



SPACES FOR BEAUTY

revisited

Wrocław's Application
for the title of European Capital of Culture 2016

Wrocław 2011



EUROPEAN CAPITAL OF CULTURE



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Note: The passages of our application highlighted by the purple colour have been essentially changed in relation to their initial version in the first bid. This rule is not observed in the Foreword, the Summary, the Annex, and the longest chapter II.2; the contents of all projects described in it is new.



FOREWORD

by the Mayor of Wrocław.....

Citizenship in Support of the Wrocław's Bid for the Title of European Capital of Culture

Wrocław, the city which experienced a complete replacement of its population after World War II, has laboriously rebuilt its identity out of the myth of Lwów, the pioneering efforts immediately after the war, and outstanding cultural achievements, best exemplified by Jerzy Grotowski's era. In this way, Wrocław strove to regain a permanent place in Europe.

As a modern European metropolis, however, Wrocław began with the birth of "Solidarity". Fritz Stern, American historian of German descent, born in Breslau, has aptly said: "Now, looking from a distance, I saw how Wrocław of the 1980s assumed a new meaning, becoming a real fortress of 'Solidarity', of this Polish social movement that brought about the self-liberation of Eastern Europe and the reunification of Germany"¹.

Professor Stern's important opinion provides a key to understanding of today's Wrocław. It is not just the massive protest of the summer of 1980, but the whole Solidarity decade leading to the free election in June 1989.

This movement has undoubtedly been the strongest in two cities: Gdańsk and Wrocław. Yet it

is in Wrocław that the diversity of form of protest, methods of its organization, and the range of repressions during the martial law were greatest. For „Solidarity” strove here for freedom through three paths: first associated with the pre-martial law „Solidarity” structures; the second was the conspiratorial movement of the „Fighting Solidarity” which appealed to the Underground Polish State from the times of the World War Two; the third was the youthful „Orange Alternative” which fought communism with an effective ridicule, sending against it the troops of the gnomes. The repressions in Wrocław may be measured by the greatest number of imprisoned „Solidarity” activists.

But there is also a different European dimension to Wrocław's identity, to which I would like to devote a few sentences as it brings together two elements: participatory, and related to our efforts to win the title of European Capital of Culture.

During the past several years Wrocław has flourished as Poland's fastest growing cultural, academic and economic metropolis. The degree of its inhabitants' identification with their city is the highest nationwide. For years, the international business community has also considered Wrocław the most investor-friendly city.

The success is founded on Wrocław residents' sense of citizenship: their willingness to participate in the life of the city and the state, as well as their sense of responsibility for the future of the young generation. For Wrocław is a city of the young: one in six residents is a university student. The citizenship is also an open one: everybody willing to live and work here is welcome.

The programme for Wrocław has involved creation of new jobs and building of the knowledge-based economy. We have already tapped, successfully and permanently, two sources of citizens' energy: first of them fosters generation of new jobs, the other edges our economic activities toward the economy based upon an intellectual work.

Since Poland's accession to the European Union, Wrocław has experienced amazing economic growth, in excess of twelve per cent. We nurture the source of this trend, which is innovative economy. We are also the largest public investor among all major cities in Poland. We invest in the future. The top three EU-funded projects in Poland include the EIT+ Wrocław Research Centre, the largest research and development project in the country. Our ambition is also to create the best and most efficient metropolitan school education system, in which acquiring knowledge will go hand in hand with developing genuine civic attitudes. Cultural and pro-environmental initiatives will have a special role to play in this effort.

Our present task is to cherish these two sources of social energy. My third term will be a continuation of these two approaches. Continuous improvement of education in Wrocław is now most important for the local government of our city.

To bolster all these positive and positivistic processes that have been going on in our community for years, it is necessary to take one more important qualitative step by supporting culture. For culture – high, popular, and folk – has the power of cementing society and fostering all aspects of its identity. Culture helps to bring out what is common and unifying, while exposure to cultur-

¹Fritz Stern, *Five Germanys I have known*, Farrar, Straus and Giroux, New York 2006.

al differences allows us to overcome xenophobic tendencies and appreciate otherness. Above all, it teaches tolerance and creativity.

One of the elements of Wrocław's support for culture is its accession to the civic *Pact for Culture*, an initiative of Jerzy Hausner, former deputy prime minister, economist and visionary, sensitive for social aspects of development. The pact is not another propaganda slogan but a set of concrete measures, locally focused and aimed at reinforcing the Polish society, which in his opinion is excessively atomised. As he writes in his diagnosis: "The reason for this is that in Poland three key domains of development are out of step and tune. The private sphere has been flourishing for years; the state sphere has been expanding and degenerating; whereas the citizenship has unfortunately been stagnating and fading. ... It is necessary to develop a public space of citizen activity and initiative both on the micro/local scale and on the macro/national scale"².

The Wrocław Culture Stakeholder Platform is Wrocław's response to that proposal on the citizens' plane. We want the people of Wrocław to actively join in our effort of bidding for the European Capital of Culture with as much energy as they normally invest in the city's cultural life or even more. To this end we have launched a platform for dialogue and exchange of ideas among independent cultural circles, artists, and all inhabitants of Wrocław, the Wrocław Culture Stakeholder Platform and its unique subset, the Children's Culture Stakeholder Platform. The invitation is extended to everybody in Wrocław, both those who have put

down roots here and those who are just visiting. We will back up this initiative with substantial financial resources. In this way we want to free the enormous energy and creativity that is still insufficiently mobilised in our community.

For years, Wrocław's Market Square has been used as space for various exhibitions, documentary and artistic, viewed by hundreds of thousands of people. Our bid for the title of European Capital of Culture was inaugurated on the fifth anniversary of Poland's accession to the European Union with an exhibition entitled "Europe – It's Our History", prepared by the Museum of Europe and adapted to the Polish context. It was visited by 100,000 people. The phenomenon of "Solidarity", which opened Poland's road to Europe, was the topic of a more recent exhibition "Wrocław's 'Solidarity'". It was visited by over 50,000 young people, including almost all of the city's secondary school pupils.

During the past year each of those exhibitions led visitors through a symbolic gate where they could find information about the idea of European Capital of Culture and Wrocław's efforts to secure the title. Passing through the gate is an expression of support for the city's application. Every morning, on the way to my office, I rejoice as I look at the support counter at the gate's which has long exceeded the mark of 1,000,000.

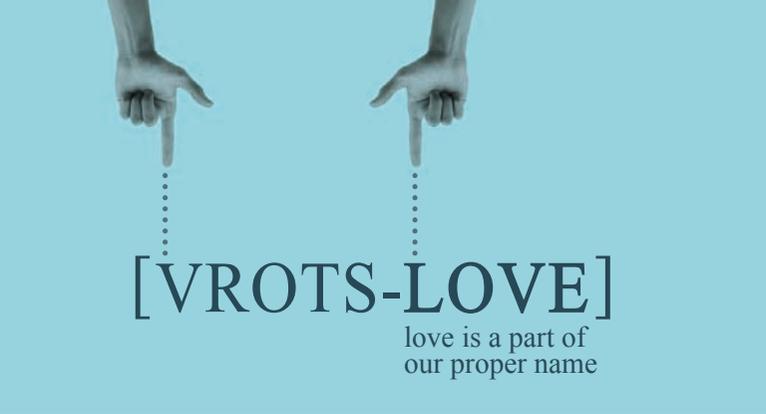
Walking through the gate, just like supporting us by signing up in the Internet, is just fun, of course. What makes this fun deeply meaningful, however, is that something very important happens: we come in touch with matters that we share.

Wrocław is a city "on the road". Our aim is to

create a modern European metropolis. We have the necessary potential. We believe we are capable of joining the European premier league. To achieve this, we need to work hard, primarily on the citizenship level. I am convinced that the commitment entailed by the title of European Capital of Culture will be instrumental in achieving this aim. That this is not a declaration made merely only to suit the occasion is best evidenced by what has already been done and what will soon be done in the coming years in Wrocław within the civic sphere.

Our city plays an important role in building the modern European knowledge society, with culture as one of the key pillars of stability, cohesion, and growth, now and going forward. I am confident that Wrocław may be a worthy representative for Poland as a European Capital of Culture.

Rafał Dutkiewicz, Mayor of Wrocław



[VROTS-LOVE]

love is a part of
our proper name

Wrocław has...

- ...a history that goes back 1011 years;
- ...25 islands formed by more than 20 rivers;
- ...200 bridges;
- ...a population of 636,350;
- ...one of the largest and oldest town squares in Europe;
- ...a preserved city moat.

Wrocław is...

- ...the 34th largest city in the European Union in terms of population;
- ...the number one city in Europe in terms of population of resident gnomes;
- ...the city that has had the largest *per capita* capital investment budget in Poland;
- ...the city that has enjoyed the fastest economic growth in Poland.

Wrocław is home to...

- ...the District of Tolerance, with the houses of worship: an Orthodox church, a Roman Catholic church, a Lutheran church, and a synagogue;
- ...the Olympic Stadium;
- ...the Centennial Hall, catalogued on the UNESCO World Heritage List;

- ...13 theatres, 6 museums, a philharmonic hall, and an opera house;
- ...the Panorama of the Battle of Raclawice, the largest painting in Poland, measuring 1710 square metres.

Wrocław is where...

- ...a complete population exchange took place after World War Two;
- ...10 Nobel prize winners worked in the past; the World Congress of Intellectuals for Peace was held in 1948;
- ...Pablo Picasso drew his dove of peace;
- ...Jerzy Grotowski ran his Laboratory Theatre;
- ...Krzysztof Kieślowski took his first film-making steps;
- ...the poet Tadeusz Różewicz lives;
- ...a European Congress of Culture will be held;
- ...guitarists gather annually to play Jimi Hendrix's 'Hey Joe' together; in 2009 the piece was played by 6346 musicians, a Guinness world record.

Wrocław...

- ...will co-host the EURO 2012 UEFA European Football Championship;
- ...tops rankings of Polish cities with the best ratings from their residents;
- ...hosts the Wratislavia Cantans and the Era New Horizons festivals;
- ...is building a National Music Forum and a Museum of Modern Art;
- ...has had more than fifty names;
- ...has an extraordinary story to tell;
- ...is pronounced [vrots-love];
- ...has love as a part of its proper name.







OUR DIAGNOSIS – OUR GOALS

Wrocław, proud of its multiethnic and multicultural past, feels predestined to promote deeper cultural integration among Europeans. The people of Wrocław, citizens of a city with a cosmopolitan history, friendly to visitors from other parts of the world, wish to promote greater mutual understanding among peoples of Europe in the sphere of culture. For this reason we want our city to be the European Capital of Culture in 2016.

The very opportunity to be able to apply for the title of Cultural Capital of Europe gives us joy. It opens up before us because in 2004 Poland joined the European Union. We are glad to have returned to the community of European nations, from which we were still separated by impassable barriers just two decades ago. We are proud that our “Solidarity” revolt helped to shape the new Europe. We welcome the European inspirations and impulses which stimulate Poland to grow and to bring about the long-awaited metamorphosis of our country and city.

Wrocław is a city of rapid economic and cultural growth that gets the best ratings from its own residents compared with other Polish cities. We are seeking designation as European Capital of Culture because we perceive culture as our chance for further development. We are also motivated by a sense of duty towards the historic and contemporary cultural achievements of Wrocław, and the creators of this heritage, representing various national and ethnic backgrounds. We wish Europeans to learn about and appreciate the contributions of former and present Wrocław residents to

the spiritual life of our continent and the world.

We are vying for the title of European Capital of Culture also because we consider the question of Wrocław’s future much more important than those of its past and present. Our growth has been possible thanks to quantitative reserves; they have, however, been largely exhausted. The next stage in the city’s growth must be based on a qualitative change. This must involve mobilising civic, social, professional, and creative activity.

Through an increased public participation in culture we want to build a stock of public trust necessary to strengthen our social development. The title of European Capital of Culture would create new spaces for people’s selfless activities and reflect a refusal to acquiesce in the face of ethical and aesthetic shortcomings of daily life in large modern urban centres.

We are aware that the expected economic advancement of our region is bound to bring along the phenomena well-known to the cities of Western Europe: an influx of immigrants leading to a greater social, ethnic, and religious diversity. We want to pre-empt the emergence of intolerance by developing an inclusive culture. We are confident that Wrocław’s proposal may be followed by other cities in our region of Europe.

We believe that the economic and political aspects of social integration in Poland are well ahead of cultural integration. Owing to a lower standard of living, historical separation, and insufficient language skills, the culture of the Poles remains largely a national one. Bidding for the title and preparations for the role of European Capital of Culture will help us change that.



PART I BASIC PRINCIPLES



1. Why does the city which you represent wish to take part in the competition for the title of European Capital of Culture? What, for it, would be the main challenge of this nomination? What are the city’s objectives for the year in question?



Wrocław is preparing to compete for the title of European Capital of Culture at a time of global economic turbulence that has set in after decades of global expansion of capitalism, and made many countries vulnerable to serious destabilisation. These consequences are felt particularly in the relatively less affluent region of Central and Eastern Europe. They have also brought about the democratic revolutions in several countries of North Africa and the Middle East.

The global instability has far-reaching consequences for cultural development. We want to use the title of European Capital of Culture to raise the awareness of the Polish and the European public to the importance of culture, including political culture, in the life of every human being. We believe that culture cannot be seen as a mere supplement to material aspects of the lives of individuals and social groups, which they can do without with little damage to the quality of their life.

While welcoming many aspects of the two decades of political, social, and economic transformations of this country, we also see inequalities in the distribution of wealth created by the citizens of Wrocław. As a result, many residents, who are Wrocław's largest asset, are excluded from participation in culture.

Polish households' spending on culture averages only to the equivalent of €300 per person a year. In this respect, Poland ranks last but one among the European Union countries. In its neighbouring countries, Germans on average spend €1,500; Czechs, €700; and Slovaks, €400. The Polish state spends just 0.36 per cent of the GDP to fund culture.

In seeking the title of European Capital of Culture, we want to oppose the instrumentalisation of culture and art, and their exploitation in the service of other, especially economic, interests. We believe that life deprived of contact with works of authentic art is impoverished and incomplete.

While fully aware of the relationships between the economy and culture as well as of the fact that culture may stimulate economic growth, we are convinced that works of art and culture, and creative processes can play such a stimulating role only if they are treated as goals in themselves, irreducible to others. We believe that living culture and authentic works of art can only be born in an environment of genuine freedom from economic, political, and ideological pressures. We appreciate the beauty of freedom; we want to foster the freedom of beauty.

History brought extensive destruction to the urban fabric of the city and put up powerful barriers to its development, which remained in place for long decades. Wrocław has made a great effort to fill up the most glaring gaps in the badly damaged cultural infrastructure of the city. Despite many successes, this effort is still far from complete. Our bid for the title of European Capital of Culture is also seen as an incentive to transform our city in the area of cultural infrastructure.

Wrocław's European Capital of Culture would be a dialogue of the cultures of the European peoples, whom we wish to invite to our city in 2016. The inhabitants of Wrocław wish to tell Europe about their difficult past, their vibrant culture, and their plans for the future. We believe that Wrocław, one of the largest and most important

cities in Central Europe, has a unique story to tell. We believe that Wrocław's story also provides an answer to questions about the future of Europe, a Europe of many cultures and a Europe of active citizens.

OUR REASONS

1. The Fabric of Our History

Many cities claim to be meeting places. Their inhabitants usually declare that they want different people to continue to meet in their cities. Wrocław, too, likes to describe itself as “a city of encounters, a city that unites”.

There is truth in this: cities are not built for people to pass by one another without a word; their very purpose is to enable people to be together, learn from one another, help and love one another. When our expectations are frustrated, cities turn into spaces of loneliness, exclusion, anger, rebellion, and hatred. This truth, however, does not describe any feature distinguishing one city from another. Cities differ from each other in virtue of peoples and individuals who meet in them, stories of those meetings, and fruits they brought about.

More than a thousand years of Wrocław's history is a story of meetings between very different peoples and individuals. These meetings have woven an extremely complex history. It is these meetings that the people of Wrocław want to tell Europe about.

2. Multiple Identity

A dramatic event in the thousand-year history of the city was the complete replacement of population, unprecedented in the history of Central Europe, that took place when World War II had ended and German Breslau was turning into Polish Wrocław.

History has set a particularly difficult task before today's citizens of Wrocław: settling in the city 66 years ago, we had to cope with its multiethnic past. We also had to find our own way to face its future. These two challenges have formed our unique “multiple identity”: we have transformed a foreign city into our own, and in the process we have undergone a metamorphosis ourselves. Wrocław has become a laboratory of identity: the Europeans living in the city had to navigate a difficult path to create their own identity. Over the past 66 years, we have created Wrocław's cultural microcosm. The “multiple identity” of Wrocław reflects the cosmopolitan diversity characteristic of the entire European continent. We believe that we have managed to solve many problems now faced by contemporary Europe.

We want to share with Europe our experience of dealing with the difficult task set for us by history: building a new identity of the city and of our own.

3. The Flower and Emerald of Europe

In the past, Wrocław was called ‘the flower of Europe’, whereas Silesia was referred to as ‘the emerald of Europe’. The flower of Wrocław could blossom thanks to the land of Silesia, in which it has played the metropolitan role.

Following a period of Wrocław's concentration on its own development, preparations for the European Capital of Culture open up a chance to renew regional ties. Further intensive development of Wrocław requires stimulation of growth in the region, which is struggling with unemployment and large-scale economic exclusion.

More than 8000 historic buildings, mostly achievements of German culture, is a unique cultural asset of the region. It is an area with the highest concentration of architectural monuments in Poland, accounting for about 25 per cent of all historic sites in this country, including three UNESCO World Heritage Sites.

The heritage found by resettled Poles upon their arrival in Lower Silesia, once foreign, has for decades been the object of our care. We want to renew it so it can serve as an attractive tourist offering.

Wrocław wants to be ambassador for the region to which it owes its metropolitan position. We want to present our achievements in preserving the Lower Silesian architectural heritage. We also want to draw attention of the European public to the fact that much of this heritage is at risk of irretrievable loss and is in need of rehabilitation. Our goal is to reclaim it for Polish and European culture.

4. Unravelling the City's Enigma

Our city has been known under some fifty historical names: Wrotizla, Vratislav, Vroclav, Wratistlavia, Vratislavia, Pressela, Presslaw, Brassel, Breslauia, Wretslaw, Budorgis, Bressla, Boroszló, Bresslau, Breslau...

Various names for the now Polish Wrocław were given to it in the past by the diverse ethnic groups who have lived here: Czechs, Germans, Poles, Jews, Roma... Multiplicity of its names is a symbol of the city's highly complex history. It is a history of numerous European nations, cultures, languages, religions, and states that ruled over this part of Europe.

Historical polysemioticity of Wrocław inevitably casts a shadow of enigma on its present-day identity. The elusiveness of our city's identity is also strengthened by the fact that of all its names, the current Polish one is the most difficult to pronounce for foreigners. Present inhabitants of Wrocław are trying to turn this difficulty into an asset, and they help foreign visitors to overcome the pronunciation problem by proposing yet another name: Vrotslove.

Wrocław is seeking designation as European Capital of Culture because it sees it as a unique opportunity to make Wrocław less enigmatic. Its citizens want it to become permanently rooted in contemporary European consciousness as Wrocław – a Polish and a European city.

5. Culture Against Exclusion

Despite the progress following the inclusion of Poland into the system of capitalist economy and despite an increase in the Poles' wealth compared with the era of real socialism, our country remains poor. Of the 23.5 million Europeans whose daily income is less than the equivalent of ten euros, nearly 10.5 million are Polish nationals³. For economic reasons, material consumption expenditures account for a large part of incomes, leaving little to be spent on culture. This is the factor behind a number of social exclusions.

We also observe self-exclusion: despite their satisfactory means of livelihood, a large group of the local population do not take advantage of the city's rich cultural offering.

We regard active participation in culture as one of the methods for reconnecting the excluded to the shared world. Among the excluded are the young people, the unemployed, families with many children, seniors, and people with disabilities. As a result of various handicaps, they are unable to participate in culture, which impairs their quality of life. We want to propose sustainable solutions serving to increase their participation in culture.

6. Against Commodification of Culture

We believe that spiritual values are now endangered by the ongoing processes of commodification: a growing tendency to transform various products of human creativity into commodities. These processes are particularly noticeable in countries like Poland, which have only recently joined the system of capitalist economy. Due to ubiquity of these processes, people themselves often turn into a commodity too, losing their autonomous agency.

As a result of commodification, the price of access to many cultural goods and works of art is becoming less affordable for many people. This reinforces their sense of alienation in modern societies, where many spheres are increasingly governed by free-market mechanisms.

The tiny proportion of the Poles' spending for participation in culture is not merely a function of their desire to catch up with the level and quality of consumption in more affluent European countries, but also a result of the widespread desire to enjoy goods formerly inaccessible to the Poles.

We consider access to art to be a right of every individual and a necessary condition of a genuine agency of individuals. Wrocław wants to build open public spaces to promote people's exposure to works of authentic art and to enable them to derive pleasure from them.

7. Culture Against Public Agoraphobia

Ending the political and economic isolation of the former communist countries from the rest of Europe transformed our country into an open society. However, former ties and values are now being superseded by deeply agonistic and competitive attitudes, which relegate the requirement of respect for others to the background. These changes obscure the authentic beauty of people's actions and attitudes, removing them from public space. The erosion of mutual public trust leads to a waste of political time and inhibits the development of Poland.

These changes fill many people with anxiety that makes the public space of their own city and country seem hostile; they feel they are being chased away from that space and seek shelter in their privacy. This phenomenon may be described as public agoraphobia. It is particularly acute among the young. Many of them, including those best educated, do not find a place for themselves in today's Polish society and emigrate to other countries. Since Poland's accession to the European Union, more than two million young Poles have left their country.

Wrocław desires to create friendly spaces that will serve all its citizens. We will give the people of Wrocław a chance to actively create and shape such spaces, so they can once again feel at home in their own city.

8. Culture Against Interpassivity

Achievements of latest technologies play an increasingly central role both in public life and in personal lives; we actively use them on a daily basis and promote their development and propagation.

The pervasiveness of cutting-edge technologies designed to support our interactive exchange generates, however, a reverse phenomenon: interpassivity. This phenomenon causes active and interactive participation in culture, based on personal contact, direct engagement, and self-aware cooperation with others, to be shifted to electronic substitutes that replace personal and engaged human activity. By substituting people in their purposeful, creative activity, they deprive them of their agency and contribute to the atrophy of direct human relationships.

We perceive cyberspace as an important place where to exhibit works of art and culture, interact with them and popularise them, but we believe that it will not replace a tangible presence of beauty in the real spaces of human life.

9. Eco-Aesthetics in Defence of Nature

Like other countries in Central and Eastern Europe, Poland seeks to ensure economic development, overcome civilisational backwardness, and improve the material quality of life of its citizens. Pressures of legitimate social aspirations relegate the concern over their long-term environmental consequences to the background.

This is accompanied by low environmental awareness among the Poles. Their material aspirations, like those of the citizens of other countries, contribute to the global climatic instability. Efforts to reduce carbon emissions to the atmosphere drives the food prices, thus impoverishing people and consequently bringing about social and political unrest in various regions of the world.

Wrocław wants to raise the consciousness of the citizens of Poland and other European countries to human duties towards nature. We believe that genuine innovations must be environmentally friendly. Man-made pollution that penetrates into the environment does not respect national borders. This fact must be the foundation for a universal agreement for environmental protection. We also want it to become an inspiration for critical reflection on the traditional distinction between the world of culture and the world of nature.

.....2. Explain the concept of the programme which would be launched if the city was nominated European Capital of Culture?

Metamorphoses of Cultures

Wrocław's bid for the title of European Capital of Culture 2016 is encapsulated in the concept of *Metamorphoses of Cultures*. The culture of the present inhabitants of Wrocław is a testimony to e changes affecting all of Europe. Scarred by history, the Polish inhabitants of Wrocław, whose ancestors were forced to leave their homes, living in a city of an expelled people, are particularly sensitive to the past and present dynamics of changes in the cultures of peoples of Europe and the world.

Breslau-turned-Wrocław became a laboratory in which Polish culture imported from the Eastern Borderlands flourished on material heritage left behind by the Germans and has undergone a metamorphosis into a unique cultural formation. Today's Wrocław remains a cultural laboratory, where the identity of its residents undergoes transformations under the influence of new ideas, which the people of Wrocław absorb with greater openness than people in other regions of Poland.

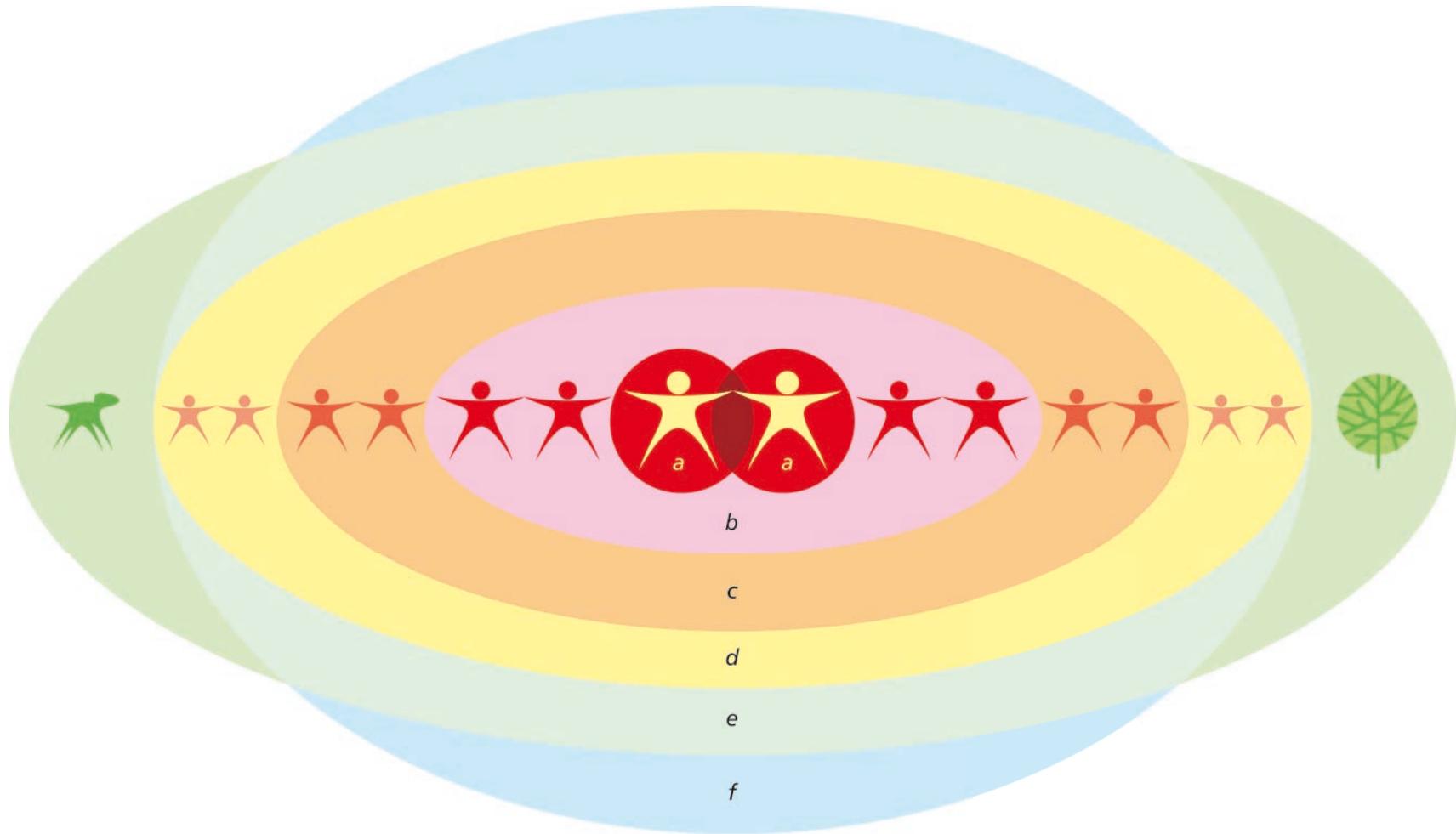
We understand culture as a complex whole which includes knowledge, beliefs, art, morality, law, customs, and other capabilities and habits acquired by people as members of society, and also material achievements resulting from human creative efforts. The concept of *Metamorphoses of Cultures* relates to real processes that have been

going on in all these areas and which have shaped Europe in the past; it also relates to contemporary processes of cultural and social changes, particularly intensive in the countries of the European Union:

- Traditional cultural patterns and habits are subject to rapid changes due to globalisation;
- Contemporary cultural developments in Europe are strongly influenced by the immigration of various ethnic groups and followers of various religions;
- European cultures are also undergoing metamorphoses as a result of the enlargement of the European Union through the inclusion of new countries;
- The growing role of digital communications boosts the flow of information and endows it with an ever stronger impact. This leads to a sharp reduction in information distance on the one hand and – paradoxically – to social divisions and social alienation on the other.

These transformations turn the whole continent into a laboratory where cultures of all European nations – “new” and “old” ones – are undergoing metamorphoses. We want to plan the European Capital of Culture as a space in which we would like to talk about the metamorphoses of European cultures: those of the past and those yet to come.





- a** intimate space
- b** private space
- c** public space
- d** social space
- e** the space of nature
- f** cyberspace

.....3. Could this programme be summed up by a slogan?

Spaces for Beauty

Spaces for Beauty is proposed as the slogan for Wrocław's European Capital of Culture programme. Our aim is to create open, dynamic, and friendly spaces that will serve the human craving for communion with art and culture. We are guided by a desire to establish the presence of beauty in social and personal lives. We intend to create spaces within which to restore the presence of beauty in public life and in daily habits.

Our reasons for the proposed slogan relate to changes in the human understanding of the very idea of space, to the multiplicity of meanings of the spaces of human life, to the relationships between the notions of the beautiful and the good, and also to the idea of freedom in defining and searching for beauty.

The Dynamics of Space

When thinking about space, people usually envisage an empty place: space is perceived as an open, motionless, and stable place within which one can move around filling it with who one is, what one has, and what one is able to do.

We consider this understanding of space as erroneous. Just as physical space exists only in so far as that there are particles that fill it with their kinetic energy, spaces of human life only exist in so far as there are human beings who fill them with their social, moral, and aesthetic energy.

Such spaces change – grow or shrink – under the influence of the human relationships. Human energy manifested in such spaces constitutes the social capital.

Spaces of Human Life

The idea of spaces for beauty is also justified by the philosophical/anthropological understanding of the human being as moving in various spaces:

- *the space of nature,*
- *social space,*
- *public space,*
- *private space,*
- *intimate space, and*
- *cyberspace.*

While all these spheres of human life interpenetrate one another, they are nevertheless different from each other. Every person is entangled in a network formed by intersections of the different spaces in which they function as beings shaped by both nature and culture. People enter such spaces both as individuals and as communities. Each of these spheres has its own rules and ways to enforce their observance. Each has its own multiple histories. Each history is a narrative constructed both from the perspective of monadic individuals and from the perspective of compact communities. Actions performed in each of the different spaces have moral and political implications.

They are also subject to aesthetic evaluations, because in each of them there is plenty of beauty, but also much ugliness. By popularising art, promoting culture, and providing the joy of enter-

tainment, we wish to stimulate reflection on the beauty of everyday life.

Nulla Ethica Sine Aesthetica

Ancient Greeks had a particular way of understanding their concept of beauty – *καλός*. They regarded a search for beauty as a quest for truth, and development for beauty as development for goodness: in the compound *καλοκαγαθία*, the concept of beauty was a key element of the axiology of ancient culture and Greek morality. This allowed them to describe morally good actions as beautiful. Some European languages, including Polish, have retained this moral dimension of beauty. Ludwig Wittgenstein equated the good and the beautiful by saying that *Ethik und Ästhetik sind Eins*. The link between the good and the beautiful was also emphasised by José María Valverde, a Spanish poet and philosopher. Parting with his students, he went up to the blackboard and wrote memorable words: *Nulla ethica sine aethetica*, now immortalised on the façade of the Escuela Superior de Música Reina Sofía in Madrid.

By emphasising the role of beauty in all dimensions of human life, we wish to relate to the noble Greek tradition and restore awareness of a link between the beautiful and the good. Efforts to restore beauty to its rightful role also has significant educational and moral dimensions. Consequently, in noting the integral relationship between the beautiful and the good, we are aware of the negative aspects of the legacy of recent history in Poland and the other former communist countries that have become EU members and which still bear the scars of the oppressive system.

By defining our bid as an effort to create spaces for beauty in the social, public, private, and intimate spheres, we also wish to oppose the negative phenomena and threats to social relations brought about by the development of a market economy and inappropriate use of the achievements of civilisation. Our aim is not so much to aestheticise the ethical but rather to inquire how the human moral faculty can be explored as ability arising from the capabilities to perceive things and evaluate them as ones to be desired, or to be rejected.

Beauty of Freedom – Freedom of Beauty

The Wrocław revolt against oppression of the communist system was a manifestation of refusal to accept violations of human rights and restrictions of civil liberties by the communist regime. We were inspired by economic, social, political, and moral motives. Longing for a different life, we wanted to live amid greater affluence, dignity, freedom, and truth.

Yet there were also aesthetic motives: we wanted to live amid beauty; we wanted it be part of our everyday reality. We found in art a tool to transform the consciousness of those who had lost hope of a change; we harnessed artistic creation in the service of transformation; we strove for freedom of artistic search. Our vision of the longed-for beauty, intertwined with a vision of moral good, was constructed as the antithesis of the surrounding ubiquitous grey ugliness. Having regained freedom, we discovered its beauty.

Daily realities of democratic life often prove hard. Not everybody is able to face challenges of

freedom, and some escape from it. Crude aesthetics of the previous era intermingles with an aesthetics of glitter which serves to promote consumerist attitudes. Our slogan *Spaces for Beauty* aims to restore faith in the promises of freedom and to rediscover its beauty.

We do remember that beauty is in the eye of the beholder. We know that some uses of the concept of beauty serve in fact social repression, as in the case of individuals whose appearance does not conform to the prevailing model of beauty; or exploitation, as in the case of the promoted consumerist models. We are also aware that already Aristotle stressed that an artistic rendition of ugliness may be regarded as beautiful. We also realise that linking the beautiful to the good might impose on beauty some non-aesthetic aims.

Our recent history has taught us the lesson that any attempt to impose unity in understanding social values leads to oppression. Inspired by the writings of Isaiah Berlin, who drew a distinction between positive and negative liberty, we believe that social unity, like freedom, is more durable when it results from a negotiated compromise rather than from an imposed dogma. Therefore, by placing beauty in the centre of attention, we do not wish to impose any standard or understanding of beauty. We are developing our project as a space for people to freely pursue individually defined visions of beauty, as in democratic space which, ideally, should enable them to pursue individually formulated conceptions of the good. We do believe that beauty of democracy, which we want to restore, relies on the notion that every individual has the right to freely define its nature.

Consequently, our programme presupposes freedom in understanding beauty.

.....4. Which geographical area does the city intend to involve in the “European Capital of Culture” event? Explain this choice.

The geographical area to be involved in the European Capital of Culture 2016 event in Wrocław would be the region of Lower Silesia plus the Czech city of Hradec Králové and the eastern German city of Görlitz, both historically associated with Lower Silesia.

The reasons for this choice are to do with both history and the present-day realities. Throughout its history, Wrocław has been integrally linked with the region of Lower Silesia, contributing to its development and owing to it much of its wealth, both in the past and at present.

Through joint cultural projects, we desire to renew and strengthen the ties between Wrocław and Lower Silesia, which for centuries have invigorated both organisms in economic, social, and cultural terms, for mutual benefit.

.....5. Please confirm that you have the support of the local or regional political authorities.

The mayors of Bolesławiec, Głogów, Jelenia Góra, Legnica, Lubin, Świdnica, Wałbrzych, and Wrocław have adopted a *Declaration on Cooperation among Lower Silesian Cities to Secure the title of European Capital of Culture 2016*.

On 19 March 2010, the Lower Silesia Provincial Assembly adopted a resolution supporting Wrocław in its bid for the title of European Capital of Culture 2016.

Willingness to support Wrocław’s efforts to win the title of European Capital of Culture has also been expressed by the authorities of the Czech city of Hradec Králové, the Israeli city of Ramat Gan, the French department of La Vienne and city of Lille, the Dutch city of Breda, the German cities of Dresden, Görlitz, and Wiesbaden, and the Ukrainian city of Lviv.

.....6. How does the event fit into the long-term cultural development of the city and, where appropriate, of the region?

Culture in the strategy for Wrocław

The desire to host the European Capital of Culture event in Wrocław in 2016 stems both from the formal cultural development strategy for Wrocław and Lower Silesia and cultural practices of the city and region. Wrocław’s efforts to become a European Capital of Culture is also a way of tackling the key issues facing Poland, as set forth in the document *Poland 2030: Development Challenges*. The report defines the following strategic challenges facing today’s Poland:

- increasing the currently low public confidence indicator;
- eliminating Poland’s double peripherality (Polish metropolises being peripheral to Europe’s; small towns being peripheral to large cities); and
- overcoming contrasts in the quality of life within big cities.

Wrocław’s European Capital of Culture programme has been developed as the city’s response to the challenges identified in the above-mentioned strategic document.

The document *Strategy: Wrocław Through 2020 Plus*, emphasises the city’s multicultural heritage and stresses both the continuous descent of the present-day culture of Wrocław from the culture of the Poland’s former Eastern Borderlands and

the ability to accept the German past of the city. It also contains a directive to foster an atmosphere of friendliness, hospitality, and creative explorations which will attract new people and be conducive to mutual understanding: “Faithful to the values of tolerance and mutual respect, we open the city to friendly interactions between different cultures and views, boldly taking advantage of the strengths resulting from the location and the history of our city”. This idea is embodied in one of the mottos used to promote Wrocław’s bid for the title of European Capital of Culture: *[vrots-love]: love is a part of our proper name*. The *Strategy for Wrocław’s Culture*, adopted by the Mayor of Wrocław’s Advisory Committee in 2006, comprised of 6 programmes: *Wrocław – European Centre of Culture; Musical Wrocław; Wrocław’s Cultural Summer; Weekend in Wrocław; A Good Place to Study – Culture of Youth; Cultural Education*.

Wrocław’s bidding for the ECoC has been a part of the first of the above programmes. Aims set by the *Strategy* are now being systematically implemented. At the same time, however, as a result of the debate stirred by Wrocław’s bid for the ECoC, the *Strategy* has been revised and updated. It now comprises the following programmes:

- Important Centre of Culture in Central Europe;
- Musical Wrocław;
- Reading Wrocław;
- Culture for the Young
- No One is Bored Here;
- Building the Social Capital.

Culture in the strategy for Lower Silesia

The process of attaining strategic objectives is also assisted by partnership between the local authorities of Wrocław and those of Lower Silesia in support of the bid for the title of European Capital of Culture 2016. *Strategy for the Development of Lower Silesia Through 2020* emphasises the cultural and ethnic richness of the region and its tourism potential. Strategic objectives defined by the authorities of Lower Silesia in the area of culture include the need for comprehensive restoration and rehabilitation of historic monuments and the necessity to enhance the role of those monuments in stimulating the development of tourism and entrepreneurship.

