acting in Wrocław cultural institutions and grass-roots, private and collective initiative present in the city. Nineteen interviews from sixteen institutions (nine municipal and seven not public) were gathered, altogether with twenty five people. Their aim was to determine what and how was changed in the functioning of Wrocław cultural institutions the fact that the city was the European Capital of Culture in 2016.

Land (un)known – such an ambiguous statement comes to mind as a conclusion of the analysis of interviews conducted after the European Capital of Culture 2016 with the organizers of culture in Wrocław. The respondents included both employees of municipal cultural institutions and people from grass-roots initiatives with quite well-developed formulas and organizational frameworks. The field of the city culture is very differentiated, which is an effect of broadening it in many aspects: mixing disciplines and sectors of art/creativity, as well as formulas for acting, and changing goals, functions and methods of reception. The question behind the interviews was if anything and what changed as a result of Wrocław being the ECoC in two aspects: participation in culture and functioning of cultural institutions in the city. Those goals were partially achieved. A more general problem is that institutions, especially municipal, gather a lot of statistical data, but at the same time they do not have the knowledge indispensable to set goals and instruments to check if they are actually implemented. The tools at their disposal prefer qualitative criteria, concentrated on current functioning, they block experimentation and searches and impose criteria of success. As a result, the possibilities of evaluation are limited, we can only partially learn how the activities of the ECoC in Wrocław influenced interest and participation in culture in those social categories, which previously were omitted by cultural institutions; did their activities created

practices of participation, and if so, what times and in which groups; did they initiate the activating potential and implemented the set social goals? At the same time, participants of the interviews revealed the need to better understand the goals, forms of implementation and methods of their evaluation. The goals, set before the preparation for the ECoC and before the celebration itself, very well corresponded with the “work at the grass roots” understood as educational and egalitarian activities (fighting inequality, inclusion, creation of habits), integration and revitalising (acquiring social skills, building communities and individual social capitals), with culture written with small “c”, i.e. defined as a tool for social change (revival of local communities, civic involvement, giving power to act, responsibility for the common good, fighting marginalization and exclusion). They are accepted and positively assessed by all of the respondents. At the same time, the collected testimonies prove that it wasn't possible to overcome paradoxes related to broadening the field of culture (more and more events until one is lost among them, the feeling of underinvestment and overinvestment seen in swollen offers, inconsistency of actions and dispersion of resources, preparing events and work at the grass roots at the same time, encouraging initiative and killing it by demands of the red tape, increase in evaluation of activities based on varying criteria as a result of lack of answers for fundamental questions about culture, etc.) and the chase after the escaping



audience. It wasn't also possible to overcome the contradictions characteristic for big city culture, on the contrary – phenomena adding to them were reproduced. It especially concerns the juxtaposition centre/periphery (decentralization of activities was supposed to facilitate access to educational and cultural programmes, and beauty was supposed to reach spaces in which it hadn't been present before) and events/long-term initiatives (what is hidden behind this juxtaposition is very complex as a result of overlapping of mass, ludic, elitist, niche, and action character and many aspects of other phenomena). Also, it wasn't possible to block various pressures on enclosing culture within a clear framework and giving it certain priorities. It all made the ECoC programme a field for conflicts and a tool for implementation of particular interests and influenced the shape of the celebrations, closing some of the communication spaces, revealing demands and learning the obligations and the fact that the set goals do not have one solution (unless we consider it to be creative ferment, new formulas and

non-standard activities and acceptance of the risk of various defeats). Finally, it wasn't possible to organize the relationship between institutions, as well as between the institutions and the ECoC Wrocław 2016 in such a way as to create thinking about "common elements" and not "own advantages", risks and a specific economy of effort. It all resulted in consequences which are on the one hand predictable, and on the other – unintentional and unwanted by everyone. They caused a feeling of distance, lack of energy, limiting the space for original initiatives, schizophrenic character of the endeavour, etc. This situation was in a certain way predicted and that's why what was observed triggered defence mechanisms, distance, criticism and stopped the reflection at this point. The fact that it wasn't possible to neutralize the tensions mentioned above doesn't mean that attempts to do it weren't made. Programmes designed to face those tasks are noticed by the respondents and treated as original, socially valuable and highly evaluated.

International Ceramic Mural
"Spotkajmy się / Let's Meet"

3.7. A diagnosis of Wrocław culture after 2016

Years of implementation of the ECoC Wrocław 2016 project and work on its heritage became an impulse to diagnose the state of the Wrocław culture field. Wrocław Culture Congress, organized for the first time during the ECoC year, was an important source presenting the self-knowledge of the cultural environment. Thanks to the experience of the congress, and on the basis of specialist research conducted, among others, in the years 2015-2016 by Dr Mirosław Grochowski's team from the University of Wrocław, drawing conclusions from the experience of the ECoC, a Diagnosis

of Wrocław's cultural potential was created – a map of the potential, resources, competences and people. A map presenting advantages and disadvantages of culture in Wrocław. The diagnosis was used to create aims for the Strategy for the Development of Culture in Wrocław 2020+. Creation of the “Strategy for Culture” didn't end the activities in the area of its diagnosis. One of more important activities in this area is research of needs and capacities of Wrocław cultural institutions and environments planned for 2018.

SWOT analysis of the Wrocław culture field

<p style="text-align: center;"><u>Strengths:</u></p> <ul style="list-style-type: none">→ high level of financial resources spent on culture in comparison with other cities, including investment funds→ potential for development (the ECoC effect)<ul style="list-style-type: none">– people, knowledge and skills, capable of broadening and developing the culture field→ recognizable cultural brands→ fully developed infrastructure for official culture	<p style="text-align: center;"><u>Weaknesses:</u></p> <ul style="list-style-type: none">→ lack of a formulated concept for strategic actions→ infrastructural resources differ considerably between the centre and peripheral areas→ lack of a platform for communication, exchange of practices and knowledge between participants in the culture field→ lack of knowledge about resources of culture field adjusted to the needs of residents and the abilities of people of culture→ insufficient level of coordination of activities on the level of city policies→ low integration of culture, science and economy→ lack of an effective dialogue forum in the culture field, supporting the process of programming of cultural activities and participation in culture
<p style="text-align: center;"><u>Opportunities:</u></p> <ul style="list-style-type: none">→ positive effect of the ECoC: consolidating the processes of cultural change in the culture field and the social community of the residents→ sustaining and development of the prestige of Wrocław culture→ development of cultural infrastructure and resources in urban habitats outside the city centre→ increasing participation in culture by strengthening social community and development of the practice of participation in various cultural circles→ increase of the importance of culture in the implementation of tasks in city policies→ integration of the sector of culture, science and economy	<p style="text-align: center;"><u>Threats:</u></p> <ul style="list-style-type: none">→ negative effect of the ECoC: arguments around culture – lack of integration of the community – conflicts around cultural policy→ lack of systemic possibilities to fulfil the commitments made→ change in rules and conditions of financing the tasks of the self-government→ uncontrolled fall in financial resources spent on culture→ no mutual integration of city policies and cultural policy→ passivity of cultural environments in creating the social role of the artist, creator, cultural organizer→ low growth of participation in culture

3.8. City of the Future / Laboratory Wrocław

Edwin Bendyk

Squaring up to the future is a risky task. How can you deal with something that doesn't exist yet, even though it will undoubtedly come? The programme of the European Capital of Culture Wrocław 2016 created unique conditions for a kind of reflection on the future which would be unimaginable in a different situation. It allowed to break with disciplinary and technocratic thinking, and at the same time to avoid mere fantasizing. Meetings of artists, scientists, philosophers, thinkers, critics and activists reminded of a boiling melting pot in which ideas, visions and concepts brew.

What was brewed in this pot? The most interesting, probably, general discovery concerns the key question of contemporary futurists: where technological development heads, to what extent we control it and to what we are doomed, by the power of logic of technological progress, to a revolutionary jump, a peculiarity – a historical moment when the nature of the relationship between nature, technology and culture will radically change, creating a new quality. During the work in the Wrocław laboratory we obtained a surprising answer – before we will deal with the technological peculiarity, we'll need to solve the problem of radical discontinuity which revealed itself in the socio-political space. Brexit, presidential elections in the USA and many other phenomena show that we have entered the era of interregnum, when the old institutional order no longer functions and a new one hasn't been born yet.

Juxtaposition of those two horizons – thinking in the categories of technological and civilizational change and the necessity to understand the present in the socio-political-cultural dimension – leads

to a surprising conclusion: the peculiarity has already arrived. It's far from the techno-kitsch visions of the future filled with flying taxis and vacuum cleaners with nuclear engines. Nevertheless, we have made an ontological jump, we've left the moderately safe social space with three-dimensional Euclidean geometry and entered a new, multidimensional hybrid space, governed by a different, non-Euclidean geometry.

As a result, the former frameworks for human activities fall apart, and bodies freed from them have to find their place anew in this new space. And it would be difficult to find a better metaphor for this experience than workshops and performances implemented as part of the project protoBODY, during which people with disabilities and without them together had to face and master the space of a city park, shopping centre, a stage. Similarly, Future Jamboree, which gathered city activists from around the world, showed that in the complex conditions of the contemporary world, the work on its future should begin with an exchange of practices and not ideological declarations.

Because yet another experience of our programme proved how infertile are ideologies (most often dusted off) which politicians use to try to organize the common imagination. At the same time, it turned out how big the atrophy of imagination is nowadays – it's much easier to talk about the world that has ended. And at the same time, we lack words, notions, images and narratives to talk about the world that is coming. It's a great job for culture, art and science. The programme of City of the Future / Laboratory Wrocław uncovered the stake of this work.



"Culturo-Futuro! Beyond the Limits of Imagination" conference



Performance of the
"SEE me / ZOBACZ"
group, protoBODY
project



Performance of the
"TOUCH me / dotnij",
project proto BODY

Wrocław 2036/2056
Social Foresight
as part of the programme
*City of the Future /
Laboratory Wrocław*

Łukasz Medeksza

In Wrocław, we reached a very particular point in which all big local narratives have been exhausted, for example the one about the city of big events and the infrastructure serving them. The policy which triumphs is that of small interventions and completing the urban space with missing objects and functions. The city wants to be comfortable, calm, nice and that's how it wants to live. One can get the impression that this is the way Wrocław was reached by the ideas of Jean-François Lyotard and Francis Fukuyama – on the fall of great narratives and end of history. Let's add to that the so fashionable decentralization and dispersion of space and various functions of the city, and we get the image of a post-modern Wrocław.

Into this environment we threw the *Strategies for the City of the Future*, a five-volume publication summarizing the year-long Wrocław 2036/2056 Social Foresight – one of the more important activities of the ECoC Wrocław 2016. We asked thousands of Wrocław residents, especially children, about the future of the city in 20 and 40 years. We worked with experts, activists, and artists. The effect are scenarios for Wrocław, literary visions of the future, results of numerous workshops with various groups of residents, statements by children. And a lot of journalism, interviews, photos. Already in 2017, a shortened version of our foresight scenarios of the future was included to the project of the Strategy Wrocław 2030 – the official strategy of the city.

Discussion and work during the foresight was accompanied by the conviction that this postmodernist vision of the city, this cosy bourgeois fantasy about the end of history, is an illusion. The history doesn't end, on the contrary – it goes on and, what is more, in a direction independent from us, which, as a consequence, brings uncertainty and even fear. It is true even on a local Wrocław level, where common dreams about city idyll are just an appearance hiding a gradual return of a political discourse, i.e. multi-subject fight for power. The overwhelming multitude and dispersion engulfing us, on the other hand, concern also the dimensions of our being, motives for action, our identity.