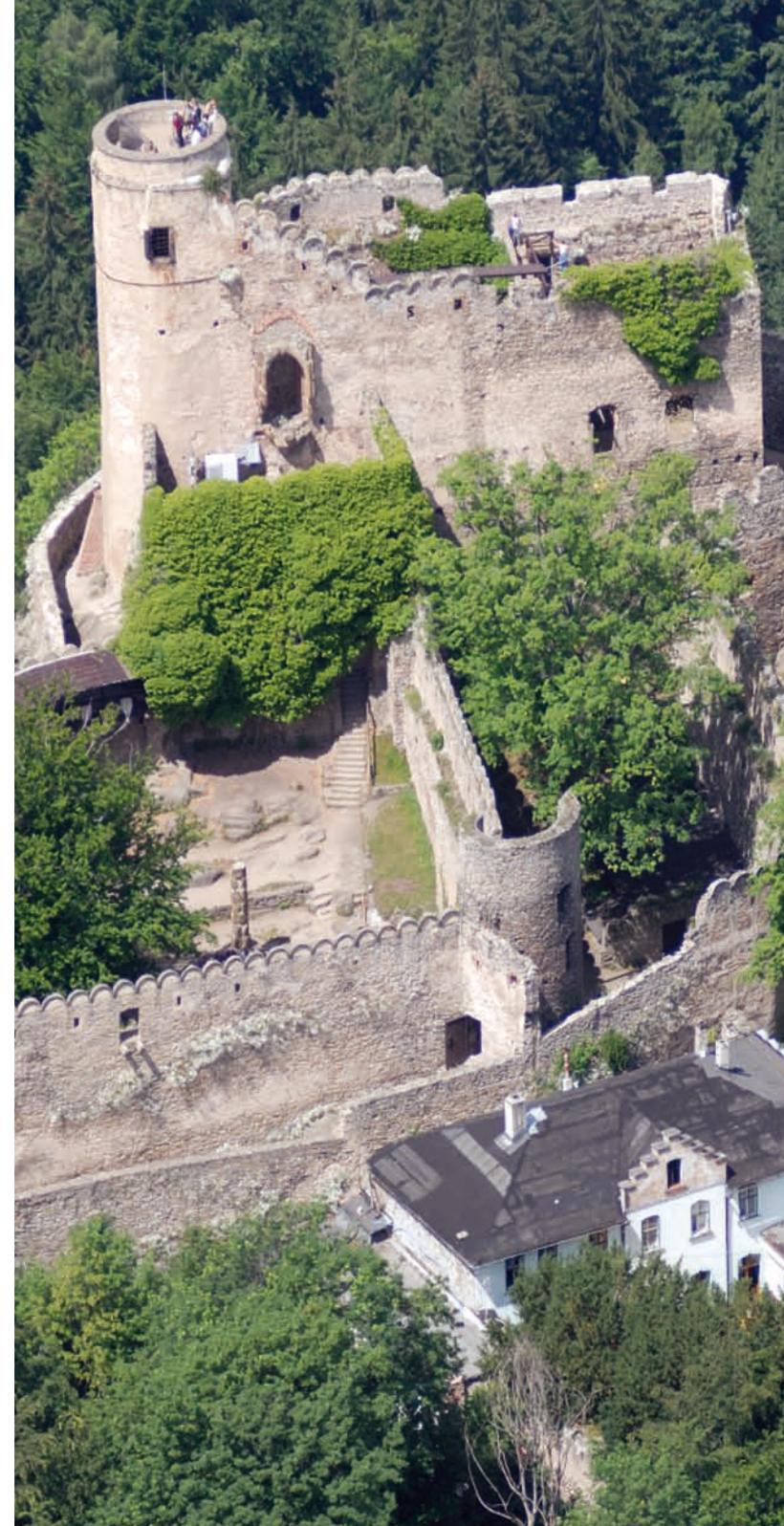
The 2009 document *Tourism Development Programme for Lower Silesia* identifies cultural tourism as one of the four stimuli for intensive growth in the region. Lower Silesia’s over 400 palaces form a number of trails intersecting another one and connecting more than 60 museums and art galleries.

The European Capital of Culture for Wrocław and Lower Silesia has been conceived as a stimulus to mobilise and activate initiatives in the area of culture and tourism in the region. The proposed activities are programmed in terms of ‘two-way cultural traffic’, which we are trying to encourage between Lower Silesia’s cultural institutions and the residents of the region. The implementation of the European Capital of Culture programme would greatly contribute to the attainment of the strategic goals of the city and the region.

Strategic goals defined in these documents are pursued through energetic efforts to host European

or world-class events. Fully aware of the scale of challenges involved, we have twice put in bids for Expos in Wrocław (Expo 2010 and Expo 2012). Similar motives guided our bid for the headquarters of the European Institute of Technology, as well as Wrocław’s successful effort to co-host the *UEFA European Football Championship* in 2012.

Similar initiatives are also undertaken in the sphere of culture. Through our successful efforts, Wrocław has secured the right to host the *World Music Days* in 2014, as well as the *Theatre Olympics* in 2016. Each of these bids released a great social potential and helped to bolster international recognition of our city. We are also aware that only the victorious project opens up a genuine opportunity to release fully the social potential of the city and the region.



7. To what extent do you plan to forge links with the other city to be nominated European Capital of Culture?

¡Olé!

If Wrocław is designated as European Capital of Culture, it will immediately and actively proceed to collaborate with its counterpart in Spain on symbolic, organisational, educational, tourism, and emotional planes.

The Institution of Culture Wrocław 2016 has contacted all Spanish cities competing for the title of European Capital of Culture 2016. We have visited Burgos, Córdoba, Las Palmas de Gran Canaria, San Sebastián, Segovia, and Zaragoza. We have had preliminary discussions with representatives of these cities to identify the fields of possible future collaboration. The contacts established with the Spanish cities allowed us to get to know them better, to understand the ideas behind their bids, and to establish a platform for more fruitful collaboration in the future.

Symbolic Plane

Spanish Square in Wrocław. Upon the designation of Wrocław as European Capital of Culture, we will name one of our city's central squares the Spanish Square.

Kids' Guernica. We have joined the *Kids' Guernica* project initiated 15 years ago by Takuya Kaneda. Wrocław is particularly entitled to participation in the project, as the German high-ranking airforce officer, Wolfram von Richthofen, who was personally responsible for bombing

the Spanish city, was born nearby. If Wrocław is designated, we would like to work to involve into this project, related to the tragic history of Spain and other nations experienced by war and military conflicts, all countries of the European Union.

A Wrocław Gnome in Spain. One of the icons of Wrocław is the gnome, a figure created by the Orange Alternative, a political and artistic movement back in communist days. Gnomes became Wrocław's symbol of opposition to the absurdities of the communist regime. Wrocław has proved to be a friendly ecological niche for the Gnome: he has a lot of offspring, currently more than 160, inhabiting various corners of the city. Immediately after its designation, Wrocław will ask its partner European Capital of Culture in Spain to adopt the latest member of the vast family, a sculpted gnome named Delegate.

Organisational Plane

We will ask the winner city in Spain to prepare a ceremony during which a delegation from Wrocław will present the sculpture of Wrocław's Delegate. This occasion, combined with the signing of an official cultural agreement, will mark the beginning of cooperation with the partner city in Spain.

We will create mechanisms to support non-institutional initiatives, and we declare openness to independent projects, whether originating in Wrocław or in the region or on the Spanish side.

Hoping to work in partnership with the winning city in Spain, we declare our commitment to the exchange of schoolchildren, students, journalists, and artists. After 2012, we are planning to fund

several musical scholarships per year for artists nominated by the team of the Spanish European Capital of Culture.

Cultural Education Plane

In 2012, we intend to build a pavilion in the city centre, on Spanish Square, where major works of Spanish culture will be presented on plasma screens. The programme will continue throughout 2012, and then the cultures of other European Union countries will be presented.

In addition to introducing the culture of Spain, we would also like to encourage the citizens of Wrocław to learn Spanish. We will launch a special programme encouraging inhabitants of our city to take part in the project; through joint lessons and conversations we want to overcome their reluctance to study foreign languages and resistance to other cultures. We would like the numerous Spanish students coming to Wrocław under the Erasmus scheme to play the role of teachers.

We want to make Wrocław's Spanish Square a place where the regional cultures of Poland and Spain meet. Through regular cultural and artistic events and joint festivals of local cultures of the two countries, we will promote attitudes of cross-border dialogue and mutual exploration.



It works!

A Spanish Bookshop will soon open in Wrocław to promote the literatures and cultures of Spanish-speaking countries.

Tourism and Promotion Plane

Cooperation between Wrocław and the Spanish European Capital of Culture will also include more vigorous joint tourism policy. Those cities will jointly develop cultural tourism packages to facilitate exploration of the heritages of both cities and their respective regions and foster direct contacts between their inhabitants. The Institution of Culture Wrocław 2016 in cooperation with the Lower Silesia Tourism Association will develop a programme for the promotion of Spain's culture and tourism offering.

Emotional Plane

Joint participation in great cultural events fosters a sense of community and promotes openness to, respect for, and appreciation of other cultures.

During the *2010 FIFA World Cup*, Wrocław supported Spain, which had the largest following of Polish fans. We have built a Fan Zone in the city centre, where fans could watch all the fixtures. In future, we will seek similar opportunities for building ties between Poles and Spaniards. Football is particularly close to the hearts of both nations. We want to use this opportunity to borrow good models from future Spanish partners and shape the customs prevailing at Polish stadiums. We want sports grounds and arenas to become safe and friendly places of family recreation. Together with the Spanish partner, we will propagate a culture of tolerance at stadiums and promote the programme *Let's Kick Racism out of Stadiums*.



8. Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria.

As regards “The European Dimension”, how does the city intend to contribute to the following objectives:

- to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors;
- to highlight the richness of cultural diversity in Europe;
- to bring the common aspects of European cultures to the fore?

Can you specify how this event could help to strengthen the city’s links with Europe?

Migrations and Metamorphoses

A particularly formidable challenge facing European culture today has to do with the migrations of large groups of people forced to leave their native lands and seek new homes in foreign countries. In Europe, this issue has an important historical dimension but is also very topical: on the one hand, Europe has been shaped by centuries of migrations; on the other hand, migrations continue to shape its face today, and with increasing intensity.

Europe, a conglomerate of nations and ethnic and religious groups, is becoming an ever more heterogeneous continent. The influx of groups of population who have different skin colours, speak

diverse languages, profess a variety of religions, differ in outward signs of religious affiliation, and demonstrate their distinct identities through different customs and lifestyles, has become one of the major cultural, social, and political challenges facing our continent. These processes are accelerated as a result of political changes in regions neighbouring the European Union: Eastern Europe, the Middle East, and North Africa. This has been awakening the old ghosts of exclusivism and racism stemming from a fear of the foreign and different.

In consequence of the enlargement of the European Union, huge numbers of citizens of the new member states have travelled to other European countries. These processes affect both their adoptive and native cultures: immersion in other cultures changes the customs and ways of living of migrants. Upon return, they transform their original cultural environment.

The problems of migrations are relevant not only to Western Europe and not only in connection with immigrants from Muslim countries. They are also relevant to Poland and its citizens. The decision to leave their own country, recently made by over two million Poles, has had numerous consequences: by their absence, they have influenced the dynamics of social change in Poland; through their presence – too numerous and too visible in the opinion of some – they have been influencing societies in other European countries.

Laboratory of Many Cultures

The fate of migrants is particularly close to the hearts of the citizens of Wrocław, descendants of

people who, having lost their native lands, made a foreign city and region their new home. Now, having put down roots here, some of the people of Wrocław have had to move on again.

The character of Wrocław’s past makes the city a *reduced model of Europe* of the kind described by Milan Kundera. The greatest variety has accumulated within this small space. No wonder that Wrocław has earned yet another name of *Europolis*. What has made it possible is the city’s openness, which has been its constitutive feature throughout its history. Wrocław is a place of constant fusion of diverse cultural horizons. Many visitors stop here for longer or remain for good. New arrivals feel good in this city as everybody here is an arrival from elsewhere: the present Polish inhabitants arrived from other parts of Europe themselves. *Homo wratislaviensis* is a multicultural creature, open to otherness, tolerant and cosmopolitan, like his habitat.

Today, like before, Wrocław is the shared home of numerous ethnic and religious groups. In addition to Poles, its residents once again include Germans, Czechs, Jews, Hungarians, French, English, Dutch and Belgian people, Scandinavians, Americans, Ukrainians, Greeks, Roma, Lemkos, Karaites, Armenians, Arabs, Chinese, Japanese, Koreans, Vietnamese, and others. They include followers of a variety of religions: Roman Catholics, Protestants, Ukrainian Catholics, Eastern Orthodox Christians, Muslims, Buddhists, Krishna worshippers, and Jehovah’s Witnesses. There are also those who do not worship any gods. In consequence, Wrocław is a cultural laboratory with a continuous process of mutual metamorphoses

of numerous cultures that have come into contact with one another in the past and continue to interact at present.

All these communities live in Polish Wrocław in peace and mutual respect. This harmony is evidenced by the District of Mutual Respect, where followers of all religions pray side by side. Ethnic and religious exclusivism is much weaker in Wrocław than in other parts of Poland, or even Europe. The various social groups' ability to live in harmony and mutual respect is the only possible attitude in the face of the historical experience which has been particularly ruthless to the residents of Wrocław and to its urban fabric. This is undoubtedly an evidence that the present-day people of Wrocław know how to learn from the painful lessons taught by the history of their city. Thus, as a candidate for the title of European Capital of Culture, we want to bring the following to the fore of Europe's attention:

- the benefits of a continual process of cultural metamorphosis;
- problems to which that process leads;
- the social costs of widespread processes of migration and cultural change borne by those actively involved and those passively affected.

The experiments run by history in our reduced model of Europe may be helpful in solving problems faced by the continent. We believe that solemn moments and human tragedies witnessed by our city and our ways of overcoming the problems of identity may serve as an example and provide guidance for contemporary Europeans.

In 2006, Wrocław launched a campaign *Come back!* Its purpose, unparalleled in Poland, was to inform young Poles living in London and other cities in Europe about career opportunities in Wrocław. We were the first to recognise the social problem of economic emigration from Poland, which weakened Poland's economic and cultural growth.

Our programme expressed in the concept of *Metamorphoses of Cultures* is envisioned as a festival of Polish art and culture and the cultures of ethnic and religious minorities living in Wrocław, Lower Silesia, and Poland. Wrocław's European Capital of Culture event will also be a dialogue between the cultures of the European peoples, whom we wish to invite to Wrocław in 2016 from all the member states of the European Union. We want our city to become a space for their mutual metamorphoses. In 2016, Wrocław will be hosting a congress of intellectuals, whom we want to ask what is most important for today's European culture, what challenges it faces, and to what extent participation in culture may contribute to overcoming the problems faced by contemporary society.

Europe as a Shared Task

The history of Europe is a history of various attempts to define Europe's own identity. Arguably, one of them was Plato's triad composed of the concepts of good, beautiful, and true. Another attempt to capture the European identity was expressed by the triad of Greek philosophy, Roman law, and Christian religion. During the Age of Enlightenment, Europe was defined by slogans

of liberty, equality, and fraternity. Each attempt to understand the European identity determined new directions for the development of the continent and its culture. The dynamics of Europe's understanding of its own identity attests to the vitality of the Old Continent.

Diversity – Opportunities – Responsibility

Polish aspirations to membership of the European Union stemmed from the belief that the once antagonised European nations had found a new, unique method of shaping their unity and identity. The method is based on the concept of fusion of conflicting interests and historical horizons developed by the Breslau-educated philosopher Hans-Georg Gadamer. We want to see European unity and identity as a result of a negotiated and constantly renegotiated compromise rather than of an imposed dogma.

We believe that the cultural unity of Europe stems from the recognition of plurality and diversity of cultures, perspectives and world views, and not from the hegemonic position of any one of them. Understood in this way, unity does not obliterate the diversity of people but rather fully recognises it. We believe that the strength of European development lies in Europe's ability to recognise diversity, rather than in its suppression. As members of the European Union, we want to participate, on an equal footing, in shaping a new European identity. We see our *Eutopia* as a Europe founded on the ideas of *diversity*, *opportunities*, and *responsibility*.

The *diversity* of the European continent has been a source of dramatic conflicts in the past. In

consequence of the migration processes resulting from the elimination of borders in the enlarged European Union, a process of exchange is now taking place, as part of which the diverse cultural patterns clash with one another. These processes become a source of tensions and conflicts in Europe. We want the European peoples to be united by the acceptance of cultural differences into a supranational community enabling mutual understanding and peaceful cooperation. We want to work towards an inclusive European culture.

Painful historical experiences have made Europe a continent of relative social equality. In the face of globalisation processes, the protection of social equality requires a broader perspective and new tasks. We want today's Europe to rise to these challenges and become a continent that provides equal development *opportunities* for all its citizens.

Our dream is a Europe that will take *responsibility* not only for the welfare of its citizens. We want the new Europe not to be locked in its own selfishness but also to take responsibility for the fate of the world's peoples to whom it owes its past and present prosperity.

Wrocław as a European City

Europe is constituted by its citizens. When thinking about ties between our city and Europe, we primarily have in mind direct relations between people of Wrocław and Europeans throughout the continent. A European Capital of Culture in Wrocław would crown the city's efforts to clearly mark its place on the map of Europe.

The European dimension of our programme

would help to reinforce our city's ties with Europe, focusing on two issues: the place of the Poles in Europe and the place of Europe in Polish cultural consciousness.

Wrocław's programme, built around the concepts of *Metamorphoses of Cultures* and *Spaces for Beauty*, as well as our invitation to European artists and visitors to fill those spaces with a diversity of their works and ideas, will promote what we believe is most important: forging direct relations between the people of Wrocław and other Europeans, facilitating mutual metamorphoses of Polish and European cultures. Wrocław's key concept of metamorphoses of cultures and the idea of spaces for beauty provide incentives to explore ideals of beauty rooted in different cultures and to search for what, despite diversity, unites them and what is common to them.

Cooperation Between Cities, Cultural Operators and Artists

The proposed programme of the 2016 meeting of European cultures in Wrocław will be based on the principle that the institutions of each cultural sector actively participate in the event and engage cultural operators and artists representing other European countries.

Wrocław has developed mechanisms for supporting independent, innovative artistic forms and grassroots initiatives that help to ensure successful promotion of active participation in culture.

The period of preparations for the Wrocław 2016 cultural meetings is an opportunity to establish new sustainable platforms for cooperation and exchange of artists with other European cit-

ies. Wrocław will continue to be actively involved in EU-supported transnational European networks for cultural and artistic exchange in all sectors of culture, as a result of which the international ties of Wrocław's cultural institutions are consolidated and enriched through new contacts.

We also intend to use European exchange networks in which Wrocław already plays an active role, such as *Eurocities*, *Metrex*, *Eurofuturoscope* and the *Hanse*.

One of the important elements of efforts to develop cooperation between the various sectors of Wrocław's culture and individual artists will be the programme *Artists in Residence*. We will invite prominent artists in the areas of literature, theatre, music, visual arts, and film to participate in the cultural life of the city and to contribute to the development of our programme for 2016. We will also invite them to propose projects aimed at increasing the presence of art in the urban space of Wrocław. We want the artists' active presence in our city to leave new, permanent traces in the fabric of the city and in the minds of its inhabitants.

Wrocław 2016

		Opening up Spaces		Beauty in Sight			Intimate Beauty			Beauty in Cyberspace			Forces of Nature – Power of Culture							
		Cultural Bond	Inculturator	European Cultural Passport	Church: Beauty and Kitsch	Concrete and Greenery	City Figures	Art in Space	Presence of Form	Home for Art – Art for Home	Human Body: Artefact-Economy-Politics	Parenting Culture	Culture of Table and Wine	Wrocław Museum Pavilion	CulTube	LiveArtNet	CyberArchive of Art	City of Parks and Gardens	Human Needs – Animal Rights	River of Culture
The European Dimension	Strengthening cooperation between the cultural operators, artists and cities			●	●				●							●				
	Highlighting the richness of cultural diversity in Europe			●					●	●		●	●	●	●	●				
	Bringing the common aspects of European cultures to the fore			●	●	●				●	●					●		●		
City and Citizens	Attracting the interest of the population at European level			●	●		●	●	●			●	●	●	●			●	●	●
	Encouraging the participation of the socio-cultural scene and the inhabitants of the city	●	●	●	●			●	●	●	●	●		●	●			●		●
	Exerting sustainable effects and being an integral part of the long-term development	●	●	●	●	●	●	●	●	●	●		●	●	●	●	●	●	●	●
Cooperation with the Spanish European Capital of Culture												●	●					●		

9. Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria.

As regards “City and Citizens”, how does the city intend to ensure that the programme for the event:

- attracts the interest of the population at European level;
- encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme;
- is sustainable and an integral part of the long-term cultural and social development of the city?

Wrocław in the Eyes of Europe

Wrocław is the 34th largest city of the European Union. We believe, however, that in terms of recognition among Europeans our city ranks, undeservedly, much lower. For this reason, stimulating interest in our city and in the region of Lower Silesia among Europeans is one of the most important objectives of Wrocław’s bid for the title of European Capital of Culture.

Our goal is to overcome the enigmatic position of our city in the minds of the peoples of Europe. The Institution of Culture Wrocław 2016 and cultural operators of Wrocław and Lower Silesia that cooperate with it intend to use international contacts to encourage their foreign partners to participate in cultural events in 2016 to focus European attention on the strengths and attractions of our city.

The slogan *Spaces for Beauty* aims to open up Wrocław’s space for the presentation of the cultural heritage of all European countries. In cooperation with societies and artistic groups associated with the various ethnic groups living in Wrocław and Lower Silesia, we will open up the spaces of Wrocław for the presentation of their cultures. As rightful citizens of our city, they will take an active part in the planned cultural events. We will also invite Sorbs, an ethnic minority living in regions of the Federal Republic of Germany bordering Lower Silesia, to take part in our event.

Cultural diversity in Wrocław is also represented by the followers of many religions. The District of Mutual Respect, which symbolises harmony between them, will become a centre for the presentation of culture associated with the various religions of Europe. A special invitation to join in Wrocław’s European Capital of Culture festivities will be extended to cultural operators and artists from Spain, the future partner of the Polish Capital of Culture 2016.

For Wrocław to win recognition among European visitors, the language barriers must also be overcome. Our programme *Foreigners in the City* will make it possible to resolve this problem. It will include initiatives enabling foreigners who do not speak Polish feel at home. These will include cultural events for foreigners, online cultural information translated into different languages, and multilingual tourist and public transport information throughout the city.

Our cultural programme (cf. II.1.-2.) and social communication strategy (cf. V.1.) have been developed in a way that recognises the need for

any European to be able to readily find their way around. When planning specific artistic events, considering available communication channels, we constantly kept in mind numerous points of view whose diversity matched the cultural and social diversity of the population of contemporary Europe.

Participation of the citizens

The analytical document *Wrocław’s Diagnosis of Social Problems*, based on sociological studies, identified the scope and scale of social stratification in each of our city’s districts. The *Wrocław Culture Stakeholder Platform*, established by the Institution of Culture Wrocław 2016, is an effort to involve the inhabitants of the city and the region in the European Capital of Culture project. The aim is to activate groups that have not been interested in the cultural offering of the city and were excluded from participation in it.

The *Wrocław Culture Stakeholder Platform* is a space for action and activation. It is a platform for dialogue and exchange of ideas among independent cultural circles, artists, and all inhabitants of Wrocław. Anybody willing to take an active part in shaping the culture of Wrocław and to promote our city as a candidate for the title of European Capital of Culture 2016 may become a *Wrocław Culture Stakeholder*, as may the authors of innovative proposals of cultural initiatives, ideas for unconventional presence of art in the city’s space, and visions of beauty not restricted to the city centre but reaching out to its surroundings and the region of Lower Silesia. The activity of Stakeholders will be rewarded with Wrocław *Cultural*

Bonds, which is one of our leading programmes. In order to coordinate activities and the flow of information between the Institution of Culture Wrocław 2016 and individual districts and neighbourhoods of the city, local partners will be appointed by each of Wrocław's community councils.

We have aimed to involve all inhabitants of Wrocław in our efforts, including the youngest. *Children's Culture Stakeholder Platform* serves this aim. Soon today's children will decide about the condition of our culture; their creativity, openness, and activity will determine the future role of culture in the life of Wrocław. That is why they are so important to us. We count on their spontaneity and boldness. By involving children in our activities, we want to foster their conscious citizenship and develop their aesthetic and ethical sensibility.

Children's Culture Stakeholder Platform is an incentive for the young inhabitants of Wrocław to participate in cultural events of European Capital of Culture 2016. In search of freshness and unfettered creative courage, we collect their ideas, down-to-earth ones as well as fantasies. The best ones will be implemented in a way reconciling the author's vision with the capabilities of the city. Authors of the most interesting projects will be recognised with awards.

A way to recruit volunteers assisting us in the development of Wrocław's culture are competitions run by the *Kreatywny Wrocław* portal operated by the Institution of Culture Wrocław 2016.

Involvement of the Cultural Scene

Involvement of the cultural scene of Wrocław and Lower Silesia is evidenced by the activities of the Wrocław Board of Culture, which is composed of the directors of all cultural institutions operating in Wrocław and Lower Silesia.

The Institution of Culture Wrocław 2016 also opened up the process of preparing Wrocław's application for the title of European Capital of Culture 2016 to the local community: the final application is the effect of meetings and discussions with people of culture based in Wrocław and Lower Silesia. A special role in this process was played by *Sprężyna*, an association that is a forum for creative and unconventional thinking about culture in Wrocław.

The Institution of Culture Wrocław 2016 invited numerous experts knowledgeable about Wrocław's culture to work on the project. They prepared extensive studies and materials concerning the historical and organisational aspects of the project, which represent an important part of the contents of Wrocław's application.

Involvement of the Academic and Educational Community

Representatives of all of Wrocław's higher education institutions fully appreciate the importance of, and the need for, increasing participation in culture and enhancing the quality of the cultural offering, as a vibrant cultural life in our city significantly impacts on the number of people coming to study at Wrocław's establishments of higher learning. And conversely, the number of students in Wrocław, currently approaching 150,000 – i.e.





more than 20 per cent of city's inhabitants – influences the diversity and quality of the city's cultural offering.

Appreciation of the relationship is reflected in the unanimous backing of the city's bid for the title of European Capital of Culture by Wrocław's higher education institutions. Declarations of support for these efforts of Wrocław have been adopted by the rectors of fifteen public institutions of higher education, i.e. members of the College of Rectors of Wrocław, Opole, Częstochowa, and Zielona Góra, and the rectors of twenty non-public academic institutions.

Members of the Wrocław Board of Culture include the Provincial Superintendent of Education, responsible for primary and secondary schools in Wrocław and Lower Silesia.

Involvement of NGOs

Wrocław's bid for the title of European Capital of Culture 2016 has been endorsed by numerous non-governmental organisations, including: Open Education Society; UMBRELLA Foundation for the Support of Non-Governmental Organisations; Curatus Association for the Promotion of Health; Urim Association; Hobbit Foundation; Entrepreneurship Promotion Centre; St. Albert Aid Society; Food Bank Wrocław; People-for-People Aid Society; Raft Centre for Natural Calamities and Disasters; OVO Foundation for Culture and Education; Care and Aid Foundation; Pavement Theatre/Pavement Artists Association; European Association of Science and Culture Lovers PROGRESSIO; Foundation in Support of Local Democracy; Association of Friends of Arka Theatre;

Rita Baum Culture and Art Association; Pro Arte Foundation; District of Mutual Respect of Four Denominations Foundation; WRO Centre for Media Art Foundation; College of Eastern Europe Foundation; AIESEC Wrocław; Pieśń Kozła Theatrical Culture Association; Alert Foundation.



It works!

NGOs have played an important role in developing the programme for Wrocław's application: we could always count on their support, creative ideas, and constructive criticism.

Thanks to cooperation with umbrella organisations such as the Wrocław Centre for NGO Support 'Sektor 3' and the Lower Silesian Federation of NGOs, we have organised over a dozen meetings during which we had a unique opportunity to hear the voice of those who are the driving force of civil society in Wrocław and Poland.

The process of public consultations initiated by the Institution of Culture Wrocław 2016 ensures that the ties of cooperation with NGOs are durable.

Involvement of the Business Community

Donators who will support cultural programme of the European Capital of Culture in Wrocław, will receive the honour of Patrons of Wrocław's Culture. Their generosity and concern for the development of culture in our city will be awarded by a statuette executed by Wrocław's artists, while trademarks of their companies will be displayed during cultural events. In case Wrocław was nominated the European Capital of Culture, our Institution of Culture will cooperate with the

Lower Silesian Chamber of Commerce composed of major companies of the city and region, in order to secure support for our programme of the Patrons of Wrocław's Culture. The Chamber has already expressed its interest in extending its support for our efforts on behalf of Wrocław's candidacy for the ECoC.

Sustainability

The programme of the European cultural event in Wrocław will bring about many sustainable effects. Sustainability will be achieved through the construction of new facilities for cultural institutions, which will upgrade Wrocław's incomplete and inadequate cultural infrastructure. Such projects include primarily the Museum of Modern Art and the National Music Forum.

Hopes for the sustainability of our efforts, in the form of increased participation in culture by the inhabitants of Wrocław and Lower Silesia, are pinned on the implementation of the proposed cultural education projects, especially the programmes *Lower Silesian Cultural Passport* and *Cultural Bond*. We also expect sustainable effects in the European consciousness to result from an intensive campaign to promote Wrocław as a cultural showpiece of modern Poland.

The most important sustainable effect we expect to see is a metamorphosis of the city brought about by implementing the five-year cycle of preparations and arousing a constant appetite for culture among the city's public through the 2016 programme. Other long-term effects include equalisation of access to culture and increased participation in culture by the residents of Wrocław and

Lower Silesia. We hope that substantial funding for culture and involvement in cultural activities will boost Wrocław's social and political activity, and its creativity.

As a visible result of the European Capital of Culture in Wrocław, key areas of the city will be rehabilitated and revitalised. We believe that material changes will be accompanied by changes in mentality of residents of the renovated urban areas.

Another sustainable consequence will be overcoming of the enigmaticity of Wrocław. The European Capital of Culture brand and the city's consistent cultural policy will bolster the recognition of Wrocław as a major – and important – European city. Undoubtedly the most important result of our efforts in social space will be the development of human capital, which will help to improve cultural condition of the city, broad social inclusiveness, as well as creativity and participation of Wrocław's citizens. The European Capital of Culture in Wrocław would be a breakthrough for the cultural future of the city and Poland generally.

.....10. How does the city plan to get involved in or create synergies with the cultural activities supported by the European Institutions?

Our efforts to date make us realise the power of synergy stemming from the harmonious co-operation of institutions, organisations, and the citizens. Through proper coordination and good planning we are able to effectively tap the potential of all partners in the events and projects. By enlisting European partners and implementing cross-border projects, we are able to achieve the effect of European added value. We also plan to create synergies through appropriate management of cultural information to enable maximum use of existing information and infrastructure resources.

Internal Synergies

One of the chief aims of the appointment of the Wrocław Board of Culture by the Institution of Culture Wrocław 2016 was to foster the dialogue and integrate various cultural segments of the Lower Silesian cultural scene. That has also been the idea behind hundreds of meetings with representatives of the cultural circles, NGOs, and residents organised by Wrocław 2016. The *Sprężyna* Association, which meets at the Literatka café in Wrocław, has also been actively involved in the debate on culture and possible forms of collaboration.

Intensification of cooperation between these entities has produced measurable results, which not only brought much joy and satisfaction but

also left a lasting imprint. Projects planned for 2011-2016 include many that are focused on creating synergies by involving a range of parties and stimulating their cooperation.



It works!

On 9 January 2011, a concert was staged at the Wrocław Philharmonic Hall for the beneficiaries of a project entitled *For a Good Beginning*. Its aim is to promote reading by giving parents of newly born children library cards, a set of books, and information on recommended reading. The first stage of the project, which falls under one of our themes, *Opening up Spaces*, is already under way.

The concert was attended by about 300 children with their parents; all received free tickets distributed through 46 branches of Wrocław's City Library. For most, it was the first visit to a concert hall. The Philharmonic Hall was filled with the music of the Wrocław-based Dixie Tiger Band, amusing and brimming with joyful rhythms. The music was interspersed with poems about instruments and quizzes. The high point of the concert was a piece played on the trumpet by a little girl who swayed the audience and filled them with the joy of music.

In this way, we tested our ability to create synergies: involved in the project were the City Library, Wrocław 2016, the Municipal Social Assistance Centre, the Philharmonic Hall, and artists.

External Synergies

Every year, Wrocław's cultural institutions get involved in a great number of European cultural

initiatives. Through its institutions, the city pursues a number of European programmes, enters into cooperation with artists from across Europe, and uses European funds earmarked for the development of culture. Continuation and intensification of these activities and this strategy is an integral part of Wrocław's proposed programme.

We have already been able to launch valuable partnerships transcending national boundaries. We have enlisted the cooperation of cultural institutions from Görlitz and Hradec Králové. In the course of joint discussions, we have planned a range of events we want to hold in 2016. We have established contacts and planned future events in consultation with all of the Spanish cities that have qualified for the final round of the competition for the title of European Capital of Culture.

We are in the process of organising specific projects with a European scope. One of them is the *Moving Theatre*; the aim of this project is to achieve a synergy between Spanish, German, Italian, Czech, and Polish theatres. Another is *Kids' Guernica*, a project conceived in Japan and already implemented in many places around the world. There are a number of other European-scale projects among the selected events proposed and planned by the residents and by institutions for 2016.



It works!

Wrocław 2016 is a partner in the international project *Future City Jobs: Improving Youth Employment Opportunities*, which has been granted financing by the European Commission in 2011.

Synergies and Mobility

We believe that achieving synergies is necessary to increase the mobility of artists, cultural professionals and audiences. The aim of increasing mobility will be served, among others, by projects concerning migrations and transfrontier collaboration submitted by the public in an open competition for 2016 events.

In the course of preparations for the European Capital of Culture event, we have managed to involve representatives of the ever more energetic cultural and creative industries. These efforts contribute to the creation of added value in relations between the business community on the one hand, and cultural institutions and artists on the other.

Synergies in Networks

As a key element of the strategy for creating synergies, Wrocław as well institutions and organisations in the city and region will be involved in the activities of European-level cultural networks.

Wrocław is an active member of the *EuroCities* network, whose goal is to improve the quality of life of the inhabitants of European Union cities by actively influencing European policies in such a way as to ensure that they take into account the interests of cities and their partners, both business and academic. To enhance the inhabitants' quality of life and streamline the functioning of cities, the network provides a platform for cooperation among local governments. By participating in various projects and conferences they have a chance to share their expertise and exchange their experiences, gain knowledge about innovative so-

lutions implemented in the partner cities, and analyse their best practices. In addition to inter-institutional networks in which Wrocław is involved as a city, its cultural institutions are also members of various European networks.

Despite the participation in the activities of European cultural networks, we feel that our involvement in this field remains insufficient. Through the continuation of activities of the Institution of Culture Wrocław 2016, in the coming years we would like support Wrocław's active participation in European cultural networks.

The Institution of Culture Wrocław 2016 has engaged in collaboration with the *CreArt* network. We have also developed plans to establish new cultural networks, including a *Phoenix Cities* network. This network would be focused on identifying historical paths that cities have followed to transform and establish their identities after suffering painful injuries inflicted by history or nature.

Another project is the *Leopold Network* involving cities whose universities were founded by emperor Leopold. Its focus would be on stimulating cooperation between academic centres and cultural institutions, which would again lead to synergies, also in this area. We do believe that universities are not only centres of education and research but also innovative culture centres.



.....11. Are some parts of the programme designed for particular target groups (young people, minorities, etc.)? Specify the relevant parts of the programme planned for the event.

Programmes initiated by the Institution of Culture Wrocław 2016 are designed especially for groups that are excluded for various reasons and need particular assistance with access to culture. However, we want to stress that while many specific programmes have been designed for these special target groups, they have been planned in such a way as to enable active participation by the entire public in Wrocław and the region.

A number of artistic events emphasising the multicultural character of the city and region are targeted at the ethnic minorities existing in Lower Silesia, such as, for instance, people who claim German, Greek, Palestinian, Roma, or Tatar ethnicity.

The *Cultural Bond* project is targeted, among others, at seniors and people with disabilities. For the visually impaired, we have developed a programme of putting up information signs describing the major historical monuments of the region in Braille, which will facilitate exploration of the city. If Wrocław's bid for the title of European Capital of Culture is successful, a special operational programme will be launched to facilitate recruitment of workers with disabilities and to grant them equal opportunities in seeking employment in the organisation of the event.



It works!

We are already supporting a programme that through the audio description technique enables the visually impaired people to participate in film showings. The first such showing took place on 27 March 2011. Admission for blind and low vision people is free. The programme is carried out by the Wrocław-West Culture Centre and Wrocław 2016.

The *Wrocław Museum Pavilion* and *Cultube* programmes are designed for the unemployed and those with low incomes. The *Parenting Culture* programme is targeted for families with many children.

Some of our activities are designed specifically for the youngest citizens. *Children's Culture Stakeholder Platform* is a programme dedicated to cultural education of the under-14s. The *Lower Silesian Cultural Passport* project is targeted at primary, junior high, and secondary school pupils. The *Wrocław Culture Stakeholder Platform* is a project designed for the youth, the student community, and all those interested in active participation in shaping the culture of the city and region. Internet users are the target group for the *CyberArchive of Art*.

Another target group are artists. The *Inculturator* project is designed for young artists in various arts, including street art, ethnic art, as well as arts focusing on activities in the public space. We additionally want to encourage active participation through the *LiveArtNet* programme.

The proposed inclusion of issues relating to human body aims to foster tolerance for differ-

ent sexual preferences, which are targeted by the programme *Human Body: Artefact-Economy-Politics*. It has also been designed for immigrants, refugees, and people discriminated against because of the colour of their skin or their dress.

In designing our artistic programme, we came to the conclusion that Wrocław's citizens themselves should define the areas of culture that require special attention. Therefore, we have appealed to them for assistance in designing our programme. More than 600 projects have been submitted in response to the appeal. We also hope that if Wrocław is designated as European Capital of Culture, projects forming spaces for beauty will be proposed and carried out by people from as many places in Poland, Europe, and the world as possible. For them that we have designed the programme *Artists in Residence*.

..... 12. What contacts has the city or the body responsible for preparing the event established, or what contacts does it intend to establish, with:

- cultural operators in the city?
- cultural operators based outside the city?
- cultural operators based outside the country?

Name some operators with whom cooperation is envisaged and specify the type of exchanges in question.

Contacts with cultural operators in the city

The city's application for the title of European Capital of Culture has become a catalyst for numerous new contacts between cultural institutions in Wrocław and their counterparts in Poland and Europe. It has also been an impulse for interactions and synergies among the city's cultural operators. The Institution of Culture Wrocław 2016 has initiated joint projects with cultural operators in Wrocław, Lower Silesia, in Poland as a whole, as well as in Görlitz and Hradec Králové.

Upon the initiative of the Institution of Culture Wrocław 2016, the Mayor of Wrocław appointed the Wrocław Board of Culture composed of heads of Wrocław's and Lower Silesia's cultural operators. Meetings of the Board of Culture have played an important role in shaping the content of Wrocław's application.

We attach great importance to contacts with non-institutional entities, too. We have been listening to opinions of non-governmental organisations regarding Wrocław's culture and its condi-

tion with great interest. Actively involved in the preparation of Wrocław's application have been members of the *Sprężyna* association, which is a forum for creative and unconventional thinking about culture. During numerous meetings, ideas and comments were shared by local artists and social activists. We are also engaged in a debate with very active participation from the Society for the Beautification of Wrocław, the Cyclists Forum, and other non-governmental organisations.

We have been working closely with umbrella organisations bringing together NGOs from the city and region, the Wrocław Centre for NGO Support 'Sektor 3' and the Lower Silesian Federation of NGOs. The two entities have helped us organise a series of meetings with NGOs and promote the idea of Wrocław as a candidate city.

We have also entered into cooperation with the Association of Polish Visual Artists, one of the examples of which has been the organisation of art workshops for inmates of Wrocław's penitentiaries.