Strategies for the City of the Future can be considered an encouragement to (re) gain one's subjectivity, to determine the area of one's power within the pulsating multitude surrounding us and to strengthen one's position. At the same time, we stretch history back and forward, as we not only try to imagine a more distant future, but we also listen to messages from the distant past. It was greatly put by Wrocław art historian Prof. Rafał Eysymontt during the conference summarizing the foresight: he pointed out that Wrocław still is and remains a medieval ideal town – although this ideal concerns just the spatial framework of activities, which is filled with new content by following generations. Perhaps it is the care for continuity and beauty of the old framework (maybe not only spatial but also axiological) and for the freshness,



Backyard foresight (picnic at Traugutta Street) as an element of socializing the foresight

power and wisdom of new content which are the conditions for the future power of Wrocław.

The game for Wrocław can be described using the image of four decks of cards. The first consists of various, not unified themes from the past, which we encountered in 1945. The second are similarly unconnected traditions and memories brought by our parents and grandparents after World War II. The third is a huge, still growing collection of various experiences of the post-war residents of the city. And the fourth should be our dreams, fears and hopes, based on values and interests, which serve us to produce micro and quasi-utopias and temporary autonomous areas. The game for Wrocław would mean constant creation of new arrangements and sets from cards taken out of each of the four decks. The peculiarity of our city is rooted in the fact that those decks – especially the first and the second – are often completely incompatible. And so, the arrangements in the game are a priori rather accidental, which of course favours creativity and

imagination. Wrocław understood in this way is an inexhaustible generator of multitude, but working within the medieval ideal framework.

In this context, we can see the depth of the current strategic mission of the city: “Wrocław as the meeting place – a city which unites”. Uniting, meeting can also be applied to the cards from our four decks and new stories created using them. Joining various orders into new wholes, also in time and space, turns out to be the basic ability, or even virtue of Wrocław.

The experimental work on the imaginations of several dozen people who accepted the invitation to the project with me and Edwin Bendyk influenced the shape of the Strategy Wrocław 2030. This document is now being consulted. You can read more about it on www.wroclaw.pl/strategia-rozwoju-wroclawia-2030.

3.9. “Culture – Present!” Strategy for the development of culture 2020+

In 2016, Wrocław became a stage for culture experienced in various ways, often previously unknown by the residents. The human and organizational potential put in motion by the ECoC, supported by a considerable participation of the residents of Wrocław and guests in the cultural life of the city, became one of the “ECoC effects” (more in the chapter 3.4.), provoking to reflect on the place of culture and ways of making cultural policy. To maintain the continuity of experiences gathered in 2016, work on a document entitled “Strategy for the Development of Culture in Wrocław in a mid-term perspective 2020+” was initiated.

Authors of the “Strategy”, i.e. sociologists [scientists], municipal officials, and cultural organizers, in cooperation with representatives of Wrocław culture environments [creative] created a document, the ambition of which is first and foremost to deeply change the way of thinking about culture in the city and which reacts to the urban needs – of the residents and guests. The mission of its authors was to raise the importance of culture understood not only as a set of products and institutions ascribed to them, but more as a **sphere of organization**, symbolizing the knowledge and competences of institutions and people describing themselves and their identity as related to culture. Secondly, culture treated as a **sphere of activities**, thanks to which “spaces for culture” become present and can be experienced.

The slogan “Culture – Present!” expresses the idea of culture and participation in cultural life as an important manifestation of urbanity, understood in contemporary way. Therefore, a conviction

was formulated that of key importance is not what culture is, how to define it and where to present it, but how it can be present in the city, serving its residents, guests and people of culture. First of all, it should be inclusive, create social interactions and adapt institutionally to the environments and needs creating it and using it. That’s why the “Strategy...” speaks most of all about four basic functions of city culture:

- **Creating urbanity.** Contemporary urbanity is expressed by the cultural life of the city.
- **Social.** Culture is an important tool for strengthening social cohesion. Participation and expression through culture should be considered a basic right of the residents, as it makes them feel full members of the community.
- **Symbolic and image-related.** Culture is a set of messages expressing ambitions and aspirations of the residents and defining their relationship with the city.
- **Economic.** Effective cultural policy adds to broadening the economic base and development of the city.

The stage of diagnosis, described two chapters earlier, was used to create the goals of the “Strategy...”, which refer to the most important issues:

1. **Maintaining the prestige of Wrocław culture**, i.e. preserving the characteristic of the brand of Wrocław culture, developing activities in the area of the economy of prestige, including the city in the international cultural circulation.
2. **Balancing the infrastructure of the Wrocław culture field**, by developing infrastructure and cultural circulation, especially outside the city centre;
3. **Providing conditions for the development of the culture field**, by preserving the human resources trained during the implementation of the ECoC Wrocław 2016; and using it as a basis for further development of the competences of cultural staff, by supporting and appreciating the work of activators and educators acting in the micro-circulation of culture; networking culture by inter-sector cooperation, activation of the academic circles, promotion of culture in the economic sphere; undertaking activities monitoring the resources and needs of Wrocław culture – including the identification of the residents’ needs.
4. **Ensuring the growth of participation in Wrocław culture** and opposing the privatization of participation in culture – i.e. individualizing the experience of participation and escaping into the private sphere, by broadening the cultural offer,

especially in the area of live culture – related to cultural activation, new forms of cultural activities; increasing the attractiveness of the offer by its better integration with ways of spending free time in the city, socializing the participation in culture, development of cultural education, participation of the residents in creating the micro-circulation of culture.

Realization of all those goals demands reaching a certain consensus. Its base, as described in the “Strategy...”, is paying attention to constant monitoring of the potential and resources of the field of culture, a different approach to cooperation between the municipality and organizations and institutions of the field of culture, creating a new institution organizing the area of cultural life, based on the key experiences of the ECoC, creating better indicators describing the competences of institutions and participation in culture, broad application of the rule of social participation in implementing cultural policy.

As citizens of our city, we are convinced that the text of the “Strategy...” and the effort to implement those activities will be our common input into the fullest preservation of experiences gathered during the ECoC Wrocław 2016.

During the creation of this publication, the work on the “Strategy...” still continued. More information is available on: www.wroclaw.pl/rozmawia/kultura-obecna



“Culture – Present!”
workshops



4. Image



4.1.

The ECoC Wrocław 2016 in the media

Communication of the ECoC Wrocław 2016 (over 2000 events) was based on activities in the area of media relations (press conferences, weekly briefings, press breakfasts, interviews, accreditations for bigger events, newsletters, constant relationship with the media, press tours for Polish and foreign journalists), but also marketing, social media and publications. Two regular publications were created especially for the ECoC year: monthly – Cultural Guide, with a calendar of events and bimonthly with features – Newspaper of the ECoC Wrocław 2016.

Intense media activities were conducted between January and December 2016, and the biggest media project was the Opening Weekend, inaugurating the celebration of the title of the European Capital of Culture Wrocław 2016 (over 100 events, over 300 journalists from Poland and abroad). The communication of the programme was divided between seasons, depending on events taking place in a given period: Opening Weekend (January), Opening Weekend of UNESCO World Book Capital (spring), Whole June in Wrocław (a large number of so called big events: “Flow” on the Odra, opera mega-production “The Spanish Night with Carmen – Zarzuela Show”, European Literature Night – extra time); visual arts and architecture exhibitions, David Gilmour’s concert), Whole Summer in Wrocław (July and August), Cultural Autumn (September–November) and The Closing Weekend of the ECoC Wrocław 2016 (December).

Presence in Polish media

Synergy of activities in the area of public relations and advertisement resulted in cooperation with world, national, regional and local media, including trade, opinion-forming and lifestyle media. Communication activities, divided according to media type, were conducted as follows:

Television and radio. Radio campaigns based on cooperation with the biggest and most important radio stations in the country, region and the city. Partner and patronage cooperation with national radio stations (Polish Radio Three, Radio Zet, TOK FM) – editorial materials, adverts, organizers’ visits to stations in Warsaw, outdoor studios in Wrocław (Opening Weekend, UNESCO World Book Capital). Presence of the ECoC in local radio stations (Radio Wrocław, RAM, Eska, Wawa, Pogoda) – editorial materials and advertisement campaigns, everyday thematic sections dedicated to the ECoC at Radio Wrocław Culture, visits of organizers in the biggest radio stations of the region. Editorial and patronage cooperation with the biggest Polish TV stations (TVP, TVN, WP.tv), trade (TVP Kultura) and local (TVP Wrocław, Echo24). Airing of over 1500 commercials on national TV stations. Live transmissions during, for example, the Opening Weekend (TVP) and David Gilmour’s concert (TVP2 and TVP Kultura). Regular cooperation with TVP Wrocław and Kultura during the whole year – reportages,

over

100 000

publications in Poland
and abroad



50
mln

recipients



1 500

media outlets
and journalists
from around the world
interested and involved
in the ECoC



150
mln pln

advertising
equivalent



journalists from

28

countries



over

200

press
releases



over

900

accreditations
issued



10

press
tours



over

40

press conferences,
press breakfasts
and briefings





interviews, special activities. Cooperation in creation of a programme dedicated to the ECoC “Direction Wrocław” aired on TVP Wrocław and TVP Kultura.

Internet. Media activities in national and local media, based on various forms of advertisements and portals. Promotional and non-standard actions on Onet.pl, close cooperation with Wirtualna Polska Group in the 4th quarter of 2016. Editorial cooperation with wprost.pl portal – publication of monthly calendars and previews of the most important events. Regular presence of ECoC events both on local portals (wroclaw.pl) and trade websites.

Press. Editorial and patronage cooperation with the biggest local and national newspapers and magazines. Cooperation with local dailies (Gazeta Wroclawska, Gazeta Wyborcza, Rzeczpospolita), weekly magazines (Newsweek, Tygodnik Powszechny, Polityka, Wprost). Activities directed at lifestyle, travel and culture press. Publication of calendars announcing events in local press (3 times a week). Non-standard cooperation with the press – a special insert announcing the ECoC in Tygodnik Powszechny, and “Writers’ Paper” created in cooperation with national Gazeta Wyborcza daily.

Presence in foreign media

Altogether between January and December 2016, there appeared 5 500 publications in foreign media in 38 countries, mostly in Germany, Spain and Italy. The European Capital of Culture Wrocław 2016 was present even in Chinese and Japanese media. Media which informed about the ECoC included: ARD, ZDF, Deutsche Welle, *La Repubblica*, *La Stampa*, *El País*, *El Mundo*, *Le Figaro*, *Le Monde*, ARTE and *Sankei Shimbun*.

Altogether in printed, online and RTV media in Poland and abroad there were over 100 000 publications and pieces of information (data from Press Service). During the whole ECoC year, over 900 accreditations for the media were issued. 10 press tours for Polish and foreign journalists from 28 countries were organized (including journalists from Austria, China, Denmark, France, Greece, Spain, Japan, Malta, Russia and Italy). Over 200 press releases were sent and over 40 press conferences, press breakfasts and briefings were organized.

The interest in the celebrations of the ECoC Wrocław 2016 exceeded the set goals six times. Positive publications in the press, internet, radio and television appeared in wide-ranging, opinion-making, culture, trade and lifestyle media in Poland, Europe and on other continents. The set goals were achieved by reaching the residents of Wrocław, Lower Silesia and the biggest cities in Poland. Abroad, the main recipients of the communication were: Germany, Spain, the Czech Republic, Slovakia, France, Italy, Sweden, Norway, Great Britain, Ukraine and Russia. We managed to reach also other countries: Qatar, South Korea, Japan, USA. The estimated number of recipients is 50 million. And the level of media equivalent is 150 million, which is a record in the field of promotion of culture, the city as well as cultural events in Poland.