Contacts in the region and in Poland

Support for the Wrocław 2016 project from the regional authorities (cf. I.5.) has created a favourable climate for cultural projects relating to Wrocław's effort throughout Lower Silesia. Some such projects have already been implemented, e.g. *Grandmothers and Grandfathers Day in the Museum*. All museums that joined in the project offered free admission to their exhibitions for grandparents with grandchildren. In addition to museums in Wrocław, the initiative was joined by the Papermaking Museum in Duszniki-Zdrój, the

Gross-Rosen Museum at Rogoźnica, the Karkonosze Museum in Jelenia Góra, the Hauptmann House in Szklarska Poręba, the Outdoor Museum of Polish Army Weaponry in Jelenia Góra, and the Senckenberg Natural History Museum in Görlitz.

In October 2010 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.

Contacts in Europe and worldwide

Wrocław 2016 has established contacts with numerous cultural institutions and NGOs in Europe, with whom it wishes to organise cultural and social programmes and events. It also networks with partners outside Europe.

Wrocław 2016 has established close ties with cultural institutions in the German city of Görlitz and the Czech city of Hradec Králové, which declared their willingness to participate in the organisation of the European Capital of Culture in Wrocław. As a result, ambassadors of the competition have been appointed in both cities to develop their own networks of contacts with local cultural operators. We also wish to support regional and non-institutional cultural projects, such as the development of the historical *Via Regia* route which cuts across Lower Silesia and which we regard as valuable heritage of European unity.

The Institution of Culture Wrocław 2016 has joined *CreArt*, a European network for artistic exchange, an initiative of the authorities of the Span-



ish city of Valladolid. One of the programmes designed by Wrocław will be implemented in collaboration with Fundación Picasso Museo Casa Natal, Malaga.

Particularly noteworthy programmes include *Artist in Residence*, within which collaboration will be established with urban planners and artists from Africa and Central America, and the project *Moving Theatre* implemented in cooperation with Spanish, Italian, Czech, and German organisations. We intend to work more closely with cultural institutions, academia, independent artists, and culture theorists.

Wrocław and Lower Silesia cultural operators carry on their day-to-day work on the basis of numerous contacts with counterparts in Europe and beyond. For instance, Wrocław's literary institutions work with such international partners as the Goethe Institute, Alliance Française, British Council, American Corner, or the National Library in Seoul, or the Jerzy Grotowski Institute which cooperates closely with the Centre for Performance Research (Aberystwyth), Centre for Theatre Laboratory Studies (Aarhus University) Nordisk teaterlaboratorium, Centro Teatro Ateneo (La Sapienza, Rome) or the Fondazione Pontedera Teatro i Laboratorio Permanente di Ricerca sull'Arte dell'Attore (Turin).

The staff of Wrocław 2016 have made a series of foreign visits with a view to expanding the network of contacts and initiating global cultural cooperation. Among others, we have travelled to Spain to meet representatives of cultural institutions in the candidate cities; we entered into special agreements with Wrocław's partner cities,

which has borne fruit in the form of letters of support and ideas for joint cultural projects. If our bid is successful, we would like to carry out a number of cultural projects jointly with all our partner cities. In pursuit of our intention to establish a platform for cultural collaboration reaching beyond Europe, our staff attended the EuroAmericano conference in Las Palmas, devoted to cultural cooperation between Europe and America.

In preparation for the competition for the title of European Capital of Culture, the city authorities have been carrying on a systematic search for artists and culture operators who move around in the space of European cultural life with ease. The city often engages experts from outside Poland. Many institutions and international festivals they organise already have institutional organisational memories. We are aware that some of the existing festivals, projects, or events may outlive themselves in the run-up to 2016, but the experience of recent years shows that new concepts and ideas will emerge in their place. Competitions and financial support accompanying the European Capital of Culture may only reinforce this trend.



It works!

Responsibility is characteristic of our city's cultural policy. Our *Brave Festival – Against Exclusions from Culture* is an example: all its income is donated to help the people living in impoverished countries and those endangered by military conflicts. A part of the festival is the project *Brave Kids*, three-week artistic workshops: children from countries like Rwanda, Chechnya and Uganda participate in them.

.....13. In what way is the proposed project innovative?

- Our project is founded on the unique history of the city of Wrocław. A city with an exceptional past and an equally interesting present wants to tell its story to Europe. The innovative nature of our programme to a large extent stems from the extraordinary history of our city and region.
- All our concepts of cultural events are the fruit of long discussions, meetings with residents, and careful preparations, and they constitute innovative answers to current social problems. We want to use these concepts to combat all forms of exclusion and to build a conscious, active, and creative society. Due to specific historical conditions, compared with other European democracies, we have much more catching up to do, which is why this issue is very important to us.
- Our project has been conceived as an integrated process of stimulating the vitality of the region's cultural fabric. Our project is innovative in that it provides diagnoses. We do not shy away from talking about the crisis of society or identifying a number of factors responsible for it, such as agoraphobia or interpassivity.
- The association *Sprężyna* has been a motor of innovation in our programme. In an open-minded atmosphere of the Literatka cafe free creative thinking released unrestrained innovativeness.
- The title of European Capital of Culture with the associated renown and the accompanying challenges would greatly accelerate the implementation of our strategic projects and accomplishment

of our objectives aimed at socialising culture and overcoming the exclusions that inhibit the development of our city. Concrete housing estates, citizen passivity, and social inequality are problems affecting many cities in Central and Eastern Europe. We believe that possible success of Wrocław and its winning the title of European Capital of Culture would be an impulse for other cities with similar histories to overcome similar hurdles and imitate our solutions in their urban spaces.

- The stress on the link between aesthetics and ethics in our slogan *Spaces for Beauty* is an innovative transformation of age-old ideas for the purpose of tackling current problems. Guided by the need for beauty and the shortcomings in this regard, we decided to put together a programme that would encourage both Wrocław residents and visitors to look for beauty where it has been lost, and to create it where it is lacking. The idea of *Metamorphoses of Cultures* has refreshed the way of thinking about the objectives of the cultural development in Wrocław. In designing the project we also drew guidance from our own deficiencies in the field of cultural education and public debate concerning contemporary life and contemporary human condition. It made us aware of the close link between culture and art on the one hand and between the general condition of society and democracy on the other. Thus, our programme is also innovative in terms of the importance we attach to the role of culture in the overall process of socialisation and education.

- A theme that is common in Western Europe but remains to be brought to the fore of public awareness in Poland is ecology. This issue will form

a significant part of our programme. Convinced of the importance of the relationship between man and the world of animals, and the issue of animal rights, we propose to tackle this issue head on. We want to show Lower Silesians, but also other Europeans, how important for culture and its development it is to restore harmony between man and nature.

- In the course of work on the Wrocław European Capital of Culture programme, we have established working links with ethnic minorities in Lower Silesia. The aim of this project is to open up international space for the endangered niche cultures of those minorities. We consider caring for such cultures to be a form of caring for the preservation of diversity, which is one of the defining strengths of our continent's culture. The idea of opening up European space to vanishing ethnic minorities could be continued in projects undertaken by future European Capitals of Culture.

- Recognising the importance of the issues we raise, in our project we consciously focus on investing in the future and developing the human capital represented by all inhabitants of the city and region. We want to take full advantage of the opportunity afforded by the title of European Capital of Culture. It would present us with an opportunity to build sustainable foundations for the further cultural development in Poland. By adopting a bottom-up approach to support initiatives of culture creators and citizens of the two European Capitals of Culture 2016 and blending Spanish temperament with Polish daring, we want to create a genuine European added value.



It will work!

Wrocław is an innovative city. Undergraduates and Ph.D. students of the Wrocław's Polytechnic take part in the programmes of the European Space Agency (ESA), which, in recognition of their knowledge and creativity has set them with the most difficult task: to devise elements of the first students' space satellite ESEO. Our city's name, as the only one, has been placed on Columbus module which is a part of the International Space Station.

This is just but one example of Wrocław's innovativeness. More than 150 thousand students, thanks to whom our city is booming with energy, are an inexhaustible potential in science and culture. Some of them become scholars of international renown. Some of them support the intensive growth of cultural and creative industries. All contribute to the energy with which our city faces the future challenges. Such people will be the moving force of the Wrocław's ECoC.

.....14. If the city in question is awarded the title of European Capital of Culture, what would be the medium- and long-term effects of the event from a social, cultural and urban point of view?
Do the municipal authorities intend to make a public declaration of intent concerning the period following the year of the event?

The title of European Capital of Culture will permanently transform our city as well as customs and lifestyles of its inhabitants. Increased participation in culture by the people of Wrocław and Lower Silesia will be the greatest change brought about by the five-year period of preparations. We hope that our programmes will help to reduce social and economic exclusion, transforming our city into a place that is friendly to all. Whetted appetite for culture will put constant pressure on substantial funding for culture, while the commitment of the municipal authorities to culture will intensify the social activity and creativity of Wrocław's citizens.

Our efforts will result in the development and complementation of the cultural and tourist infrastructure of the city. Additions to the existing infrastructure will include, among others, the National Music Forum and the Modern Art Museum. By 2016, we will have completed a programme of regenerating key areas of the city, and the establishment of cultural institutions in those areas will also contribute to changes in the mentality of the people living in them.

Our programmes in cultural education will have the lasting effect of increasing the mobility of the inhabitants of Wrocław, Poles, and Europeans. Cultural operators in Wrocław will form sustainable ties with those in other European countries; thanks to this the residents of Wrocław will get a richer cultural offering while Wrocław's artists will gain audiences not only in their own country, but also in other European Union countries. By hosting the European Capital of Culture, Wrocław will raise its international profile clearly marking its place on the map of Europe. A rich and vibrant cultural programme will encourage Europeans to visit Wrocław more frequently in the future.

The programme *Inculturator* will facilitate the development of human and social capital necessary to achieve long-term beneficial effects by establishing a sustainable legal and institutional framework (cf. answer to question II.2.). By supporting young artists and mobilising the city's inhabitants, it will not so much create culture in Wrocław as open up opportunities and provide necessary tools for people to create culture themselves.

In order to consolidate the direct effects of the European Capital of Culture event, the city of Wrocław will transform the Institution of Culture Wrocław 2016 in 2017 into a permanent element of Wrocław's municipal administrative structure under the name *Wrocław ∞ (Wrocław Infinity)*. The tasks of this agency will be to:

(1) monitor the dynamics of change initiated by the European Capital of Culture in Wrocław;

(2) support and promote development of programmes initiated within various sectors of culture;

(3) implement long-term measures supporting the development of Wrocław's culture and promote Wrocław and Lower Silesia in Europe as an attractive tourist destination and an active cultural centre;

(4) initiate new programmes supporting the objectives set out in the programme of Wrocław's application, such as social activation and combating exclusion;

(5) continue to coordinate cooperation between Wrocław's, Lower Silesian, and European cultural institutions, initiated at the preparatory stage.

Another advantage of this solution is that it facilitate the use of the organisational, especially human, resources built up during preparations for the European Capital of Culture event and tested during the event. *Wrocław ∞* will in fact be established on the basis of the human capital of the Wrocław 2016 office, i.e. a group of committed individuals with extensive experience. At the same time it will be an opportunity for those people to continue working for Wrocław and European culture.

.....15. How was this application designed and prepared?

The Institution of Culture Wrocław 2016 undertook to prepare the ECoC application and to coordinate and moderate social dialogue on the basis of four principles (discussed in detail in chapter V.1.):

- egalitarian character and pluralism;
- friendliness and transparency;
- joint action and resonance;
- bidirectionality and critical assessment.

In the course of preparations, members of the Wrocław 2016 team took part in a total of about 345 meetings, consultations and debates. About 50 meetings were held with representatives of cultural institutions; some 95 with artists and culture promoters; approximately 65 with representatives of NGOs; around 25 with representatives of the world of business; some 45 with academic faculty and students; and around 20 meetings open to the general public. Additionally, Wrocław 2016 staff attended 45 meetings and conferences abroad.

Timeline of selected activities significant in the process of preparing the application:

2008 • The Wrocław City Council adopts a resolution authorising the city to compete for the title of European Capital of Culture 2016. Following the resolution, the authorities of Wrocław carried out a series of consultations with experts from many

former European Capitals of Culture.

2009 • Commencement of work by an interdisciplinary team for the preparation of Wrocław's application, composed of municipal staff and representatives of cultural NGOs. The work of the team brought a number of social and cultural studies that diagnosed the condition of Wrocław's culture.

February 2010 • Establishment of the Institution of Culture Wrocław 2016. Its main task is to prepare Wrocław's application for the title of European Capital of Culture. Professor Adam Chmielewski takes leadership of the institution.

February 2010 • The Wrocław Board of Culture, composed of heads of major cultural institutions of Wrocław and Lower Silesia, is appointed. Members of the board are consulted about the various elements of the programme to be proposed by Wrocław as an ECoC candidate.

March 2010 • Support for the ECoC Wrocław project declared by the Lower Silesia Provincial Assembly, mayors of Lower Silesian cities, the College of Rectors of Wrocław, Opole, Częstochowa, and Zielona Góra, and Wrocław's non-public academic institutions.

February-September 2010 • Three general meetings of the Wrocław Board of Culture and a dozen or so meetings of its working subgroups (theatrical, musical, exhibitors, educational, libraries, film, and new media).

June 2010 • A counting gate is placed on Wrocław's Market Square to count people supporting city's efforts to secure the title of European Capital of Culture. The counter now shows that the initiative has already gained more than a million supporters!

September 2010 • Consultations with Polish and international culture experts. Intensive preparations for the official presentation before the selection panel. Final preparations and meetings and consultations that have impacted on Wrocław's application.

October 2010

13 • Success! Dr. Manfred Gaulhofer announces that Wrocław has been shortlisted for the final round of the competition.

18 • Internal organisational meeting – summing up efforts made to date and defining the strategy for further steps.

19 • Open meeting at the Literatka, the venue of invariably intense debates organised by the *Sprężyna* association.

25 • Representatives of Wrocław 2016 attend an informal convention of all Polish ECoC 2016 candidate cities. Debate on the competition and establishment of the *Civic Partnership for Culture*.

26 • Debate at the Łokietka 5 cultural centre on Wrocław's bid for the title of ECoC. Critical discussion about the first version of the application.

29 • Internal meeting to define the public communication strategy and the form of public consultations for the second version of Wrocław's application.

November 2010

8 • Meeting with headmasters of Wrocław's primary and secondary schools.

15 • Report of the selection committee – intensive work begins to remove the shortcomings of Wrocław's application identified by the jurors.

16 • Görlitz: meeting with representatives of the municipality and cultural institutions.

19 • Meeting with Wrocław's intellectuals, artists, and academics – at the Professor Jerzy Dudek Salon.

20 • Berlin: *A Soul For Europe* conference.

22 • Meeting with coordinators and participants of the *Wrocław Culture Stakeholder Platform*.

23 • Meeting with College of Rectors of Wrocław, Opole, Częstochowa, and Zielona Góra (KRUCOZ) – declaration of support.

24 • Meeting with representatives and directors of Wrocław's community cultural centres.

29 • Meeting with management of the All-Poland Alliance of Trade Unions (OPZZ).

30 Nov. - 3 Dec. • Campus EuroAmericano – visit to Las Palmas de Grand Canaria 2016.

December 2010

2 • Meeting with Wrocław's hoteliers and tourist organisations.

7 • Meeting with foreign students visiting under the Erasmus scheme.

8 • Meeting with Management of Lower Silesian Solidarity Trade Unions.

8 • Meeting with the alternative culture community – critical debate “Does Wrocław need the ECoC title?” at the Falanster club.

9 • Meeting with activists and coordinators of

the “Sektor 3” network of NGOs.

14 • Meeting with representatives of the International Cultural Centre.

14 • Wrocław teachers – training for several dozen teachers about teaching lessons on the ECoC project at Wrocław's schools.

15 • Meeting with students of political science, University of Wrocław.

16 • Meeting with coordinators of the *Wrocław Culture Stakeholder Platform*.

20 • Meeting with representatives of Wrocław's independent and socially engaged media.

21 • Penitentiary No. 2 – visual art and literary competition on the theme of *Wrocław as a European Capital of Culture in 2016*.

24 • Telephone consultation with the chairman of the selection panel, Dr. Manfred Gaulhofer.

January 2011

5 • Meeting with Management of the County Labour Office in Wrocław to discuss the question of occupational engagement of unemployed people in the organisation of the ECoC project; official support of the County Labour Office.

9 • Meeting with Council of the Student Research Clubs of the University of Wrocław.

18-20 • Meeting with Wrocław Centre for NGO Support ‘Sektor 3’ and representatives of Wrocław's senior artistic, environmental, and senior citizens' organisations.

27 • Meeting with Lower Silesia Council of Citizens with Disabilities.

29 • Vegetarian restaurant Vega: meeting with animal rights organisations.

February 2011

1 • Hradec Králové: meeting with municipal authorities, senior university officials, and senior management of local cultural institutions.

2-3 • Two-day meeting at the offices of the Lower Silesian Federation of NGOs attended by Wrocław and Lower Silesian social and environmental organisations.

6-12 • Visit to Spain: Segovia, Burgos, Zaragoza, San Sebastián, and Córdoba.

10 • Meeting with Regional Penitentiary Inspectorate in Wrocław.

11 • Meeting with prisoners (Penitentiary No. 1 in Wrocław).

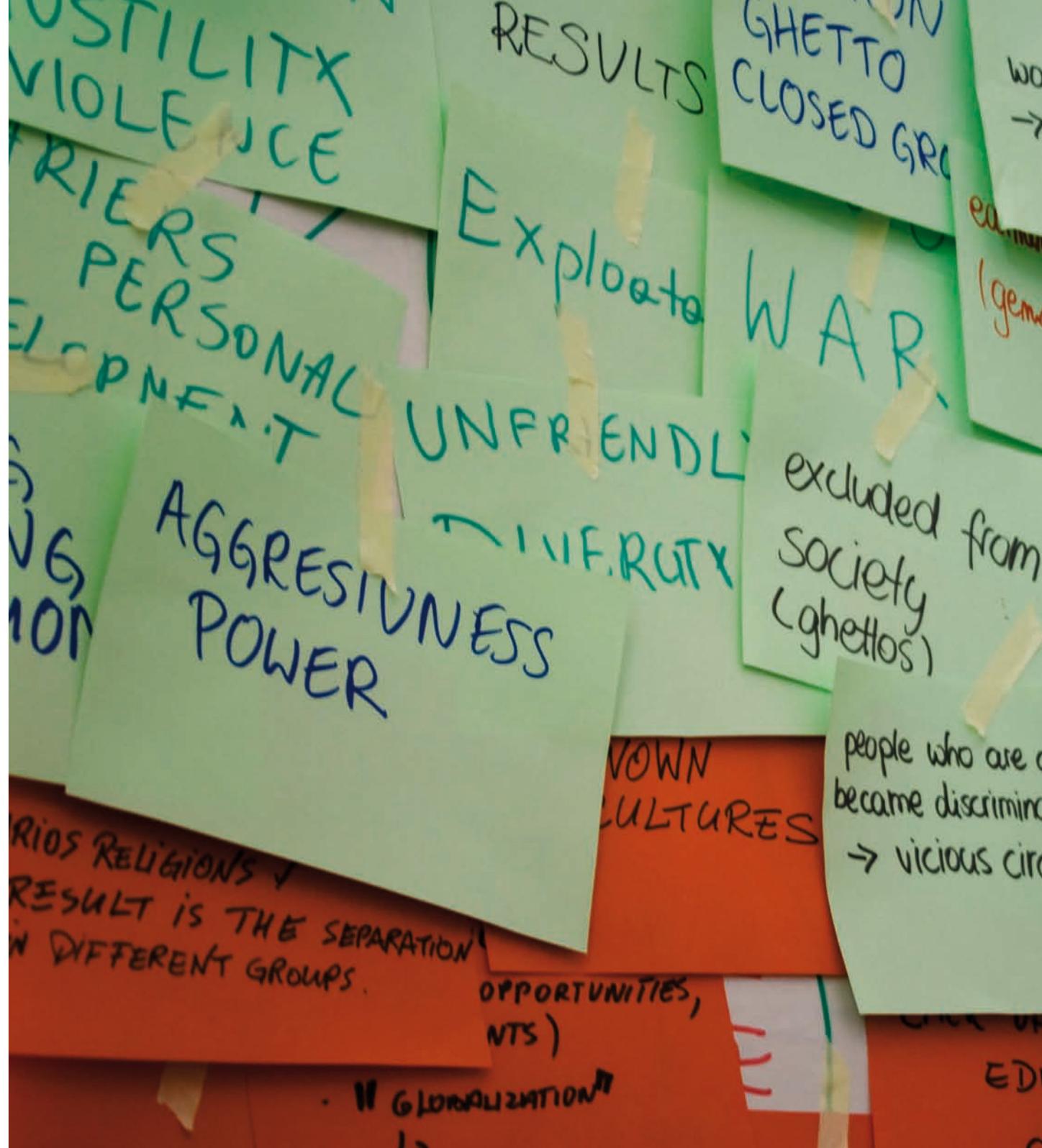
24 • Meeting with residents of Wrocław, representatives of NGOs, media, cultural and educational facilities, cultural institutions; meeting at the Mediateka, Wrocław's multimedia library, attended by over 100 people.

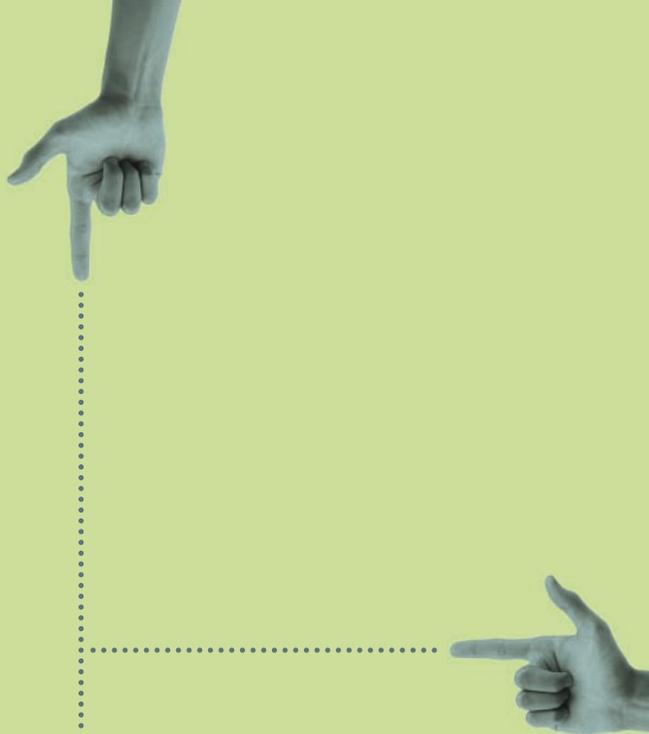
March 2011

2 • European Commission – active participation in a debate held in Brussels.

15 • Permanent information kiosk launched at the Mediateka (daily duty hours held by Wrocław 2016 staff, receiving proposals, public consultations).

18 • Start of selection of the best proposals from among more than 600 submitted by residents, cultural institutions, and NGOs.





PART II

STRUCTURE OF THE PROGRAMME FOR THE EVENT

1. What structure does the city intend to give to the year's programme if it is designated "European Capital of Culture" (guidelines, general theme of the event)? How long does the programme last?

GUIDELINES

Wrocław's proposal for 2016 is a comprehensive programme of cultural, artistic, and social activities aimed at creating and opening up spaces for beauty in its various forms and spiritual dimensions as experienced by contemporary Europeans. Those activities will be focused on bringing out beauty within the space of a modern and modernising city – the beauty of history, customs, art, and nature. The aim of the programmes we have designed is to seek beauty in every space traversed by people in their daily lives.

Our efforts are expressed in the idea of opening up spaces in spiritual and public life for pursuing the ideals of what individual people consider beautiful, and for giving concrete form to those ideals. We want the space of European Capital of Culture 2016 in Wrocław, if the city is designated, to be used by artists, thinkers, scholars, historians, and audiences to engage in dialogue, through works of art and artistic activities, about the various possible ways of understanding the essence of beauty and its relevance to people's daily lives.

Our effort to create spaces for beauty does not arise from a desire to impose any vision of beauty. Neither is it our aim to trivially aestheticise public life in our city, let alone to fill its spaces with what is pretty and what people usually like. The most important purpose of the spaces will be to enable a collective search for new forms of beauty. We believe that it motivates every free human to original and creative work in every sphere of human activity.

General themes of the event

Thematic content of the European Capital of Culture in Wrocław will be designed in accordance with our slogan *Spaces for Beauty* and the concept of *Metamorphoses of Cultures*. We believe that this formula provides ample room for artistic expression of various forms of transformations that the changing realities of contemporary people's lives are undergoing both within the European Union and worldwide. We want to see these transformations reflected in works of art and cultural events with which we would like to fill our city and region in 2016.

Formal Programme Structure

Wrocław's celebration of European Capital of Culture, expressed in the concept *Metamorphoses of Cultures* and the slogan *Spaces for Beauty*, will be structured on four levels:

Themes

Lead programmes

Projects

Events

Ideas underlying the themes and lead programmes will be an inspiration and a common platform, as well as criteria for the selection of the proposed initiatives. The themes and lead programmes will form a foundation for artistic events prepared by Wrocław's, Lower Silesian, and foreign cultural operators, open-air events and concerts, seminars, workshops, and conferences inspired by the themes of our application.

Themes

Each of the themes we propose aims to open up space for artistic discourse focused on problems of human life that occur in its six spaces – natural, social, public, private, intimate, and cyberspace. We want such problems to become the subject of artistic contemplation and to be critically reflected in works of art and culture. Wrocław's proposal for the European Capital of Culture 2016 will be built around the following five themes:

- *Opening up Spaces*
- *Beauty in Sight*
- *Intimate Beauty*
- *Beauty in Cyberspace*
- *Forces of Nature – Power of Culture*

The above themes are accompanied by projects aimed at regenerating Wrocław's numerous cultural facilities and plans to build new ones:

- *Reclaiming Beauty*
- *New Spaces for Beauty*

The above themes are names of interdisciplinary and cross-sector artistic programmes through which we intend to create spaces for beauty in Wrocław and Lower Silesia. The purpose of these projects is to reinvigorate culture in our city. We hope that the spaces will serve the organisation of the European Capital of Culture in Wrocław. Regeneration and infrastructural programmes are discussed in the answer to question IV.3.

Projects and Events

The ideas contained in the above themes and lead programmes have become inspirations for independent artistic exploration by the cultural actors involved in planning and implementing the European Capital of Culture in Wrocław and Lower Silesia. These ideas have also defined a platform of mutual understanding for Wrocław and Lower Silesia cultural institutions and international partners. They will also constitute the criteria for the selection of initiatives proposed by the *Wrocław Culture Stakeholder Platform* and the *Children's Culture Stakeholder Platform*. These ideas will also form the framework for projects to be undertaken jointly with the partner city in Spain to prepare a joint cultural offering for 2016.

Operational Structure of the Event

The Wrocław European Capital of Culture programme will consist of four categories of artistic events. The events planned in each of the categories are inspired by one or more of the above-mentioned themes proposed by Wrocław 2016.

I. Lead programmes. For each of the five themes the Institution of Culture Wrocław 2016 has developed four lead programmes. They were described at length in the first version of Wrocław's application.

II. Public Projects. Category two are projects proposed in response to our campaign involving numerous meetings and individual discussions with many of Wrocław residents desiring to contribute. Our campaign has brought more than 600 projects proposed by residents, individual artists,

independent artistic groups, and NGOs at home and abroad.

III. Institutional projects. Category three are projects proposed by public institutions of culture in Wrocław or Lower Silesia with a particular emphasis on Wrocław's numerous festivals in various fields of art.

IV. Key events. Category four consists of nearly twenty proposed key events.

Below we provide a brief overview of:

- **20** internally developed lead programmes;
- **150** projects proposed by the public;
- **51** special editions of Wrocław festivals;
- **17** key events, designed by Wrocław 2016 in consultation with city's main art centres.

CATEGORY I: Lead programmes

Theme: *Opening up Spaces*

The underlying concept of *Opening up Spaces* is the democratisation of beauty. We believe that wider access to cultural goods and art will awaken the creative potential of individuals. By democratising beauty, we want to restore beauty to democracy.

Wrocław intends to carry out a programme that will give excluded groups in society greater access to culture. This goal is to be achieved by institutional means conducive to creating a *two-way cultural traffic*. The programme has as its aim the construction of a solid system of incentives that will attract people to cultural institutions and a supplementary system of impulses that will support cultural institutions in terms of developing and popularising their offering.

Cultural Bond

Wrocław will take action to eliminate economic, physical, and mental obstacles impeding the participation of the socially excluded and the disabled in cultural events. The *Cultural Bond* programme will serve this purpose; it is analogous to the city's municipal bond programme designed to help stimulate economic growth. The aim of the *Cultural Bond* is to stimulate something no less important, namely, cultural growth. The *Cultural Bond* will be an expression of the city's obligation to improve the quality of life of underprivileged social groups. The *Cultural Bond* will take the form of a document shaped like a credit card. Upon presenting this document, the holder will be eligible for significant ticket price reductions to the city's cultural institutions.

In the case of young people, the prerequisite to receiving *Cultural Bond* will be their readiness to undertake volunteer work for the benefit of cultural institutions, hospices, and non-governmental organisations in the city. Families with three or more children, as well as the disabled, will receive the *Cultural Bond* on the basis of information possessed by Wrocław's City Hall. Depending on their income levels, senior citizens will receive the *Cultural Bond* upon retirement.

Inculturator

The *Inculturator* is an institution financed by the city and managed by the programme council, consisting of experienced artists and managers of culture. This institution will provide patronage to

artists – professionals and amateurs – at the beginning of their artistic careers. On the basis of a portfolio presented by the applicants, the *Inculturator* programme council will grant stipends and subsidies to applicants, enabling them to realise their well-defined artistic projects. As an integral part of this project, a network of centres will be established, equipped with professional recording studios, exhibition centres, and artistic workshops. In this way, Wrocław's novice artists, as well as the spontaneous flights of fancy of teenage artists, will receive support in the form of access to art products and exhibition space.

Lower Silesian Cultural Passport

The aim of the *Lower Silesian Cultural Passport* will be to establish a set of incentives motivating the younger generation to learn about the cultural heritage of Wrocław and Lower Silesia⁴. The *Passport* will support the education of elementary and secondary school students in art studies. Every student will receive an individualised passport card with a photo and signature. Upon presenting the *Passport* in a museum, the holder will be eligible for significant discounts on the price of admission. The *Passport* will have blanks in for the names and addresses of the museums visited along with received proof of those visits. Acquiring a certain number of proofs of visits and carrying out independent studies in the area of history or art will constitute the basis for passing culture and art education classes and/or for receiving additional points for entry to a higher level school.

In the preparation period, we would like to implement a pilot programme with the hope that it will become an example for the rest of Poland to adopt.

Church: Beauty and Kitsch

It is impossible to ignore the religious aspect of European art, especially in Poland. The Roman Catholic Church plays a major role in the political, moral, and spiritual life of Polish society. Currently, the influence of religious aesthetics is assessed negatively, even by the clergy. These negative evaluations related to the aesthetic level of new churches, their interiors, and the literary quality of the hymns. We would like to critically approach the iconosphere of contemporary sacral art and to consider the kinds of symbolic values that are conveyed by the current religious works.

In 2016, we want to open up to modern artistic exploration the places of worship belonging to different faiths. By reducing the distance between the current aesthetics of places of worship and contemporary art, we would like to curb the common phenomenon of religious kitsch. This programme will be carried out in collaboration with Christian churches and the Jewish and Muslim communities. In 2016, we are also planning to continue the annual Jewish and Muslim culture festival.

⁴ Communication of the European Commission on a European agenda for culture in a globalizing world of 10 May 2007. This programme's purpose is to pursue the main objectives of the European Union regarding culture: (1) promotion of cultural diversity and intercultural dialogue; (2) promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs; (3) promotion of culture as a vital element in the Union's international relations.

Category I: Lead programmes

Theme: *Beauty in Sight*

The *Beauty in Sight* theme includes programmes designed to infuse the urban space with beauty. The programme's aim will be to discover, display, and restore beauty to the urban spaces of Wrocław.

Concrete and Greenery

As in other cities in our region, the concrete block housing estates are stereotypical rather than functional or aesthetic. The architectural quality of contemporary residential buildings has also come under criticism: new buildings, both public and infrastructural, raise concerns of an aesthetic, functional, and urban planning nature. The aesthetic damage caused by the desire to own a home at the lowest possible price are huge and irreversible in the decades to come.

The *Concrete and Greenery* programme aims to change the aesthetics of concrete block housing and its surroundings. With the help of the residents, we intend to transform these places into green areas. This project includes planting trees and shrubs, which help to create well-organised and friendly recreational places.

An element of this programme will be to individualise such facilities and spaces. One way to do this will be to paint realistic pictures of different trees on the walls of buildings in these prefab neighbourhoods. These painted trees will bear names in Latin and in the official languages of the EU.

City Figures

The war deprived Wrocław of many statues and monuments. The period of 'real socialism' brought further destruction. After 1989, the pressure to quickly make up for lost time did little to aid the development of small architectural forms, to foster attention to architectural details or to cultivate the presence of statues and sculptures in public space. This absence of artistic objects in Wrocław's urban spaces has incited grassroots activity, such as the formation of the Society for the Beautification of Wrocław. As part of the *Artists in Residence* programme, Wrocław 2016 will ask local, national, and international artists to design sculptures that will become elements of urban space and will constitute a permanent contribution by Wrocław's present-day residents to the cityscape.

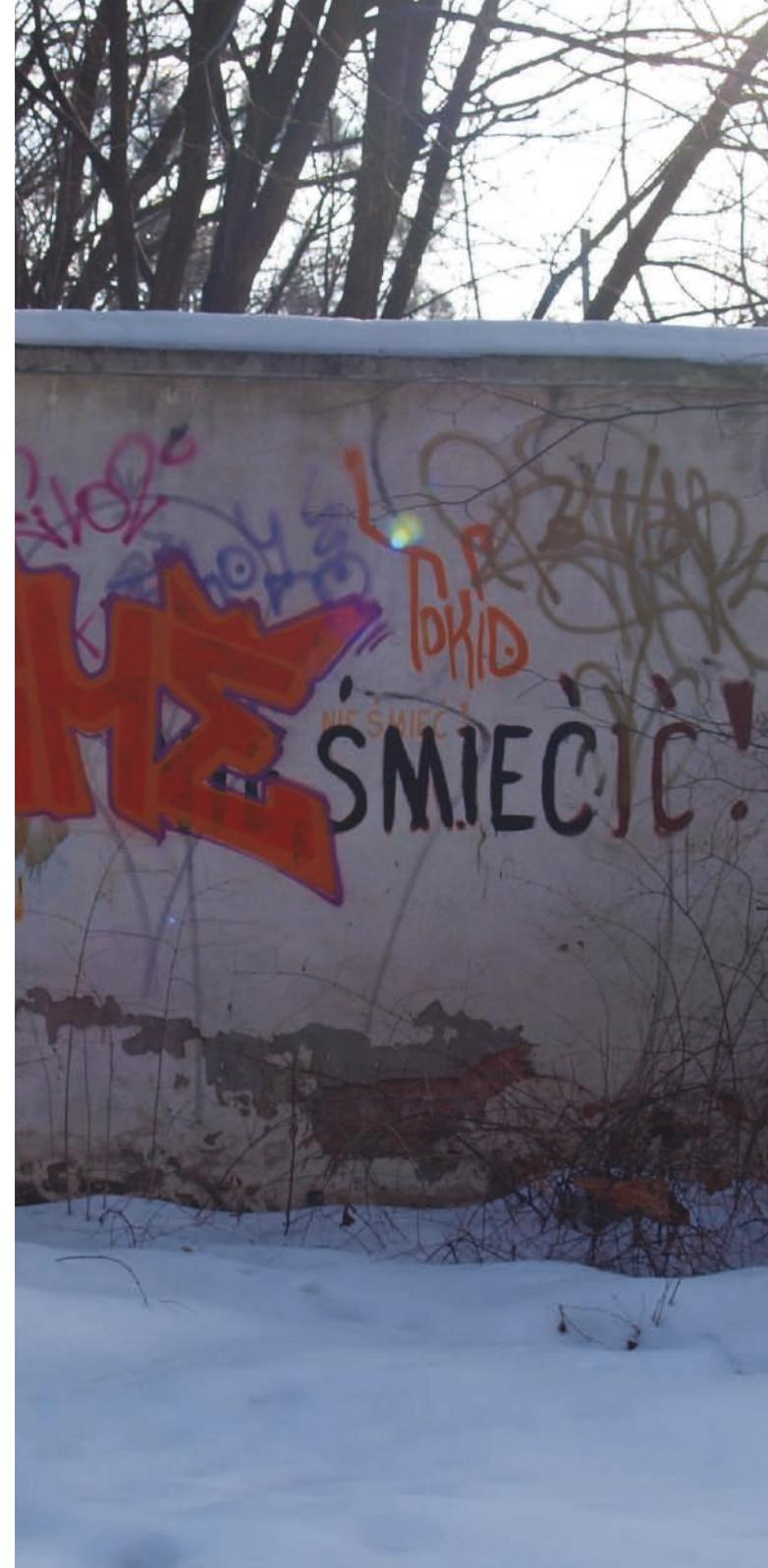


It works!

Acutely aware of the fact that there are few sculptures in Wrocław's public space, we have decided to fill this lacuna. We have organised a contest among the citizens; first winning projects will soon be executed. Also, in the vicinity of Contemporary Theatre, Tadeusz Kantor's sculpture „Chair” by will be erected.

Art in Space

As a result of wartime destruction of the centre, the city is replete with many blind walls that are currently used as advertisement space. *Art in Space* will include initiatives aimed at reclaiming this space for art promotion.





One part of the programme will popularise paintings by Wrocław's contemporary artists by displaying large format reproductions of selected works within the everyday field of vision of the local residents. 120 walls will serve to exhibit the work of Wrocław painters and the final diploma projects of students graduating from the Wrocław Academy of Art and Design.

Many such walls are also located outside the city centre, where they often become objects of interest for home-grown artists and vandals. We would like to make these walls available to innovative Polish and international street artists; we thus hope to change the aesthetics of Wrocław's run-down outskirts and courtyards.

Presence of Form

This programme aims to promote contemporary and innovative industrial design. With its help we wish to create a strong desire – in both private and public life – for objects that successfully combine functionality with aesthetics. This programme will serve to form the demand for beauty in everyday life.

In collaboration with the Design art gallery, we will promote contemporary design in order to stimulate the innovativeness of Polish and European industry and also to provide the impulses needed to develop the city's economy. We want to invite designers to propose innovative artistic forms for public equipment and objects of everyday use. By promoting aesthetically refined objects of everyday use, we simultaneously want to propose a discussion about the function and form of objects in our surroundings.

CATEGORY I: Lead programmes

Theme: *Intimate Beauty*

This thematic area will include a cluster of events and activities focused on prompting a reflection on the topic of human corporeality in various artistic expressions and in everyday life. One of the tasks of this programme is to draw public attention to the enormous cultural role of the human body and its various aspects. This reflection on the history of the body in various artistic disciplines will be treated as a tool for stimulating individual reflection and exploration of the topic.

Home for Art – Art for Home

The aim of this programme is to open our homes – ordinary, intimate, and everyday spaces – to the beauty of art. The first dimension of this programme, *Home as a Work of Art*, endeavours to create incentives to transform homes into beautiful spaces with the help of artistic interior design and to popularise models of functionality and beauty. We want to achieve this aim in collaboration with the Union of Polish Artists and Designers and the Polish Society of Interior Designers.

The second dimension of this programme, *Home: Pinacotheca*, aims to break through the elitism so often associated with collecting art and to create incentives for filling private interiors with works of art. We believe that new homes acquired by Poles during the housing construction boom can be hospitable to works of authentic art.¹ This part of the programme will be implemented in collaboration with the exhibition branch of Wrocław Board of Culture as well as Polish and

international artists. Exhibitions of private collections from Wrocław, Lower Silesia, and Europe will contribute to this goal.