4.2. The image of Wrocław and the region in the perspective of the ECoC

Jacek Pluta

The experts agree as to the role of the image of cities – a key element of their brand – in their developmental policy. Also, there exists a certain perceived relation between the size of the city and the way of thinking about it. Issues of image become important in the policy of cities with a considerable potential of resources, and on the other hand, those issues are an important element in ways of creating the residents' identity through the declared relationship with their city.

Since image-related themes were, during the evaluation, a constant element in researching the residents of Wrocław and the agglomeration, especially when we asked about the idea or anti-idea of the ECoC and the benefits for Wrocław as its host, during the next stage of reflection, after finishing the cycle of events, it was important to define the image-related effects, which define the potential of Wrocław as a city of culture, in relation to the opinions of the residents of the whole Poland.

This was the idea behind the all-Poland survey. And in relation to the obtained results, we can talk both about the generally positive image of Wrocław and its stable

brand, as well as the noticeable influence of the ECoC WROCAW 2016 on this situation.

Respondents from around Poland stated a general acceptance of the image framework of the city. For each of the eleven image attributes creating the stereotype of the city they were presented with, the summed-up percentage of positive opinions – “definitely yes” and “rather yes” was between 69% and 79% (table 1).

The best individually assessed attributes were: architecture, cultural attractiveness, modernity and richness of historic traditions with individual highest assessments given by at least 30% of respondents.

We researched also the way of connecting the attributes, and it was shown that the image framework of the city isolates symbolic and consumer threads, and it treats separately the attributes of a metropolitan and well-developing city.

Whereas the participation in cultural events in Wrocław in 2016, in the opinion of all the respondents, highlighted additionally the importance of the narrative of identity and the developmental potential and modernity.

Do you agree with the statement that what singles out Wrocław is the fact that it is a city:	Definitely yes 5	Rather yes 4	Sometimes yes, sometimes no 3	Rather no 2	Definitely no 1	Difficult to say	In total <small>Mean on the scale 1 point definitely no, 5 points definitely yes</small>
with interesting architecture	35,4%	44,2%	10,1%	1,9%	0,2%	8,3%	4,23
attractive for tourists	34,2%	47,3%	9,5%	2,7%	0,2%	6,2%	4,20
modern	30,2%	47,6%	11,8%	2,2%	0,2%	8,0%	4,15
with rich historic traditions	32,1%	45,4%	13,8%	1,9%	0,1%	6,8%	4,15
with rich cultural life	29,0%	47,0%	11,3%	2,3%	0,2%	10,2%	4,14
offering many possibilities for spending free time	28,1%	47,2%	11,2%	2,6%	0,3%	10,7%	4,12
open to new trends and ideas	27,2%	46,5%	12,9%	2,1%	0,3%	11,0%	4,10
dynamically developing	28,5%	44,5%	13,4%	3,1%	0,2%	10,2%	4,09
characterized by unique atmosphere	24,6%	45,7%	14,1%	3,3%	0,0%	12,3%	4,05
having its own unique identity	25,2%	44,2%	14,5%	3,1%	0,4%	12,5%	4,04
which can be called a European metropolis	23,6%	45,5%	14,8%	4,7%	0,6%	10,9%	3,97

Table 1. Multidimensional evaluation Wrocław potential all-Poland sample (n in total=1000)

Conscious participation in cultural events in Wrocław is a reason for stronger inclination to strengthen its positive image in all dimensions. Whereas the positive image of the city is relatively the weakest expressed by those who participated in events when taking care of other matters in the city – this relates in particular to such attributes if the image as a unique identity of the city and openness to new trends and ideas (chart 1).

The basis for speaking about the positive influence of the ECoC on the image of Wrocław is both the recognizability of

events (informing) and the fact of participation itself.

The fact that Wrocław was the organizer of the ECoC Wrocław 2016 was known to 49% of the respondents from the all-Poland sample. Among the 490 people who associated Wrocław with the ECoC, 79.5% admitted (definitely yes and rather yes) that Wrocław was good in the role of the city-host, and slightly fewer people claimed that this role will bring measurable advantages for the city. The research also showed that the offer of cultural events, not only related to the organization of the

Wrocław stands out from other cities, because it is...

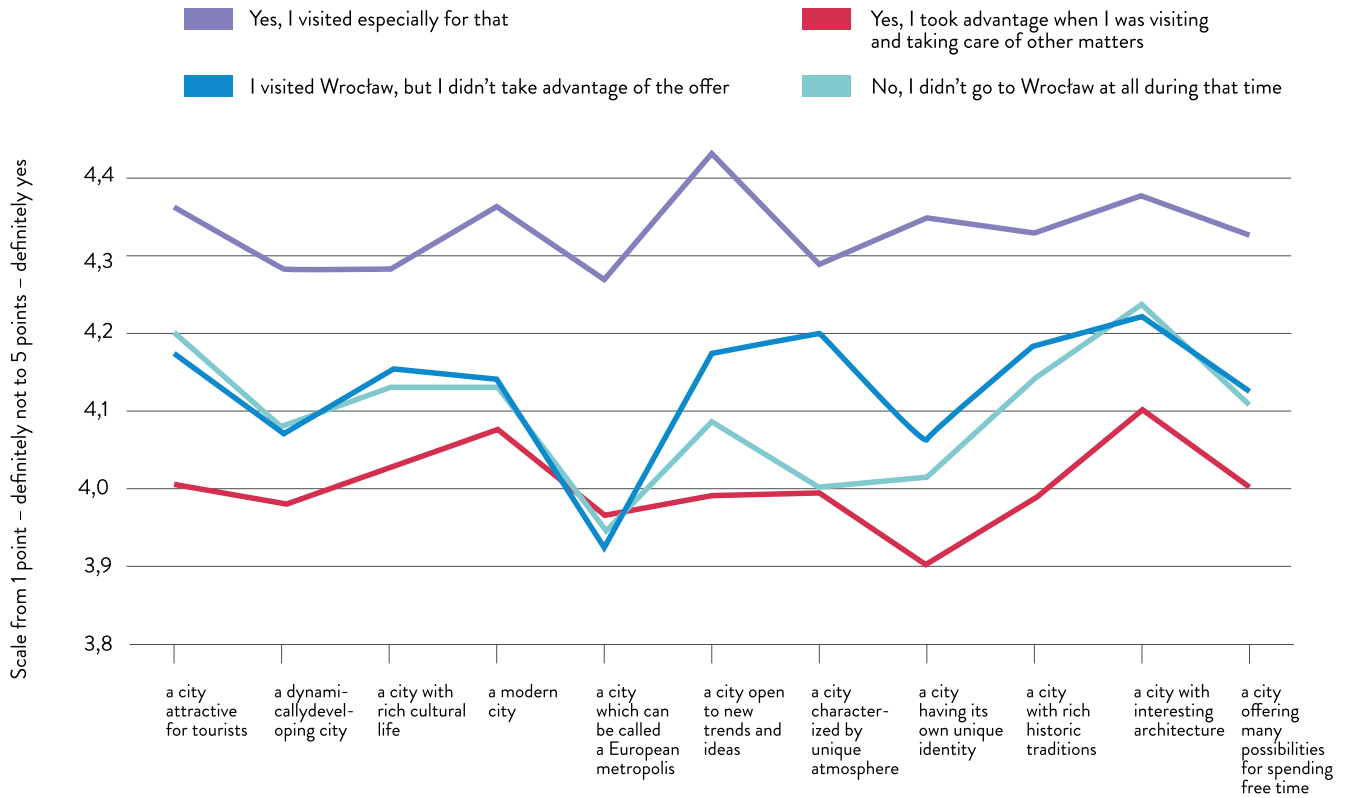


Chart 1. Image of Wrocław on the basis of generalized evaluations and similarities between them – all-Poland sample, differences in mean assessments on the point scale

Have you heard that in 2016 Wrocław was the European Capital of Culture?

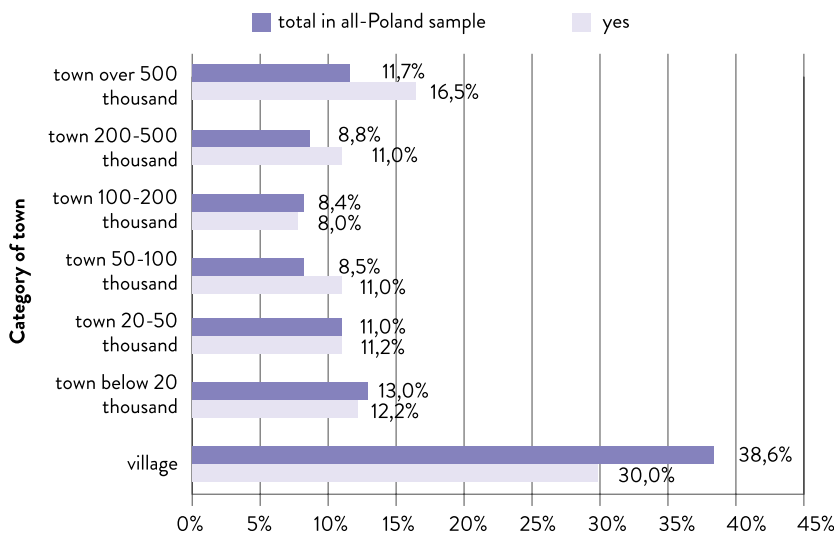


Chart 2. Profile of people who heard about the ECoC in comparison to the socio-demographic profiles in the all-Poland sample (n in total=1000=100%)

ECoC, is an important element of the image and experience of the city. A visit to Wrocław in 2016 and participation in a cultural event, either planned or on occasion of other plans, was declared by 14.8% of the surveyed residents of Poland in the researched age group.

On the other hand, similarly as in the research of participation, even associating the city with the ECoC revealed mechanisms of (self)exclusion from participation in culture. It's shown by how the city in this role is identified to a larger extent by residents of big cities, people with higher education, with stable and good financial situation, in the age group up to 49 years old.

The answer to the question about the range of the ECoC is related to the territorial dimension of the research. Taking

into account the place of residence, we can point out those respondents who were relatively more positive in their assessment of Wrocław and its role as a host of the ECoC. They came from the following voivodships: Kuyavia-Pomerania, Lubusz and West Pomerania. Whereas relatively less inclined to (still positive) assessments were residents of the Holy Cross Province and Silesia voivodships.

Among all respondents, the residents of Opole voivodeship stood out, as they not only more willingly gave positive assessments, but also – next to the residents of Lower Silesia – they most willingly participated in organized cultural events, which points out to a strong metropolitan relationship between the residents of Opole region and Wrocław.