Human Body: Artefact-Economy-Politics

The deep need to create an image of oneself indicates that self-images play an irreplaceable role in our lives. The human body functions as both the subject of cultural artefacts and as an artefact in its own right. Art performed on one's own body results from the significance in our lives of standards dictating beauty. The human body has always been painted, formed, tattooed, decorated, and pierced.

In the late postmodern period, as before, the human body is formed, strengthened, controlled, standardised, differentiated, and, most of all, exploited by the fashion and cosmetic industry and by pornography. By means of the audio-visual media, the ideals of beauty are being used in the commercial industry and also for the benefit of various branches of industry. Activities that expose and cover the human body have evolved into disciplines of art, production, and industry. Different aspects of the human body – skin colour, decorations, hairstyle, fashion – are also current political problems in Europe, especially in relation to immigrant social groups.

The sphere of the human body is shrouded in taboo in this country; it is also the subject of repressive political and moral regulations. The aim of this programme will be to open a discussion on the topic of the body in art and political life.

Parenting Culture

In the programme *Parenting Culture* we would like to approach the problem of European demographics, seeing them as a result of changes determined, to a large extent, by the culture of Europeans. The aim of our programme is to create for young Europeans a cultural climate conducive to making conscious decisions about having children, and to build cultural support for responsible parenting. We want to take part in forming the models of modern parenting with the help of cultural, artistic, theoretical, and medical projects. These include, among others, creating space for proper child care and for family time (playgrounds, health centres, nurseries) and promoting educational models in which authentic culture, not television, will play a significant role. The programme will also include child-oriented activities in the social sphere and in the intimate spaces of the family home and the child's room. Such projects as the *Interactive Playground* carried out by WRO-ART Foundation will also be part of the programme.



It works!

The International Festival Wratislavia Cantans and the Witold Lutosławski Philharmonic have joined in the implementation of the programme: the musicians offer lullaby singing lessons for parents at antenatal courses and on maternity wards in Wrocław. The idea of the *Sing me mummy, sing me daddy* project is to teach parents how to sing lullabies. The idea was put forward by An-

drzej Kosendiak, director of the Festival and the Wrocław Philharmonic.

Table and Wine Culture

The beauty of Europe finds expression in the preparation and consumption of diverse meal preparation and eating cultures. We would like to dedicate more space to this aspect of European culture. With the help of this idea, we would like to stimulate awareness of good eating habits.

Because the climate of Lower Silesia is significantly milder than in the rest of the country, the local tradition of wine production is centuries old. Since 1216, vines have been cultivated and wine has been produced in the Wrocław area. The end of wine production in Lower Silesia came about due to the waning of the rich local traditions of vine cultivation, wine production and the rituals of its consumption. With the cooperation of the Spanish Culture Capital, we want to reintroduce the culture of wine production in Lower Silesia. Wrocław and Lower Silesia want to implement a programme promoting wine drinking. Along with the European Culture Capital in Spain, we hope to entice people to try wines produced in Spain. We want to do this with the help of wine produced especially to commemorate the cultural year of 2016 in Poland and Spain.

CATEGORY I: Lead programmes

Theme: *Beauty in Cyberspace*

The theme of *Beauty in Cyberspace* aims to use the newest technology, including the Internet and computers, which play an enormous role in the

lives of young people, for art education and proliferation of culture.

Wrocław Museum Pavilion

Wrocław 2016 has designed a multifunctional architectural structure called the *Wrocław Museum Pavilion*. This structure will be centrally located in Wrocław's Old Town. Its intended purpose is to attempt a radical intervention of modern architecture and design art into Wrocław's urban space. The *Pavilion* has been designed with a set of cultural, educational, and promotional tasks in mind.

Built out of transparent material, the *Pavilion* will be equipped with large LCD screens. Initially, the *Pavilion* will present the visual art of Spain. Its inauguration will be accompanied by a lecture on the Spanish visual arts. Subsequently, it will be used for presenting the museum collections found in Wrocław, Lower Silesia, and Poland.

Wrocław Museum Pavilion will serve as a tool for promoting and supporting the *Lower Silesian Cultural Passport* by means of multimedia presentations of our museum collections. In this way, it will also promote cultural tourism among Wrocław residents.

CulTube

The *CulTube: Videomagazine of Wrocław's Artistic Community* programme was designed as a cyberspace exhibition for cyberart and as a place for the cyberproduction of traditional works of art.

Functioning so far as a culture videoweekly, *CulTube* will serve an integrative role for young

amateur artists and professionals from Wrocław; it will host artistic competitions and foster networking within the Wrocław artistic community.

CulTube will offer a place where innovative pieces of art created thanks to new media can constantly compete with each other. The possibility of exhibiting photographs and films will provide additional motivation for young people to actively search for ways to record cultural objects and works of art during their travels, to discover and learn.



***CulTube* already works!**

LiveArtNet

By means of *LiveArtNet*, we plan to transmit the arts events that will take place during the European Cultural Capital year in Lower Silesia in 2016. Both indoor and outdoor events will be transmitted live by a system of Internet cams. Thanks to the *LiveArtNet* system, the international Internet community will have access to these events via a website especially constructed for this purpose and Internet users will be able to participate regardless of where they are in the world.

Cameras situated in central points of the city and region that attract the largest numbers of people will present not only the artistic life of our city, but also its everyday life. The cameras of *LiveArtNet* system will enable the transmission of everyday scenes of Wrocław and Lower Silesia during the European Cultural Capital event. We will also try to persuade artists to arrange improvised performances in city spaces, so that *LiveArtNet* can become an instrument of unfettered artistic

expression.

CyberArchive of Art

CyberArchive of Art is a programme to build an Electronic City Archive. Its task is to archive the cultural achievements and artistic events that will take place in Wrocław in 2016. We hope to record Wrocław's cultural events so that researchers and artists will have access to them in the future. This record of Wrocław's cultural events in 2016 will be not only a documentation of past achievements but also a way to preserve the inheritance left behind by artists visiting our city. *CyberArchive* will be accessible to Internet users, thus becoming our shared European cultural heritage. In the future, the City Electronic Archive will store and provide access to works of art and various documents.



This already works too!

Wrocław's centre of new media art, WroArt Centre, is involved in a project financed by the European Commission titled *Digitalising Contemporary Art (DCA)*. The aim of this project is to digitise personal contemporary art collections for the Europeana portal, which constitutes a widely accessible digital platform for European cultural resources.

CATEGORY I: Lead programmes

Theme: *Forces of Nature – Power of Culture*

Ecological problems are currently among the most important that humanity has to face. The state of the natural environment is increasingly thematised by contemporary engaged art. An ar-

tistic understanding of environmental problems is conducive to the popularisation of pro-ecological attitudes. The aim of this theme is to generate creative energy for the benefit of developing ecological awareness.

City of Parks and Gardens

Wrocław will undertake plans to develop, enrich, regenerate, and recultivate Wrocław's forests, parks, gardens, and other green areas, thereby raising the quality of life for the city residents. By restoring order to the natural environment in the city, we hope to connect isolated green areas with a network of ecological paths (bike routes and pedestrian paths). As part of this programme, specialists from the University of Environmental and Life Sciences and the University Botanical Garden have formulated projects to enrich and diversify the natural environment in Wrocław's urban spaces. One of the methods for stimulating the proliferation of Wrocław's greenery will be a municipal government programme to create, develop, and recultivate private and neighbourhood gardens. This programme will also give us an opportunity to change the aesthetics of community gardens occupying about 5% of Wrocław. The realisation of this programme will be linked to other initiatives related to eco-education, changes in the aesthetics and image of the city, including the idea of *Beauty in Sight (Concrete and Greenery programme)*. This programme is our way of carrying out the recommendations of the *European Landscape Convention*, known as the *Florence Convention* ratified by the European Council on October 20, 2000.



It works!

Wrocław has the largest green areas among the Polish cities. Apart from the rehabilitation of quarters Nadodrze and Psie Pole, we already work to reclaim the beauty of more than ten of Wrocław's parks. Some of them, like the recently renovated Staromiejski Park, have become genuine green brands of our city.

Human Needs – Animal Rights

The relation we as people have to the world of animals is an important reflection of our culture. This issue is the subject of intense debates among contemporary philosophers of ethics and politics. It is also the subject of various legal regulations in many countries. People's relations with animals derive from biological, economic, and emotional needs: animals are used for labour, for hunting, breeding, and consumption; they also serve as guards. Representatives of some animal species have become close companions for humans, other animals are used for entertainment, as in the case of the Spanish bullfights.

The *Human Needs – Animal Rights* programme explores the moral problems that arise at the intersection of human social space and the animal world. We would like to take on this topic because the relations of some Poles to animals has often raised controversy. This programme aims to open up a space for artistic reflections on the relations between people and animals.





It works!

Our city has a fully ecological shelter able to house nearly a thousand of homeless animals. This most modern shelter is fully equipped with veterinary services, including a dispensary and surgery theatre, special spaces for wild animals, and even paramedic services.

The „Rainbow Bridge” Animal Cemetery in Szymanów near Wrocław enables one to part with loved pets in a dignified way. This is the only one in Lower Silesia, and one of very few animal cemeteries in Poland.

Aware of the importance of animals rights, on May 30, 2011 we have organised a scholarly international conference which will provide an excellent opportunity to debate how to improve the human attitudes towards animals.

River of Culture

By organising various artistic events on the Odra river banks and islands, we would like to draw attention to the unique and dominating presence of the river in our city. The banks and the river itself will become, as they have been in the past, opera and concert venues. Artists will be invited to design sculptures, which will then be displayed along the Odra boulevards.

In the middle of one of the branches of the Odra river we intend to situate a sphere that will rotate with the current. It will be stylistically related to the *Wrocław Museum Pavilion*. The purpose of the sphere will be to draw the attention of residents and tourists, as well as to symbolically inform people of important events in Wrocław. The *Gallery on the Water*, which will be built on one



of the canals of the Odra river in a central point of the city, will serve a similar purpose. It will house exhibits of eco-aesthetic art and show the long history of people's difficult coexistence with the Odra river in Wrocław.

Energy Recycling

European cities, including Wrocław, have serious problems with waste disposal. We would like to approach this problem by means of a series of artistic programmes entitled *Energy Recycling*, which will include outdoor activities, workshops, and exhibitions. Among other projects, artists will create works of art using rubbish.

We would also like to raise the public's ecological awareness by searching for new functional designs of segregation and processing facilities; we especially have in mind waste containers which tend to be the ugliest objects in neighbourhood courtyards. We believe that by managing the aesthetics of gathering and processing rubbish, we can induce people to pay more attention to their surroundings.

The worldwide energy deficit has prompted debates on sources of natural energy. Energy problems generate political and economical conflicts in Europe; as a consequence, Poland is planning to build a nuclear power plant. Renewable sources of energy, ecological buildings and green workplaces are still not popular in Poland. One of our aims will be to change the ecological awareness of Polish entrepreneurs. To this end we will organise the *Eco-ECOC* exhibition, housed in the floating gallery on the Odra river, as well as seminars and academic conferences.

.....2. What main events will mark the year? For each one, please supply the following information: description of the event / date and place / project partners / financing.

From more than 600 projects sent to the Institution of Culture Wrocław 2016 by citizens, artists and NGOs from the country and abroad, as well as by cultural centres, we have selected 150 – thirty projects for each theme. In this way we have built a project bank which the Institution of Culture Wrocław 2016 would like to implement together with their authors and which would become a part of the programme of the European Capital of Culture in case Wrocław wins the nomination.

Their descriptions below are given in simplified and shortened form. They are just introductory explanations of the projects and as such do not give full justice to the complex nature of the projects collected by us through the open call. Both contents of the project and their budget are tentative and are subject to further revisions.

CATEGORY II: Public Projects

Theme: *Beauty in Sight*

01 • Courtyard Action •

- Modrzejewska Theatre in Legnica

In selected Lower Silesian cities, one courtyard will be chosen in an abandoned district and adapted for the purposes of an open outdoor show. The *Courtyard Show* will tell a univer-

.....
 ••➤ captions: • operator • date • venue • budget

sal story incorporating moments in the history of Lower Silesia and its complex multicultural character.

- 2016 • Lower Silesian cities • € 10,000

02 • Artists in Residence •

- Wrocław 2016

In order to draw knowledge and inspiration from non-European cultures, we would like to invite to Wrocław urban designers, architects, and artists from Africa and Central America. We would like them to share their experiences and to show us a new vision of art and the city by changing our urban space.

- from 2016 • Wrocław and Lower Silesia • € 55,000 in the years 2011-2016

03 • Bellios •

- Nomada, Maria Orzeszyna

A fairytale garden bursting with gigantic flowers (made of a combination of metal, wood, and waterproof elastic materials) on and around which children will be able to play. Depending on the children's imagination, the spectrum of possible uses of the flower installations will expand. The project's goal is the aesthetic and artistic education of Wrocław's youngest residents, as well as the fulfilment of the principle of shaping the city's identity by means of publicly accessible design.

- from 2011 – permanent project • Nadodrze district • € 1,250

04 • Outdoor Libraries: Readeries •

- Wrocław Municipal Public Library

The project involves bringing book stacks, deck chairs, and tables with newspapers out of the closed space of libraries to encourage passers-by to read freely and visit the municipal libraries. Activities aimed at children, such as fairytale readings and meetings with authors, are also part of the project.

- 201 – long-term project • green spaces in Wrocław, railway stations, Mieszkański Brewery • € 50,000

05 • Building a City of Art •

- Association of Polish Artists and Designers
An installation and a playful artistic performance that will involve painting a temporary structure erected in the public space for the duration of the project. The performance will emphasise spontaneous interaction of the participants with the spectators. Its objective is to encourage a hands-on relation to art through interaction with its objects and artist-subjects
- periodic, from 2011 • Rynek Square • € 9,500

06 • Installation Festival •

- Ekspresja
Playing Manhattan is one of the future projects of the Installation Festival. The facades of Wrocław's three well-known high-rise buildings locally known as 'Manhattan' will be treated interactively. The artists, selected through a nationwide competition, will be asked to create installations in a busy city street. Woven into the fabric of the city, their installations will stimulate the defunct terrain, serving as a form of urban 'acupuncture'. Members of Wrocław's

ethnic minorities will also be invited to participate.

- 2016 • Grunwaldzki Square • € 12,400

07 • Graphomania •

- BWA
As one of the most vibrant fields of art, graphic art deserves special attention in analyses of the artistic development in the world. Graphomania, a periodic exhibition presenting the current trends in Polish graphic art, defines the limits of graphic media and highlights the intersections between graphic art and other visual arts.
- periodic, from 2011 • BWA • € 7,000 / year

08 • Haemophilia •

- Ad Spectatores Theatre
An attempt to stage the most dramatic moments in European history, the show will be presented in 21 hotel rooms in European cities. Its indirect goal is to promote Wrocław's contemporary avant-garde and truly local theatre, and its perception of the culture of the united – or perhaps still uniting – Europe. Provoking a public debate on the subject of European culture is another of the project's objectives.
- 2016 • hotel rooms in 21 European cities, including Wrocław, Prague, Barcelona, Graz, Sofia, Tallinn, Riga, and Rotterdam • € 45,000

09 • Caravan of Street Theatres •

- Pantomime Theatre in Wrocław
A caravan of all professional and amateur theatres from Wrocław and Lower Silesia, as well as theatres from Görlitz, Hradec Králové, and

the Spanish European Capital of Culture. A three-day event of stage shows, performances, happenings, and fun, culminating in a grand theatrical parade that will march from the Centennial Hall to Rynek Square.

- June 2016 • Wrocław • € 45,000

10 • Outdoor Cinema •

- BDS Association
By combining public access with the possibility of transmitting selected social and artistic values and messages, the *Outdoor Cinema* project opens up a space for cultural education on the outskirts of the city. The films shown on the mobile outdoor screen will concern the problems of local communities and tell stories of their everyday life. The residents of districts visited by the *Outdoor Cinema* will be encouraged to show their own productions and share their passions. The project will be carried out in collaboration with Neighbourhood Councils, housing co-operatives, and local leaders.
- periodic, from 2011 • Centennial Hall, Staszica Park, Old Town Gardens, Kozańów, Muchobór Mały, Brochów, and Psie Pole districts • € 9,000 / year

11 • Crystallising Space •

- Ludwika Ogorzelec, Magdalena Dunikowska
Crystallising space in glass forms to be located in the park along the moat and the Odra riverbank in Wrocław is an enchanted crystallisation of human relations which are, in fact, infinite, with an enormous space of freedom and air between each connection. Rather than aim

for sublimity and splendour, the artist brings out the dynamic of our strings of beauty, and accurately intuits the rhythms of Wrocław. The sculptures that form the *Crystallising Space* cycle bring out the volatile and simultaneously tense nature of human bonds, their beauty, luminosity, changeability, as well as their dazzling elasticity and capacity for regeneration.

- 2016 • areas along the moat and Odra river • € 25,000

12 • The City in Film, Film in the City •

- ODRA film

The *City in Film* is a series of films featuring European Cities as protagonists, which will be shown at the Lower Silesian Film Centre. *Film in the City*, in turn, is a series of film whose action takes place in or around the cinema. The films will be shown in the urban space and in Wrocław parks. The goal of the project is to show various facets of the city.

- from 2016 • Lower Silesian Film Centre, Wrocław parks • € 40,000

13 • Microcourtyards •

- BLIK Foundation

Microcourtyards is a way to integrate local residents by staging in the often neglected yards various animating and artistic events designed to foster dialogue and cooperation of people living in a given district. Microcourtyards will be places in which one not only grows up but to which one gladly returns to share one's experience with others.

- from 2011 • Wrocław yards • € 3,000 / year

14 • Film-Music Operas •

- New Horizons Association

The opera *Lost Highway* with a libretto by Elfriede Jelinek and music by Olga Neuwirth, constitutes an original reworking of David Lynch's film. The central role is played by live electronics which constantly transforms and distorts the parts of the soloists and the orchestra. From a musical perspective, the whole gives the impression of a psychedelic journey into the interior of the human psyche, voice, and sound. The subsequent productions will be an opera directed by William Kentridge and an opera created by Peter Greenaway.

- premieres 2014, 2015, 2016 • Wrocław Opera House • € 900,000

15 • New World Centre •

- Modrzejewska Theatre in Legnica

A project to animate a theatre centre in a derelict 100-year-old building which for many young people from European countries is the site of creative growth. By participating in workshops, the young people reconstruct the 'mythology' of the building and the neighbourhood, they attempt to artistically tame a history they did not themselves experience but which is also part of their generation's cultural baggage. The *New World Centre* fosters tolerance, understanding, and young people's personal development.

- 2012 – permanent project • Legnica • € 35,000

16 • Out of something •

- BWA

An international project presenting the best mu-



erals and works associated with the urban space by the world's top street artists. The goal of the project is to turn Wrocław into a true city of murals.

- periodic, every two years, from 2012 • streets, Wrocław • € 12,000 / year

17 • PKP (Look While Passing By) •

- Association of Polish Artists and Designers
Performances and exhibitions in places synonymous with travel, namely, railway platforms and spaces around the Main Railway Station. The project will generate a space for contact with artistic expression in sites that were designed for other purposes.
- 2016 • Main Railway Station, Bus Station, and their surroundings • € 5,000

18 • Play with Glass •

- BB Gallery
Garden Jewellery, Glass-a-porter, Joke, Fun, Surprise... – Recycled Art Glass, Glass in Design and Architecture, and Glass for the Future: New Technologies are just some of the themes planned for the European Festival of Glass. The festival's priorities are to popularise knowledge about the Lower Silesian glass manufacturing tradition and to promote European glass art.
- periodic, from 2012 • Wrocław • € 40,000 / year

19 • Zaragoza Courtyard •

- Wrocław 2016, Zaragoza 2016
A Spanish-style courtyard that will perform the role of an alternative Spanish Square. A court-

yard in the centre of the city will be converted into a centre of Spanish alternative culture, pulsating with colour and vegetation. In addition to a mural painted on one of the walls by a visiting artist from Zaragoza, and artistic events intended to bring new life to the space, the courtyard will become a meeting place for people who want to get to know the Spanish underground. Once a week, there will be shows of Spanish experimental films, performances by alternative music bands, and Spanish language learning with artists-in-residence in Wrocław.

- 2011 • 51 Kazimierza Wielkiego Street • € 9,000

20 • Design Tram Stop •

- Ewa Pluta
A tram stop unlike any other, designed by the world-famous designer Oskar Zięta. The stop will stand out as a characteristic landmark within the drab space of a Wrocław housing estate. Its structure will complement the nearby contemporary art gallery and constitute an element that breaks out of the building's frame.
- 2016 • Strzegomski Square • € 5,000

21 • Boiler-Room Re-Animation •

- Architecture Museum in Wrocław
Young architects, art students, and the Wrocław media have become actively engaged in this project conceived as a way to raise Wrocław residents' consciousness of and sensitivity to decaying local industrial buildings, many of which are exceptionally valuable. In order to save the Boiler Room in Paczkowska Street,

the participants of the project will attempt to come up with a new function for the building.

- from 2010 • old boiler-room • € 230,000

22 • Urban Seat •

- Sztuczna Foundation
Creating spaces for recreation planned and designed by the residents themselves with the use of a computer programme. The residents will have at their disposal a set of designer modules. Participating in process of designing their own recreation space will awaken in the residents a sense of joint responsibility for their immediate surroundings and for public space in Wrocław.
- from 2012 • the banks of the Odra • € 35,000

23 • Silesia Art Festival •

- Art and Culture Centre
Biennale of socially useful art, based on a concept of art present in the space of Lower Silesian cities, including Wrocław. A festival reviewing the work of artists from the city and region is planned for the year 2016. Subsequent festivals would encompass art and design produced in the border territories: the Liberec district and Hradec Králové, as well as Saxony.
- periodic, from 2012 • Wrocław and Lower Silesia, Czech Republic, and Germany • € 7,000 / year

24 • Smile, it is only art •

- BWA
The Wrocław district of mutual respect, in other words, the Four Temples District, is the ideal place for presenting socially engaged art. It has,

therefore, been chosen as the venue of one of Europe's largest street art exhibitions. One of the least formal arts, street art is characterised by both creative freedom and the freedom to critique the contemporary world.

- from 2011 • Four Temples District • € 6,000

25 • **Vuelta de Cultura** •

- Wrocław 2016

New bike routes appear in Lower Silesia every year; together they begin to form a dense network. By connecting historic ruins, local museums and small towns scattered among the picturesque hills, the bike routes attract even the more demanding tourists. In 2016, we would like to expand the offer by organising a series of regional festivals along the routes in Lower Silesia, and to invite Spaniards and other Europeans to tour the region by bike. The culture of health, which we intend to support during the European Capital of Culture event, includes bike trips and other forms of physical exercise in beautiful green surroundings, as well as conversations in the bosom of nature.

- 2016 • Lower Silesia • € 32,000

26 • **Walls for Beauty** •

- Nomada, Sławek 'Zbiok' Czajkowski, Ania 'Coxy' Szejdewik, Stefan Hanckowiak

A series of painting projects in forgotten courtyards that will combine revitalising, artistic, and educational functions. The resulting murals will serve as food for debates on the multicultural character of the Nadodrze district past and present. An anticipated effect of the debates will

be the creation of images reflecting the moods and needs of the local residents. Another element of the project will be the interpretation of the images by their authors: outsiders, people who have no local roots, 'strangers'.

- periodic, from 2011 • Nadodrze district • € 2,500 / year

27 • **Coexistence** •

- Nomada, Cezaryna Lewandowska

A spacious ceramic installation-sculpture intended to draw the viewer's attention to the problem of understanding and accepting other identities. The installation would become a pretext for periodic artistic events set in the vicinity, and for revisiting the problem of intolerance and lack of acceptance for difference.

- 2011 – permanent project • Nadodrze district • € 600

28 • **Burgos – Wrocław, Wrocław – Burgos** •

- Wrocław 2016, Burgos 2016

Wrocław and Burgos will each prepare a special retrospective exhibition of the work done by the best local artists. Painting will form the core of the exhibition, but it will also include graphic art. As the collaborations continue, we plan to curate a joint exhibition of the work of Wrocław and Burgos artists, which will travel to most European capitals.

- 2011 • Wrocław, Burgos • € 12,000

29 • **Forgotten City** •

- The Wrocław Philharmonic

A series of afternoon concerts in the stairways

of Wrocław's most beautiful fin-de-siècle apartment buildings. At these solo recitals and chamber music concerts, the audience will hear music from the early 20th century to match the period interiors. The goal is to juxtapose the two arts: music and architecture, thus showing the contrast between a 'cultivated' and a 'neglected' art.

- from 2012 • the walled-in inner courtyards of apartment buildings, stairways of fin-de-siècle apartment buildings • € 40,000 / year

30 • **Compatible Encounters** •

- SCENERIA Landscape Architecture Studio, Emilia Dobrzycka

A spatial educational installation in the Wrocław Rynek Square. The project is designed as a game board on which one person can meet another to see whether they can give each other blood. The installations will teach tolerance by demonstrating in a simple and easily comprehensible way that nationality, race, religion, gender, and material status are unimportant because in the eyes of nature we are all equal. In addition, the installation will serve as the venue for open-air workshops for children and teenagers on biology, immunogenetics and inspirations for history and mathematics. As a result, participants will learn that when we look at a scientific discipline from a new perspective, our spectrum for understanding nature expands.

- periodic, from 2013 • Rynek Square • € 26,000



CATEGORY II: Public Projects

Theme: *Opening up Spaces*

01 • 3D Dizajn BY KIDS •

• BWA

Workshops for children, to make young art recipients aware that design is part of their daily life, that it is something they can play with creatively. Can you think of anything more fascinating to a child than the world of play and toys? By showing children how to use simple techniques and technology, understandable even to youngest toddlers, the organisers want to teach them to design their own toys, and in this way to encourage them to work artistically. Play combined with learning and aesthetic education; in other words, a combination of beauty and usefulness. A big exhibition of toys designed by programme participants is pencilled in for 2016.

- from 2011 • BWA Design Wrocław Gallery • € 2,600

02 • Art and Science Festival •

• Academy of Young Artists and Scientists

A multimedia festival-review of classic and modern artistic achievements bordering on art and science. The event will focus on interrelations and mutual permeation of art and science in artistic and scientific designs. Festival guests will include scientists and artists of world renown and reputation as well as scientists and artists who are only beginning their careers in labs or on stage.

- 2016 • Feature Film Studio, Szczytnicki Park,

Na Grobli Water Tower • € 27,000

03 • Art Club •

• initiative of inhabitants, Jolanta Studzińska and Małgorzata Jojnowicz

Placement in the city of nine cubes (3m x 3m x 3 m), to function as ‘art and culture showcases’, made from construction glass, with a view to creating open-to-the-public exhibition spaces (six) and performance spaces (three) for presenting works from the areas of fine art, music, theatre and film. An urban installation that is to become a characteristic place on the cultural map of Wrocław.

- from 2011 • Wrocław • € 3,000 / year

04 • BiblioBus •

• Centre for Information and Social Development, City Library in Wrocław

Another project, apart from *Buy a Book for a Kid* and *For a Good Beginning*, that would promote reading and would be implemented as part of the Wrocław 2016 programme. BiblioBus has been designed as a mobile library that would visit towns and villages that have no public library several times a month. Apart from lending books, it would fulfil a number of educational functions, such as the provision of educational and language courses for children and adults.

- from 2012 • Lower Silesia • € 20,000 / year

05 • Chorus of Complaining Residents •

• Capitol Music Theatre in Wrocław

The concept is a slight modification of the *Cho-*

rus of Residents' Complaints, a one-off happening staged on 13 April 2008. Members of the chorus will be recruited among residents who are willing to act, sing, and yell out what they really think. The ensemble is to meet regularly to rehearse, and more or less once every two months give a public performance somewhere in the city of a new piece that is to be a commentary (through its substance or form) on current affairs of importance to the city. All pieces sung by the choir will be created collectively, during rehearsals. The *Choir* will be run by: Konrad Imiela, the project's artistic coordinator; Rafał Karasiewicz, musician, accompanist, and composer; Tomasz Leszczyński, choir teacher; and Marta Dzwonkowska, producer.

• periodic, from 2012 • Wrocław • € 10,000

06 • European Footprint •

• Wrocław 2016

In 2016 Wrocław intends to initiate a project consisting in seeking traces of European culture in the city. We'll be looking for signs of the presence in Wrocław of people representing various European cultures that have somehow exerted their influence on the city. Once again we'll be listening to stories to be told by Wrocław's buildings. We'll invite all foreigners living in the city as well as tourists visiting it in the year of the event to participate in the scheme by looking for traces that their own cultures have left in the city. Simultaneously with a search for traces of Europeans' presence in Wrocław, we'll be looking for signs of Wrocław inhabitants' presence elsewhere in Europe. We'd like

our fellow countrymen living abroad to step forward and tell us their stories about meetings of the Wrocław, Lower Silesian culture, from which they come, with the big national cultures of the countries in which they now happen to live. Any materials, photos, and stories collected as part of the programme would be arranged into a series of exhibitions in Chicago, Dublin, and London – places where successive waves of emigration have taken many of Wrocław's inhabitants.

• 2016 • Wrocław • € 40,000

07 • Phonosphere •

• Kontakt Association

A cultural, social, and artistic activation of blind and visually impaired people. Making them open to new places, experiences, and aspects of urban culture by organising walks in Wrocław, visits to theatres, and the Philharmonic and holding semi-theatre workshops.

• from 2012 • Wrocław • € 10,000 / year

08 • Fussball in der Kunst •

• BWA

Group exhibition of football-related art, with the participation of world-famous artist professor Marcus Lüpertz. A project of high artistic value, whose superior objective is to make people aware of the beauty of the sport, which is not always associated with aesthetic nobility or art. The exhibition would be addressed not only to people from the world of art, who come in contact with it every day, but above all to the ordinary man in the street.

• 2016 • Wrocław • € 5,000

09 • Boundaries: Visible and Invisible •

• Magdalena Dunikowska and Ludwik Turko

An unusual exhibition, focusing on the issue of boundaries and borders in all its complexity. The project, which involves all of the viewers' senses, offers them an opportunity to learn the double nature of boundaries: on the one hand, the protection of a territory and a determinant of (cultural, artistic, or political) identity, on the other, a place of an intensive and vital exchange with the external environment. The project will present five principal concepts of how boundaries are understood: as geopolitical, social, natural, cultural, or religious boundaries – visible or internalised. The exhibition is to be launched in Poland and then, in successive years, presented in other European countries.

• from 2013 • European galleries • € 200,000

10 • Islands of Identity •

• Arnošt Marks, Petr Hájek, Michal Volf, and others

The Islands of Identity project and artistic undertaking takes on the phenomenon of people's mobility and migration, and so the resultant evolution of cultural identities. Appropriately arranged 'residential' containers carried by rail or road to various parts of Europe will constitute 'identity storerooms'. The containers will become meeting points for people from even the most remote European cultures, thus disclosing its dialectical nature: unity and, at the

same time, variety.

- 2016 • Poland, Europe • € 80,000

11 • Kids' Guernica •

- Wrocław 2016

Kids' Guernica is an international project addressed to children and youth, aimed at promoting peace and opposition to war through art and play. Young participants of artistic happenings will jointly paint a large picture or mural – a children's Guernica. On a piece of canvas of a size corresponding to that of the original painting by Pablo Picasso (7.8m x 3.5m) young artists will be able to present their own creative vision of opposition to war. The project will have an important educational aspect – it will serve as a lesson of history and fine art, but above all as a lesson of humanity: a joint creative effort will result in openness to another person, trust, and friendship. The project will be open to any child or adult (a child's guardian); there will be no formal requirements to be met or charges to be paid!

- Summer 2011 – repeat in 2016 • Hiszpański Square in Wrocław • € 5,000

12 • Discussion Marathon •

- Association for Children and Youth Development

The main purpose of the project is to revitalise the public language and to formulate civic standards of communication in public space: the media, the society, and culture. The project has been designed as 'work at the grassroots', to revive the spirit of civil debate and overcome

social agoraphobia. 'Work at the grassroots' means work with children and youth – preparing them to live in a society of open people, capable of setting up their own axiological horizons while showing respect for their own and others' subjectivity. The above goal is to be achieved by annual Discussion Marathons for individual educational stages: primary, middle, and secondary school students.

- from 2012 • Wrocław, Wrocław schools • € 7,000 / year

13 • International Young Amateurs' Theatre •

- Romance Philology Institute of Wrocław University, Jerzy Zielonka

Wrocław boasts a rich theatre infrastructure, which is usually not used as intensively in the summer as during the other parts of the year. *The International Young Amateurs' Theatre* can make use of the 'unoccupied stage', to prepare and give performances by amateur actors (aged 15-30) and to fill in the summer season. The idea is to integrate young actors from around the European Union, and so performances will be staged in languages of various EU members. The project will be mass and educational in character (summer premieres would be prepared throughout the year). The participation of professionals will be limited to occasional hosting of specialist workshops for young people (acting, directing, stage design, etc.).

- from 2012 • Wrocław • € 14,000 / year

14 • Migrations, Mobility, Movement •

- Wrocław 2016

An artistic, educational, scientific, and social project focusing on the issue of 'fluidity' of the social tissue, above all the phenomenon of global migration in the past and at present. The project will be implemented with the participation of a Spanish partner (the city winner of the European Capital of Culture competition), and one of its themes will be the development of an efficient mechanism of support for and inclusion of young Poles who return to their mother country from emigration. Setting up cultural work cooperatives or a network of volunteer cultural positions or placements at various institutions of culture, and the capability of creative development at such institutions are only some of the opportunities to be offered by *the Migration, Mobility, Movement* programme. The project will be wound up with a series of workshops and a scientific conference to be held as an event accompanying *the Second World Congress for Peace* in Wrocław.

- from 2011 • Wrocław • € 25,000 / year

15 • Hebron Walls – a cultural project to promote partnership between Wrocław and Hebron (Palestinian Autonomy) •

- Nomada

The project is aimed at creating a platform for artistic and educational exchange between the cities of Wrocław and Hebron. The initiative is to help Polish and Palestinian artists to become acquainted with one another, to develop contacts and overcome cultural barriers and stereotypes – it will symbolically and practically open the spheres of dialogue, creativity,

and support. The project will be implemented in cooperation with the Palestinian community living in Wrocław.

- 2012-2016 • Wrocław • € 7,500 / year

16 • **Ognisko (Theatre Incubator)** •

- Nie-Taki Theatre Foundation

Creation of a theatre centre that will help young actors and performers pursue their own artistic ideas. The centre will provide space for rehearsals and performances, but also a meeting place for promoting creativity. One of the objectives is to integrate people interested in theatre, practitioners and theoreticians alike – those performing on stage and those writing about it.

In other words: a theatre meeting place!

- 2012 – permanent project • *Ognisko* Cinema – Obrońców Helu Square • € 40,000 / year

17 • **Panorama of the City of Wrocław** •

- initiative of the inhabitants

Creation of a panoramic map of the city by people with the savant syndrome (a *savant* [French for ‘knowledgeable’] is a person with some developmental disorder and one or more areas of expertise, ability, or brilliance, which is – more often than not – combined with an excellent memory). Apart from the obvious artistic dimension, the project will promote an attitude of tolerance and openness towards autistic people.

- 2016 • Wrocław • € 10,000

18 • **Train to Spain** •

- Bogdan Lewandowski

The project is aimed at setting up a special rail connection between Wrocław and the future Spanish capital of culture. The train will run in periods preceding the biggest cultural events in either capital of culture. The project will also involve innovative cultural activities, which can take place in the unique space of a train. Poetry, meetings with creators, photo exhibitions, ‘concerts in train corridors’ – these are only some of the ideas to be put into action en route, and the train is not only to connect places, but above all people and cultures!

- 2016 • route Wrocław – Spanish ECoC • € 22,000

19 • **Film Peeping** •

- Film Peeping

The project consists in organising weekly film screenings within monthly thematic groups. The idea is to provide the average cinema-goer from Wrocław with an opportunity to become familiar with ambitious, controversial cinema, which is frequently difficult to watch and not to be found in normal distribution. The year 2016 would become a celebration of ambitious cinema!

- from 2011 • Wrocław • € 8,500 / year

20 • **The City Port** •

- BLIK Foundation

The vast spaces of old granaries and warehouses will be adapted to meet the needs of the *Young Photography Gallery*. The gallery will show works of unknown photographers in a professional exhibition environment. The project will

also involve lectures on modern photography and its history, and setting up of a photographic bookshop engaged in publishing.

- from 2012 • The City Port • € 20,000 / year

21 • **Mini Film Festival – Refugees and Exile** •

- ODRA film

An annual mini festival of films devoted to the issue of refugees, with the participation of the Polish Humanitarian Action and human rights organisations. The films to be shown, both documentaries and features, will share a common denominator – a high artistic value and social commitment. This mini festival is to be above all an opportunity to consider the problem of refugees, exile, but also racism and hatred-motivated violence.

- 20 June 2011-2016 (World Refugee Day) • Lower Silesian Film Centre • € 35,000 / year

22 • **Meeting an Other** •

- initiative of the inhabitants

A project dealing with the issue of exclusion because of a broadly-understood otherness, above all the ‘otherness’ of Down sufferers. The project is to comprise a cyclical festival of artistic ensembles (*Art Festival of Down Sufferers*) and a review of works by artists dealing with the life and existential experience of people suffering from Down syndrome. The project will be implemented in cooperation with international organisations such as: Down Syndrome International (DSI) and the European Down Syndrome Association (EDSA).

- from 2012 • Wrocław • € 40,000

23 • Theatre Academy of Integration •

• Arka Theatre

The project is to popularise a method of undertaking actions aimed at integrating and activating handicapped persons among creators and theatre artists. The project assumes preparation of a performance, in the case of which all actors, including handicapped ones, will be indispensable, and the actors will not be divided into able-bodied and not able-bodied – joint explorations of beauty and theatre space.

- from 2011 • Arka Theatre • € 30,000 / year

24 • Theatre Without Borders •

• Marcin Jakowczyk

Wrocław's museums, galleries, and music institutions are, because of the form of the medium, also open to foreign visitors. Unfortunately, the offer of the city's theatres is almost exclusively addressed to Polish-speaking theatre goers. The idea behind the *Theatre Without Borders* project is to set up and operate a system for translating theatre pieces, which will make the local theatre institutions accessible to a broader audience. The translations will involve sign language as well. Another aspect to be investigated as part of the project is audio description, which means an additional narration facilitating perception of performances by blind and visually impaired people.

- from 2011 • Wrocław theatres • € 15,000 / year

25 • Underfire Gallery •

• Nomada

The project will comprise, among other things, a series of photographic exhibitions depicting the life and culture of Iran, Pakistan, Brazil, and Syria. The main project objective is an attempt to demolish the civilisational walls between cultures, religions, and races. The project will involve placing large-format (3m x 4m) photos on walls throughout the district and a series of meetings of the inhabitants with the artist. The display of photographs is only a pretext for shattering unfair stereotypes and to show the beauty and otherness of the world's different cultures.

- from 2011 • Nadodrze and Wrocław's other districts • € 750 / year

26 • Club Evenings •

• NightScope, Kultura NatychMiastowa

Culture also means the city's intensive night life. Wrocław's restaurants, bars, and clubs pulsate with an inexhaustible energy of human bodies and conversations. This also means electronic music, whose history, development, and form are to be popularised as part of the *Club Evenings* initiative. The project will involve meetings, film presentations, exhibitions, and happenings during the day. The night part of the project will constitute a sensory journey through the sea of music.

- from 2011 • Wrocław • € 23,000 / year (with financial contributions from individuals)

27 • WroBus •

• initiative of the inhabitants

The *WroBus* concept was born out of the need

to promote the European Capital of Culture scheme and the desire to involve the biggest possible number of Lower Silesian inhabitants in the ECoC event. *WroBus* is fully mobile installation on wheels, a place of cultural education and an ECoC popularisation tool at the same time. *WroBus* will reach almost any place, even the smallest towns and villages, and the multimedia nature of the equipment installed inside the vehicle will allow new art media, e.g. video art, to be promoted. *Moving Office Wrocław 2016* is one of the projects that could be implemented thanks to the capabilities offered by *WroBus*. The *Moving Office* will gather opinions of people and their proposals. The strengths of *WroBus*'s artistic and organisational concept are its inventiveness, spontaneity, and innovation.

- from 2012 • Wrocław, Lower Silesia • € 30,000 in the first year and € 15,000 in every successive year

28 • Wrocław's Meeting Bicycle •

• Wrocław School of Banking Graduates Association

Organisation of trips by Wrocław's 'meeting bicycle' designed and built for physically handicapped people. The project aims at integrating the disabled with able-bodied people thanks to a series of trips focusing on historical, cultural, or natural aspects. A bicycle as a tool not only for moving from place to place, but also for learning about and understanding other people. The routes will be prepared specially for the purpose by Wrocław guides and landscape

planning students. A project with a social, cultural, and culture-forming nature!

- from 2011 • Wrocław • € 2,000 / year

29 • Life is (Not) a Fairy Tale •

• initiative of the inhabitants, Agnieszka Szydziak, Piotr Soroka, Dawid Janiś

The project aims at integrating young people from pathological environments, changing their attitude to life from passive to active, making them discover the creative side of their personality, teaching them tolerance and respect for others, irrespective of their sex, race, colour, or origin. Workshop participants will search for a common language of communication through art. Without defining what beauty and art is, the project designers want to explore this issue together with project participants. A project with a social nature, but not without an artistic aspect!

- from 2011 • local art centres • € 8,000 / year

30 • Live Library •

• Angelus Silesius Meeting House, Mediateka

A human being as an open book, an object genuinely worth getting acquainted with – the main idea behind the Live Library concept. The only opportunity to reach out for another human being – like for a book – and to ask, inquire, get to know, overcome one's fear. Former prisoners, the homeless, homosexuals, Catholics, or pacifists – live books with wisdom inside: existential experience. The project has been designed as an ongoing exercise and is addressed to all inhabitants of Wrocław and Lower Silesia.

- from 2011 • Wrocław, Lower Silesia • € 6,000 / year

CATEGORY II: Public Projects

Theme: *Intimate Beauty*

01 • Body and Soul •

• Grassroots Citizen Initiative

An educational and recreational programme for all people interested in physical recreation and sport. The idea is to promote fair competition and fair play both in sport and, above all, in daily life. The programme will be implemented through numerous activities organised throughout the city and mass events, such as street runs, city games, joint projects bordering on art and active entertainment.

- from 2012 • Wrocław, Lower Silesia • € 8,000 / year

02 • Body (re)building – BODY METAMORPHOSIS •

• Grassroots Citizen Initiative

Body metamorphosis – the main aspect of the *Body (re)building* programme. By taking up the issue of body and corporeality in various cultural contexts, the programme designers and parties engaged in its implementation would like to increase public awareness of the ambiguity of modern canons of beauty and to promote tolerance of people who fall short of popular standards in this respect or have taken a conscious decision not to comply with them. A project with a scientific, educational, and artistic nature.



- from 2012 • Wrocław • € 7,600 / year

03 • Brief Glimpses •

- Elene Gallen, Beata Wilczek
Development of a socially and economically accessible fashion collection in cooperation with Wrocław's traditional embroiderers and an artistic publication of the results in cooperation with Polish, German, Australian, and Spanish artists inspired by the project. The project is also aimed at developing aesthetic sensitivity of people from excluded families and aesthetic education.
- periodic, from 2011 • BWA Design Gallery, Świdnicka Street • € 2,500 / year

04 • Corporeality: Old Age and Beauty •

- Centre for Information and Social Development
A photographic competition and a philosophy seminar for seniors (and not only!) dealing with the issue of beauty and ugliness of the body of an old person and showing the symbolic functioning of the body in popular culture and art.
- from 2016 • Lower Silesia • € 7,000

05 • Corporeality in Spanish Cinema •

- New Horizons Association
Screenings of Spanish films with the participation of their directors (films selected in cooperation with specialists, critics, cultural institutions), a retrospective of films by masters of Spanish cinematography (e.g. Carlos Saura, Pedro Almodovar), seminars, and discussions with the participation of Spanish and Polish critics, publication of a film anthology, exhibi-

- tions, and concerts of Spanish artists.
- 2016 • Wrocław • € 100,000

06 • Cultural Guerrilla •

- Wrocław 2016
Cultural guerrilla warfare aimed at changing the city's artistic and cultural appearance! Bold creative forays into areas unfriendly to art; utopian projects that will become reality; inhabitants who will turn into artists – in other words: aesthetic empowerment of Wrocław's inhabitants! Sculpture workshops, graffiti and street art courses, plein-air painting workshops – these are only some of the attractions prepared by cultural guerrillas, and all this in an atmosphere of love for the city and art!
- periodic, from 2012 • Wrocław, Lower Silesia • € 9,000 / year

07 • Digital Fashion Show •

- Szajba Café and Club, Grzegorz Twaróg
A multimedia fashion project aimed at searching for new ways of expression to show art in the form of fashion, lending individual meanings to collections of young designers and promoting cooperation between numerous fields of (visual, music, fashion) art. Meetings will result in the creation of original fashion movies. 2016 is to see a special edition of the project.
- periodic, from 2011 • Wrocław • € 4,000 / year

08 • Children's Fan Academy •

- Grassroots Citizen Initiative
A project for Wrocław's youngest inhabitants and their parents designed to provide them with

sports and cultural education. The programme will be implemented in cooperation with Spanish organisations involved in promoting tolerance and good habits at stadiums in other sports facilities as well as in cooperation with Wrocław's sports clubs.

- periodic, from 2012 • schools, stadiums, sports halls, and pitches • € 11,000 / year

09 • Cool Kids •

- Centre for Information and Social Development
A project connected with, among other things, opening of specially equipped multimedia halls for patients of children's hospital wards, aimed at promoting children's artistic development and preventing isolation and loneliness. Meetings with artists, book authors, interesting people, etc. to overcome children's loneliness and sadness. A project with a social nature, but not without an important cultural aspect!
- from 2012 • Wrocław's hospitals • € 13,000 / year

10 • Flamenco •

- Wrocław 2016, Córdoba 2016
Flamenco means not only a dance, music, beautiful dresses and a unique climate of Andalusia. It is also a love for music and a passion, which we want to nurture in Wrocław together with our partners from Córdoba. The *Flamenco* project will be implemented in cooperation with the city of Córdoba, in which the tradition of the culture is exceptionally rich and where it is now flourishing. The project is to involve artistic exchange, joint workshops in

Poland and in Spain, concerts and sunny fiestas in Hiszpański Square.

- from 2011 • Wrocław • € 4,000 / year

11 • For Kids and Adults •

- BWA, Anna Mitus, Joanna Stembalska

A cyclical international exhibition to present works by artists from Poland, the Czech Republic, Serbia, and other European countries that share a similar historical and social past. The starting point for the exhibition is the gaming concept. Gaming in various contexts, gaming in human relationships, gaming in inter-generation relationships, gaming as a metaphor – an exhibition not only for adults!

- 2012-2016 • BWA • € 6,000 / year

12 • Global City Symphony •

- Big Bang Lab

A project aimed at making children from various cities around the world produce films about the places they come from. The films will then be shown in the cities involved in the project so that everybody can see the effects of the effort of their youngest inhabitants. The films will be available for everybody to watch on a special Global City Symphony Internet site.

- 2016 • around-the-world project • € 25,000

13 • Hidden Treasures •

- Wrocław 2016, Public Library in Görlitz, Meetingpoint Music Messiaen

Each of us carries a hidden treasure – a talent that, if not developed, may never reveal itself. Discover your talent and become an author!

This is the aim of the project, which is addressed to everybody, irrespective of their age, sex, social status, or origin. The initiative is to encourage people who do not normally think of themselves as authors to make an effort – or rather to have some fun – and develop their literary talent in order to describe and share their experience as readers. Being a reader is not enough; become a writer!

- 2016 • Lower Silesia, Germany • € 8,000

14 • Women in the Cinema •

- ODRA Film

A series of meetings aimed at drawing the public's attention to the changing role of women in the modern cinema. The changes are to do with the perception of women in films, their subjectivity, but also objectification. The series will end in 2016 with a festival and a conference transmitted live via the Internet to wall screens around Wrocław.

- from 2012 – permanent project, culminating in 2016 • Lower Silesian Film Centre • € 110,000

15 • Cultural Gadgets •

- Segovia 2016, Wrocław 2016

As part of the cooperation between Wrocław and Segovia, the Spanish candidate city, a simultaneous competition for a cultural gadget will be held. Wrocław's inhabitants will design a small, personal gadget – an object of beauty, small enough to be carried around in the pocket – as a present for Segovia's inhabitants. A similar souvenir will be given to Wrocław's inhabitants by Segovians.

- 2011 and 2016 • Wrocław, Segovia • € 14,000 / year

16 • Buy a Book for a Kid •

- The City Library in Wrocław

One of the goals of the project is to compensate for the limited opportunities of children from poor families and families threatened with social exclusion. The project also involves workshops for foster families. Some of the activities to be done as part of the project: collection of books by bookshops around the city, meetings with specialists, trainers, and teachers and meetings of writers with children and parents.

- periodic, from 2011 • bookshops, centres of education, libraries • € 3,000 / year

17 • For a Good Beginning •

- The City Library in Wrocław

Reader's sets distributed on Wrocław's maternity wards and first library reader's cards for newborns and their parents. The aim of the project is to promote reading and library culture among parents and making them sensitive to the issue of reading.

- from 2011 • Wrocław's hospitals and public libraries • € 10,000 / year

18 • Beautiful Taboo •

- Centre for Information and Social Development
- An exhibition and a series of workshops. Activities aimed at revealing the world of intimate and emotional needs of mentally handicapped people through artistic means and workshops held by reputable artists. The goal is to break



the general public's taboo regarding the sensuality and corporeality of the handicapped.

- 2012-2016 • ArtBrut Gallery • € 8,000 / year

19 • **The Beautiful Mind** •

- Grassroots Citizen Initiative

A project aimed at promoting social integration of sufferers from various mental disorders, above all schizophrenics. By setting up a support network, work cooperatives and a job agency system, and by organising various educational, therapeutic, and artistic programmes, the project designers want to help people with mental problems to become engaged in the so-called normal social life.

- from 2012 • Wrocław • € 25,000 / year

20 • **Youth Club** •

- Nomada, Falanster

The primary goal of the project is to create a space for social and cultural integration of children from families and neighbourhoods threatened with social and economic exclusion, with a focus on children from Roma families as well as other ethnic or national minorities. As a result of spending time together, talking, and taking part in workshops, various awkward stereotypes will be broken.

- from 2011 • Falanster • € 35,000 / year

21 • **Film Festival: Children's Cinema** •

- New Horizons Association

Presentation of films for children, dealing with issues they identify with, treating children and youth as sensitive, inquisitive viewers. The fes-

tival is to show that the cinema for children is not only about special effects, 3D animations, and a minimalist message. It is, above all, wise and reflective films about acceptance, searching for one's own identity, tolerance, or facing adversities.

- 2016 • Wrocław • € 70,000

22 • **Relaksarium Qlturowe** •

- Beata Marciniak

An old, dilapidated cinema building will be transformed into a centre for ecological and cultural relaxation for Wrocław's inhabitants. The building, located in the city centre, will become a place where each Wrocław inhabitant can participate in film therapy or yoga classes, relax on a green roof, watch a film about ecology, travelling, art, or architecture, attend with children a morning screening of a film or hide in a relaxation hall. All artistic events taking part at Relaksarium Qlturowe will be transmitted on the CulTube site. The project is also to have an educational nature and make the inhabitants aware of the importance of ecological lifestyle.

- from 2014 • Lwów Cinema • € 70,000

23 • **Artistic Work Cooperative** •

- 180, Krakowska Street

A post-industrial space arranged not only for amateur artists. A place to meet music and art. The Cooperative will combine a club, a theatre, a gallery, workshops, and art fairs. In 2016 it will become one of the centres of culture used for the celebrations.

- 2012 – permanent project • former W. Kelling Laundry and Dyeworks • € 7,500 / year

24 • **Art of Corporeality** •

- BWA
A series of discussions about corporeality in art. Critical analyses, lectures, meetings with artists and authors, public confrontations, or perhaps even arguments – all this to answer the questions: what is the ‘body’ and what is its role in modern art (and not only).
- 2012-2016 • BWA • € 6,000 / year

25 • **Body Taboos: Body Art Exhibition** •

- BWA, Piotr Stasiowski
An exhibition dealing with the issue of corporeality in art, showing the results of study and creative research into the relationship between physicality and psyche. A presentation of the artist’s body as a material and means of artistic expression.
- 2016 • BWA Awangarda • € 5,000

26 • **Children’s Puppet Clinic Theatre** •

- Puppet Clinic Theatre
An initiative designed for Wrocław’s youngest inhabitants and their parents to develop children’s interest in puppet theatre and to support them in their artistic attempts in this field. Wonderful decorations, fascinating, although sometimes frightening puppet props, fantastic music and setting will make children feel like real artists!
- from 2011 • Wrocław • € 5,500 / year

27 • **Varieties of Beauty** •

- Wrocław 2016
The project is to provide the general public with an opportunity for questioning the aesthetic tyranny of fashion designers, the media, and fashion houses. By exerting a specific pressure, the world of fashion stifles the individualist character of each of us, forcing us to assume a particular consumer attitude, which does not leave room for any individuality or sense of identity. The proposed project attempts to do away with the hegemony of the world of fashion. The world’s longest catwalk, to be erected along Wrocław’s Pergola, will enable cyclical fashion shows to be held, including shows of fashion designed for and dedicated to the handicapped – and workshops for amateur designers will allow them to reveal their hidden designing talents.
- 2016 • Wrocław’s pergola • € 15,000

28 • **Vrots-love – Love Another Way** •

- Grassroots Citizen Initiative
A project involving a scientific conference, an educational initiative, and therapeutic workshops devoted to the sexuality of the physically handicapped, to be implemented with the participation of NGOs dealing with exclusion and sexuality.
- periodic, from 2012 • Wrocław • € 17,000 / year

29 • **The Big Feast** •

- BWA, Krzysztof Kucharczyk
An exhibition emphasising the importance of

meeting at the table accompanied by discussions and art presentations. A table as a place for creativity, play, or having fun. A table as a microcosm of human relations. Sit down, let’s talk!

- 2016 • BWA Glass and Ceramics Gallery • € 4,000

30 • **Wrocław Movement Festival Cyrkulacje** •

- Wrocław Movement Festival Cyrkulacje
A festival designed to break the cultural taboos and barriers regarding corporeality, and to make people aware of the capabilities of the human body. An important aspect of the project will also be an attempt to break free from the ideal of beauty as imposed by pop culture, which prevents the average man in the street and their corporeality from opening to the world around them and to otherness. The festival is to involve: movement workshops, performances, discussions, and meetings with people who practically or theoretically deal with dance and movement, ‘an attack of space’ (dance improvisations in public places), jam impro, dance cinema, and a final concert.
- 2016 • Wrocław • € 20,000

CATEGORY II: Public Projects

Theme: *Beauty in Cyberspace*

01 • **Documentary Film Academy MovieWro** •

- Documentary Film Academy MovieWro •
The project sets out to transform Wrocław into a major centre for promoting documentary cinema. A presentation of documentary films deal-

ing with social issues and a discussion of the most important modern problems contributes to the development of a civic society. Starting from 2012, the project is to involve meetings at Lower Silesian schools and the *Fact Art Festival* that will combine various activities related to documentary films. The year 2016 will be used for a summary of the project and preparation of a special edition of the festival.

- from 2011 • Lower Silesian Film Centre • € 4,500 / year

02 • **ArtistTalk.eu** •

• MoTA Museum of Transitory Art (Ljubljana), WRO Art Centre (Wrocław), CIANT (International Centre for Art and New Technologies) (Prague)

ArtistTalk.eu is to create a platform for education and exchange of experience between three leading European centres and other organisations involved in experimental art. Experiment is the flywheel of innovation – the presence of experimental art on the Internet will inspire a large group of viewers.

- 2011-2013 – permanent project • Internet • € 20,000

03 • **Cultural Information Centre** •

• Małgorzata Jojnowicz, Jolanta Studzińska

The project aims to collect, order, and present – on a 24-hour basis – information about cultural events in the form of a light installation to the biggest possible number of Wrocław inhabitants.

- 2016 • the city centre and the focal locations of

Wrocław's districts • € 42,000

04 • **Civil Society Museum: 'The People, Yes!'**

• Jeff Halper, Nobel Peace Prize nominee

The project assumes the creation of a multimedia museum that will ultimately become a centre for activating, organising, and exchanging experience of civic movements, NGOs, and grassroots initiatives from all over Europe. All materials collected, processed, or created by museum staff will be made available on the Internet. The place will also function as an institute for researching civil movements through exhibitions, scientific conferences, and publications presenting their history. The Museum would be the world's first the Institution of this type.

- from 2011 • Internet, Wrocław • € 30,000 / year

05 • **Cyber Art Brut** •

• Centre for Information and Social Development
Promotion and presentation of works and profiles of their mentally handicapped creators in virtual space. Setting up of a dedicated website.

- from 2011 • Internet • € 2,500 / year

06 • **Dialog Café** •

• The City Library in Wrocław

The video conferencing centre located at Mediateka will offer free-of-charge Internet conversations developing language abilities, but also enabling 'face-to-face' meetings of people from various countries, exchange of experience, joint implementation of international projects, and

familiarisation with each other's culture.

- from 2011 • Mediateka, Internet • € 5,000

07 • **Digitalisation of the Museum of Architecture Collection** •

• The Museum of Architecture, Wrocław

Digitalisation and description of over 15,000 designs owned by the Construction Archive, and making them available to the public free-of-charge. Access to plans, maps, photos, and documents will be possible via a dedicated Internet site and by means of infomats.

- from 2011 • Museum of Architecture • € 7,900 / year

08 • **E-migrations** •

• initiative of the inhabitants

Wrocław's application diagnoses dangerous phenomena – interpassivity and public agoraphobia. The *E-migrations* will be devoted to these social phenomena with regard to the Internet and the so-called virtual reality. It aims to sensitise the public through art to a number of exceptionally dangerous problems that are connected with irresponsible use of the benefits offered by cyberspace. The project will be educational, information, and artistic in character. 2016 is the year scheduled for the *E-migrations* festival, which is to sum up the project.

- from 2015 • Wrocław, Internet • € 5,000 / year

09 • **E-Senior** •

• Centre for Information and Social Development
Seniors surfing! – this is the project's motto, which perfectly reflects its central idea. *E-sen-*

ior virtual academy is a project designed to acquaint seniors with the benefits offered by the Internet. The organisers want to overcome seniors' fear of IT technology and the Internet by hosting a series of courses.

- from 2012 • Wrocław, Lower Silesia • € 40,000 / year

10 • E-Teatr TV •

- Zbigniew Raszewski Theatre Institute

An Internet television channel entirely devoted to the life of the theatre, which is to promote theatre art, to familiarise Polish and foreign viewers with the most interesting theatre phenomena and backstage information, to find new, interesting ways of talking about the theatre with the camera. The project is also to involve documentation and archiving of theatre-related phenomena.

- from 2011 • Internet • € 10,000

11 • KAN Film Festival •

- KAN, Las Palmas de Gran Canaria 2016

A festival of amateur and independent film. Apart from the very festival, the project will also comprise special screenings abroad, which will promote and open creative space to film makers. During the preparation of this year's edition, the festival organisers cooperated with Las Palmas de Gran Canaria, the Spanish candidate for the European Capital of Europe competition.

- from 2011 • community centres, pubs, lecture halls, conference halls, open spaces • € 5,000 / year

12 • Winter Landscape Single-Picture Gallery •

- Ad Spectatores Theatre

A theatrical interpretation of the painting by Pieter Brueghel *Winter Landscape with Skaters and a Bird Trap*, using state-of-the-art lighting and music technology. The project is very special, in the sense that all performance activities will be taking place around the exhibit being interpreted. The *One Painting Gallery* is a project aimed at popularising unconventional exhibition activities, consisting in an interactive presentation and triggering off the viewers' interaction – a new approach to an irregularly shown work of art. With a view to popularising the project as much as possible, the event will be transmitted live over the Internet and presented on the National Museum site and the CulTube portal site.

- from 2011 • National Museum in Wrocław • € 4,000

13 • Interactive WRO Stop •

- Wro Art Centre

Interactive video installations at selected city transport stops. The stops are to enable Wrocław's inhabitants to experience art in their daily lives, at places not usually associated with art, when people are in a hurry, at work, etc.

- 2016 • city transport stops in Wrocław • € 15,000

14 • INTGRACJ@

- Wrocław-West Cultural Centre

The project has been designed to enable young people with impaired vision, and so frequently

excluded socially due to their handicap, to actively participate in artistic and social activities. Using appropriate activation and encouragement techniques, the project organisers hope to awaken in young people a passion for and interest in art. Participation in the project is also to challenge stereotypes, which restrict visually impaired people from accessing audiovisual culture. The results of the project will be posted on the Internet, forming a cyberarchive of integration.

- from 2012 • Wrocław, Wrocław-West Cultural Centre • € 11,000 / year

15 • Komiksofon •

- Kultura WROdzona Association and Puzzle Club

This is an experimental project, consisting in supplementing cartoons with music. Combination of a cartoon with music allows you to perceive the cartoon in a different way – it expands its message and discloses new meanings. In this way the project designers want to promote the art of cartoon, which although rather well grounded in pop culture, seems to be undergoing a crisis at the moment. *Komiksofon* is a project addressed not only to fans of stories presented in pictures, but also to all people interested in new, experimental forms of artistic expression.

- from 2011 • Wrocław, Puzzle Club • € 6,000 / year

16 • Immediate Culture •

- Kultura NatychMiastowa

Kultura NatychMiastowa, or *Immediate Culture*, is an independent portal offering information about culture and a place where exhibition curators and artists may present their comments. The project designers want to show that Wrocław is an important place on the artistic map of Europe. They want to fight against excluding certain artistic and cultural events from the universal cultural circulation. *Kultura NatychMiastowa* wants to immediately transfer wall-enclosed exhibitions directly to the live urban tissue.

- from 2011 • Wrocław, Internet • € 5,000 / year

17 • **Mail Art Project AfterLife** •

- Zamek Cultural Centre

The *Mail Art* project uses electronic mail as an art medium and an artistic tool. After the success of the *Mail Us Art* exhibition, which made use of the traditional post, the project designers decided to go a step further and to create a project based on electronic mail. *Mail Art Project AfterLife* is a fascinating play with the convention of modern ways of human communication in cyberspace. Artists from 31 countries have been invited to participate in the project and its fruits will be presented to the inhabitants of Görlitz, Hradec Králové, and Wrocław. The year 2016 will be an ideal occasion for organising another edition of the project.

- from 2011 • Zamek Cultural Centre, CulTube • € 4,500

18 • **Multimedia Wrocław Literature Archive** •

- Polish Writers' Association

A virtual library and an archive of literature created by authors from Wrocław or connected with Wrocław. The main goal will be to try and preserve the, often forgotten, output of Wrocław and Breslau writers whose books have not been reprinted. The project could be implemented with the support of the local libraries and in the future become part of a massive cyberarchive of Wrocław art.

- 2016 • Wrocław • € 6,000

19 • **Piękno GRY – The Beauty of the Game** •

Computer games are not only a simple form of entertainment, but an entire creative industry employing millions of people around the world. The project intends to look at the world of computer games through the classic aesthetic categories of beauty, nobility, and authenticity. The project will involve organisation of a *Computer Games Festival*, at which Wrocław's inhabitants will be able to play the most interesting games, and a *Creators' Convention*, to which the most famous representatives of this cyber art area will be invited.

- 2016 • Internet, Wrocław • € 20,000

20 • **Poet@** •

- Centre for Information and Social Development
An open poetry portal for seniors, based on Web 2.0 tools. An opportunity for poems written by seniors and the poets' profiles to be published.
- from 2011 • Internet • € 12,500 / year

21 • **Poetry on CyberStreet** •

- Wrocław 2016, Wrocław's inhabitants

Taking poetry out of books. Fragments of texts published on CulTube and a poem jointly created on the Internet by Wrocław's inhabitants. Quotations from works by Wrocław's poets will adorn – after being copied using templates – pavements, lamp posts, lifts, and rubbish bins in large housing estates built from prefabricated elements. Genuine poetry will penetrate urban tissue!

- 2011-2016 • CulTube, wro2016 blog, Kozańów and Kosmonautów districts • € 3500

22 • **RE-collection** •

- Wrocław 2016

Is it possible to sell works created by young, unknown, but very talented artists? Yes, it is enough to convince business people that it is worth investing in! Preoccupied with work, they usually have no time to visit galleries, especially less known ones, and so we have decided to create a special place for them in cyberspace. *RE-collections* are Internet auctions of works created by Wrocław artists as well as presentations of their profiles. Each artist whose works will be auctioned will be selected by art critics, Wrocław galleries, lecturers of the Academy of Fine Arts or Wrocław 2016 staff members.

- 2012 – permanent project • Internet • € 2,500

23 • **Loneliness in the Net** •

- Wrocław 2016

The project focuses on the dark aspects of the most recent technologies. The increasing alien-

ation of hundreds of millions of social networking website users, Internet users immersed in interpassive appearance of interaction is one of the most serious illnesses of today, whose effects are still hard to predict. *Loneliness in the Net* is composed of a series of digital exhibitions and interactive artistic projects aimed at exposing the psychological mechanisms responsible for passivity. The project will constitute an attempt at recovering the real space of social relations by using digital tools.

- from 2013 • Internet • € 15,000 / year

24 • **Trans-Wrocław** •

- Children's Film Studio

Children-made, frame-by-frame, animated history of the city, focusing on the activities of the people of science, art, and politics. The Children's Film Studio will give children an opportunity to become creators, to transform their passive and consumer attitude into an attitude of activeness towards the environment, culture, and the media.

- from 2012 • Entropia Gallery • € 7,500 / year

25 • **Festival of Photography with a Difference (TIFF)** •

- BLIK Foundation

The *TIFF* project has been designed to fill a gap in the city's cultural offer as regards the art of photography. By assumption, the project is to be an international event, above all a meeting place for Polish and German artists. A high artistic value of work will be required for an artist to be invited to participate, although *TIFF* will

not be addressed only to sophisticated photography lovers. The festival is also aimed at aesthetic and photographic education of Wrocław's inhabitants.

- from 2011 • Wrocław • € 5,000 / year

26 • **Wrocław's Inhabitants Recommend** •

- Wrocław's inhabitants, Wrocław 2016

Nobody knows Wrocław better than its inhabitants. An Internet site with unconventional tourist tracks will show personalised routes recommended by the locals, but also foreigners who have discovered something unusual in Lower Silesia. The main aim of the project will be to boost the visibility of those of Wrocław's fragments that are outside its strict historical centre, and to encourage people to visit its less known spots. The best recommended routes will be collected in a publication.

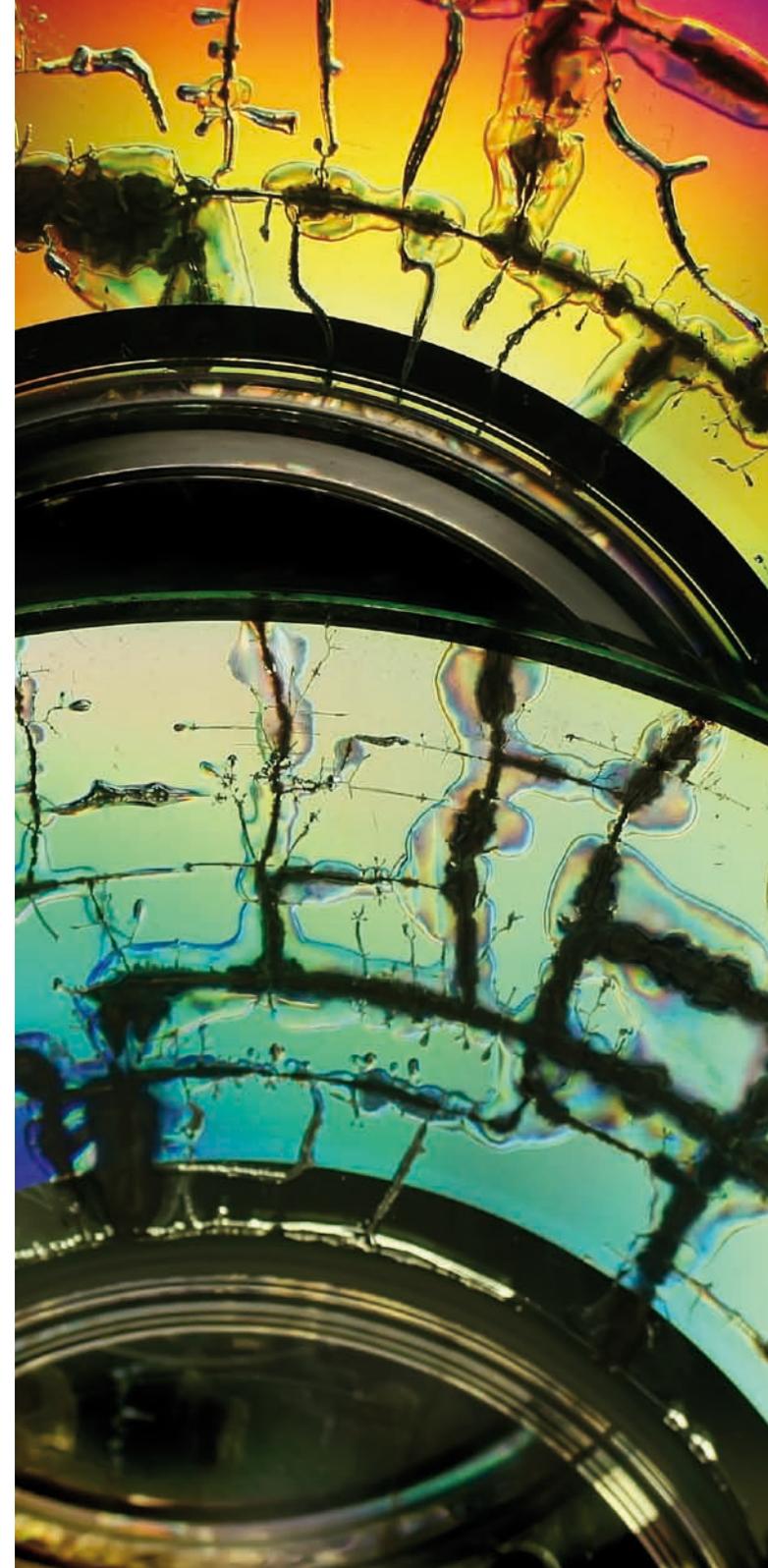
- 2011-2016 • Internet, Wrocław • € 10,000

27 • **Wrocław Visual Technology Studios** •

- Feature Film Studio, Zbigniew Rybczyński

The project has been designed to set up a unique, educational centre for research and creativity in the area of multimedia. The first stage of project implementation will be to establish a studio for special effects to be used in films that will use state-of-the-art CGI 3D multi-layer technology. The project also provides for the establishment of a European Multimedia Education Centre, which will train specialists in this area.

- from 2011 • Feature Film Studio • € 3,750,000 (with a sizeable participation of the Ministry of Culture and National Heritage)



28 • **We Are All Film Directors** •

- Dominik Dobrowolski

The project provides for organising photographic and film workshops for youth aged 12-16 years threatened with social exclusion. *All of Us Are Film Directors* will be a third edition of the project, which is implemented in Lower Silesia. The first edition took place in the municipality of Mieroszów in 2010, the second – in the county of Wałbrzych in 2011, and their aim was to encourage young people to develop their talents in the field of film art. This time the scope of the project has been expanded and includes various forms of artistic expression and the issue of environmental protection. Thanks to the fact that the project is designed to run for a number of years, its participants will be able to notice that they themselves are directors of their own reality, i.e. that having an innovative approach, they can themselves solve the problems of the world around them and put their own ideas into action.

- from 2012 • Lower Silesia • € 10,000 / year

29 • **Your City, Your View** •

- *EuroCities*

A photographic competition to celebrate the 25th anniversary of *EuroCities*. The entries are to show the city from a perspective other than that to be found in promotional folders; the city as seen by its inhabitants – this is the main idea behind the competition. A dedicated blog has been set up for the purposes of the project – a platform for posting competition entries, exchanging ideas between authors, etc.

- 2011 • Internet • € 2,000

30 • **Europe's Mirror** •

- ODRA Film

A series of monthly or weekly meetings with the new European cinema (films made after 2000), showing the lives of modern Europeans. The meetings will contribute to the popularisation of the national heritage of European nations. Films made in recent years show that today, just like in the past, we have a strong feeling of a European, supranational identity.

- 2011-2016 • Lower Silesian Film Centre • € 25,000 / year

CATEGORY II: Public Projects

Theme: *Forces of Nature – Power of Culture*

01 • **2016 Trees for the Year 2016!** •

- a concept sent in to Wrocław 2016

The greener the better! – that is the central idea of the project, which involves planting trees within the city to leave a permanent trace of the 2016 cultural celebrations. In the coming decades, Wrocław residents will associate the trees with the European Capital of Culture.

- 2016 • Wrocław • € 10,000

02 • **Ecodormitory** •

- Wrocław Dormitory Residents' Councils

An action promoting ecological awareness among the students of Lower Silesian schools of higher education who live in dormitories. The action's main goal is to have glass, paper, plastic, and aluminium containers installed near

all student dormitories. Once this infrastructure is in place, a group of volunteers will promote the action at regular intervals (e.g. twice per semester), using the opportunity to raise ecological awareness.

- from 2011 • Wrocław • € 3,000

03 • **Bike Strike!** •

- a Wrocław bikers' initiative

The International Biking Festival is not just a meeting of bike fans but also an exhibition of bike design, bike renovation workshops, DIY accessory manufacturing workshops, numerous concerts, urban games on bikes, and a review of 'biking' films (extreme bike; bmx). *Bike Strike!* will close with a local bikers' parade and a ride across the entire city.

- 2016 • Wrocław • € 25,000

04 • **Kennel of Life** •

- Wrocław 2016, Mój Pies

The *Kennel of Life* is a place where one can anonymously leave an unwanted dog. The kennel would be equipped with a blanket, water bowl and food for the dog, as well as a detector that would alert a trained volunteer that a dog is in the kennel. *Kennel of Life* is also a project designed to popularise the adoption of dogs from shelters. It could be implemented in collaboration with Two Plus Four foundation and the community of users of the Internet portal *Mój Pies*.

- from 2012 • Wrocław • € 4,500

05 • Poland Goes Barefoot •

• Poland Goes Barefoot

A three-day nationwide pro-ecological festival. The project involves the creation of *Green Energy Zones* – green carpets of natural grass laid out in central points of cities. These places would become model spaces to meet and relax. Promoting a healthy active lifestyle is the aim of the project.

- from 2012 • Wrocław, Lower Silesia • € 6,000 / year

06 • Red Riding Hood •

• Two Plus Four Foundation

A unique staging of a play based on the well-known fairytale, involving children and dogs as participants. To achieve an educational effect, the original key themes will be revised. The ‘bad’ wolf and the ‘good’ hunter will change places. The character of the wolf, played by a dog, will expose the stereotypical approach to wolves and other wild animals. Meanwhile, the figure of the hunter will teach children that poaching and killing animals for ‘sport’ is unethical. The play could be performed in Wrocław and in theatres and culture centres throughout Lower Silesia.

- 2016 • Wrocław, Lower Silesia • € 15,000

07 • Recycling Sounds

• KALAMBUR Foundation

A project that engages children and musicians in order to broaden horizons and promote the creative use of discarded objects. A conscious eco-aesthetic game, the project is designed to

resist mindless consumption. Out of the *Recycling Sounds* workshops will emerge the *Orchestra of Recycled Materials*. A grand concert performed by the Orchestra will take place in 2016.

- from 2011 • Wrocław • € 2,000 / year

08 • Eco-kid in Eco-school •

• A project submitted by inhabitants

The project is aimed at promoting healthy food in schools by means of a series of games, food-tasting, and cultural events as a result of which children will no longer think of healthy food as tasteless and unpopular. Backed by pop-cultural celebrities, the project will appeal to the young. The organisers also plan to make a list of ecoschools slated to receive substantial support in return for banning the sale of fast food on their premises and serving healthy ecological food instead.

- from 2014 • Wrocław • € 15,000

09 • Eco-ECoC •

• Grassroots Citizen Initiative in collaboration with Wrocław 2016

Eco-ECoC is a project combining an art exhibition on ecology organised within the space of a floating gallery on the Odra river, academic conferences on the role of ecology in the European Capital of Culture 2016 competition, and, finally an attempt to draw Wrocław residents into artistic and ecological projects that will form part of the ECoC event in Wrocław.

- 2016 • Wrocław • € 13,000

10 • Ecological FootPrint •

• Marcin Jasiński

The ecological footprint expresses Earth’s capacity for regeneration in relation to the human consumption of natural resources. The idea of the project is to make contemporary Europeans aware of the consumerists and unecological lifestyles they lead. Consequently, the authors would like to prepare a special eco-aesthetic installation titled ‘Rubbish Mountain’. This would be a spatial installation demonstrating the mass of rubbish produced annually by the average person on our continent. Special multimedia infopoints would accompany the installation and perform an educational function.

- 2016 • Wrocław • € 11,000

11 • Edgar Kupfer-Koberwitz. Life without violence: A brotherhood of generations, nations, and species •

• Dorota Danowska

The goal of the project is popularise the figure of E. Kupfer-Koberwitz – animal rights activist, writer, anti-fascist, pacifist, indefatigable propagator of vegetarianism, and concentration camp inmate. By carrying out a series of educational and cultural actions, the organisers hope not only to make Kupfer-Koberwitz known but also to sensitise Wrocław residents and raise their ecological awareness.

- 2016 • Wrocław • € 3,000

12 • EcoArchitecture •

• Nomada

The project involves the creation of five spa-



tial forms made of wicker. Its goal is to link urban architecture and ecoaesthetics, and thus to promote a pro-ecological stance. Since weaving wicker is very simple, all residents would be able to take part, regardless of their manual skills. The project, to be carried out in districts characterised by relatively high levels of social exclusion, would engage the residents and contribute to their integration and activation.

- from 2011 • Nadodrze and other districts of Wrocław • € 750 / year

13 • Eco-Senior •

- EM Farming

Training for senior citizens in using recycled materials, growing plants ecologically, and the rational management of household waste. Polish seniors have a low ecological consciousness and the Eco-Senior project intends to change this. Specialists in eco-education would be engaged in the project. A special festival held in the year 2016 would serve as a review of the project and bring it to a close.

- from 2012 • Wrocław • € 6,000 / year

14 • Autumn of Life •

- Two Plus Four Foundation

Activating senior citizens by encouraging them to adopt dogs, including older dogs. Daily walks with a dog and its presence in the home have a positive effect on the psycho-physical condition of the elderly. The project would involve assistance to people who adopt a pet (free food and lower veterinary fees) and guaranteed care for the animal should the owner be un-

able to look after it. In addition to promoting the adoption of dogs from shelters, the action would sensitise Wrocław residents to the fate of our lesser brothers.

- periodic from 2011 • Wrocław • € 4,000 / year

15 • People to Animals, Animals to People •

- Tara Horse Shelter and the Vega Group

An integrative and eco-aesthetic project that will organise *Encounters with Animals* for Wrocław's senior citizens, children, disabled, excluded, and anyone else who is interested. The goal of the project is promoting ecology and respect for animals through a range of activities at the intersection of aesthetics and ecology; it will also fulfil the human need for interaction with animals.