Method of participation in cultural events in Wrocław in the ECoC year

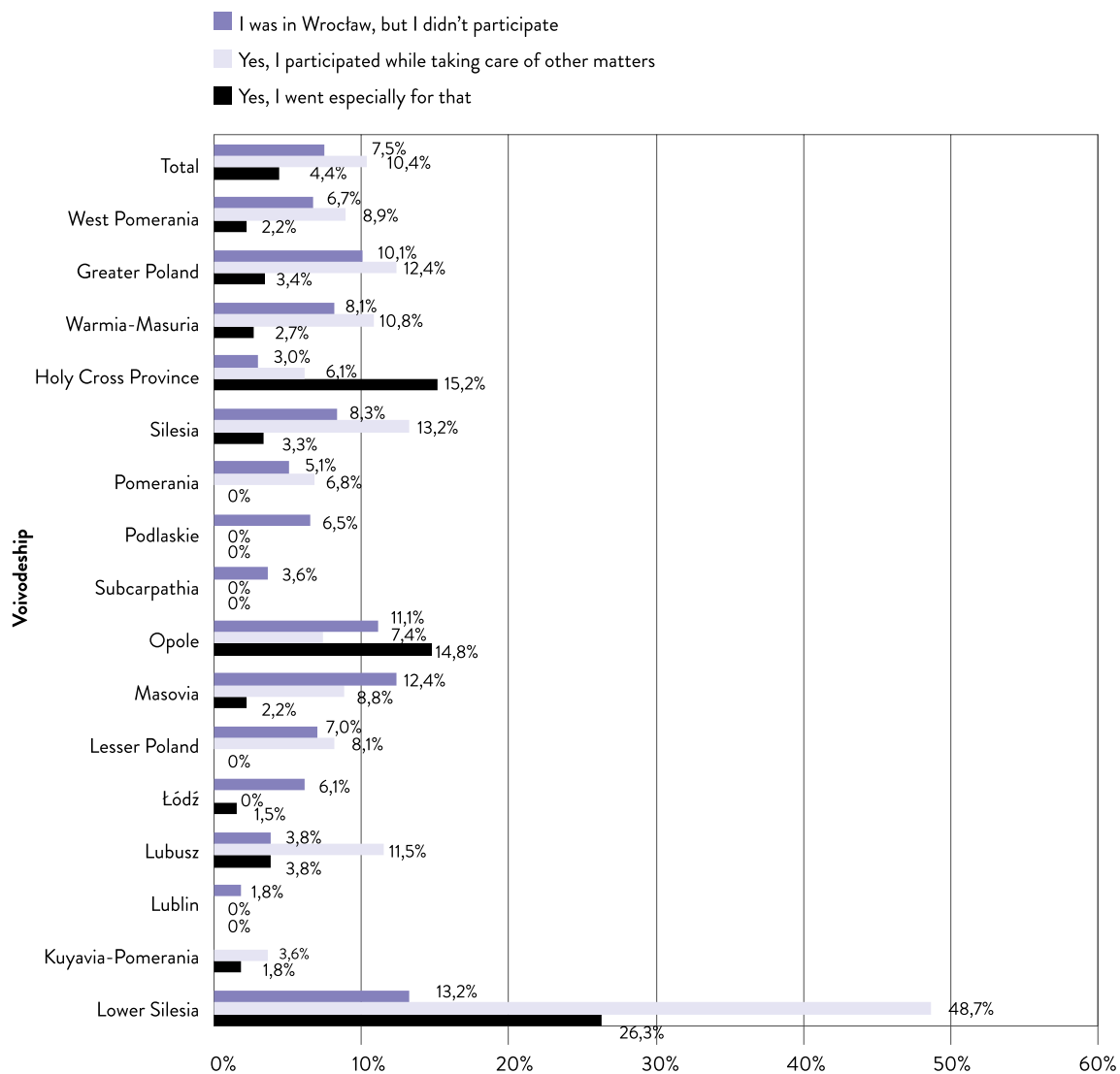


Chart 3. Participation in cultural events in Wrocław in the year of the ECoC (data for each voivodeship – the category „I didn't visit Wrocław” was excluded)





5. Economy

5.1.

Influence of the ECoC on the city tourism

Jacek Pluta

1 According to available estimates, Wrocław in 2016 was visited by much over 5 000 000 tourists. This number is quoted on the basis of *Research of the tourism in Wrocław*, Beeline Research&Consulting for Wrocław Municipality, November 2016. The estimate was made on the basis of data from PAPI (n=3105) interviews, implemented between 14 July-30 October 2016 and on the basis of GUS [Main Statistical Office] data related to reports on tourism in hotels in Wrocław.

2 Data in this part of the report come from a questionnaire survey implemented on 9-13.03.2017 by IPSOS sp. z o.o. research company for the University of Wrocław. The measurement was made as part of the monthly OMNIBUS research panel on the representative sample of the residents of Poland n=1000 people aged over 15 (<http://www.ipsos.pl/omnibus>).

3 Including 17 out of 19 residents of Wrocław, present in the all-Poland sample

According to the all-Poland research conducted among people aged 16+, in 2016 Wrocław was visited by 17.4% of the respondents¹. The cultural offer of Wrocław in 2016 not only strengthened the image of Wrocław, but was also one of the factors deciding about the attractiveness of the city as a place to visit – for tourist excursions². **49% of the respondents from the all-Poland sample heard about Wrocław as the organizer of the ECoC Wrocław 2016.**

The socio-demographic profile of those people singles them out from the general population of Poland. ECoC was known by relatively more people aged 25-49, with secondary or higher education, with good financial situation. The differences in the spread of features corresponds to some degree with the already existing knowledge about the mechanisms of self-exclusion from the circuit of information about culture, and as a consequence from participation in cultural events.

Differences in the spread of knowledge according to voivodeship in relation to the spread in the all-Poland sample (see chart 1) are not big and have no reason, which differentiates them from the socio-demographic profiles.

We can assume that the higher percentage of people aware of the ECoC in the Lower Silesia and Masovia voivodeships results, firstly, from the very location of the ECoC in the capital of Lower Silesia and secondly – in case of Masovia – from the metropolitan character of Warsaw, which is a place of cumulation of resources and information, including that about cultural events.

A much stronger indicator of the influence of the ECoC on tourism, which interests us here, is the declared participation in events as the indicated goal of a trip to Wrocław (table 1). In the conducted research, questions were asked only about participation in cultural events – the name they was organized under wasn't taken into account. The fact that the respondents declared at the same time their knowledge about Wrocław as the capital of the ECoC allows us to indirectly measure also that factor of impact in direct contact with cultural events.

A trip to Wrocław in 2016 and participation in a cultural event, both planned and on occasion of other plans, was declared by 14.8% of the questioned residents of Poland in the researched age group³. At the same time, the cultural offer of Wrocław in 2016 for over 4% of the respondents in the all-Poland sample was the direct reason for visiting Wrocław. Regardless of the purpose of the visit, however, it was an important factor inducing contact with culture itself (not only under the brand of the ECoC), which – as we can see – was/is an important element of their experience of the city.

Have you heard that in 2016 Wrocław was the European Capital of Culture?

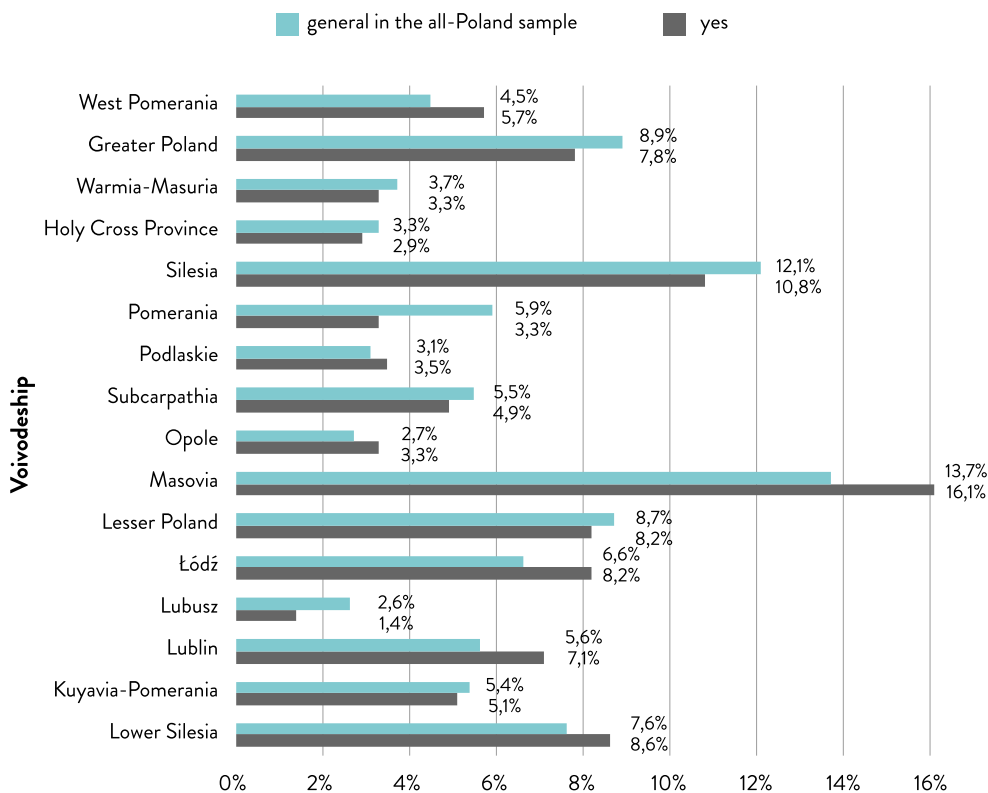


Chart 1. Territorial range of information reach – the ECoC 2016

ECONOMY

During your visit to Wrocław in 2016, did you take advantage of the cultural offer of the city and participate in a cultural event?	Have you heard that in 2016 Wrocław was the European Capital of Culture?		
	yes	no	in total
Yes, I visited especially for that	6,1%	2,5%	4,3%
Yes, I took advantage when I was visiting and taking care of other matters	10,8%	10,2%	10,5%
I visited Wrocław, but I didn't take advantage of the offer	9,2%	6,1%	7,6%
No. I didn't go to Wrocław at all during that time	73,9%	81,2%	77,6%
In total	100%	100%	100%
	n=490	n=510	n=1000

Table 1. Participation of visitors in cultural events in Wrocław in 2016 and the knowledge about the ECoC 2016

5.2. Involvement of the private sector

List of some of the most important sponsors and partners
of the ECoC Wrocław 2016 in the years 2014-2017:

- KGHM Polska Miedź S.A.
- Credit Suisse Poland Sp. z o.o.
- Credit Suisse Securities (Europe) Ltd.
- The National Centre for Research and Development
- Zespół Elektrociepłowni Wrocławskich Kogeneracja S.A., EDF Polska S.A.
- Tauron Polska Energia S.A.
- Fortum Power and Heat Polska Sp. z o.o.
- Duda-Cars S.A.
- Philips
- Mirosław Wróbel Sp. z o.o.
- Telewizja Polska S.A.
- Archicom Holding Sp. z o.o.
- Dom Development S.A.
- Korbank S.A.
- Frączak Sp. z o.o.
- Whitney Adams
- Janeba Time
- WPT NOWA7
- Foundation for Support of Alternative Cultures
- Herbapol S.A.
- Leroy Merlin Polska Sp. z o.o.
- Radio Taxi Expres
- Onet S.A.
- STOART
- Grupa Wirtualna Polska S.A.
- Nestle Polska S.A.
- PKO Bank Polski



5.3. Management of the ECoC Wrocław 2016 project

Organizing office

In July 2012, the City Council decided to unite Wrocław 2016 – the institution responsible for preparing the application for the title, and IMPART Art Centre – a respected cultural management institution with production resources, in order to create a new cultural institution of Wrocław Municipality, called IMPART 2016 Festival Office.

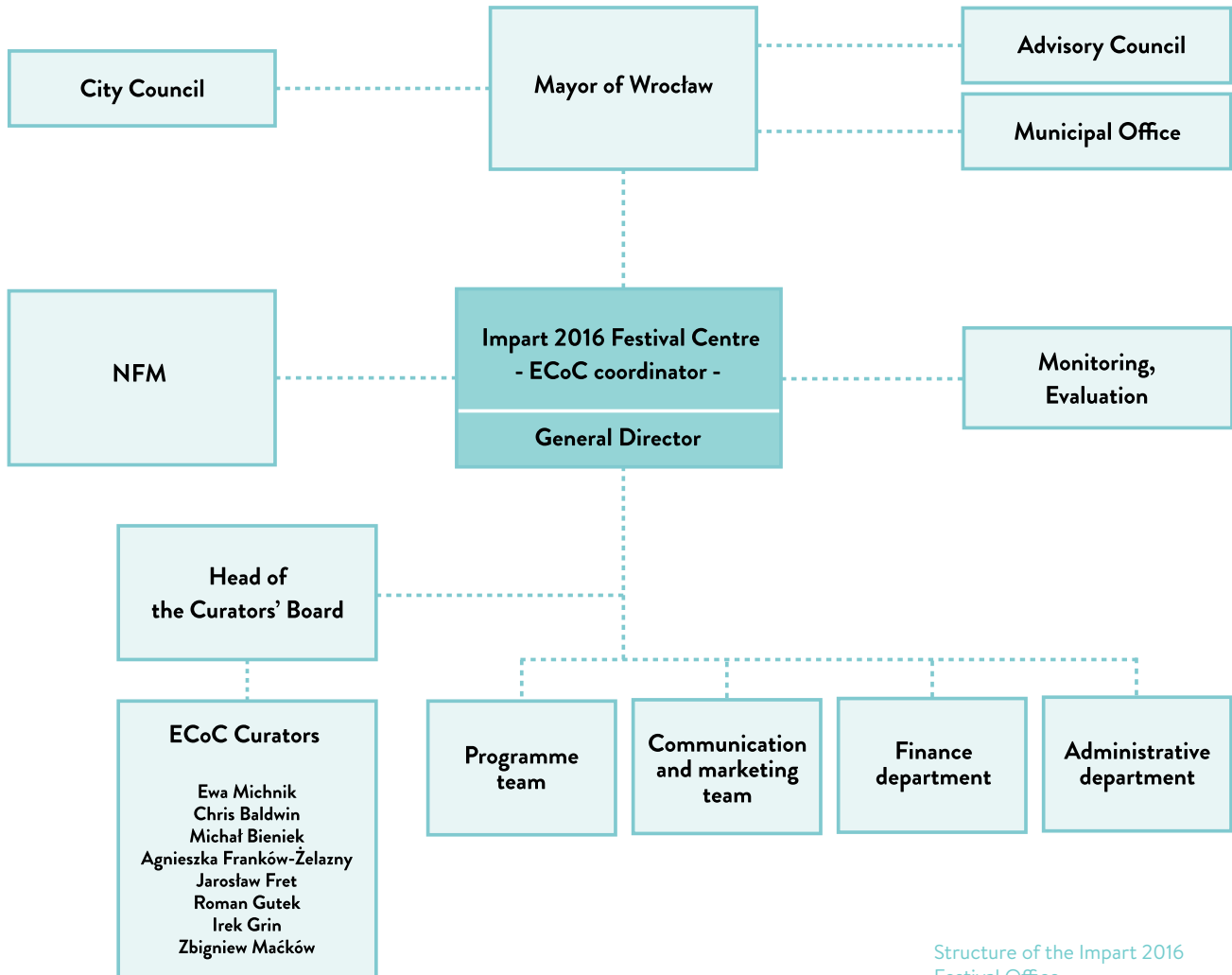
- The main goal of the institution was to prepare and coordinate the process of preparation and production of the European Capital of Culture Wrocław 2016.
- The structure of the office included the ECoC Curators responsible for the artistic programme of the project and closely cooperating with a Programme Team [1] coordinating the process of implementation of the programme, [2] international activities (cooperation with Japan, Polish Cultural Institutes around the world, etc.), [3] Lower Silesian (Open Workgroup, Culture of Small and Medium-sized Towns) and [4] national (City Coalition), [5] overseeing and implementing projects such as Artist-in-Residence Programme A-i-R Wro, City of the Future / Laboratory Wrocław, microGRANTS ECoC 2016.
- The office created promotional and marketing campaigns, managed the ECoC logo.
- Managed funds coming from the Wrocław municipality and all most important sponsoring agreements.

- Was preparing for several years, together with the Ministry of Culture and National Heritage, the document enacted by the Cabinet of Ministers of the Polish Government in the middle of 2015 called “Multiannual Government Programme European Capital of Culture Wrocław 2016”, which regulated the transfer of public funds for the implementation of the projects (their distribution was later a responsibility of the National Forum of Music – an institution co-governed by the Ministry of Culture and National Heritage).

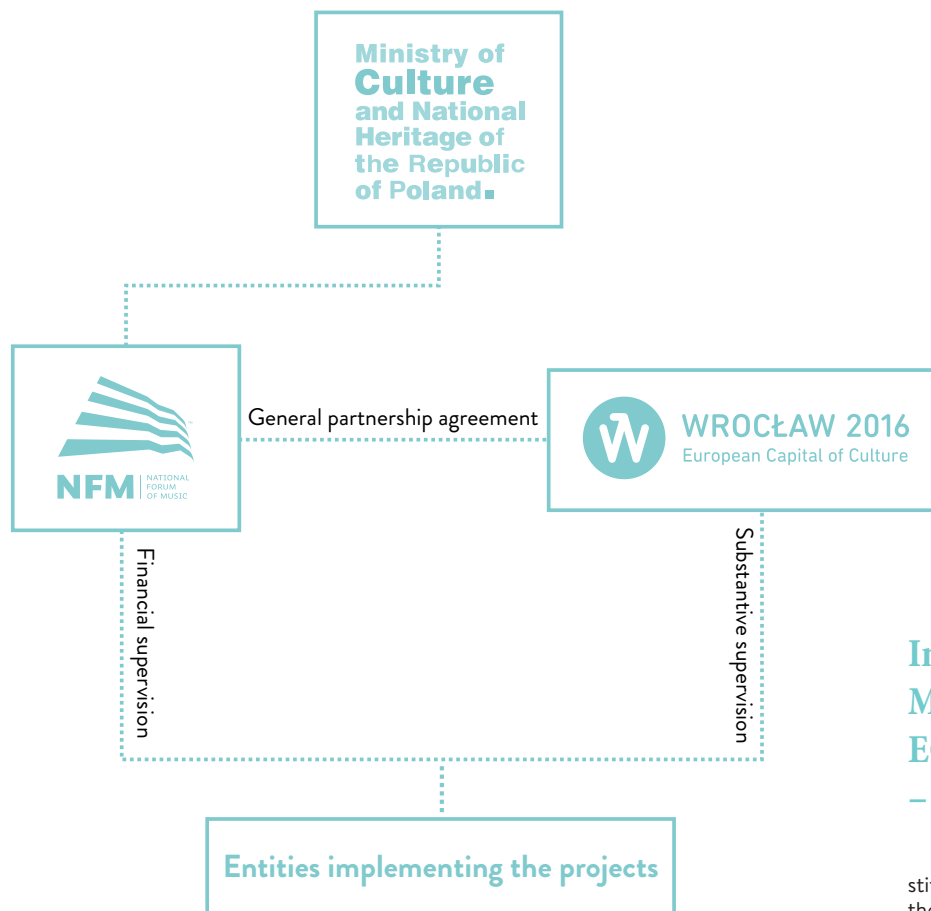
It should be mentioned that from the very beginning the office was autonomous in their programme work and was supported by the municipality on all levels. The trust of the Mayor of Wrocław Rafał Dutkiewicz guaranteed stable functioning of the office in the city structure. From beginning till the end, the CEO of the institution was Krzysztof Maj.

Advisory Council

A Programme Board appointed by the Mayor of Wrocław was giving their opinion on the activities of the office as well as the programme. Members of the Board were: senator Jarosław Obremski (chairman), Krzysztof Zanussi, Jarosław Szoda, Jarosław Broda, Grzegorz Roman, Aleksander Gleichgewicht, Igor Wójcik, Agnieszka Wolny-Hamkała, Dorota Jarodzka-Śródka, Professor Stanisław Bereś, Lilla Jaroń and Dariusz Kowalczyk – people of culture, representing the city, the region, as well as distinguished on the national arena.



Structure of the Impart 2016 Festival Office



Implementing the Multiannual Programme ECoC Wrocław 2016 – financial flows

The most important entities in the institutional structure of the Programme was the minister responsible for culture and protection of the national heritage, implementing the resolution of the Cabinet of Ministers, the National Forum of Music and Impart 2016 Festival Centre. The minister responsible for culture and protection of the national heritage gave the subsidy, while the National Forum of Music, as its beneficiary, organized or co-organized projects financed from the Programme, which were designed within the structure of Impart 2016. Cooperation between Impart 2016 and the NFM was regulated by a general partnership agreement. NFM administered the process of implementation of the projects, flow and correct expenditure of the funds from the Programme as well as reporting to the Ministry.

Employees and co-workers in the office in 2016

Directors

Krzysztof Maj

General Director

Olga Nowakowska

Deputy Director of Finance and Administration

During the application process, the director of Wrocław 2016 was Professor Adam Chmielewski, after Wrocław won the title, Artistic Director Krzysztof Czyżewski worked on the programme, and the branch of the office in Warsaw in 2015 was run by Deputy Director Jacek Weksler.

Curators of the artistic programme

Michał Bieniek

visual arts

Jarosław Fret

theatre (Head of the Curators' Board)

Agnieszka Franków-Żelazny

music

Chris Baldwin

performance

Roman Gutek

film

Zbigniew Maćków

architecture

Irek Grin

literature

Ewa Michnik

opera

Programme team

Dominika Kawalerowicz

head of the programme team

Katarzyna Młyńczak-Sachs

international relations

Regional projects team

Marek Sztark

relations with Lower Silesia

Tomasz Grabiński

project coordinator

Karolina Koguciuk

project coordinator

Artist-in-Residence Programme A-i-R Wro Team

Berenika Nikodemka

coordinator

Krzysztof Bielaszka

coordinator

Anka Bieliz

coordinator of residencies in Lower Silesia

Stanisław Abramik

communication and promotion

Justyna Głuszenkow

production

Barbara Wińska

administration

Literary projects team

Katarzyna Janusik

project and team coordinator

Paulina Maloy

administration

Marta Kiewel

project coordinator

Zbyszko Fingas

project coordinator

Rozalia Radecka

publishing projects coordinator

Anna Wanik

project coordinator

Anna Zygmunt

communication

Jakub Biela

communication

Ada Tabisz

communication

Magdalena Brumirska-Zielińska

Wrocław Publication Programme coordinator

microGRANTS

ECoc 2016 team

Natalia Mutor

project coordinator

Anna Pasternak

project coordinator

Martyna Gach

project coordinator

Marta Kępa

project coordinator

Performance team

Joanna Margolt

main producer of Awakening, Flow, Sky Web

Anna Pytlok

main producer of Bridge Builders

Jacek Warzyński

main technical producer

Maria Sadowska

curator's assistant

Joanna Michalska

project coordinator

Karolina Marciniak

project coordinator

Karolina Gonera

project coordinator

Michał Remiszewski

production

Marcin Psiuch

security of mass events

Mykola Babayan

co-worker

Wojciech Igielski

technical producer

Zofia Dowjat

coordinator and activator

Piotr Łukaszczyk

assistant director

Kamil Przyboś

assistant director

Paweł Romańczuk

composer

Alan Urbanek

conductor and music arranger

Marcin Warzyński

technical producer

Piotr Głąb

technical producer

Ewa Siwek

project and administration coordinator

Robert Wnukowski

production support

City of the Future / Laboratory Wrocław programme team

Edwin Bendyk

curator

Anna Wyganowska-Błazejewska

main coordinator

Kuba Żary

communication

Magdalena Klich

project coordinator

Łukasz Medeksza

coordinator of Wrocław 2036/2056 Social Foresight

Kamila Kamińska

coordinator of the process of socialization of foresight

Michał Frycz

deputy coordinator of foresight

Artur Łysoń

co-worker

Tomasz Kasprzak

co-worker

Michał Ulidis

co-worker

Paweł Pawiński

co-worker

Patrycja Kochanek

production

Jolanta Kludacz

administration

Alicja Kania

social media

We would like to thank Maurycy Graszewicz for cooperation.