- 2016 • Wrocław • € 7,000

16 • Park City – Garden City •

- Aneta Kulesza

With 25 m² of green areas per inhabitant (excluding the green spaces on housing estates), Wrocław is Poland's greenest city. The aim of the project is to aesthetically revitalise the green areas use them as spaces for cultural encounters (concerts, film shows, encounters with artists, sculpture workshops, etc.) thus turning Wrocław's green areas into true spaces of beauty. The project would be aimed at and carried out mainly by the students and graduates of landscape architecture and the Academy of Art and Design.

- 2016 • Wrocław • € 13,000

17 • Odra Water Tour •

• Małgorzata Lukjan and Mariola Kwiecień

A gondola fitted with a light structure of steel and glass designed for sightseeing Wrocław from the river – that is the concept of the *Odra Water Tour* project. The gondola would serve a double purpose: it would be both a vista point and an element of the infrastructure, enabling the transit of passengers between various point along the riverbanks. This floating installation, which in itself would be a work of art, would also serve as a venue for eco-aesthetic actions.

• 2016 • Wrocław, Lower Silesia • € 45,000

18 • Kindergarten-Doggies and School-Doggies

• Two Plus Four Foundation

Periodic meetings in kindergartens and schools whose pupils mostly come from rural and suburban areas. The programme is designed to teach children safe contact with animals, to open them up to new experiences with animals, and to expose them to the idea that animals, as living beings, deserve respect and care. The project organisers hope to teach children how to play with dogs safely and what to do in case they are threatened by a dog.

• periodic, from 2011 • Nadodrże and other districts in Wrocław • € 2,000 / year

19 • Recycling Graffiti •

• FER Foundation for Ecological Development

A three-day workshop around the idea of transforming rubbish into something useful and beautiful. The participants will be a group of

children and teenagers from Wrocław's most ecologically active school. The choice of graffiti as the art form is motivated by two factors: the images will not disappear immediately after the project is completed and they will decorate the neglected grey facades, directly improving the quality of life in a given district.

• periodic, from 2011 • Wrocław • € 3,000 / year

20 • River over the River •

• Association of Polish Artists and Designers

An over-the-water gallery in which paintings and graphic art by European artists would be suspended on ropes above the surface of the river. A combination of an artistic action with a gallery and an eco-aesthetic project. An innovative project requiring a bold intervention into the fabric of the city along the riverbanks. No-one will be able to pass by with indifference.

• 2016 • Wrocław • € 12,500

21 • Slackline Marathon •

• Sztukmistrz Foundation, Wrocław

Slackline is a form of physical activity that involves walking and performing tricks on a line suspended between two points. The Slackline Marathon will be an attempt to beat the world record in this discipline. The programme will take place in Wrocław's parks and on the banks of the Odra river. In a nutshell: recreation and eco-education in one.

• 2016 • Wrocław • € 3,000

22 • Night Guard •

• BWA

A project by Oskar Dawicki which tackles the problem of captivity based on observations of ZOO animals. This will be a metaphoric representation of freedom and captivity. The idea of this bold artistic project is to highlight the dialectic, which is invisible to us most of the time. By drawing attention to animals kept in cages, the author hopes the viewers will reflect on their own cages, of which they are unaware.

A radical eco-aesthetic project.

• from 2011 • Wrocław • € 3,500

23 • ECO Temples – The Park as a Temple of Nature •

• an initiative of inhabitants

As temples of natures in the urban space, parks should become sites for the promotion of ecological culture. Consequently, the best landscape artists will be invited to Wrocław's green spaces to show Europe how to reconcile nature with culture in creative and unusual ways. The installations and art works created in parks and on riverbanks will become symbols of the ecological Europe.

• 2016 • Wrocław • € 25,000

24 • Water Colours – Paintings on Water! •

• Julita Wójcik

An art project not just by the Odra river but also *on* the Odra. Using environmentally safe paints, the artists will turn the Odra into a true work of art. Art and nature will merge in the fast-flowing current of the Odra – a landmark

without which Wrocław cannot be imagined. A perfect paradigm of eco-aesthetics.

- 2016 • Wrocław • € 3,000

25 • Wolves! •

- Senckenberg Natural Science Museum in Görlitz

An exhibition of visual art and photography showing the life wolves, based on the example of wolf packs from the Lusatia region. All this will be framed by a presentation of academic methods developed for the study of wolf populations. Visitors will be guided by the tracks and voices of wolves. This is an educational project that sensitises viewers to the beauty of wild natures. Its goal is also to make viewers aware of the fact that animals which have lived near human settlements for thousands of years are becoming extinct.

- 2016 • Wrocław • € 10,000

26 • Cultural Water Tram •

- BLIK Foundation

Using the canals of the Odra river and city barges as a way to combine a pleasant leisure pursuit with a space for artistic initiatives such as: a floating cinema, a water comic strip, drifting music, the book-on-board, and many other unconventional attractions. In short: the force of nature in the embrace of culture.

- 2016 • Wrocław • € 13,000

27 • Wrocław and the Odra Together Forever

- KAPOK Integrative Canoeing Club

An integrative project encompassing such

events as *Odra Plein-Air Painting* for non-professional artists, including the disabled and seniors, and the 131 km Wrocław-Głogów *International Integrative Canoeing Rally*. The rally down the Odra will create a chance for the disabled and able-bodied to camp together, and to create performances on ecological subjects on the banks of the Odra.

- periodic, from 2011 • Wrocław, Lower Silesia • € 4,000 / year

28 • Wrocław Alternative Energy Festival •

- Grassroots Citizen Initiative

An art festival located at the intersection of engaged ecology and alternative culture. The key theme of this event will be the fluid, ambiguous, multifaceted nature of 'energy', the recirculation of energy, energy recycling, spiritual and inner energy, energy...

- 2016 • Wrocław • € 5,000

29 • Exchange Rubbish for Tickets to Cultural Events •

- FER Foundation for Ecological Development

A socially-engaged and educational project which involves opening a series of eco-cultural exchange centres where sorted environmentally hazardous waste such as batteries can be exchanged for tickets to the theatre, the opera, etc. These centres would also educate the public on waste management.

- from 2011 • Nadodrze and other districts of Wrocław • € 950 / year

30 • See for Yourself! •

- Two Plus Four Foundation

This project involves staging a happening to draw the society's attention to the situation of dogs in Polish animal shelters, and to the problem of pseudo dog breeding. Dog pens will be constructed in a designated part of Rynek Square. Volunteers symbolising dogs will spend the entire day in each of the pens except for one which will remain empty. Passers-by will be able to voluntarily enter a pen and see how 'it' feels. The happening will have a happy end: the people will be released from the pens to join their new 'owners'. This event will be combined with the promotion of animal adoptions.

- 2016 • Wrocław, Rynek Square • € 4,800



It worked!

In response to our campaign, we received several hundred projects. Part of the campaign was an open call to participate in the European Capital of Culture in Wrocław programme: 'Will Wrocław be the European Capital of Culture? It depends. On you!'

CATEGORY III: Institutional Projects

Theme: Festivals

Apart from the selected events mentioned above, Wrocław annually hosts popular festivals. Special editions of most of the festivals will take place in 2016. Detailed descriptions of all festivals enumerated below are enclosed in the first version of the application.

CATEGORY III: Institutional projects

Theme: Music Festivals

Festival of Contemporary Opera will present the most prominent works by 20th and 21st century composers.

Musica Electronica Nova, organised by the Polish Composers Association and the Impart Art Centre, will be devoted to the search for new pathways, new musical experiences, and new aesthetic impressions by means of unconventional instruments and innovative musical arrangements.

Musica Polonica Nova will present Polish contemporary music. New compositions will have their premieres during the festival.

World Bass Festival, organised by the Polish Association of Double Bass Players, Wrocław Academy of Music, and the Wrocław Philharmonic, will be a feast for the lovers of the largest string instrument.

Leo Festival, initiated and directed by Ernst Kovacic, an Austrian violinist and conductor, will transport music into new realms of art.

Forum Musicum performers will play the works of great masters from the Middle Ages to the present times, on original instruments from the periods in which the music was composed.

Arsenal Nights Chamber Music Festival will be held by the Wratislavia Chamber Orchestra in the courtyard of Wrocław's medieval Arsenal.

Clarimania International Clarinet Festival, organised by Wrocław's Academy of Music, will consist of concerts, recitals, master classes, lectures, meetings with artists, and exhibitions of instruments.

May with Early Music will present music of the Middle Ages, Renaissance, and Baroque in the historic interiors of Wrocław's City Hall, Museum of Architecture, and Wrocław University's Oratorium Marianum).

International Festival of Viennese Music will be filled with Viennese symphonic music and operettas performed by masters from Vienna, Prague, and Budapest.

Non Sola Scripta International Festival will consist of organ recitals and chamber concerts.

Pax et Bonum Festival, an initiative of Wrocław's Franciscans, will combine music with reflection on and initiatives for world peace.

Young Classic Wratislavia will be a meeting of young school orchestras from all over Europe.

Jazz on the Odra Festival, the jazz flagship of the city, will host the world's top jazz artists.

GITAR+ Wrocław Guitar Festival will combine classical guitar music with fiery flamenco, jazz improvisations, and joyful Latin American folk. Musicians from Spain, Cuba, Italy, Germany, and Russia are expected to turn up.

Avant Art Festival will be dedicated to experimental music and contemporary dance.

Jazztopad Festival in the rainy season of autumn will fill the halls of the National Music Forum with top-class jazz music.

Shanties in Wrocław will create the opportunity for encounters with the songs and music of sailors and lovers of sailing.

Combining futurism, environmental art, and industrial art, the *Wrocław Industrial Festival* will present diverse genres of avant-garde art, including music, fine arts, visual arts, and perform-

ances.

One Love Festival, the biggest in-door reggae festival in Europe, will take place in Wrocław's Centennial Hall, which will host the world's reggae stars.

Summer with the White Stork Music, organised by the Bente Kahan Foundation, will be a festival of folk and klezmer music.

Sensation White, held in Wrocław's Centennial Hall, will be a great party in the modern techno rhythms combined with acrobatic dance, fire and laser shows, all framed by innovative technology.

Energy of the Sound, organised by the Industrial Art association, will be a festival of musical avant-garde.

Ethno Jazz Festival will present the ethno-style music performed by the world's top stars of the genre.

Ambiental Festival, organised by Wrocław's FORMATY Club, will combine ambient, minimal, lounge, and trip hop music, presenting innovative performances of artists from Poland and abroad.

3rd of May Festival will be a special edition of Polish rock music festival held on the second weekend of May at Słodowa Island, the very heart of Wrocław.

BUSKERBUS International Festival of Street Artists will assemble musicians, circus artists, clowns, mimes, and acrobats from all over the world, practising various forms of street art.

CATEGORY III: Institutional Projects

Theme: Theatre Festivals

DIALOGUE-WROCLAW International Theatre Festival will be a review of the most interesting theatre productions from across Europe. In keeping with the idea of dialogue, each day at least two performances will be held: one by a Polish theatre and one by a foreign theatre.

“The World as the Place of Truth” International Theatre Festival, inspired by Jerzy Grotowski’s work, will be an encounter with productions of stage directors who transformed theatre in the 20th century.

International Meetings of Puppet Theatre Academies will bring together puppet theatres from all over Europe which will present their productions and compare their experiences.

KINEMA International Festival of Pantomime and Dance will combine pantomime, film and dance theatre.

WROCEK International Festival of Cabarets will offer shows of contemporary Polish and European cabarets.

CATEGORY III: Institutional Projects

Theme: Literary Festivals

International Short Story Festival, a celebration of short literary forms, will promote European and non-European intercultural narrations.

Literary Port Wroclaw Festival will be filled with book premieres, lectures, poetry readings, competitions, and film shows.

International Crime Fiction Festival will

present the best detective stories and crime books, culminating in awarding the Big Calibre Award for the best Polish novel of the genre.

Wroclaw Promotion of Good Books will present Polish and foreign books distinguished by particularly important themes, high artistic value, and first-rate printing and editing quality. It will also give readers an opportunity to meet publishers, authors, and journalists.

GOOD PAGES Children and Youth Book Fair will be a feast of books for children and adolescents, who will get a chance to meet writers and participate in art competitions.

Wroclaw’s Cheap Book Reading will promote ambitious literature by offering participants books at bargain prices.

CATEGORY III: Institutional Projects

Theme: Film Festivals

Interscenario International Festival of Scriptwriters will open up a space for dialogue between the audience and scriptwriters, film directors, producers, and film experts.

American Film Festival will present recent American films directed both by renowned directors and by beginners in the trade.

KAN International Festival of Amateur and Independent Cinema will present films by amateur filmmakers and selected works by independent filmmakers.

CATEGORY III: Institutional Projects

Theme: Visual Arts Festivals

WRO International Media Art Biennale will be a review of new-media art from Poland and Europe.

SURVIVAL Review of Young Art in Extreme Conditions will be an unconventional intervention of modern art and artists into the routine of the city’s everyday life.

Geppert’s Contest will present the most interesting achievements of young painters selected for display by prominent curators from all over Poland.

High Temperatures Festival, organised by students, graduates, and lecturers of Wrocław’s Academy of Art and Design and the Grawiton Society, will present the uses of fire in artistic processing of metal, glass, and ceramics.

International Drawing Competition will reveal the diversity of styles and artistic attitudes in the contemporary art of drawing.

CATEGORY III: Institutional Projects

Theme: Interdisciplinary Festivals

SIMCHA Festival of Jewish Culture will present Jewish culture in the Quarter of Mutual Respect.

Kaleidoscope of Cultures Festival of National and Ethnic Minorities will familiarise the audience with the work of artists representing Europe’s national minorities.

Defying generic categorisations, the **Underwater Wroclaw Festival** will present music, design,

film, architecture, multi-media art, photography, fashion, and underground art.

Europe on Fork will be a culinary and artistic festival familiarising the residents of Wrocław with diversity of Europe's flavours and cultures.

Between East and West Festival will combine the eastern and western traditions of civilisation and culture, presenting art and culture produced in the East in the broadest sense of the term.

CATEGORY IV:

Key Events

January: Winter Carnival of European Culture

- Wrocław 2016

The celebrations will commence on New Year's Eve 2015, when the urban space of Wrocław, lit up by thousands of fireworks, will come alive in concerts of pop music stars, atmosphere of collective festivity and expectation for the approaching New Year. In January, we will invite representatives of the former European Capitals of Culture to Wrocław to enjoy the carnival with us. We will ask them to show us their local traditions of celebrations and festivities. We will also use this opportunity to ask them to acquaint the residents of Wrocław with the most successful cultural projects that took place in their cities and to share their experiences with us.

- Wrocław • € 750,000

February: European Capital of Literature

- all literature-related institutions in Wrocław

This will be a huge project devoted to European literature. Over the course of twelve months, the literary achievements of particular countries will be presented. A related major event will be the *World Congress of the International Federation of Library Associations and Institutions*, each edition of which is attended by between three and four thousand participants. The aim of the congress is to discuss the condition of contemporary readership and social expectations towards public libraries.

- Wrocław • € 550,000

March: European Review of Stage Song

- Capitol Musical Theatre

The Review will present the worldwide trends in stage interpretation of songs as well as interesting performances originating at the crossroads of music and theatre. The festival will be accompanied by performances of the *Europe Complaints Choir*. The complaints will be sung out by representatives of all European countries.

- Wrocław • € 350,000

April: Theatre Olympics

- Jerzy Grotowski Institute

This will be an excellent opportunity for the audience to watch the most distinguished theatre productions directed and performed by artists from all over the world, staged in Wrocław and across Lower Silesia. The Olympics will also be a good moment to highlight Wrocław's theatrical traditions and bring them to the attention of European audiences.

The Olympics would also include an international conference titled *Les réformes et les protagonistes de la scène européenne dans le siècle du renouveau (1916-2016) (Protagonists and transformations of the European stage in the age of bloom (1916-2016))*, focused on the last century's developments in theatrical art. The idea of the conference has been put forward by professor Georges Banu.

- Wrocław, Lower Silesia • € 350,000

May: No More Walls

- Wrocław 2016

In this project we are planning a series of cultural events that go beyond the scope of popular culture. We want to organise the *Protest and Freedom Song Festival* as a perfect opportunity for us to recall and for the young residents of Wrocław to become aware of the wealth of the culture of protest produced and cultivated by the social movement centred around Solidarity. We would also like to organise the first *International Festival of Socially Engaged Photography* to which we will invite famous camera-reporters. The project would be complemented by *Walls for Beauty* – a huge exhibition of murals in Wrocław.

- Wrocław • € 170,000

May: Thanks Jimi Festival – guitar-playing Guinness World Record

- Wrocław Municipality

In 2016 we want once again to break the Guinness World Record in the number of guitarists playing Jimi Hendrix's *Hey Joe* simultaneous-



ly. Those participating in the record-breaking event will earn free entry to all the festival's concerts organised in Wrocław.

- Wrocław • € 40,000

June: Homeless Football World Cup

- Homeless Football World Cup, Wrocław 2016
The *Homeless Football World Cup* is a sports event whose major goal is the social inclusion of the marginalised and the homeless. In 2010, Wrocław held the *Polish Streetball Championships of the Homeless and the Addicted*, in which teams from all over Poland participated. We want to make the event deservedly well-known and turn it into a method of combatin social exclusion. • Wrocław • € 150,000

June: Second World Congress for Peace: Culture for Democracy

- Wrocław 2016
In 1948, the *World Congress of Intellectuals for Peace* was held in Wrocław, and in 2011 during the Polish presidency of the European Union, the *European Congress of Culture* will be held here. We propose that in 2016 another debate on culture in Europe, its role and significance for the European identity should take place here as well. The discussions will be accompanied by meetings of artists and audiences.
• Wrocław, Centennial Hall • € 1,800,000

July: Brave Festival – Against Expulsion from Culture (special edition)

- Song of the Goat, Association for Theatrical

Culture

The festival's aim is to protect the legacy of cultures that are dying out as well as to awaken the memories of those that have slipped into oblivion. Although each year the festival has a different leading idea, all of them strive to preserve the world's cultural diversity and rebel against mechanisms of expelling people from their own cultural areas.

- Wrocław • € 450,000

July: Era New Horizons

- Era New Horizons

This extraordinarily popular film festival promotes unconventional cinema which breaks taboos, searches for its own unique language, defies generic classifications, and departs from classical patterns of film narrative. The festival acquaints audiences with the latest trends in contemporary cinematography.

- Wrocław • € 650,000

August: Eutopia

- SMG

Eutopia is a series of concerts of European popular music. In mid-summer, its stars will come to the capital of Lower Silesia to put the residents and tourists alike into a musical trance and breathe a festive spirit into the city. The main concert will take place at the new stadium, currently being built to host the *Euro 2012* games. The concert will be organised by SMG, the US-based stadium operator.

- Wrocław • € 600,000

August: Summer Opera Festival

- Wrocław Opera House

Wrocław's Opera House is the only theatre in Poland that stages super-productions of operas. Intended for thousands of viewers, opera super-productions are huge spectacles staged in unconventional spaces, featuring casts of several hundred performers, and embellished with monumental decorations and stunning special effects. Since 1997, when the first performance of this kind took place, the shows have become uncommonly popular with audiences from across Poland and abroad, as well as attracting a good deal of media attention.

- Wrocław • € 500,000

September: Singing for Europe

- Wratislavia Cantans International Festival

The project is part of the widely known, renowned *Wratislavia Cantans International Festival*. Tens of thousands of choir singers situated along the banks of the Odra will perform a number of compositions. Furthermore, spectacular event, cantatas, symphonies, and concerts of sacral music of various denominations will be played in music halls of Wrocław, Lower Silesia, Görlitz, and Hradec Králové.

- Wrocław, Lower Silesia, Görlitz, Hradec Králové
- € 500,000

October: Asymmetry Euro Music 2016

- Firlej Club of Artistic Initiatives

In 2016, Wrocław will become the European capital of alternative music. To celebrate this important occasion, the *Asymmetry Euro Mu-*

sic festival will be organised. Nine directors of Europe's most important alternative music festivals will present their concepts and designs, serving as curators of each successive day of the festival. *Asymmetry Euro Music* will give expose a broad public to the most representative European festivals of alternative music and to encounter people from the alternative music world, all gathered at one place and in one time.

- Pola Marsowe • € 700,000

November: Opening of Wrocław's Modern Museum

- The City of Wrocław

The museum opening will be accompanied by a huge exhibition of European 21st century art combined with a special edition of the *WRO Media Art Biennale*, which presents the works of new-media artists from all over the world. The festival explores the audio-visual dimension side by side with new areas and strategies of artistic digital communication, emphasising the role of the artist in confronting the global tendencies and in the process of interpenetration of commercial and independent cultures.

- Wrocław • € 150,000 (excluding the costs of building the Museum)

December: Exhibition of Pablo Picasso's works

- Wrocław 2016, BWA Gallery, Wrocław, National Museum, Museum of Contemporary Art
- Showing all the stages of Picasso's artistic development, it will be the retrospect exhibition

of his works in Europe. Special emphasis will be devoted to the time he spent in Wrocław as a participant of the *World Congress of Intellectuals for Peace*. The exhibition will be accompanied by smaller expositions of various artworks by artists from Wrocław, Poland, and Europe, inspired by Picasso's art and/or personality. Another attraction will be provided by a mobile exhibition of a children's versions of the famous *Guernica* produced over the years as part of the *Kids' Guernica* project.

- Wrocław • € 2,500,000

December: European Film Awards

- New Horizons Association, European Film Academy

Conferred since 1988, *European Film Awards* belong to the most prestigious prizes awarded in Europe. The festival gala not only recapitulates the year's achievements in filmmaking but first and foremost provides a venue where Europe's filmmakers meet. The prestigious event is broadcast live by more than 40 TV stations across the world. The Polish Film Institute and the Polish Film Academy are among the partners of the festival. Over the course of the year, Poland's and Wrocław's audiences will have an excellent opportunity to prepare for the EFA gala, watching a review of all films that have won the award since it was first conferred 28 years ago.

- Centennial Hall • € 180,000

.....3. How does the city plan to choose the projects/events which will constitute the programme for the year?

(1) Transparent selection.

Wrocław 2016 will adopt a transparent policy for the selection of projects and proposals for artistic events it receives.

(2) Selection criteria.

Selection of events for inclusion in the European Capital of Culture programme for Wrocław and Lower Silesia will be based on the following criteria:

- (a) high artistic value;
- (b) originality of themes and means of artistic expression;
- (c) boldness in taking up public life issues of topical interest in Poland and in Europe;
- (d) alignment with the concept *Metamorphoses of Cultures*, the slogan *Spaces for Beauty*, the approved themes, and the ecological focus of our programme.

(3) Artistic Council.

Events to be included in the programme will be selected by the Artistic Director in collaboration with the Artistic Council appointed by Wrocław 2016.

(4) Disappointment Management.

We are aware of the responsibility involved in selecting ideas that will make up our future artistic programme. We do not want to dampen the enthusiasm of the residents, artists, NGOs, and cultural institutions that submit innovative cultural

and social projects.

In order not to disappoint the expectations of authors of the projects and not to squander valuable ideas contained in their proposals, we shall establish a team responsible for managing those projects. Its task will be to file them for the future use, as well as to search for alternative ways to implement them. This bank of projects will be available both to the institutions of culture as well as to the representatives of the CCI. The team will also work with the authors of the projects to motivate them further and to perfect their ideas.





PART III

ORGANISATION AND FINANCING OF THE EVENT

1. Organisational structure

1.1 What kind of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities?

The Wrocław European Capital of Culture project will be prepared and implemented by Wrocław 2016, a cultural institution established on 26 December 2009 and operational since 1 February 2010.

Formal status. The legal status of Wrocław 2016 is defined by its statutes (see Annex). The institution reports directly to the Mayor of Wrocław and is independent of other agencies of the City of Wrocław. Despite its autonomy, the institution works closely with the departments of the City of Wrocław. Pursuant to a resolution of the Wrocław City Council, the institution was equipped with powers and authorities and provided with administrative and financial means necessary to implement the project.

Human resources. At present, Wrocław 2016 has 11 permanent staff and a further 16 regular associates. Biographical notes on all the staff and

the key associates are given in the Summary. If Wrocław is designated European Capital of Culture, human resources will develop in accordance with the proposed new organisational structure (see diagram below) and as appropriate for the execution of the project.

Financial and administrative potential. At the request of the Mayor of Wrocław, the City Council granted Wrocław 2016 funds required for the application process. At the pre-selection stage, Wrocław 2016 had a budget of PLN 4.5 million (€ 1.25m), and a similar amount has been allocated for the final selection stage. Wrocław 2016 has been provided with adequate premises, centrally located, and equipment needed to prepare the application. If our city is designated European Capital of Culture, Wrocław 2016 will see expansion in its personnel base, budget, and premises.

Organisational diagram. The future network of links between Wrocław 2016 and other institutions, including municipal departments, are shown on the diagram below.

Wrocław 2016 will be headed by its Director General, who will be accountable to the Steering Committee of Wrocław 2016. The Steering Committee will be composed of 6-8 members representing the public and the private sectors of Wrocław and Lower Silesia. The members will be nominated by the Mayor of Wrocław in consultation with the Director General. The Mayor of Wrocław will be represented on the Steering Committee by a representative of the Culture Department of the City of Wrocław.

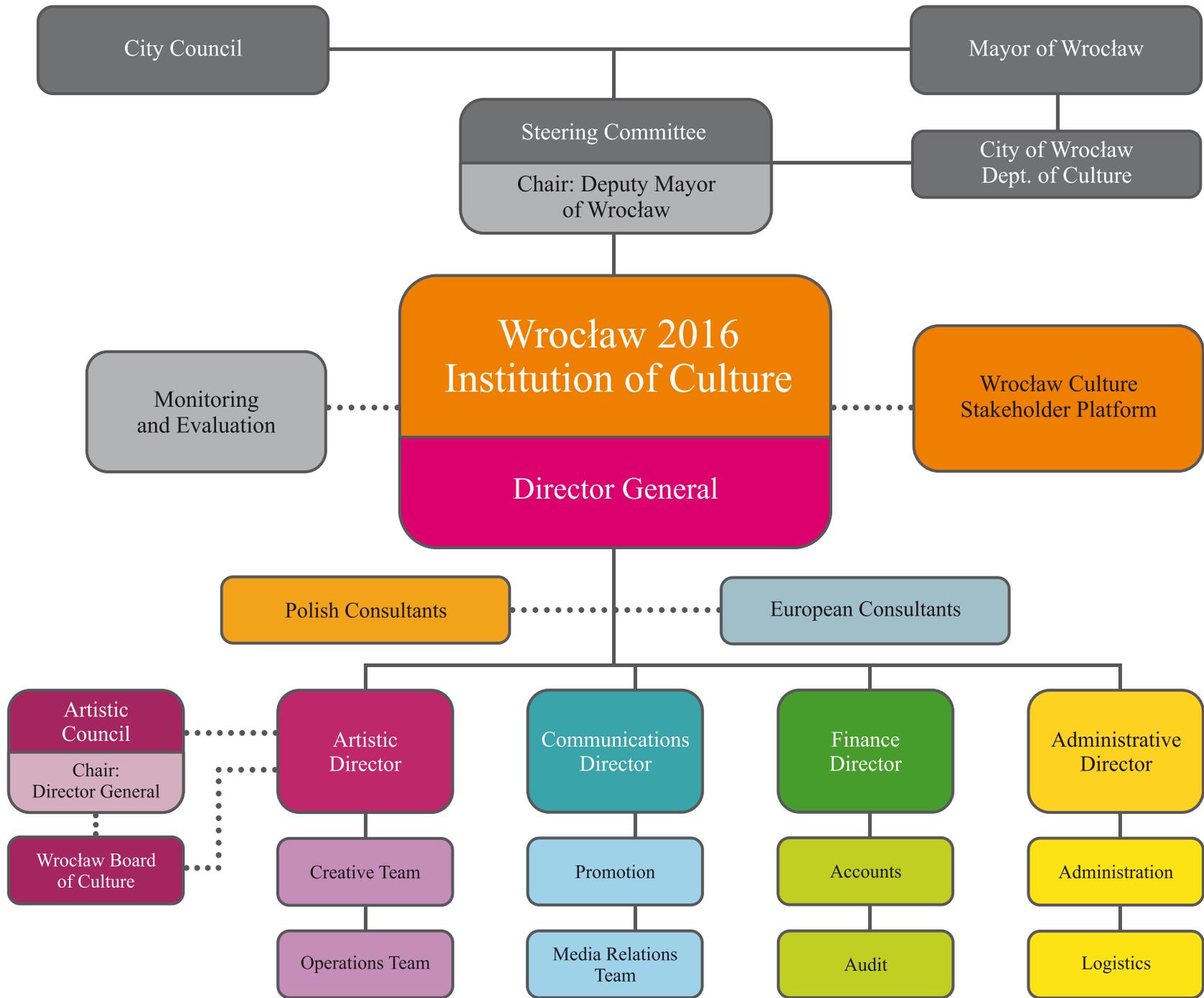
The artistic programme will be defined by the Artistic Director with input from the Artistic

Council under the direction of the Director General.

The Director General will be responsible for preparing the budget and the programme of the European Capital of Culture event in Wrocław. The budget will be subject to approval by the Steering Committee. The role of the Finance Director will be to prepare an overall plan for the financing of the Wrocław 2016 programme.

At the second stage of application preparation, Wrocław 2016 deliberately abandoned the earlier plan to appoint an Artistic Director and an Artistic Council. These appointments have been put off until the final selection decision is made by the selection panel. Preliminary invitations to join the Artistic Council have been extended by Wrocław 2016 to 14 representatives of all sectors of culture, representing Polish and European cultural operators. The candidates include representatives of the foreign partner cities of Hradec Králové and Görlitz. The names of the members will be announced if Wrocław is chosen a European Capital of Culture.

It is expected that the current director of Wrocław 2016, responsible for the preparation of the application, will become Director General of the institution in its final shape. The remaining directors: Artistic Director, Administrative Director, Finance Director, and Communications Director would report to the Director General.



..... 1.2 If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?

Cultural events in Wrocław and other Lower Silesian cities will be coordinated as a result of a synchronized process of making decisions concerning the European Capital of Culture programme. The process of developing the programme of the European Capital of Culture event in Wrocław will be as follows:

Submission of programme proposals

(1) The *key events* and *internal projects* of the European Capital of Culture programme will be designed and executed by Wrocław 2016 in collaboration with project partners.

(2) The programme will include *institutional projects* proposed by cultural institutions of Wrocław, Lower Silesia, the partner cities of Hradec Králové and Görlitz and further afield.

(3) The programme will also include *public projects* proposed by individual artists, artistic groups, NGOs, members of the Wrocław Culture Stakeholder Platform, and other members of the public at home or abroad.

Proposals for cultural events in Wrocław, prepared by cultural operators existing in the city, will be submitted to the main operator of the European Capital of Culture event through the Department of Culture of the City of Wrocław.

Proposed programmes prepared by the partner

cities abroad, Hradec Králové and Görlitz, will be submitted directly to the main operator of the European Capital of Culture event in Wrocław by representatives of those cities invited to the Artistic Council.

Proposed programmes of cultural events at the level of Lower Silesian cities and municipalities will be submitted to the main operator of the European Capital of Culture event in Wrocław through the Department of Culture of Lower Silesia Province.

Acceptance of proposed programmes

The process of making decisions regarding the programme of the European Capital of Culture event in Wrocław will be comprised of three levels:

Level 1

- Event Operator: Wrocław 2016;

Level 2

- Department of Culture of the City of Wrocław;
- Department of Culture of Lower Silesia Province;

Level 3

- departments of culture of the Lower Silesian cities of Bolesławiec, Głogów, Jelenia Góra, Legnica, Lubin, Świdnica, and Wałbrzych;
- Culture offices of smaller municipalities in Lower Silesia Province;

The decision to qualify an event for implemen-

tation will be taken on the level of the main operator. Final decision will be taken by a body consisting of Artistic Director and Artistic Council. In case of inability to reach an agreement regarding the contents and aesthetic value of the project, final decision will be taken by Artistic Director. In case of inability to reach agreement concerning the organisational and formal aspects of a project, the final decision will be taken by the Chairman of the Artistic Council, Director General of the Institution of Culture Wrocław 2016.

.....1.3 According to which criteria and under which arrangements has or will the artistic director of the event be chosen? What is or will be his/her profile? When will he / she take up the appointment? What will be his / her field of action?

The Artistic Director, who will direct the ECoC in Wrocław in 2016, will be chosen in a competitive process based on the following criteria:

- experience in cultural activities in Poland and abroad;
- knowledge of the culture and history of the EU countries;
- creativity and ability to work with big teams.

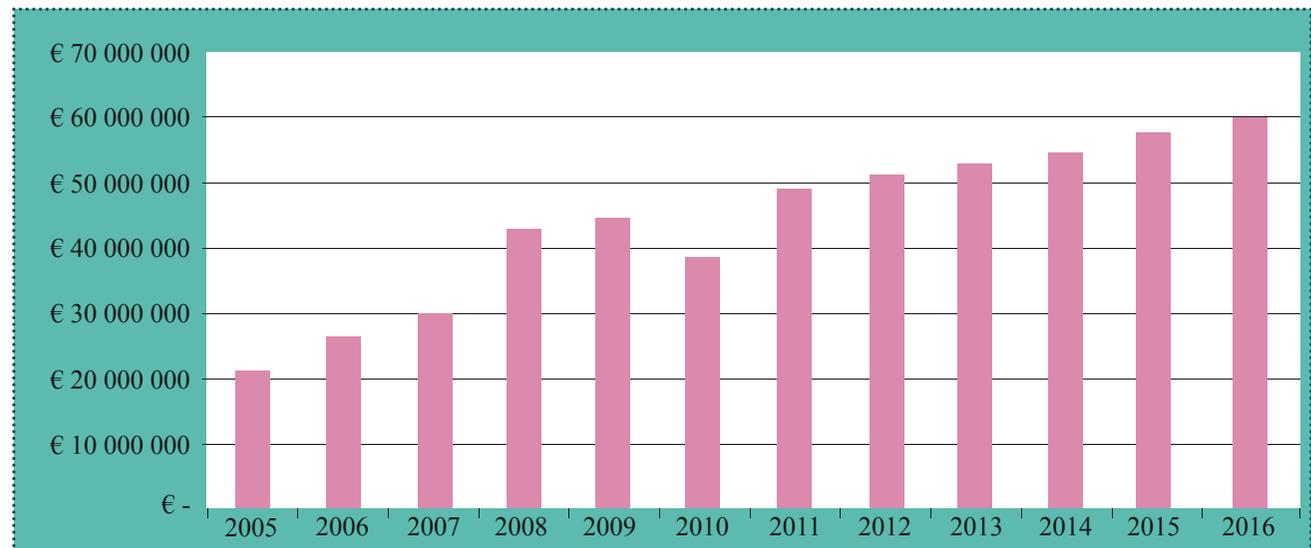
As the present organisational structure ensured stability and efficiency in the preparatory process, we have decided to put off the appointment of Artistic Director until the end of the selection process. The Artistic Director will be chosen in a competition and appointed immediately if Wrocław wins designation as ECoC. The field of his/her action will include the following:

- shaping the programme of the European Capital of Culture event;
- coordinating cooperation between Wrocław 2016 and the operators (local, Polish, and European) involved in the execution of the various cultural events;
- preliminary assessment of proposals for inclusion in the programme and submitting them for acceptance to the Artistic Council.

.....2. Financing of the event

.....2.1. What has been the usual annual budget for culture in the city over the last 5 years?

Year	Usual annual budget for culture in the city	Usual annual budget for culture in the city (in % of the total annual budget for the city)
2007	€ 30 154 699	4,32%
2008	€ 41 805 342	5,24%
2009	€ 42 743 369	4,73%
2010	€ 39 636 020	4,83%
2011	€ 49 267 024	5,53%



..... 2.2. Please explain the overall budget for the European Capital of Culture project (i.e. funds that are specifically set aside for the project).

Total expenditure in the budget	Operating expenditure (OPEX)	Operating expenditure (OPEX, in %)	Capital expenditures (CAPEX)	Capital expenditures (CAPEX, in %)
€ 661 416 913	€ 78 600 000	11,9%	€ 582 816 913	88,1%

Note: The city's bid for the title of European Capital of Culture is a part of a long-term strategy pursued by Wrocław. Hence, a substantial portion of the capital expenditures included in the table above concerns infrastructural projects that, while related to the bid for the title of ECoC, are not fully subordinated to the ECoC project managed by Wrocław 2016. The purpose of adopting this manner of presentation in this chapter is to provide a fair view of the grand scale of culture-related capital projects undertaken by the city. The unfavourable side effect is that there is a significant disproportion between the OPEX and the CAPEX components, which does not reflect the actual nature of the Wrocław's ECoC project.

According to our forecast, in the period from the year of submission of the bid to the ECoC year included, Wrocław will spend 327 mln euro on cultural activities.

Total income in the budget	from the public sector	from the public sector (in %)	from the private sector	from the private sector (in %)
€ 661 488 913	€ 646 448 913	97,7%	€ 15 040 000	2,3%

Income from the public sector	in euros	in %	amount planned	amount secured
National government	€ 65 436 017	10,3%	€ 65 436 017	€ 46 386 017
City	€ 345 431 350	54,4%	€ 345 431 350	€ 315 321 350
Region	€ 21 420 968	3,4%	€ 32 670 968	€ 23 483 468
UE	€ 187 930 573	29,6%	€ 187 930 573	€ 98 361 423
Other	€ 14 980 005	2,4%	€ 14 980 005	€ 13 430 005

..... 2.3. Please explain the operating budget for the ECoC project.

- a) Overall operating expenditure;
b) Planned timetable for spending operating expenditure?

a)

Operating expenditure	programme expenditure	programme expenditure (in %)	promotion and marketing	promotion and marketing (in %)	wages, overheads, administration	wages, overheads, administration (in %)	cooperation with the Spanish Capital of Culture	cooperation with the Spanish Capital of Culture (in %)
€ 78 600 000	€ 45 200 000	57,5%	€ 16 300 000	20,7%	€ 15 100 000	19,2%	€ 2 000 000	2,5%

b)

Timetable for spending	programme expenditure	programme expenditure (in %)	promotion and marketing	promotion and marketing (in %)	wages, overheads, administration	wages, overheads, administration (in %)	cooperation with the Spanish Capital of Culture	cooperation with the Spanish Capital of Culture (in %)
2010	€ 300 000	25,0%	€ 500 000	41,7%	€ 400 000	33,3%	€ -	0,0%
2011	€ 300 000	25,0%	€ 500 000	41,7%	€ 400 000	33,3%	€ -	0,0%
2012	€ 1 400 000	45,2%	€ 600 000	19,4%	€ 1 000 000	32,3%	€ 100 000	3,2%
2013	€ 3 200 000	51,6%	€ 1 100 000	17,7%	€ 1 700 000	27,4%	€ 200 000	3,2%
2014	€ 5 500 000	55,0%	€ 1 700 000	17,0%	€ 2 600 000	26,0%	€ 200 000	2,0%
2015	€ 10 500 000	54,1%	€ 4 700 000	24,2%	€ 3 800 000	19,6%	€ 400 000	2,1%
2016	€ 24 000 000	64,0%	€ 7 200 000	19,2%	€ 5 200 000	13,9%	€ 1 100 000	2,9%
2017	€ 15 500 000	74,2%	€ 2 200 000	10,5%	€ 2 800 000	13,4%	€ 400 000	1,9%
Later	€ 19 500 000	85,2%	€ 1 600 000	7,0%	€ 1 600 000	7,0%	€ 200 000	0,9%

2.4. Overall capital expenditure:

Capital expenditures	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.)	Urban revitalisation (renovation of squares, gardens, streets, public space development, etc.)	Infrastructures (investment in the underground, rail stations, dockyards, roads, etc.)
€ 582 816 913	€ 430 932 913	€ 131 164 000	€ 20 720 000

The substantial amounts shown in the ‘until 2011’ line below reflect Wrocław’s long-term policy aimed at strengthening the position of the city on the culture and tourism map of Europe. The programme of developing the cultural infrastructure, systematically pursued for many years, is related to the bid for the title of ECoC. As a matter of fact, the summary reflects only those capital projects that are directly linked to Wrocław’s ECoC effort. The city’s overall capital expenditures are much larger: between 2011 and 2016 they will exceed € 2 billion.