Visual arts team

Małgorzata Sobolewska

project and team coordinator

Katarzyna Zielińska

project coordinator

Krzysztof Kucharczyk

project coordinator

Anna Kudarewska

project coordinator

Agata Polak

project coordinator

Natalia Romaszkan

coordinator of Wrocław – Backyard Door programme

Maciej Tymorek

project coordinator
(Wrocław – Backyard Door)

Bartosz Zubik

project coordinator
(Wrocław – Backyard Door)

Kaja Górska

co-worker
(Wrocław – Backyard Door)

Damian Kalita

co-worker
(Wrocław – Backyard Door)

Kamila Wolszczak

co-worker
(Wrocław – Backyard Door)

Krzysztof Bryła

co-worker
(Wrocław – Backyard Door)

Jacek Sterczewski

co-worker
(Wrocław – Backyard Door)

Jakub Zarzycki

co-worker
(Wrocław – Backyard Door)

Marta Konieczna

project and administration coordinator

Ewa Służyńska

project coordinator

Kamila Wróbel

project coordinator

Anna Żmuda

administration

Wrocław–Lviv programme team

Rafał Koziński

Lviv Month coordinator

Maria Artemiuk-Kozińska

project coordinator

Olga Chrebor

communication and promotion

Agata Sakowicz

cooperation

Sabina Boukourbane

cooperation

City Coalition for Culture programme team

Rafał Koziński

Man-City

Paulina Dufurat

project coordinator

Romana Roszak

project coordinator

Beata Ratuszniak

promotional support

Team of Barbara

Marek Gluźniński

project coordinator

Joanna Męczyńska

project coordinator

Co-workers

Małgorzata Zdebel

architecture curator's assistant

Jarosław Irzyk

music curator's assistant

Dominika Luźniak

film curator's assistant

Katarzyna Parchimowicz

project coordinator

Agnieszka Marcinowska

guest service

Radosław Grygoruk

coordinator of the Opening Weekend

Marzena Horyza

coordinator of the Opening Weekend

Małgorzata Stanielewicz

Engraver's House

Marek Stanielewicz

Engraver's House

Karolina Woźniak

co-worker

Edyta Ruszkiewicz

Parks of the ECoC

Beata Nawrotkiewicz

Parks of the ECoC

Production team

Michał Pryszczewski

head of production team

Barbara Perczyńska

production

Agnieszka Perlik

production

Urszula Orłowska

production

Wioletta Kanczewska

production

Wojciech Cencner

production

Alicja Dolata

production

Agnieszka Krasnowska

production

Ewa Urban

audience service

Technical team

Dariusz Kosiarski

head of technical team

Piotr Syty

technician in Barbara

Adam Bąkowski

sound operator

Maciej Buczek

sound operator

Maciej Jakimiuk

sound operator

Stanisław Cieślak

conservator

Daniel Gołębiewicz

stagehand, editor

Grzegorz Górnicki

light operator

Wojciech Maniewski

light operator

Marcin Smiatek

light operator

Małgorzata Chorostkowska

administration

Urszula Izdebska

administration

Ewa Jabłońska

administration

Magdalena Marcińczyk

administration

Jadwiga Stępień

administration

Wojciech Świąder

security specialist

Dialog – Wrocław International Theatre Festival

Krystyna Meissner

director

Grzegorz Grzesiczak

secretary

Communication and marketing team

Jakub Mazur

plenipotentiary for communication and marketing

Magda Kotowska

communication and promotion coordinator

Arkadiusz Förster

press spokesman

Grzegorz Maryniec

website

Jarosław Wojcieszek

distribution, prints and branding

Jacek Antczak

internal publications

Tomasz Kudła
social media

Adrian Augustyniak
info point

Bartosz Mokrzycki
instagram

Marta Niemczyńska
info point

Marta Kochanowicz
info point

Monika Ratajczak
info point

Magda Babiszewska
foreign media

Kajetan Buturlak
press office

Daria Kubasiewicz
press office (Impart)

Anna Dmochowska
marketing

Beata Jaworska
marketing

Hanna Sarnowska
marketing

Igor Waniurski
marketing

Lorena Lujambio
graphic designer

Izabela Norek
social media

Barbara Pigoń
internal publications

Renata Przywara
info point / foreign media

Oliwia Papatanas
social media / website

Sylvia Kogut
social media

Maciej Kuczyński
press office

Rita Bandyga
info point

Artur Kusaj
publishing team

Monika Poddubik
co-worker

Amaia Achucarro Gani
co-worker

Ewa Mikusek
graphic designer

Mira Larysz
graphic designer

Marta Przewieszewska
graphic designer

Grzegorz Bolibok
graphic designer

Wioletta Samborska
head till 2015

Marcin Jasiński
head till 2015

Logistics team

Bartosz Bagiński
head of logistics team

Patrycja Bieszczot
logistics

Karolina Nowak
logistics

Agata Dominik
logistics

Anna Pazdej
distribution

Paweł Szpakowski
supply and warehouse

Adrian Holecki
supply and warehouse

Volunteering

Aleksandra Stachura

Kamila Januszko

Alicja Sośnicka

Secretariats

Aleksandra Fronczek
Ruska 46

Karolina Głowiak
Barbara

Patrycja Karkut
Komuny Paryskiej

Ewelina Turczyn-Zbądzka
Komuny Paryskiej

Legal counsel team

att. **Tomasz Dunikowski**

att. **Patrycja de la Rosa Jimenez**

att. **Wioletta Dyl**

att. **Katarzyna Puś-Kotlarek**

Administration and work organization team

Marcin Jędrzejczak
director's assistant

Magdalena Szymańska
head till 2014

Elżbieta Kujawska
public procurement

Joanna Kowalska
public procurement

Michał Grudziński
sponsorship

Piotr Korzeniowski
sponsorship

Anna Bandurowska
controlling

Renata Smoleń
controlling

Małgorzata Groch
controlling

Malwina Szymanek
controlling's co-worker

Izabela Kowalska-Piątka
head of work organization team

Piotr Stasiak
co-worker

Grażyna Majek
capital assets

Financial and accounting team

Monika Kozłowska
chief accountant

Dorota Łatanik
accounts

Agnieszka Perczyńska
cash desk

Anna Kulik
accounts

Gabriela Kociszewska
accounts

Darwin Tamborski
accounts

Jolanta Pińkowska
accounts

Małgorzata Sułkowska
accounts

Justyna Wojdyła
accounts

Estera Barrek
accounting assistant

Agnieszka Łach
accounts

Rafał Szumega
accounts

Katarzyna Leśna
accounting assistant

Katarzyna Syta
accounting assistant

Personnel Department, Health and Safety, archive

Wiesława Korytkowska
personel department

Katarzyna Cieślik
personel department

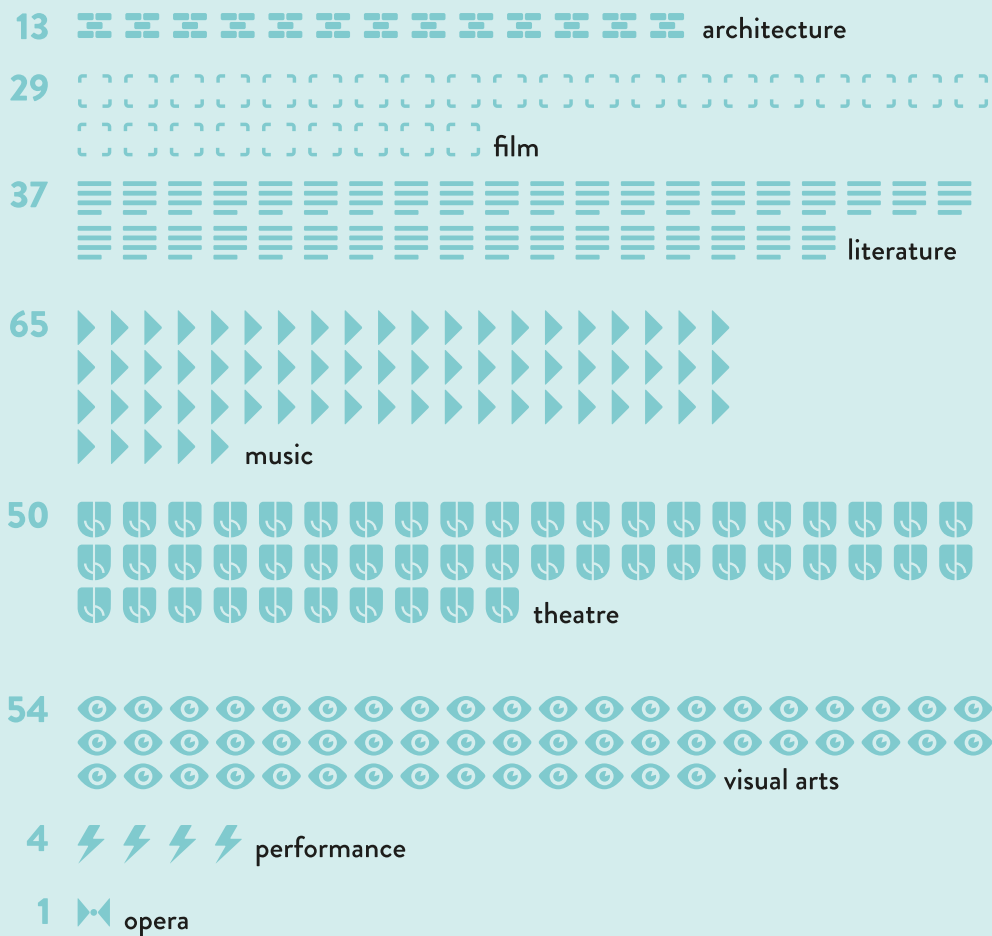
Alicja Czekaj
personel department

Jolanta Popińska
archive

Michalina Drozdowska
OSH

5.4. The ECoC Wrocław 2016 in numbers

425 implemented projects, including in particular fields:



55 all exhibitions organized as part of the projects

2000 big events, around **4500** in total



5 200 000

PARTICIPANTS
OF THE ECoC EVENTS

 - 1000

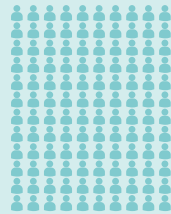
Bridge Builders
25 000



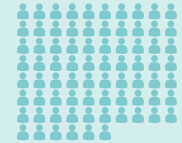
Spanish Night with Carmen – Zarzuela Show
22 000



Awakening
120 000



Wrocław – Lviv. Lviv Month
76 220



Flow
51 000



David Gilmour’s concert
20 000



Theatre Olympics
17 260



City Coalition
126 830



Sky Web
31 000



The Closing Weekend
59 400



International Jazz Day
20 000



ECONOMY

- 100** presentations of the ECoC abroad 100 (from Japan, through Ukraine to Spain)
- 7 000** organisations and individual artists who received direct support during the project
- 170 000** people involved in the ECoC projects
- 200** employees of the ECoC office in 2016
- 2000** volunteers of the ECoC
- 105** artists and managers of residents in 2016

5.5. Budget

Income

The city of Wrocław, as a beneficiary of the ECoC title, undertook a series of key actions to implement the artistic programme of the European Capital of Culture Wrocław 2016. Between the years 2011-2016, Impart 2016 Festival Centre and entities implementing or co-implementing the programme of the ECoC 2016 acquired the following sources of funds:

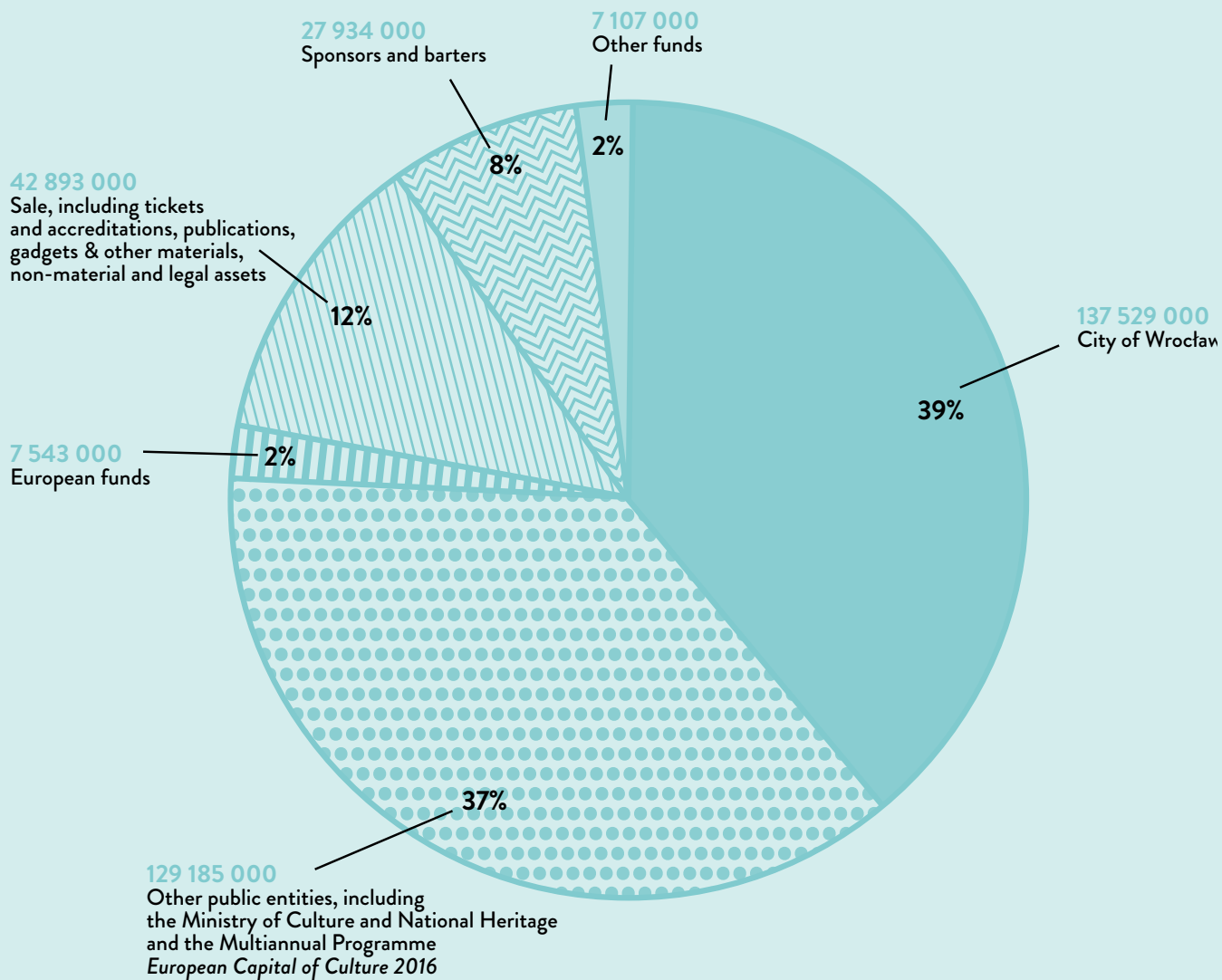
1. **city of Wrocław** – 137 529 000 PLN
2. **other public entities**, including funds from the Ministry of Culture and National Heritage and the Multiannual Programme „European Capital of Culture 2016” – 129 185 000 PLN

3. **European funds** – 7 543 000 PLN
4. **sale**, including tickets and accreditations, publications, gadgets & other materials, non-material and legal assets – 42 893 000 PLN
5. **sponsors and barterers** – 27 934 000 PLN
6. **other funds** – 7 107 000 PLN

The table below presents particular sources of financing and their share in the total budget of the ECoC Wrocław 2016:

Sources of financing	income in the years 2011-2016 (PLN)	percentage
City of Wrocław	137 529 000	39%
Other public entities, including funds from the Ministry of Culture and National Heritage and the Multiannual Programme „European Capital of Culture 2016”	129 185 000	37%
European funds	7 543 000	2%
Sale, including tickets and accreditations, publications, gadgets & other materials, non-material and legal assets	42 893 000	12%
Sponsors and barterers	27 934 000	8%
Other funds	7 107 000	2%

Budget of the European Capital of Culture Wrocław 2016 in the years 2011 – 2016 (Amounts in PLN)



Types of expenses

→ OPEX

Financial resources mentioned above were spent exclusively on covering operating expenditures (OPEX), so called “soft” costs, excluding infrastructural expenses. They include the following positions:

1. **Expenses related to the implementation of the ECoC Wrocław 2016 programme** – 163 908 000 zł
2. **Promotion and marketing** – 55 814 000 zł
3. **Human resources** – 29 906 000 zł
4. **Administration** – 81 178 000 zł
5. **Other costs** – 14 765 000 zł
6. **Barters** – 6 620 000 zł

The table below presents the structure of operating expenditures and their share in the total budget of the ECoC Wrocław 2016:

→ CAPEX

Another category of expenses related to the implementation of the application

„Wrocław – European Capital of Culture 2016” are capital expenditures (CAPEX), resulting from the long-term investment policy of the city of Wrocław.

Investments completed as part of the concepts of “reclaimed spaces for beauty” as well as “new spaces for beauty” are described in this publication (in the chapter 3.3.), and some selected costs are the following:

- **National Forum of Music**
500 000 000,00
- **Theatre Museum**
10 000 000,00
- **Capitol Music Theatre**
145 000 000,00
- **Cultural Centre and Library FAMA**
10 000 000,00
- **Barbara**
6 000 000,00
- **Formaty Club**
6 000 000
- **Wrocław Contemporary Museum (adaptation)**
5 000 000
- **History Centre Depot**
33 000 000

→ Sponsoring strategy:

The adopted sponsoring strategy was based on “The ECoC business guide for sustainable development” prepared by the ECoC office. The title was created to respond to the needs of the business sector at the same time avoid direct ties to the language of sponsoring. It was based on an innovative approach to partnerships with business based on providing the partner with an opportunity to select their method of involvement into artistic, educational, cultural and social projects, and also on the local, regional, national and international level.

Strategy for acquisition of sponsors was based on two methods:

1. **“red route”** – meaning financial involvement, was an idea to search for partners through direct activities related to acquisition of financial means or barters, as well as logistic and technological partnership.

2. **“blue route”** – meaning non-financial involvement, based – among others – on building the brand recognizability strategy in companies by forming direct relationships with the partner’s employees.

Our Guide was presented to the Association of Business Service Leaders in Poland (ABSL) and was considered innovative in the area of world sponsoring (especially the ideas New in the Town, Corporate Cultural Responsibility and CEO`s Jazz Club).

Types of expenses	expense in the years 2011-2016 (PLN)	percentage
Programme	163 908 000	47%
Promotion and marketing	55 814 000	16%
Human resources	29 906 000	8%
Administration	81 178 000	23%
Other costs	14 765 000	4%
Barters	6 620 000	2%

List of the ECoC Wrocław 2016 projects

(probably incomplete, due to
the dynamics of the programme)

- 1st Festival of Festivals
Comedy of the Year
- 2nd Not-a-Congress
of Cultural Activists
- 7 Wonders of Wrocław
and Lower Silesia 48 Hour
Film Project: Wrocław
- 14th International Conference
'Traditions of Silesian
Musical Culture'
- 20th Century Wrocław
Architecture
- XV Wrocław Industrial Festival
- 1000 Years of Music in Wrocław
A Feather from
a Hat Historical Show
- A Way to Modernity:
Werkbund Estates 1927-1932
- Academy of the European
Capital of Culture 2016
- Adapter: Cinema Without
Barriers
- Addressee Unknown
- After Shakespeare's Tempest
- AIM Wrocław 2016
- Alchemy of Light
- All around Glass: Glass
and Ceramics. Sensual Areas
- All around Glass: Play with
Glass – European Glass Festival
- Alternative Theatre Academy
- American Film Festival
- ANGELUS Central European
Literature Award
- Archi_movie
- Art Bus
- Art of Improvisation
Creative Festival
- Art Meetings 2016
- Art Seeks IQ: Artists of Wrocław
- Art TESTed in Wrocław
- Art'n'Scroll
- Artists-in-Residence Programme
A-i-R Wro
- Asymmetry Festival
- Audience Development for
Wrocław 2016
- Authors' Reading Month
- AutoBook – Literary Pit Stop
- Avant Art
- Awakening: Opening Ceremony
of the ECoC celebrations
in Wrocław
- Barbara – info point, café,
space for culture
- BASK – Open Workshop
of Basque Culture
- Basque Cinema: Three
Generations of Filmmakers
- Before/After. Architecture
in Wrocław XX.XXI
- Bibliopolis: City as a Library
- Biblioteka Nowa
- Bibliotheca Rudolphina
- Big A_Spaces for Beauty: Nature
– Community – Architecture
- Biennale of the Young European
Art – Jeune Creation Europeenne
- Bike Days Bicycle Film Festival
- blind.wiki
- Blow-up Competition
- BodyConstitution
- Bonsai Triennial 2016
- Book Aid. World Book Anthem
- Book and other Arts
- Book on a Fork
- Book Saved Our Childhoods
- Brave Festival – Against
Social Exile
- Brave Kids
- Breaking Muse – Wrocław2016TV
- Bridge Builders
- Bruno Schulz. Festival
- Caleidoscope of Cultures
- CampTogether Wrocław
- Cantors' Concert
- Capital of Rock
- Carnaval Cubano
- Church: Beauty and Kitsch
- Cities on the Move
- City Acupuncture
- City Coalition
- City of the Future / Laboratory
Wrocław
- Central European Jamboree
- Chillida: a poetry about the space
and the human events
- Cleaning the City: Space
- Clip: Free Ideas from Lower
Silesia for 2016 and Beyond
- Closing Weekend of the ECoC
Wrocław 2016
- Comicsophone
- Composition Competitions
- Concert of David Gillmour
and Leszek Możdżer
- Concert of Ennio Morricone
- Concert of Japanese Choirs in
cooperation with EU-Japan Fest
- Concert of Lech Janerka
- Constructivism Is about
Problems, not Aesthetics:
Zbigniew Geppert (1934-1982)
- Cooperation of literary
and readership circles
of Wrocław and Lviv
- Creativity Olympics
- CS Competition for Young
Polish Contemporary Art
- Culinary Connection San
Sebastian – Wrocław 2016
- Cultural Education against Social
Exclusion: Sunny School of Art
– final shows
- Culture and Human Rights
– Wrocław's Commentary
- Culture Beyond Borders
- Culture from the Inside
- Culture Leaders Academy
- Culture of Small and
Medium-sized Towns
- Cyber Academy
- Czechoslovakian New Wave
- Dependence Degree
- Design Now!
- Dispossession – exhibition during
the 56th Venice Biennale
- DoFA'16 Lower Silesian Festival
of Architecture
- dolnoslaskosc.pl
- Eco Expanded City Exhibition
- Eduardo Chillida. Sonoridades
- Education against Exclusion
- Educational Festival of
the Institute of National
Remembrance