Timetable for spending	Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.)	Urban revitalisation (renovation of squares, gardens, streets, public space development, etc.)	Infrastructures (investment in the underground, rail stations, dockyards, roads, etc.)
until 2011	€ 162 335 077	€ 69 805 000	€ 2 727 500
2011	€ 44 816 062	€ 10 836 000	€ 2 738 750
2012	€ 99 408 727	€ 11 799 500	€ 5 556 250
2013	€ 43 413 500	€ 7 698 500	€ 542 500
2014	€ 28 872 000	€ 17 150 000	€ 1 405 000
2015 (forecast)	€ 28 452 797	€ 8 875 000	€ 7 750 000
2016 (forecast)	€ 23 634 750	€ 5 000 000	€ -

.....2.5. Have the public finance authorities (city, region, State) already voted on or made financial commitments? When will they do so?

State. Wrocław 2016, in consultation with the other candidate cities, conferred with the Ministry of Culture and National Heritage to obtain a preliminary indication regarding the amount of financial support from the national budget. The following factors were taken into account in determining the level of State support projected in this application: (a) levels of ministerial financial support that Lower Silesian cultural institutions have received in the past; (b) levels of financial support for ECoC projects obtained historically by other cities (e.g. Marseilles, Umeå); (c) the general observation that the European Capital of Culture project will be a huge European-scale event, and the city representing Poland will be its cultural showpiece in 2016. All in all, the level of financial contribution from the Ministry of Culture and National Heritage is assumed to be 25 per cent of the expected OPEX budget.

Separate calculations have been made for financial contribution to infrastructural projects (CAPEX) related to Wrocław's ECoC project, for which grants from the government amounting to € 46,386,017 have already been committed.

Region. Representatives of the local authorities of Lower Silesian cities have already issued written declarations of financial support for the Euro-

pean Capital of Culture event if Wrocław's bid is successful. Some of the declarations contain specific amounts, which have been included in the relevant lines of the table in section III.2.7.a.

Lower Silesia Province. The annual culture budget of Lower Silesia Province is more than PLN 80 million. This amount is used to support the artistic activities of 18 cultural institutions, including 10 based in Wrocław (primarily the Polski Theatre, the Wrocław Opera House, the Witold Lutosławski Philharmonic Hall, and the National Museum). The Provincial Executive Board also supports the activities of the Culture and Art Centre, the organiser of cultural life in Lower Silesia. According to a declaration in writing, if Wrocław is designated European Capital of Culture, the amount for operating activities will be substantially increased, as will the amount granted for the renovation of historic buildings in Lower Silesia. The budget for Wrocław's ECoC project includes a € 11.25 million grant from the Province.

As in the case of the support from the State, the infrastructural (CAPEX) part of the Province's contribution, in the amount of € 17,670,968, has already been firmly committed.

City. The budget plan for the preparatory period (2011-2014) does not call for very large amounts. Therefore, no extraordinary procedures need to be applied to secure the level of funding required.

The financial commitment regarding the final year of preparations (2015) and the year of the event (2016) has been confirmed by a letter addressed to the director of Wrocław 2016 signed by the incumbent Mayor and City Treasurer (see Annex). In accordance with the city's long-term

economic plans and budget forecasts, a part of the budget surplus expected to be achieved in 2015-2016 will be allocated for contribution to the funding for the programme of the European Capital of Culture event in Wrocław.

2.6. What is the plan for involving sponsors in the event?

Wrocław has obtained declarations of support from the largest investors operating in the region. We can also count on support from Poland's largest companies: Telekomunikacja Polska S.A., KGHM Polska Miedź S.A., Telefonía DIALOG S.A., and TAURON Polska Energia S.A. Negotiations concerning specific amounts of financial support have been rather difficult in view of the remote dates of the event. Our strategy of risk management is based upon, among others, the proposal of the Bank Zachodni WBK, which offered an attractive loan to finance a part of the event in case of unforeseen unfavourable external circumstances.

SPONSOR INVOLVEMENT PROGRAMME FOR 2011-2016

Institution of Culture Wrocław 2016 has prepared a programme for signing up sponsors in the event that Wrocław's bid is successful. In most general terms, the strategy is based on defining the possible forms of support, categories of sponsorships (for big, medium-sized, and small businesses), and sponsorship benefits dependent on the scale of support.

FORMS OF SUPPORT

Financial support: contributing funds to the Institution of Culture Wrocław 2016 or specific events or programmes.

Promotional support: informing about the Wrocław ECoC project through efforts falling in line with the public communication campaign (cf. V.1.).

Organisational and service support: assisting with the organisation of events and programmes carried out by the Institution of Culture Wrocław 2016 and co-organising activities falling in line with the public communication campaign (cf. V.1.); also, providing services free of charge or on preferential terms.

Symbolic support: endorsing the Wrocław ECoC project.

SPONSORSHIP CATEGORIES

We offer entities supporting the ECoC 2016 project the following forms of partnership:

ECoC 2016 Strategic Partner – for entities that offer:

- substantial financial support (financial support upwards of € 2m over the period 2011-2016, of which about 60% in 2016).

ECoC 2016 Partner – for entities that offer:

- substantial promotional support;
- substantial organisational support; or material financial support (financial support upwards of € 200,000 over the period 2011-2016, of which about 60% in 2016).

ECoC 2016 Local Partner – for entities that offer:

- material promotional support;
- material organisational support; or

- financial support (financial support upwards of € 20,000 over the period 2011-2016, of which about 60% in 2016).

Small businesses and service providers operating in Wrocław and Lower Silesia will be involved through a mutual support programme, under which partners will provide specific services free of charge or with significant discounts. Details of the *ECoC 2016 Local Partner* programme will be defined if Wrocław is designated ECoC. However, even at this stage, preliminary discussions have been held with taxi companies (among others, regarding discounted rates for tourists in 2016) and hairdressers.

Ambassadors of Wrocław Culture – individuals deserving special credit for promoting Wrocław as European Capital of Culture 2016.

FORMS OF PRESENCE

In exchange for support for the Wrocław ECoC project, Institution of Culture Wrocław 2016 offers sponsors:

- Publicity through the public communication campaign (cf. V.1.), including presence in printed materials, electronic media, mass media releases, announcements in the city space, and reports.
- Membership of programme boards of selected projects implemented with substantial support from the partner.
- Support for and cooperation in the organisation of events and projects undertaken by the partner.

- Satisfaction provided by involvement in the ECoC 2016 project, which will significantly support the cultural, social, and economic development of Wrocław and Lower Silesia.



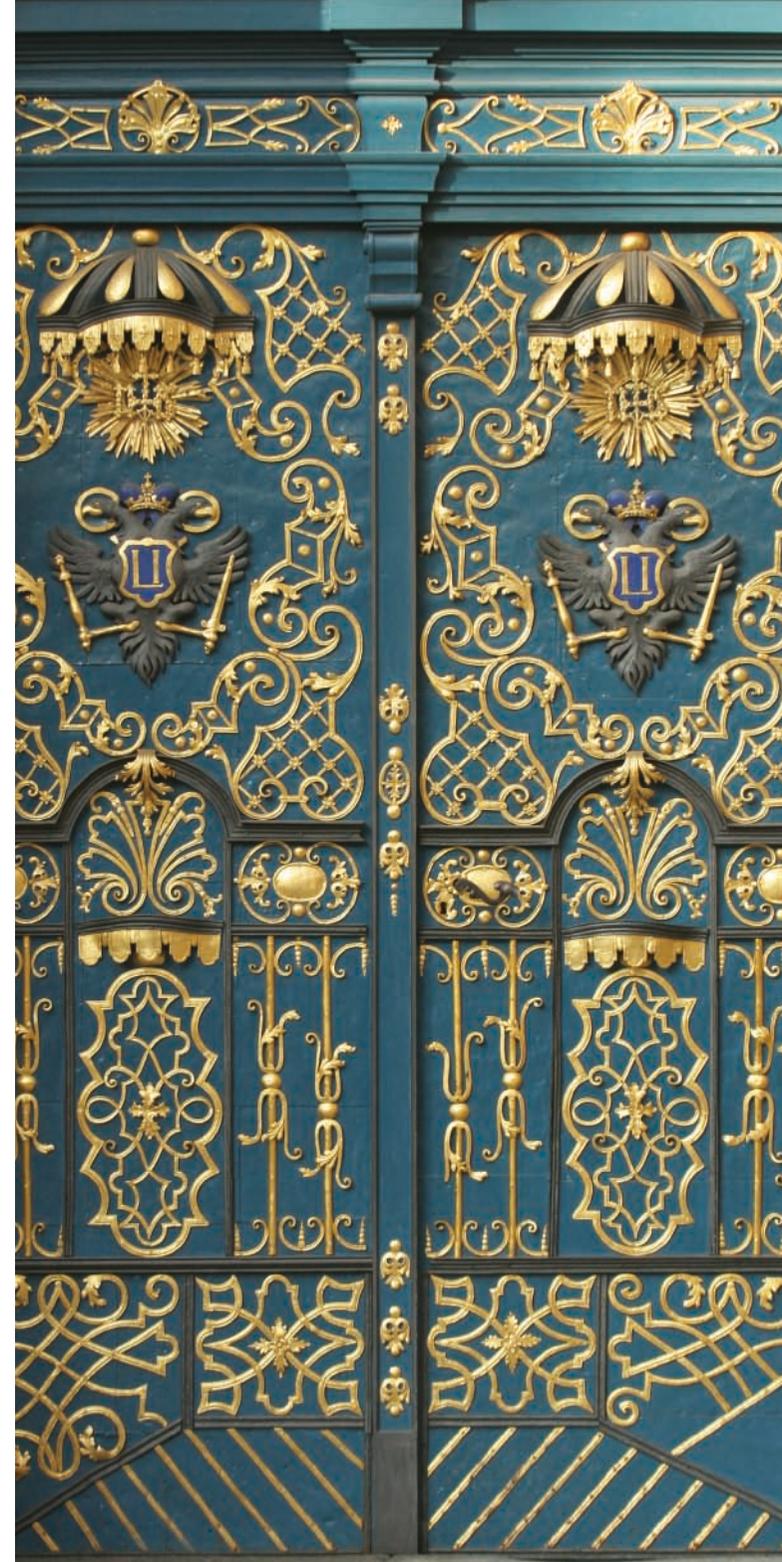
It's going to work!

According to the latest report of *Forbes* magazine, two of the three wealthiest Poles are associated with Wrocław. Number two on the list is Zygmunt Solorz-Żak, owner of the TV station Polsat and co-owner of the football club Śląsk Wrocław. His personal wealth is valued at PLN 7.2 billion, only PLN 200 million less than that of number one, Jan Kulczyk. The third wealthiest Pole is Leszek Czarnecki, owner of Getin Bank and the Sky Tower now being built in Wrocław. His assets are worth PLN 5.9 billion.

Also ranked among the wealthiest is Wrocław-based Krzysztof Domarecki, owner of Selena FM, manufacturer of chemical products exported to 50 countries. The Top 100 list includes Tomasz Czechowicz, CEO of MCI, one of the founders of the Wrocław-based computer company JTT, with PLN 250 million. New Wrocław-based arrivals on the list are Tomasz Kurzewski and Dorota Michalak-Kurzewska, film producers, with personal wealth of PLN 200 million.

The list also includes people associated with Lower Silesia: Dariusz Miłek, owner of the CCC, Boti, and Quazi chains, as well as the Cuprum Arena in Lubin, ranked at number 9; Stanisław Han, owner of the pharmaceutical company Hasko-Lek, whose fortune is valued at PLN 300 million; Bogdan Szewczyk, owner of the Bod-

zio furniture factory; Przemysław Koelner and Radosław Koelner; as well as Leszek Gaczorek, who is Dariusz Miłek's business partner. One in three of the wealthiest Poles comes from Wrocław or Lower Silesia. This gives us a firm hope that Wrocław will be able to raise substantial funds from sponsors.



..... 2.7. According to what timetable should the income be received by the city and/or the body responsible for preparing and implementing the ECO C project if the city receives the title of European Capital of Culture?

- a) Income to be used to cover operating expenses;
- b) Income to be used to cover capital expenditure?

a)

Source of income	2010	2011	2012	2013	2014	2015	2016
UE	€ -	€ -	€ 52 700	€ 105 400	€ 170 000	€ 329 800	€ 2 137 500
National government	€ -	€ -	€ 775 000	€ 1 550 000	€ 2 500 000	€ 4 850 000	€ 9 375 000
City	€ 1 200 000	€ 1 200 000	€ 1 522 300	€ 3 344 600	€ 4 780 000	€ 7 670 200	€ 7 987 500
Cities in the region	€ -	€ -	€ -	€ -	€ -	€ 750 000	€ 3 000 000
Region	€ -	€ -	€ 500 000	€ 750 000	€ 1 500 000	€ 2 200 000	€ 6 300 000
Sponsors	€ -	€ -	€ 200 000	€ 400 000	€ 900 000	€ 3 200 000	€ 7 800 000
Residents	€ -	€ -	€ 50 000	€ 50 000	€ 150 000	€ 400 000	€ 900 000

The calculated financial contribution of residents includes the estimated value of voluntary work and of the effects of the *ECOC 2016 Local Partner* programme, under which services and organisational support will be provided.

b)

Source of income	until 2011	2011	2012	2013	2014	2015 (forecast)	2016 (forecast)
UE	€ 25 344 677	€ 21 918 872	€ 59 136 124	€ 28 946 750	€ 19 146 750	€ 12 500 000	€ 18 142 000
National government	€ 33 596 083	€ 10 540 366	€ 2 249 568	€ -	€ -	€ -	€ -
City	€ 167 926 750	€ 19 733 750	€ 50 330 000	€ 22 571 750	€ 28 070 250	€ 19 601 500	€ 9 492 750
Region	€ 1 304 121	€ 3 133 082	€ 2 257 468	€ -	€ -	€ 10 976 297	€ -
Sponsors	€ 50 000	€ 80 000	€ 100 000	€ 100 000	€ 210 000	€ 1 000 000	€ 1 000 000
Other	€ 6 645 946	€ 3 056 742	€ 2 691 317	€ 36 000	€ -	€ 1 000 000	€ -

..... 2.8. Which amount of the usual overall annual budget does the city intend to spend for culture after the ECoC year (in euros and in % of the overall annual budget)?

Each year, the city allocates about 5 per cent of its annual budget for culture; the assumed aim is an increase in culture financing to the level of 6 per cent. The city's expected 2017 budget will be € 1 billion, which means that funding available for culture should be about € 60 million. After 2016, Wrocław 2016 will be transformed into *Wrocław ∞*, an the Institution of culture whose budget will be included in the budget of the City of Wrocław Department of Culture.



It's going to work!

Wrocław creates a friendly atmosphere for modern business. The city is achieving much higher economic growth than the rest of Poland, while unemployment is significantly lower than the national average. In this, Wrocław is helped by the industriousness of its inhabitants and its location: the city is situated at the junction of international routes running from north to south and from east to west not far from the German and Czech borders.

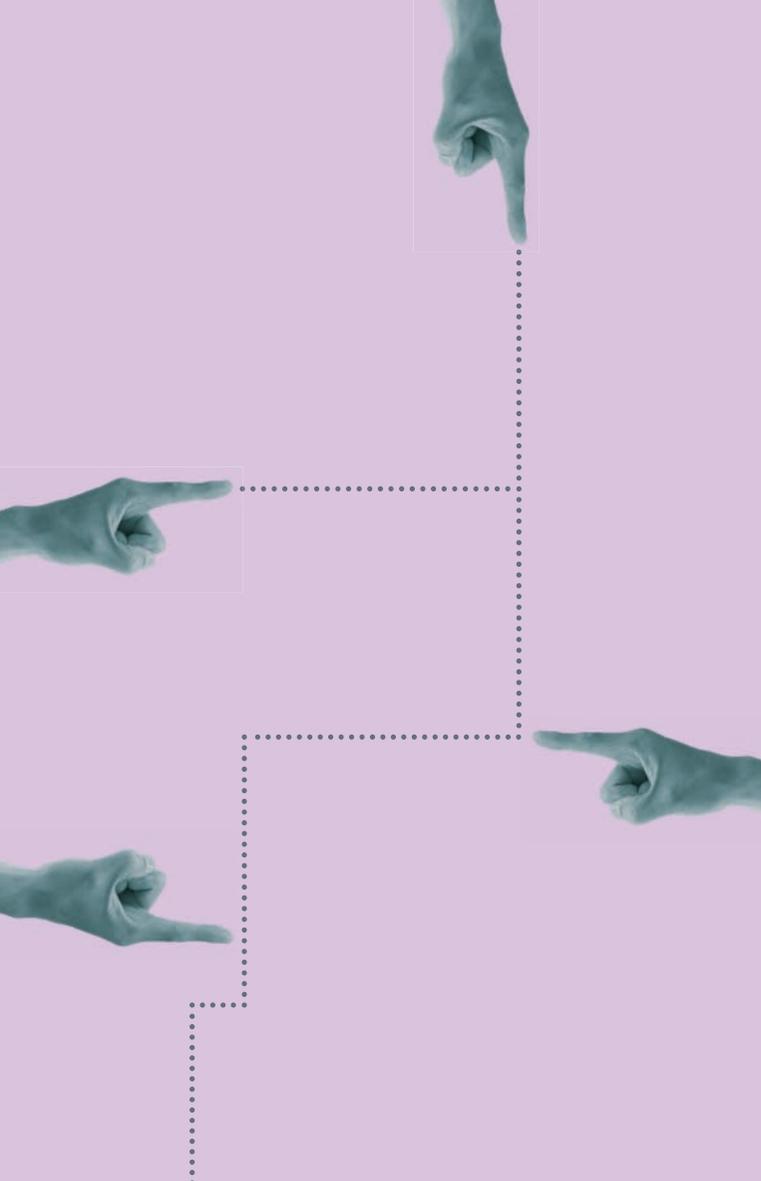
Beginning in the 1990s, Wrocław opened up to foreign investment. Global companies that have chosen to site their investments in Wrocław or Lower Silesia include LG Electronics, located in Kobierzyce, the wealthiest municipality in Poland. Bielany, just outside Wrocław, is the

site of one of Europe's largest shopping centres. Companies with facilities in the Wrocław area include Volvo with a bus factory, Bombardier, ABB, Fagor Mastercook, Bosch, Toshiba, Cadbury, Hewlett-Packard, Google, and many others. The area is home to the laboratories of numerous high-technology companies, such as Mitsubishi, Ericsson, and Baluff.

The headquarters of Poland's wealthiest enterprise, KGHM, one of the largest copper producers, is located in the Lower Silesian town of Lubin.

One of Wrocław's major strengths is an innovative financial sector. The city is home to Bank Zachodni WBK, now owned by Santander, and Lukas Bank. The leasing company Europejski Fundusz Leasingowy, founded by Leszek Czarnecki, a graduate of Wrocław University of Technology and one of the top three wealthiest Poles, is an example of a spectacular success. Leszek Czarnecki's latest project is a business park featuring the tallest building in Poland, where office space will be available for lease beginning in 2012. Another facility in the city is the Wrocław Technology Park, established by a consortium of Wrocław's universities, one of the largest Polish banks and the Municipality. We do believe that Wrocław's strong business community will support the European Capital of Culture event here.





PART IV

CITY
INFRASTRUCTURE

1. What are the city's assets in terms of accessibility (regional, national and international transport)?

Wrocław is easily accessible by car...

Wrocław lies at an intersection of national and European routes. Just south of the city, there is a road junction, with roads leading to the north and south and to the east and west. The eastbound part of the A4 motorway connects Wrocław to Katowice and Kraków, while westwards it goes to the Federal Republic of Germany and on to the rest of western Europe. The north-south routes A8, 94, and 35 link Scandinavia with the Mediterranean. Road construction works are underway to complete the Inner Ring Road and the Wrocław Motorway Bypass projects with a view to easing traffic in the city and keeping transit traffic outside its limits.

... by rail...

Wrocław is a major railway junction, with links to Warsaw, Poznań, Kraków, Katowice, as well as Dresden, Lviv, Prague, and Berlin. The historic Wrocław Main Station is undergoing renovation. The project is scheduled to be completed in 2012.

... and by air

Copernicus International Airport offers flights to many European cities: Alicante, Barcelona, Bristol, Brussels, Dublin, Düsseldorf, Edinburgh, Frankfurt am Main, Glasgow, Copenhagen, Liverpool, London, Munich, Oslo, and Rome. The capabilities of the airport will soon be considerably enhanced. Upon the completion of the current upgrades, the airport will be able to accommodate many more and larger aircraft. The new terminal,

to be completed in 2011, will have a capacity of up to four million passengers annually. Modernisation of the road link between the airport and the city centre, to be completed in 2012, will shorten the transit time to 15-20 minutes.

Visitors can get around the city using public transport...

The Municipal Public Transport Company offers 23 regular tram routes and 74 bus routes. Thirteen bus routes are operated during night hours.

... or by bike

The bicycle is becoming an increasingly popular means of transport in Poland. By 2016, Wrocław will have launched a municipal bike rental service and the existing network of cycle ways will have been significantly expanded. Importantly, an intensive programme of cycle way network extension covers the whole of Lower Silesia. The project involves the creation of cycle routes parallel to many of the mountain trails existing in the southern part of the region.

..... 2. What is the city's absorption capacity in terms of tourist accommodation?

Wrocław is strongly committed to developing the city's tourist accommodation capacity. Currently, we have 44 rated hotels (prices from PLN 80 per person) and 49 hotels and hostels classified as low rate accommodation (prices ranging from PLN 18 to PLN 150 per person). The rated hotels alone have a combined capacity of 6,600, and the low rate accommodation establishments can accommodate over 3,200 tourists. In 2009, Wrocław's hotel accommodation capacity increased, among others due to the reopening of the Monopol, a five-star hotel restored to its former splendour, and the opening of The Granary La Suite.

The Monopol deserves special attention. The legendary establishment was built in 1892 in neo-Baroque style. Its notable guests included Pablo Picasso (who sketched his famous dove of peace on a paper napkin in the hotel's restaurant). A number of well-known Polish films were also shot here. Now, the hotel, located in the historic city centre opposite the Opera House, has been restored to its former, pre-war splendour.

Wrocław's hotel accommodation capacity will change significantly in the coming years. Fourteen new hotel construction projects currently in the pipeline will increase the city's accommodation capacity by over 3,400. Nine of the new additions will be facilities of a very high standard (4

five-star and 5 four-star hotels).

Wrocław has several campsites open to tourists in summer. A new campsite will be opened specially for the European Capital of Culture event. Named the *Cultural Campsite*, it will be able to accommodate about 1,000 tourists. In 2012, Wrocław and Lower Silesia will be ready to receive approximately 60,000 tourists.

In terms of accommodation capacity and tourist facilities, as well as in terms of accessibility, the city will adapt to high European standards already by 2012, as during the UEFA Euro 2012 Football Championship, Wrocław will be visited by tens of thousands of fans from all over Europe. The upgraded infrastructure and the experience gained will provide a good foundation for the efficient organisation of the European Capital of Culture event.

..... 3. What projects are to be carried out between now and the year for which the city is applying for the title of European Capital of Culture in terms of urban and tourism infrastructure, including renovation? What is the planned timetable for this work?

RECLAIMING BEAUTY

Wrocław will have renovated a number of buildings, districts, and urban areas of the city by 2016. The rehabilitation effort will not be restricted to individual buildings but will rather focus on entire blocks, and such areas of 'reclaimed beauty' will be connected to create synergies. The following are the most important projects:

Centennial Hall and Szczytnicki Park

Centennial Hall, together with the Four Domes Pavilion, the Japanese Garden, the Pergola, and the multimedia fountain, serves as the venue of the largest cultural and sports events, concerts, and large-scale opera productions. The ongoing major overhaul of the Hall will increase its seating capacity to 10,000. The Four Domes Pavilion is being renovated, and a Sculpture Garden is under construction. The vegetation of Szczytnicki Park, the most beautiful park area in Wrocław, is being rehabilitated. The area around the Hall, including cultural and educational facilities for children, will have been renovated by 2013. The largest congress centre in Wrocław is already functional here.

Four Temples District

In 2007, the city embarked on the regeneration of the Four Temples District, the area where the religious leaders of four denominations – Eastern Orthodox, Lutheran, Roman Catholic, and Jewish – teach tolerance, respect, and mutual understanding through a variety of cultural programmes. The renovation of the White Stork synagogue was completed in May 2010. The Four Temples District rehabilitation project will continue until 2015.

The Rynek and the surrounding area

This grand district of Wrocław, its showpiece, will fill up with restaurants with culture hubs. The Pan Tadeusz Museum and the Literary Bureau, comprising a bookshop, a publishing outfit, the office of the *Literary Port Festival*, an art club, and a concert/theatrical stage area, are among the facilities that will open their doors in 2012. Literary Port will be the organiser of the *European Capital of Literature* event. By 2016, the streets in the area will have been turned into a pedestrian zone.

The Odra

Renovation of the banks of the Odra has been in progress since 2004. The project includes illumination of the waterfront buildings and embankments, the construction of esplanades, and soft landscaping. One of the islands will be a venue for student concerts. A gallery of modern art and a Science Park will be established on the banks.

Psie Pole Regeneration

This is a programme aimed at creating an attractive public space for the north-eastern districts of Wrocław, providing employment, education, and recreation. The project involves upgrading the housing resources and the retail infrastructure, rebuilding the transportation system, and constructing new recreation infrastructure: a community centre with a multimedia library.

Wolności Square

Wolności Square is Wrocław's centre of beauty: the renovation of the Wrocław Opera House, on the east side of the square, was completed in 2000, while the year 2009 saw the renovation of the Royal Palace, housing Poland's most modern Historical Museum, on the north side. The National Music Forum will flank the square to the west, adjoining the Four Temples District (see above).

Przedmieście Odrzańskie Regeneration

The aim of the programme is to improve the quality of life in of this area and to enhance its attractiveness. The area will regain its original character as an arts and crafts district. The project, to be completed in 2016, will include the creation of a street of designers and educational centres for children and youth, including a House of Peace.

The Jerzy Grotowski Institute

A 19th century building has been converted for the purposes of the Institute. The building now houses a studio auditorium a conference room, practice rooms, and guest accommodation. This will be the facility used for the *Masters in Resi-*

dence programme, the *Eastern Line* project supporting independent theatre in Central and Eastern Europe, and the *Making Tomorrow's Theatre* drama school meetings. The Institute will be the organiser of the *Theatre Olympics* in 2016.

WUWA

The project to recreate the famous 1929 *WUWA* exhibition (*Wohnung und Werkraum Ausstellung*, or *Living and Workspace Exhibition*) involves the regeneration of 12 model residential and public buildings. The identity of the surviving *WUWA* buildings as part of the unique project has become blurred. Therefore each of them will be properly marked, and restored to their original condition.

We want to replicate the 80-year-old idea in the area adjoining the new football stadium. A site of several hectares will be used to present the latest ideas and trends in residential architecture.

Renovation of Lower Silesian historic buildings

The more than 8000 architectural monuments of Lower Silesia are an asset of the region and an element of European heritage. Many of these sites have been renovated through the efforts of the Polish national authorities, the local authorities of Wrocław and Silesia, the German authorities, private individuals or companies. These include Kliczków castle (Klitschdorf), James von Moltke's estate at Krzyżowa (Kreisau), and the castles and palaces at Krasków (Kratzkau), Henryków (Heinrichau), and Krobielowice (Krieblowitz). Many still require reconstruction, such as the Hochbergs' Książ (Fürstenstein) castle and the

Cistercian abbey at Lubiąż (Leubus).

Among the priorities of the *Reclaiming Beauty* programme for Lower Silesia is the establishment of the following 11 routes:

- Valley of Palaces and Gardens Route near Jelenia Góra; the project includes the construction of a cycle path connecting the sites in this area;
- Piast Castles Route to interconnect 13 castles once owned by members of the Piast dynasty;
- Cistercian Abbeys Route linking 10 abbeys of unique architectural value;
- Lower Silesian Castles and Palaces Route; the project includes the creation of an educational and tourist programme establishing a network of more than 60 castles and palaces;
- Sanctuaries and Pilgrimage Centres Route connecting 17 sites of unusual significance for Lower Silesians' religious life;
- St James' Way in Lower Silesia linking nearly 70 major religious sites;
- Historic Parks and Gardens Route across the Lower Silesian Wilderness – a route presenting the cultural and natural heritage of Lower Silesia;
- Mieczysław Orłowicz Main Sudetes Trail; a hiking trail named in honour of a renowned Polish geographer and populariser of tourism;
- Industrial Technology Heritage Route; a route offering testimony to the economic history and unique industrial architecture of Lower Silesia;
- Wrocław History and Traditions Route; a route connecting a few dozen sites of historical significance in and around Wrocław;
- Princess Marianne of Orange-Nassau Route; the route will present the beauty of Kamieniec Ząbkowicki (Kamenz) and the Kłodzko (Glatz)

area, places associated with the life of one of the most unconventional women of the 19th century.

NEW SPACES FOR BEAUTY

National Music Forum

A new 1800-seat concert hall with three chamber halls, a recording studio, and exhibition space will open in 2012. The National Music Forum will be home to the Wrocław Philharmonic Orchestra and Choir, the Leopoldinum Chamber Orchestra, and the Lutosławski Quartet Wrocław as well as the headquarters of festivals: *Wratislavia Cantans*, *Musica Polonica Nova*, *Musica Electronica Nova*, *Leo Festival*, and *Jazztopad*.

Modern Museum

The year 2016 will see the completion of the Modern Museum, with a total floor area of 22,000 square metres, which will house a huge multimedia library and a cyberarchive of visual arts. The museum is planned with the ECoC event in mind; its opening will be one of the high points of the year.

Zachęta, Wrocław's "Guggenheim"

A disused cylindrical air-raid shelter is being adapted for modern art exhibits: it will house the Zachęta gallery displaying works by contemporary local artists. Its outside wall is already used for the display of conceptual art. The renovation of the building will be completed in 2011. In 2010, Andrzej Jarodzki's sculpture *Train to Heaven* was put up nearby. The 25-metre-high sculpture, the tallest in Europe, is an over-70-tonne locomotive,

rising from the ground at an angle of 80 degrees.

Wrocław University Library

The new building of the University Library, the largest library in Lower Silesia, will offer space for 4.5 million volumes. The facility will house reading rooms, information search facilities, lecture and conference rooms, lending services, storage areas, and an exhibition area all fully accessible for people with disabilities.

Cultural education infrastructure

Libraries. Wrocław has a City Library with 46 branches, including five modern multimedia libraries. Another two will be ready for the congress of the International Federation of Library Associations and Institutions in 2016.

Kindergartens. After a reform of the education system, we intend to convert some of the existing kindergartens into *Inculturator* branches.

Community centres. A modern Agora Cultural Centre has been in operation since 2008. In 2011, a similar centre will open in the district of Kozanów, with 30,000 residents, and two more local art centres will follow in 2014 and 2016.

Capitol Music Theatre

The modernisation of the theater, the venue of the *Review of Stage Songs* festival, will increase its capacity to 720 and allow for much grander productions, also with dynamic set changes. A second stage with a recording studio will be added. The extension will be completed in 2013.



PART V COMMUNICATION STRATEGY

1. What is the city's intended communication strategy for the European Capital of Culture event?

General principles

The adopted communication strategy is based on detailed analysis of the main ideas underlying the ECoC project, the messages to be communicated, the target groups, the communication channels, the methods of communication, and the organisation of the communication process. The following are the key features of the proposed communication strategy:

- **Egalitarian character and pluralism.**

We believe that the exclusion of any social groups from the public communication process may impact on their participation in the ECoC project, which in itself opposes exclusion as such. For this reason, we will make every effort to ensure that ECoC-related communication has as wide reach as possible. In view of the time span of the campaign and the diversity of the target groups, we have decided to also vary the methods and channels of communication, adjusting them to specific aims and audiences.

- **Friendliness and transparency.**

We want public communication to be transparent and based on mutual trust. We are against one-way communication, where the sender of the message manipulates the emotions of the receivers in order to achieve short-term benefits. We are of the opinion that such methods and tricks, used these days by many private and public entities, lead to accumulated apprehension and distrust, effectively hindering communication processes in the long term.

- **Joint action and resonance.**

Public communication must not be limited to exchanges of verbal messages; it must also include

a performative aspect. To ensure that our actions are as authentic and as responsive to residents' expectations as possible, we want to involve residents in joint creative and communicative actions. We also believe that a communication campaign carried out from the position of an isolated institution that assumes the entire burden of communication cannot be effective or credible. To ensure that the communication process is powerful and has a wide reach, it must resonate with the public. We consider creating such resonance a top strategic objective.

- **Bidirectionality and critical assessment.**

We want communication to be based on regular two-way exchange of information, comments, and critical evaluations. Thus, communication should be a dynamic process, regulated based on the feedback received. We also want to see public communication as an element of monitoring and evaluation. The importance of critical thinking, indispensable for the success of any project, is key in this context.

Parties involved

The public communication process will be coordinated by the Communication Director and the Communication Department of Wrocław 2016. Key partners in Wrocław's public communication strategy will include the local media, with whom cooperation has already been started, national and international media, and the Spanish city designated as ECoC.

To achieve the public resonance effect, we will endeavour to reach out to the people of Wrocław, the region, and Europe, to inspire them to under-

take their own communication efforts. The process will be based on a number of ideas in our application, such as *Moving Culture*, *Artists in Residence*, or the cultivation of communication within the immediate vicinity of one's residence (good neighbourhood).

Target groups

The following have been chosen as the basic dimensions for defining target audiences:

- age (categories: children and youth, students, adults, seniors);
- place of residence (categories: Wrocław, Lower Silesia, Poland, Europe, world).

However, we have also identified several other specific audiences to be targeted with group-specific communication:

- the business community (large and small businesses); the restaurant, hotel, tourism and transport sectors;
- Internet users;
- national, ethnic and religious minorities;
- excluded groups (e.g. the homeless, addicts, people with disabilities, families with many children, the unemployed).

Communication goals

The following are the focal points organising the communication strategy:

- Informing about the key ideas of the European Capital of Culture project and promoting the European Union as the organiser of the project;
- Emphasising the importance of European cooperation in the field of culture and the remaining values defined under the 'European Dimension'

criterion;

- Cooperation, mobilisation, and activation of the public in line with the 'City and Citizens' criterion.

As preparations for the 2016 event progress, other, specific goals of the public communication strategy will also be pursued. They will be modified as appropriate depending on the stage of the process. During the preparatory period (2011-2015), we will make a special effort to get as wide an audience as possible interested in the artistic programme prepared in Wrocław and Lower Silesia. The timetable of the communication strategy will also take into account special events to take place during that period, such as the *Congress of the Regions* in Świdnica (2011), the *European Culture Congress* (2011), *Euro 2012* (2012), and others. In the ECoC year (2016), we will ensure that accurate cultural information is provided, the event is well coordinated, and local and European enthusiasm is supported. In the post-ECoC period (2017-2020 and later), we will primarily focus on sustaining the development of the cultural and social achievements of the preceding years.

Other, concrete communication objectives, varied based on the target group, the stage of preparations, and the communication channel, include the following:

- changing attitudes to culture – culture is a vital necessity, not a luxury;
- raising citizen awareness and counteracting public agoraphobia;
- promoting the image of the city and regional cultural tourism;
- informing about the forms of cooperation in

the organisation of the ECoC 2016 event;

- providing cultural information and coordinating communications with a view to achieving synergies.



COMMUNICATION CHANNELS 1. Direct communication

Examples	Comments/Details
INFORMATION & COMMUNICATION POINTS	
Mediateka	a network of information points at libraries, also serving as a space for meetings and joint actions
InfoKiosks	a network of infokiosks in the urban space of Wrocław and in other European cities
WroBus	a mobile public communication and information point that will be used for spontaneous landings by cultural forces
digital panels	a network of digital panels set up in Wrocław and the Spanish ECoC for communication among residents
VOLUNTEERS AND OPINION LEADERS	
Ambassadors of Wrocław Culture	individuals deserving special credit for promoting Wrocław's ECoC project will be granted the honorary title of Ambassadors of Wrocław Culture
Stakeholders of Wrocław Culture	"buzz marketing"
volunteers	we want to use volunteers to reach broad audiences; there are plans to develop an online volunteer network
MEETINGS	
workshops	various meetings are the main means of pursuing the public communication strategy; their main aims are to provide information, enable critical discussion about the actions undertaken, and organise joint projects
information/organisational meetings	
conferences	
EVENTS	
exhibitions	cultural events filling the programme of the ECoC event also provide excellent opportunities for pursuing specific goals of the public communication strategy
concerts	
happenings	
EXAMPLES OF OTHER ACTIVITIES	
patronage – Wrocław 2016 provides active financial and organisational support for independently organised events and projects, which opens up multiple channels for public communication campaigns	
various competitions, designed specifically for the youngest age groups help to activate the public, supporting the goals of the communication strategy	

2. Media

Examples	Comments/Details
RADIO	
Polish Radio Wrocław Radio RAM	<ul style="list-style-type: none"> we have been working with these radio stations under sponsorship/partnership arrangements; the collaboration will be continued
Radio ESKa Radio LUZ	<ul style="list-style-type: none"> activities: cultural information (also in foreign languages), sponsored programmes, discussions on social/cultural topics, advertising, competitions
TELEVISION	
regional television national TV stations international TV stations	<ul style="list-style-type: none"> we have already collaborated with Polish TV Wrocław in the production of a number of cultural programmes; if its bid is successful, Wrocław will sign agreements with TV stations at the national and European levels; under existing agreements with the national TV broadcaster Polsat, plans also exist to collaborate with regard to cultural programmes activities: cultural information, sponsored programmes, discussions, advertising, competitions
PRINT MEDIA	
<i>Gazeta Wyborcza</i> <i>Gazeta Wroclawska</i> <i>Co jest grane?</i> <i>Wir Laden Ein</i> <i>All Inclusive</i> <i>Nowa Europa Wschodnia</i> <i>Przegląd Uniwersytecki</i> <i>HiFly</i>	<ul style="list-style-type: none"> so far, we have established fruitful working relations with the local print media; however, we have also worked with national and European publications; we intend to intensify these relations in the future; special programmes are also planned to organise foreign journalists' visits to Wrocław activities: cultural information, sponsored articles, advertising, competitions, joint actions
CITY	
public transport taxis railway stations, trains, airport urban space	<p>public transport and the urban space will also be used for the purposes of public communication; posters, fliers, citylights, billboards, as well as city culture guides and unconventional forms of visual communication will make it possible to reach wide audiences</p>
EXAMPLES OF OTHER ACTIVITIES	
<p>information bulletin – we will publish cultural magazine serving as a guide to cultural events in the city and region, as well as information on events and programmes organised as part of the ECoC project</p> <p>mobile telephony – using the latest technologies, we will be able to communicate important cultural content using mobile networks; users will be able to download a number of electronic gadgets for their mobile phones promoting the ECoC project</p>	



3. Internet

Examples	Comments/Details
WEBSITES	
kreatywnywroclaw.pl wro2016.pl kultuba.pl mercouri.pl	portals operated by Wrocław 2016 and by the city: cultural information, articles on cultural/social topics, competitions, organisation of joint actions
kulturanatychmiastowa.pl kulturaonline.pl	commercial portals: mutual advertising, information
SOCIAL NETWORKS, ONLINE FORUMS	
facebook.com naszaklasa.pl twitter.com portals of local and European networks of cultural institutions	regular postings, cultural information, active participation in debates and initiation of discussions on social/cultural topics, competitions, organisation of joint actions
EXAMPLES OF OTHER ACTIVITIES	
newsletter – regularly circulated cultural information available in multiple language versions	
butterfly emblem promoting the European Capital of Culture event is being attached to email messages	

4. Special events

Examples	Comments/Details
OUR PROJECTS	
Cultural Passport Inculturator Wrocław Museum Pavilion	some of the key projects in Wrocław's application can also be used as public communication tools, such as the Wrocław Museum Pavilion, which will provide exhibition and meeting space
SPECIAL EVENTS	
Second World Congress for Peace: Culture for Democracy	the congress offers an opportunity to present the European dimension of the ECoC project and a setting for the presentation of the Melina Mercouri prize (cf. V.2.)
Homeless Football World Cup	a media event promoting Wrocław's cultural programme while also stimulating discussion and communication concerning exclusion
sending the Delegate	Wrocław will present the Spanish Capital of Culture with Wrocław's symbolic representative, the gnome Delegate; before going to Spain, he will pay a series of visits to former European Capitals of Culture, where he will present information on Wrocław's cultural programme; he will also leave behind interactive mini-infokiosks offering regularly updated information about the projects prepared in Wrocław and in Spain

..... 2. How does the city plan to ensure the visibility of the European Union, which is awarding the title?