Eklektik Session 2016	Festival of Literature for Children	International Ambient Festival	Krzysztof Gierałtowski: Polish Individualities
Engraver's House	Festive Music Weihemusik	International Children's Theatre Festival	Jazztopad
Ethno Jazz Festival	Film Education Programme	International Ceramic Mural: Let's Meet – Wrocław 2016	Leo Festival
Euroconference	Film opera: Lost Highway	International Clarinet Festival	Lille Meets Wrocław
Europe on the Fork	Film opera: River of Fundament	International Comedy Festival WROCEK	Literary Civic Budget
European Capital of Culture Housing Estate Nowe Żerniki	Flow	International Conference Music, Fine Arts and Theatre in the Artistic Education of Children and Young People	Literary Exhibitions
European Eyes on Japan	Folds	International Crime and Mystery Festival Wrocław	Literary Icons
European Festivals Association Conference	Forgotten City	International Festival Wratislavia Cantans	Literary Menus
European Film Awards	Forum ECoC	International Meetings of Puppetry Schools	Living Images
European Forum for Music Therapists 45 years Wrocław Music Therapy in the Centre of Europe	Forum Musicum	International Movement Festival 'Rusza Festiwal'	Loving Vincent
European Forum on Music	Frames of Wrocław	International Rostrum of Composers	Luneta
European Jazz Conference	Gallery Building	International Short Story Festival	Lviv 24 June 1937. City, Architecture, Modernism
European Literature Night in Wrocław	German Film Week	International Theatre Festival Dialog-Wrocław	Lower Silesian Platform ECoC+
European Mobility Week 2016 in Wrocław – happening on the grass “feel the senses”	GET THE CAT. Eugeniusz Get-Stankiewicz' engravings	International Wrocław Choir Festival Wratislavia Sacra '2015 and 2016	Made in Europe. 25 Years of Mies van der Rohe Award
European Student Symphony Orchestra	Goethe Institute Pop-Up Pavillon	Invasion	Main Station Gallery
European Theatre Perspectives	Good Pages Young Readers' Book Fair	Jiutamai – Japanese Classical Dance	Make Your Own Book
Ewa Ciepielewska: Women with Animals Against the Background of Plants	Görlitzer ART	Jazz on the Odra Festival	Making Tomorrow's Theatre
Excluded from Culture	Grand Bouffe	Kardynał Kominek – an Unrecognized Father of the European Reconciliation	Male Instrumenty Samorobka – workshops dedicated to making experimental DIY musical instruments
Excluded Voice	Grand Opening of the Pan Tadeusz Museum and Opening Ceremony of UNESCO World Book Capital in Wrocław	Kids Film Festival	Man with a Movie Camera
Exhibition of Works by Jadwiga Mydlarska-Kowal	Great Stars at the NFM	Krystyna Cybińska, Zbigniew Horbowy and Ludwik Kiczura: Between Black and White	Mathematic Opera – paradoxical factorisation of the sphere
Exhibitions at the Centre for Jewish Culture and Education at the White Stork Synagogue	'History – Memory – Utopia' International Congress		May 3 rd
Explore Post-War Wrocław. Tadeusz Ciałowicz – the Complete Designer	I Am European – the Role of the European Parliament in My Life		Marc Chagall and European Avant-garde Painters
	I'm Myself		Marc Chagall: Paradise and Apocalypse. An exhibition of prints from the Marc Chagall Museum in Vitebsk
	In Between Festivals		Masterpieces of Painting from the National Gallery in Berlin: Joachim Wagener's Collection
	Installations		
	Inter>Camerata in the European Capital of Culture		

Masters of European Cinema:
Cinema Masterclasses
Meditation and Expression
Melting Pot Made in Wrocław
Mercouri / Xenakis
MIASTOmovie
Microfestival
microGRANTS ECoC 2016
Ministerium of Culture
MoKaPP: Mobile Catalyst
for Public Space
More than Theatre
– presentations, a semester
of workshops and a practical
seminar
Mummy, Daddy, Sing to Me
Museum of Dreams
Music of Young Wrocław
Musica Elettronica Nova
Musica Polonica Nova
Musical Meetings of Cultures
NAMI Budo Matsuri Festival
of Japanese Martial Arts
Neighbours' Cinema
New French Cinema
New Horizons Cinema
New Year's Eve in Wrocław
North and South – Wrocław
the Meeting Place!
Notes in Space
Odin Teatret residency
Olga Tokarczuk in the World
One Love Sound Fest
Opening Weekend of the
ECoC Wrocław 2016
Organostrada
OSTRALE weht ODER
– Dresden Artists in Wrocław

Outdoor Cinema
on Stodowa Island
Palimpsest
Parks of the European
Capital of Culture
Passage
Patchwork: The Work of Jadwiga
Grabowska-Hawrylak
Pax et Bonum per Musicam
Pearle – Live Performance
Europe Conference
Permanent exhibition of
contemporary art at the Museum
of Contemporary Art, a branch
of the National Museum in
Wrocław, Four Domes Pavilion
Persecuted Art: Heinrich Tischler
and his Wrocław Circle
Photographs by Milton Greene.
Exhibition
Photography Never Dies. The
Story of the Past and the Future
of the Medium
Polish Cinema for Beginners
Polish Theatre Perspectives:
between Polish and international
performative cultures
Polcon Science Fiction
Convention
PolonicaHispanica
Po.rozumienie / über.einkomen /
under.standing
Post-graduate Self Formation
Programme
Practising Tradition in Performer
Training: A Critical Approach.
International conference, a part
of the International Platform for
Performer Training
Premiere of the World Book
Anthem

preTEXTY Lower Silesia
Literary Festival
Princess
Rakugo – Japanese Art
of storytelling Rescuers.
Unpublic Strategies for Saving
Monuments in Lower Silesia
Reading the City
Reconciliation in progress...
Catholic Church and the
German-Polish Relations
after 1945
Regina Jonas – the First Woman
Rabbi Chosen in Berlin in 1935
Right to Culture
Regional Tuesdays
Resolutions: Designing Changes
Rozczytana Aglomeracja
Reading in the Dark
Shakespeare Lives in Film
Shodo – Japanese Art
of Calligraphy
Short Story Laboratory
Silesia Art_Biennale: Festival
of Art
SILESIUS International Poetry
Festival
Silesius Poetry Workshop
Sing with Us in Yiddish
Singing Europe
Sit Down Polish Style
Sky Web: Closing Ceremony of
the ECoC ceremonies in Wrocław
SOFA – School of Film Agents
Social Congress of the ECoC
Wrocław 2016
Solo Performance Theatre
Meeting in Wrocław
Spaces of Beauty

Spanish Cinema Week
Spanish Night with Carmen
– Zarzuela Show
Shogi Festival 2016
Showcase of the New Theatre
for Children
Stanisław Dróżdź: Text Paths
Street Stage
Summer at the White Stork
Synagogue
Summer Rental: Karol Marx's
Collection in Wrocław
SURVIVAL Art Review
'2015 and 2016
Symphonic concert of pieces
by Michał Lorenc
T-Mobile New Horizons
International Film Festival
Tamborrada
Thanks Jimi Festival
Think Tank lab Triennale
Tide: New Contemporary
Polish Art
TIFF Festival
The 7th International Choir
Conducting Competition
'Towards Polyphony'
The 20th Chamber Music
Festival Arsenal Nights.
The Nations' Nights
The Alternative Theatre Platform
The Child and The Book:
Children's Literature and Play
The Circulations Festival
The Eugeniusz Geppert
Competition
The European Capital of Culture
Publication Series

The European Union Prize for Contemporary Architecture – Mies van der Rohe Award 2015
The Germans Did Not Come
The Great Calibre Award Gala
The International Survey of Children’s Animation Halo-Echo
The Janusz A. Zajdel Award Gala
The Last Jews from Breslau
The National Rally of Book Club Members in Poland
The Pióro Fredry Award for the Best Book of the Year Gala
The Programme of the Wrocław Pantomime Theatre – Pantomime Moves
The retrospective of Wojciech Jerzy Has in San Sebastian
The Scattered Card Index
The Stage Songs Review
The Third Side of Innocence: Installations
The Wrocław Cookbook
The Wrocław Publication Programme
Theatre Beyond Theatre: Open University of Research
Theatre in Backyards TransDesign
Theatre Olympics
Translation Programme
Tree of Fukushima
Ukrainian Cinema
UNESCO World Book Capital 2016
unfinished palace, migrating people, moving borders
VoicEncounters (Giving Voice)
Volunteering 2016

Wacław Szpakowski (1883-1973): Rhythmical Lines
Walking Laboratory – Bazaar
Wallstrasse 13
Wandering Towards... exhibition
White Festival
Wild West: A History of Wrocław’s Avant-garde
Wim Wenders – a retrospective
Witness / Action
Wooded 2016
Words Beyond Borders.
The Ryszard Kapuściński Award for Literary Reportage – Jury of Students from the University of Wrocław
Workcenter of Jerzy Grotowski and Thomas Richards residency
World Jazz Day
World Without Freedom
World Youth Day – Days in Dioceses
Writers’ Paper
Writing Forum for Children and Young Adults
Wrock for Freedom
Wrocław and Kraków as guests of honour at Salon du Livre in Paris
Wrocław – Backyard Door
Wrocław Commenting Choir
Wrocław Cultural Events on Posters 1945-2015
Wrocław Culture Debates
Wrocław Europe
Wrocław from Dawn till Dusk
Wrocław Good Beer Festival

Wrocław Good Books Fair
Wrocław Guitar Festival and Competition Gitara+
Wrocław Guitar Festival Guitar Masters
Wrocław in the International Cities of Refuge Network (ICORN)
Wrocław Literary Web Portal
Wrocław Literature House
Wrocław – Lviv. Lviv Month
Wrocław Sea of Stories and Haemophilia
Wrocław SILESIUS Poetry Award Gala
Wrocław Structuralism
Wrocław Underwater
Wrocław: World Book Capital City in the Eyes of Children
WROsound
wtw://zones_of_contact 2016
Yiddish and Ladino
Young Citizens of Culture
Zbigniew Preisner’s concert “Where”
Zdzisław Nitka and conTEXTs of Expression

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Reports from the evaluation of the European Capital of Culture Wrocław 2016:

1. Participation in culture in the perspective of the European Capital of Culture Wrocław 2016. A report from CATI survey with participation of the residents of Wrocław and Lower Silesia voivodeship
2. Cultural Archipelagos. The European Capital of Culture Wrocław 2016 in social experience. A report from qualitative research
3. Special weekends. A summary report
4. Microgrants ECoC Edition 2016. Report
5. Wrocław – Backyard Door. Evaluative report from the project
6. A report from the evaluative research of Artists-in Residence Programme A-i-R Wro
7. Terra (in)cognita. The European Capital of Culture in the perspective of Wrocław cultural institutions. A formal analysis
8. Theatre Olympics. More than Theatre. Summary reports
9. Wrocław cultural industries in questions and answers. A research report
10. The image of Wrocław and the region in the perspective of the ECoC. Report from the all-Poland survey

Publications are available on
www.wroclaw2016.pl and
www.repozytorium.uni.wroc.pl



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