Many years before Poland joined the European Union, the inhabitants of Wrocław demonstrated their enthusiastic support for this country's return to the European community. The symbols of the European Union are held by the people of Wrocław in particular respect, as these symbols stand for what they aspired to for years. Wrocław residents avail themselves of the benefits of membership to a larger extent than the inhabitants of other regions of Poland: they feel at home in other EU countries. For this reason, even now, when preparing our bid for the title of European Capital of Culture, we proudly and prominently display EU symbols. We intend to do likewise if Wrocław is awarded the title.

We will ensure the visibility of the European Union not only in our information campaign but also in the implementation of all artistic and educational projects. We intend to do so also when providing language courses and training and arranging youth and artist exchanges with the successful Spanish city. Through our lead projects, such as the *Second World Congress for Peace: Culture for Democracy*, the *Theatre Olympics*, or the *European Capital of Literature*, the European dimension of our event and the role of the European Union as the entity awarding the title will be brought prominently to the fore. The visibility of the European Union will also be ensured through our presence in other EU countries; that presence

will be manifested symbolically in the visits by the gnome Delegate to the EU member states and the multimedia infokiosks that will remain there as tangible effects of the visits.

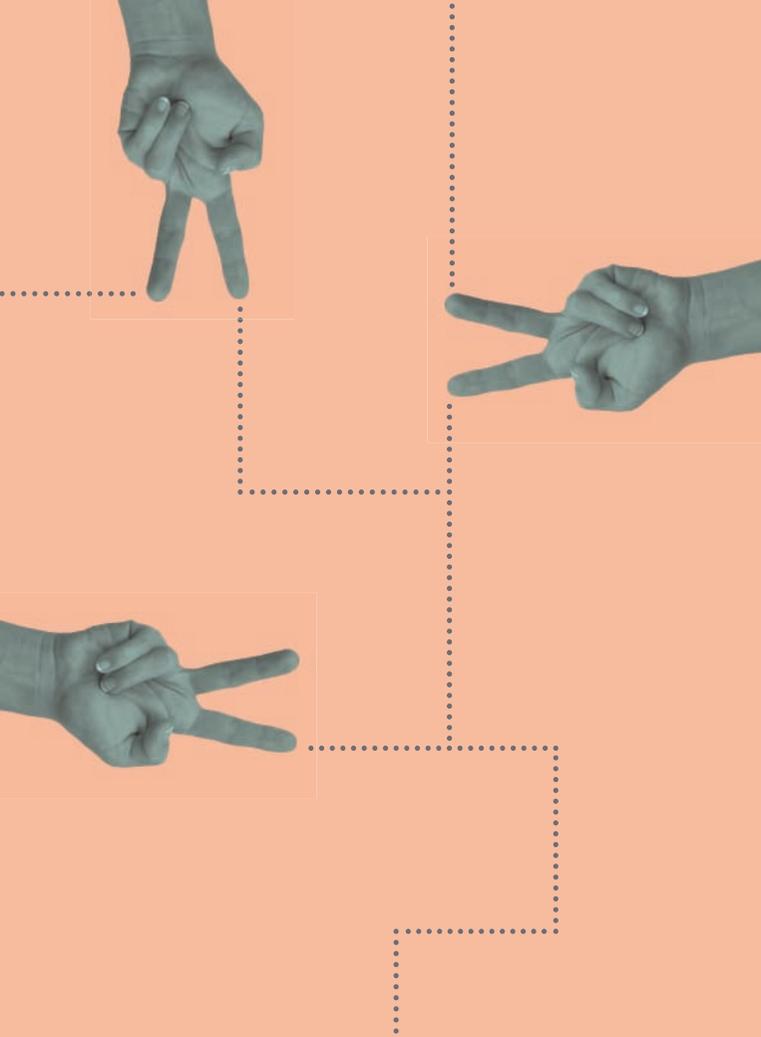
The states holding the EU presidency in 2016, the Netherlands, which will preside over the EU from January to June 2016, and Poland's neighbour Slovakia, whose presidency will last from July to December 2016, will be invited to actively support and join in the festivities.

If Wrocław is selected as the European Capital of Culture, it will host the *Second World Congress for Peace: Culture for Democracy* in 2016. The congress and its theme would parallel the World Congress of Intellectuals for Peace, held in August 1948, in the beginnings of the Polish presence in Wrocław and Lower Silesia. That congress attracted to Wrocław 46 delegations from many countries of Europe and the world. Speakers addressing the Congress in the auditorium of what is now Wrocław University of Technology and was then part of the University of Wrocław included Anna Seghers, Irène Joliot-Curie, Ilya Ehrenburg, Julian Huxley, Louis Aragon, György Lukács, Salvatore Quasimodo, Paul Éluard, Mikhail Sholokhov as well as Maria Dąbrowska, Jarosław Iwaszkiewicz, Zofia Nałkowska, Julian Tuwim, and many others. Pablo Picasso was a special guest of the congress attracting much attention of the media and the public during the trip, his only one to Poland.

The main purpose of the proposed *Second World Congress for Peace: Culture for Democracy* will be a debate about peace and democracy in the twenty-first century, about the protection of

the environment, demographic issues, and issues constituting existing or potential threats to peace. The main theme would be the role of culture, education, and cultural diplomacy in preventing and resolving social conflicts in the world.

The presentation of the Melina Mercouri prize to Wrocław would be the inaugural part of the *Congress* and a manifestation of support for European unity across ideological, social, and political divisions.



PART VI

EVALUATION AND MONITORING OF THE EVENT

Does the city intend to set up a special monitoring and evaluation system:

- for the impact of the programme and its knock-on effects?
- for financial management?

Monitoring and evaluation

If Wrocław is designated as European Capital of Culture, the city will immediately put in place a comprehensive monitoring and evaluation strategy. The strategy is being developed on the basis of the report *Creating an impact: Liverpool's experience as European Capital of Culture* prepared by Beatriz Garcia, Ruth Melville, and Tamsin Cox. In accordance with the general framework organising the structure of that document, monitoring will be established with regard to five key categories:

- (a) cultural access and participation;
- (b) economy and tourism;
- (c) cultural vibrancy and sustainability;
- (d) image and perceptions;
- (e) governance and delivery process.

Monitoring will be understood as a tool subordinated to the evaluation process. The objectives of evaluation will include current verification of activities and implementation of improvements as well as streamlining long-term planning, dissemination of good practices, and systematisation of experience gained. The general evaluation criteria will be as follows: fulfilment of long-term social goals, sustainability, effectiveness, and programme cohesion.

To avoid the errors mentioned in the *Palmer Report* (e.g. inadequately defined monitoring criteria, no link between the results of monitoring and planning for the event), the monitoring and evaluating entities will be constantly in touch with Wrocław 2016, keeping it informed and con-

sulting with it about their activities. Thus, monitoring and evaluation will be dynamic, as a result of which it will be possible to react sufficiently early. The monitoring and evaluation methodology will be constantly updated, too.

The resulting monitoring and evaluation mechanisms – firmly rooted in the local context – will be available for subsequent use by the City of Wrocław Department of Culture and by independent cultural operators (institutions, NGOs).

Organisation

Monitoring and evaluation will be carried out with varying intensity, dependent on requirements arising from specific research problems. Generally, each research category will be analysed over three periods: preparatory period (July 2011-2015), year of the event (2016), and post-event period (2017-2021).

Monitoring and evaluation will be carried out both internally and externally, the two being mutually independent. An operations team established within Wrocław 2016 will be responsible for internal monitoring and evaluation of the project. Separately, the project will be monitored and evaluated by external partners:

- Central Statistical Office;
- Lower Silesian Fiscal Chamber;
- Department of Sociology, University of Wrocław;
- independent foreign experts.

Research scope and subject matter

Block 1. To adapt the guidelines contained

in the *Impacts 2008* to the specific nature of the Wrocław project, the research themes (a)-(e) will be framed in the context of the nine main reasons set out in our answer to question 1.1 of this application. The reasons why the city is vying for the title of European Capital of Culture are also the goals we wish to fulfil and consequently they constitute the principal axes organising the sense of the Wrocław project. Hence, the monitoring and evaluation of their realisation will be a key component of the assessment of the entire project and will constitute the first research block.

Block 2. In addition to the main research categories relating to Wrocław's reasons, essential long-term aspects of the functioning of the city's project and a number of research categories relating to knock-on impacts will also be taken into account.

Block 3. Research within this block will relate to the functioning of the Wrocław 2016 office, the operational efficiency of the team, the processes of delivering the European Capital of Culture programme and the general perception of its artistic value.

Block 4 will be devoted to a comprehensive examination of financial aspects, including especially the distribution of municipal and European funds and revenues obtained in the course of the event. This block will also include a general summary and economic assessment of the event.

A more detailed description of the activities is provided in the table below. The following codes are used for the research methods and sources of information:

SR – questionnaire surveys of residents (region);

SO – questionnaire surveys of organisers;

ST – questionnaire surveys of tourists and foreigners;

AQn – quantitative analyses (e.g. tickets sold, accommodation booked, flights);

AQI – analyses of documents (e.g. reports, including those prepared by Wrocław 2016);

ME – monitoring of the European media (Internet, print media, TV, radio);

MP – monitoring of the Polish media (Internet, print media, TV, radio);

UM – unconventional research methods (e.g. qualitative research done by artists);

SN – analysis of social networking portals;

IE – reports of independent experts.





Block	General aspects examined	Main research methods		
		before 2016	2016	after 2016
OUR REASONS				
The Fabric of Our History	availability of historical and cultural information on the city and region	SR, ST, AQn	SR, ST, AQn	SR, ST, AQn, AQI, IE
	scope and scale of infrastructure regeneration projects	AQI	AQn, AQI	AQn, AQI, IE
	activities of cultural institutions in the field of historical heritage preservation	SO, AQI	SR, ST, AQn, AQI	AQn, AQI
Multiple Identity	increasing the diversity of the cultural offering	SO, AQI, MP	SR, ST, AQn, AQI, MP, ME,	SR, ST, AQn, AQI, IE
	growth in participation in the city's life by members of national, ethnic, and religious minorities	SR, AQn, AQI	SR, AQn, AQI, IE	SR, AQI, IE
	promotion of European and global supranational collaboration	SO, AQn	SO, ST, AQn	SO, ST, AQn, AQI, ME, IE
The Flower and Emerald of Europe	tourism development on a regional, national, European, and global scale	SR, ST, AQn, AQI	SR, ST, AQn, AQI	SR, ST, AQn, AQI
	cultural and administrative collaboration between institutions	SO, AQn	SO, AQn, AQI	SO, AQn, AQI
	creating European cultural partnerships and synergies	AQn, AQI, IE	AQn, AQI, IE	SO, ST, AQn, AQI, IE
Unravelling the Enigma of the City	recognisability of the city and region on a national, European, and global scale	SR, SO, ST, AQn, AQI, MP, ME, IE	SR, SO, ST, AQn, AQI, MP, ME, IE	SR, SO, ST, AQn, AQI, MP, ME, IE
	perception and evaluation of the local cultural offering by tourists	SR, SO, ST	SR, SO, ST, AQn, AQI	SR, SO, ST, AQn, AQI
	cultural openness of the city	UM, IE	UM, IE	UM, IE

Culture Against Exclusion	access to cultural events and reach of education/activation programmes	AQn, AQI	SR, SO, AQn, AQI, MP	SR, SO, AQn, AQI, MP
	growth in active and passive participation by the excluded	AQn, AQI	SR, SO, AQn, AQI, IE	SR, SO, AQn, AQI, IE
	places of cultural participation and their spatial distributiona	AQn, AQI	SR, SO, ST, AQn, AQI	SR, SO, ST, AQn, AQI
Against Com-modification of Culture	conditions for development of independent and alternative arts	SR, UM, IE	SR, UM, IE	SR, UM, IE
	vibrancy of non-commercial grassroots cultural activity	SR, SO, AQI, UM	SR, SO, AQI, UM	SR, SO, AQn, AQI
	freedom of culture and symbolic diversification	MP, ME, UM, IE	MP, ME, UM, IE	MP, ME, UM, IE
Culture Against Public Agoraphobia	participation in public debates and presence in the public space	SR, SO, AQI, MP, SN	SR, SO, AQI, MP, SN	AQI, MP, SN
	student participation in the city's cultural life	SR, ST, AQn, SN	SR, ST, AQn, SN	AQI, SN
	development of society-orientated and civic attitudes	MP, UM, IE	MP, UM, IE	IE
Culture Against Interpassivity	social mobility	AQn, AQI	AQn, AQI	AQn, AQI
	growth in social activation and empowerment	SR, IE	SR, UM, IE	SR, IE
	quality of social interactions (non-electronic)	SR, AQI, UM	SR, AQI, UM	SR, AQI, IE
Eco-Aesthetics in Defence of Nature	growth in environmental awareness	SR, ST, AQI	SR, ST, AQI	SR, ST, AQI, IE
	animal rights: progress of theoretical debate and implementation of solutions	SR, AQn, AQI	SR, AQn, AQI	SR, AQn, AQI, IE
	implementation of environmental-friendly solutions	AQn, AQI	AQn, AQI	AQn, AQI, IE

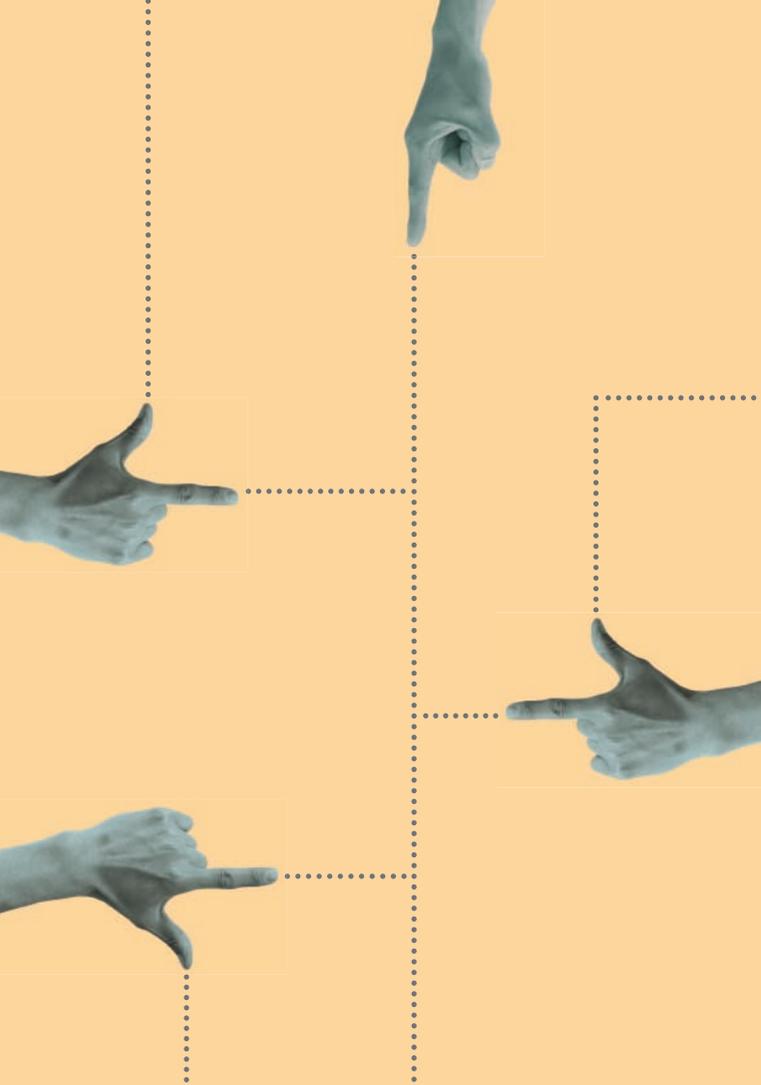




LONG-TERM IMPACT AND KNOCK-ON EFFECTS				
Long-Term Social Effects	growth in ethical and aesthetic awareness	SR, ME, UM, IE	SR, ME, UM, IE	SR, ME, UM, IE
	growth in civic and political awareness	SR, ME, UM, IE	SR, ME, UM, IE	SR, ME, UM, IE
	development of attitudes to culture	SR, ME, UM, IE	SR, ME, UM, IE	SR, ME, UM, IE
Partnerships and Networks	growth in partnerships established and their sustainability	SO, AQn, AQI	SO, AQn, AQI	SO, AQn, AQI, IE
	participation in development of European cultural networks	SO, AQn, AQI	SO, AQn, AQI	SO, AQn, AQI, IE
	development of joint cultural policies and exchange of good practices	SO, AQn, AQI	SO, AQn, AQI	SO, AQn, AQI, IE
Impact on Other Sectors	impact of the ECoC 2016 project on employment structure in the city	AQn, AQI	AQn, AQI	AQn, AQI
	impact of the ECoC 2016 project on municipal infrastructure and transport	AQn, AQI	AQn, AQI	AQn, AQI
	impact of the ECoC 2016 project on the city's political position	AQn, AQI	AQn, AQI	AQn, AQI
WROCLAW 2016				
Activities	fulfilment of adopted communication strategy	SR, SO, ST, AQI, MP, SN	SR, SO, ST, AQn, AQI, ME, MP, SN	SR, SO, ST, AQn, AQI, SN, IE
	involvement of external partners (NGOs, cultural institutions – in Poland and abroad)	SO, AQI	SO, AQI	SO, AQI, IE
	transparency and openness	SR, SO, ME, MP	SR, SO, ME, MP	SR, SO, ME, MP, IE
Delivery	achievement of infrastructural goals of ECoC 2016	AQI	AQn, AQI, IE	AQn, AQI, IE
	fulfilment of ECoC 2016 programme objectives	AQI	SR, SO, ST, AQn, AQI, ME, MP, SN	SR, SO, ST, AQn, AQI, ME, MP, IE
	effectiveness and sustainability of undertaken actions	AQI	AQn, AQI, ME, MP, IE	AQn, AQI, ME, MP, IE

Cultural Programme	transparent selection of projects and artistic quality of the cultural programme	SO, AQL	SO, AQn, AQL, ME, MP, SN	SO, AQn, AQL, ME, MP, IE
	evaluation of the cultural programme by participants and organisers	SR, SO, ST	SR, SO, ST, MP, IE	SR, SO, ST, MP, IE
	synchronisation and efficient organisation	SO, AQL	SO, AQL	SO, AQL, IE
FINANCE				
Wrocław 2016	financial activities of the administration of Wrocław 2016	AQn, AQL, IE	AQn, AQL, IE	AQn, AQL, IE
	methods of raising funds, their allocation and spending	AQn, AQL, IE	AQn, AQL, IE	AQn, AQL, IE
	sustainability and effectiveness of adopted financing arrangements	AQn, AQL, IE	AQn, AQL, IE	AQn, AQL, IE
Long-Term Impact on the Economy of the City and Region	involvement of the private sector and growth in support for cultural initiatives	SO, AQn, AQL	SO, AQn, AQL	SO, AQn, AQL
	development of cultural tourism	SO, AQn, AQL	ST, AQn, AQL, ME, MP, IE	ST, AQn, AQL, ME, MP, IE
	growth of CCIs and growth in involvement and employment of professionals	AQn, AQL	AQn, AQL, IE	AQn, AQL, IE
Economic Assessment of the ECoC 2016 Project	economic SWOT analysis	AQn, AQL, IE	AQn, AQL, IE	AQn, AQL, IE
	comparison of Wrocław's economic results with those of previous ECoCs	AQn, AQL	AQn, AQL	AQn, AQL, IE
	summary and analysis of the general impact of the ECoC 2016 project on the economic condition of the city	AQn, AQL, IE	AQn, AQL, IE	AQn, AQL, IE





PART VII

ADDITIONAL
INFORMATION

1. What, in your opinion, are the strong points of the city's application and the parameters of its success as European Capital of Culture and what, on the other hand, are its weak points?

Our strengths:

- Wrocław is a rapidly developing European city, which will proudly represent the culture of all of Poland;
- We have played a leading role in Polish-German reconciliation; as heirs to the culture of Poland's former Eastern Borderlands, we have been active in building the eastern dimension of the policies of Poland and the European Union;
- Wrocław's proposal contains concrete and viable solutions to the identified cultural and social problems;
- Wrocław's vibrant cultural life draws its strength from the diversity of its urban life and the importance attached to high artistic quality;
- Wrocław ensures a high level of funding for culture in the city and throughout the region;
- We undertake intensive and comprehensive efforts to upgrade our cultural infrastructure – we are building the National Music Forum and a state-of-the-art Modern Art Museum;
- We propose an extensive programme of cooperation with the partner ECoC in Spain;
- Our bid for the title of ECoC sparked off a lively debate about culture that has led to tangible results in the form of more than 600 cultural projects proposed by the inhabitants of Wrocław and Lower Silesia.

We have redefined our weaknesses as a challenge and inspiration to plan the ECoC event in such a way as to overcome them. These weaknesses include:

- concentration of cultural life in the city centre;

- insufficient international recognition of the city;
- low level of participation in culture by Lower Silesians;
- low quality of cooperation between the city and the region;
- social and economic exclusion of some of the inhabitants;
- withdrawal from civic and social, and even neighbourly, involvement;
- insufficient involvement in the activities of European cultural networks.

..... 2. Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of European Capital of Culture? Please comment.

Irrespective of the outcome of its application for the title of European Capital of Culture, Wrocław intends to implement the prepared projects subsumed under the *Opening up Spaces* programme, aimed at increasing its inhabitants' participation in cultural and artistic events. Such projects include in particular the *Lower Silesian Cultural Passport*, the *Wrocław Museum Pavilion*, the *Cultural Bond*, the *CulTube*, and the *Inculturator*. We also intend to develop the *Creative Wrocław* cultural information portal. Furthermore, we will devote our attention to projects proposed by the people of Wrocław, who have spontaneously joined in the effort of programming the ECoC event.

Even today, we are participating in some of the projects created by Wrocław inhabitants who responded to our appeal for contributions to the development of the programme to be included in the city's application. Such projects include, for example, drama, film, and music workshops, targeted primarily at children of the Roma minority and other excluded groups, organised by the Caracol Foundation, and the travelling *Outdoor Cinema*.

A pioneering project *For a Good Beginning*, which fosters readership among children, and a social action *Buy a book for a kid*, have originated in Wrocław. Both projects will be continued irre-

spective of the result of the contest for the ECoC in Poland.

Regardless of the outcome of our application, we will also complete the construction of the National Music Forum and the Modern Art Museum, the material pillars of the *Spaces for Beauty* programme. The city authorities will also continue their comprehensive regeneration efforts under the heading of *Reclaiming Beauty*.

Much of Wrocław's programming has been developed in response to the pressing problems faced by our city and region. It is therefore the consensus of the members of Wrocław 2016 that the relevant projects should be implemented regardless of the outcome of the bid for the title of European Capital of Culture, which has already been agreed with the authorities of the city and region.

..... 3. Please add below any further comments which you deem necessary on the subject of this application.

The past twenty years of transformations in Poland have made our city economically mature. Wrocław is a stable centre of industry and innovation, a responsible partner in relationships with business and political counterparties all over the world.

The cultural and social maturity of Wrocław goes hand in hand with the energy and youthfulness of its residents. Our city has been consistently pursuing a long-term strategy to gain a significant place on the map of Europe. Wrocław has repeatedly demonstrated that it can rise to serious challenges and draw conclusions from its defeats; with all our experience we are still eager to learn.

Wrocław's maturity provides an assurance of safety in undertaking major business, scientific, political, and cultural events. The economic and political stability of the capital of Lower Silesia have earned the city a name as a reliable partner.

The splendid traditions of the city's cultural institutions are not accompanied by widespread participation of the inhabitants in its cultural life. We want our city to become a ECoC because we want its urban and economic development to be paralleled by growth in the most important sphere – culture.

Our potential and passion provide assurance that the ECoC event in Wrocław would be a success and proof of the city's full, European maturity.



SUMMARY

Our city

Wrocław, a Polish city with a cosmopolitan history, is a reduced model of Europe, where the greatest variety has accumulated within a small space. Openness has been a constitutive feature of our city throughout its history. Wrocław is a cultural laboratory, in which a process of mutual metamorphoses of various cultures, old and new, goes on continuously.

Our reasons

The citizens of Wrocław want their city to become a European Capital of Culture for nine reasons:

The fabric of our history: We want to tell Europe about the fabric of extremely complex history woven by the past and the present inhabitants of the city;

Building a multiple identity: Having created our unique ‘multiple identity’, we want to take part in building a new identity of a united Europe.

The flower and emerald of Europe: Wrocław, ‘the flower of Europe’, wants to be ambassador for the region of Lower Silesia, ‘the emerald of Europe’, and the Silesian architectural heritage; we want to restore it to Polish and European culture.

Unravelling the enigma of the city: The inhabitants of Wrocław want to consolidate the recognition of their city in modern European consciousness as a Polish and European city.

Culture against exclusion: We want to combat exclusions from participation in culture, which affect young people, the unemployed, families with many children, seniors, and people with disabilities.

Against commodification of culture: We want to combat the financial barriers that hinder access to works of authentic art and prevent people from deriving joy from getting to know them.

Culture against public agoraphobia: The spaces of today’s cities often fill their residents with fear – a public agoraphobia, because of which they withdraw to their own privacy or emigrate; we want culture to restore their sense of being authentic co-owners of their cities.

Culture against interpassivity: Instead of promoting interactive relationships among people, cutting-edge technology often strips them of their autonomy and individuality, creating a new phenomenon: interpassivity; we want cyberspace to be an ally of free artistic creation.

Eco-aesthetics in defence of nature: Wrocław, a modern and innovative city, wants to support innovative and environmentally friendly methods of pursuing economic goals.

Our goals

We, the citizens of Wrocław, inhabitants of a city with a past and a city of the future, are applying for the title of ECoC because we:

feel that we have obligations towards the historical heritage and contemporary European cultural achievements and to their past and present creators representing many nations;

wish to support the process of cultural integration of Polish society with the peoples of Europe, a process that lags behind economic and political integration;

believe that a life devoid of contact with works of authentic art is impoverished and incomplete;

are of the opinion that culture is not merely a supplement to the material aspects of the lives of individuals and social groups, which they can do without little damage to the quality of their lives;

are against the instrumentalisation of cultural goods and works of art and against harnessing them in the service of other goals;

stand up for genuine freedom of art from economic, political, and ideological pressures.

Our guiding concept...

is *Metamorphoses of Cultures*. It describes real processes shaping Europe in the past and currently, and dynamic transformations of traditional cultural patterns and customs. European cultures are undergoing metamorphoses under the influence of pressures exerted on our continent by the immigration of various ethnic groups and followers of various religions. They are undergoing metamorphoses as a result of the territorial enlargement of the EU through the inclusion of new countries.

Today's Europe is a laboratory of change, in which the cultures of all peoples of Europe – both “old” and “new” – undergo metamorphoses.

Our slogan

Spaces for Beauty is the slogan we want to propose to Europe. Nowadays, people traverse the natural space, social space, public space, private space, intimate space, and cyberspace. Our aim is to create sustainable and friendly spaces that will serve to satisfy the human craving for communion with art and culture. We are guided by a desire to establish the presence of beauty in social and personal lives. We intend to create spaces within which to restore a sustainable presence of beauty in public life and in daily habits. We want each of these spaces, in which present-day people live their lives, to be filled with what is beautiful and good, because we believe that good cannot exist without beautiful: *nulla ethica sine aesthetica*.

Our partner region

The geographical area to be involved in the European Capital of Culture 2016 event in Wrocław is the region of Lower Silesia plus the Czech city of Hradec Králové and the eastern German city of Görlitz, both historically associated with Lower Silesia.

Our Spanish Delegate

Wrocław's cooperation with the European Capital of Culture in Spain will be symbolised by a gnome character. Wrocław will present its twin European Capital of Culture in Spain the figure of a gnome named Delegate.





Our public support

The *Wrocław Culture Stakeholder Platform* is a space for action and activation for Wrocław citizens. It is also a platform for dialogue and exchange of ideas among independent cultural circles, artists, and all inhabitants of Wrocław. The *Children's Culture Stakeholder Platform* is a programme for the youngest, who help to shape the programme of the Wrocław culture festival.

Our programmes

We offer our European partners 5 themes, 20 lead programmes, 150 projects, 51 special editions of Wrocław festivals, and 17 lead events.

Our themes

(I) *Opening up Spaces*, (II) *Beauty in Sight*, (III) *Intimate Beauty*, (IV) *Beauty in Cyberspace*, and (V) *Forces of Nature – Power of Culture*.

Our lead programmes

(I) *Inculturator*, *Cultural Bond*, *Lower Silesian Cultural Passport*, *Church: Beauty and Kitsch*;

(II) *Concrete and Greenery*, *City Figures*, *Art in Space*, *Presence of Form*;

(III) *Home for Art – Art for Home*, *Human Body: Artefact-Economy-Politics*, *Parenting Culture*, *Table and Wine Culture*;

(IV) *Wrocław Museum Pavilion*, *CulTube*, *LiveArtNet*, *CyberArchive of Art*;

(V) *City of Parks and Gardens*, *Human Needs – Animal Rights*, *River of Culture*, *Energy Recycling*.

Our public projects

The inhabitants of Wrocław have enthusiastically backed our bid. Thanks to them we have already gathered more than 600 projects.

Our key events

17 large-scale artistic events that will be filling up the space of Wrocław during each month of 2016.

Our operator

The Institution of Culture Wrocław 2016

Our budget

We intend to budget PLN 314.5 million, or about € 78.6 million, for the European culture festival in Wrocław.

Our cultural infrastructure spending

We intend to spend nearly PLN 2 billion, or about € 500 million, on renovation of former spaces for beauty and construction of new ones.

Our strength

Our strength stems from our enthusiasm, the creativity of our artists, and public support.

Our synthesis

Spanish temperament plus Polish daring.

Our Eutopia

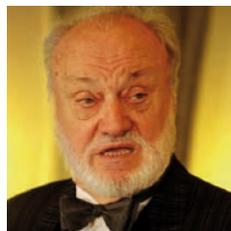
A Europe of diversity, opportunity, and responsibility.

Our Patrons

Wrocław's bid for the title of European Capital of Culture is promoted by an Honorary Committee composed of distinguished Polish and international artists and public figures.



Tadeusz Różewicz, poet, playwright and prose writer, a prominent representative of Polish post-WWII lyric poetry, master of lyric miniatures, honorary doctor of Wrocław University.



Kurt Masur, one of the world's most admired and respected conductors, since 1991 music director of the New York Philharmonic, born in the Lower Silesian city of Brieg (now Brzeg).



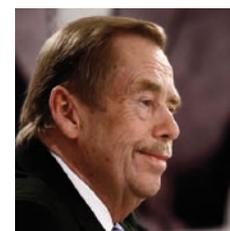
Andrzej Wajda, foremost representative of Polish cinematography, film and theatre director, scriptwriter, stage and film set designer, Academy Award winner.



Urszula Koziol, prominent Polish poet, first woman to be awarded the distinction of Civitate Wratislaviensi Donatus, honorary doctor of Wrocław University.



Norman Davies, British historian, Oxfordian by education, Welshman by birth, Englishman by a twist of fate, Polonophile by conviction, author of a *Microcosm*, a book about Wrocław.



Václav Havel, Czech playwright and anticommunist activist, last President of Czechoslovakia and the first President of the Czech Republic. A friend of Poland and of Wrocław, Honorary Citizen of our city.



Sylwester Chęciński, prominent film director and screenwriter, author of Polish cinema classics.



Lech Wałęsa, trade unionist, Solidarity leader, politician, president of the Poland, world-recognised symbol of anticommunist resistance, Nobel Peace Prize winner.



Henryk Gulbinowicz, cardinal, Metropolitan Archbishop of Wrocław, 1976-2004, spiritual mentor of many residents of Wrocław and Lower Silesia, supporter of Wrocław's Solidarity.

Our Team



Adam Chmielewski – Professor of philosophy, social activist, translator, social and political commentator, and poet. Author of about 400 publications, scholarly and popular, published in Poland and abroad. His main interests lie in the philosophy of science, ethics, and political philosophy. Initiator and organiser of many conferences, political meetings, and cultural events in Wrocław and abroad. Author of the concept and main organiser of international events marking 300 years of university education in Wrocław in 2002. Organised an international UNESCO session in Paris devoted to the University of Wrocław. Co-organised Javier Solana's visit and a meeting of the Weimar Triangle heads of state at Wrocław University in 2003. To mark Poland's accession to the European Union in 2004, he organised a conference entitled *United Europe as a foundation of a new global order* under the auspices of the President of Poland. Since February 2010, director of the municipal the Institution of culture Wrocław 2016. A keen photographer and *belles-lettres* reader. Traveller and swimmer.



Roland Zarzycki – Co-author of the application and chief specialist at the office of Wrocław 2016. Academic associated with Wrocław University: doctor of mathematics and doctoral student at the Faculty of Social Studies. Beginner critic and social activist. Globetrotter, pilgrim, vegetarian.



Miłosz A. Gerlich – Public communication specialist, responsible for contacts with national and ethnic minorities. Ethnologist and cultural anthropologist, doctoral student at Wrocław University. Enthusiast of conversations with strangers and film documentaries. Sceptical about social networking portals.



Marcin Jasiński – Public communication specialist, coordinator of the *Wrocław Culture Stakeholder Platform*. Degree in Political Science. A 'Wrocławer' by choice. He studied at the universities of Wrocław and Oslo. Was involved in the activities of student and non-governmental organisations. Interested in territorial marketing, project management, and transformations of modern cities. Likes to juggle.



Aneta Jerska – Responsible for public communication, coordinator of the *Wrocław Culture Stakeholder Platform*. Degree in International Relations. Social activist, in her free time she polishes her Arabic and works as a correspondent of the Polish edition of *Le Monde Diplomatique*. Deep-sea sailor.



Agnieszka Kołodyńska – Chief editor of the *Creative Wrocław* portal, which presents cultural events and supports Wrocław's efforts to secure the title of ECoC 2016. Holds a degree in Romance Studies with specialisation in Spanish language and literature. Enthusiast of good cuisine; devoted reader of Scandinavian crime stories and novels by Pérez-Reverte. Mother of 6-year-old Mikołaj, who plans to become a chess grandmaster.



Agnieszka Krasnowska – Assistant to the director, holder of a master's degree in management. She spends her free time working out in a gym, with friends, or in the peace of her home with a good book. A photography buff, she feels best at the seaside, not necessarily on the Baltic coast. On television, she only watches Animal Planet with Krystyna Czubówna's splendid voiceover narration.



Ewa Łyczkowska – Chief project and promotion specialist. Graduate of the University of Economics, MBA holder. Interested in modern painting. In her free time, she does yoga, swims, and skis. Avid reader of biographical books.



Mariusz Marks – Deputy chief editor of the *Creative Wrocław* portal. Radio journalist, author of many award-winning reportage programmes. Screenwriter and avid music lover. Cycling aficionado.



Grzegorz Maryniec – Chief project specialist, assisting with public communication efforts. Holder of a degree in philosophy, also read culture studies; currently works on a doctoral dissertation on Zygmunt Bauman. Chess player, boxer, alter-globalist, in his free time blogs on combat sports.



Karolina Skarbek – Graduated from Wrocław University in Philosophy, specialising in public communication; now a doctoral student. Translator and editor, founding member of the Chiazm Association for Education and Citizen Initiatives. Prepared a number of scholarly conferences, an active promoter of co-participation in culture.



Magdalena Talik – Editor of the *Creative Wrocław* portal. Graduated in Journalism and Cultural Studies, specialises in art music. Avid reader of novels by Nobel prize winners and crime stories; watches hundreds of movies, most of all loves the Scandinavian cinema. Used to play the piano; now prefers to listen to pianists and write about them. Opera lover.



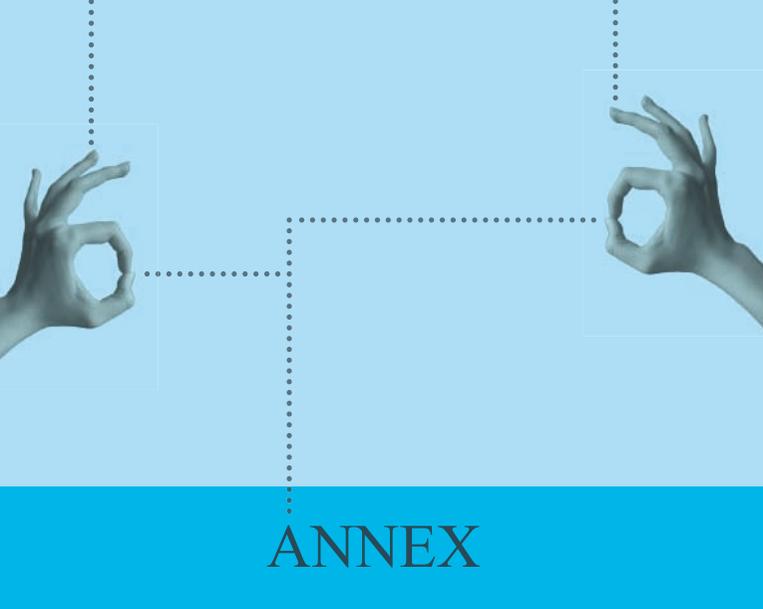
Lech Templin – Chief accountant. Professional experience in enterprise, public sector, and non-profit organisation accounting. Used to sing in the choir *Cantores Minores Wratislavienses* founded by Edmund Kajdasz; currently his aesthetic sensitivity finds fulfilment in the world of numbers and accounts, in which he also discerns harmony and undeniable beauty.



Dorota Zielińska – Deputy director; holder of a degree in Political Science and a postgraduate diploma in *Logistical Management of Enterprises*; she deals with the formal aspects of the institution's activities; relaxes by listening to Mozart and Vivaldi.



Katarzyna Zielińska – Project specialist. Holds a degree in Serbo-Croatian Studies and a postgraduate diploma in culture management. Loves cities and loves to watch people. In her free time, she learns Swedish, bakes fairy cakes, and enjoys riverside strolls.



ANNEX

In the course of its efforts to secure the title of European Capital of Culture, Wrocław 2016 has received the following declarations and letters of support:

Cities and regions:

- Letter of support from the City of Breda
- Letter of support from the City of Dresden
- Letter of support from the City of Görlitz
- Letter of support from the City of Hradec Králové
- Letter of support from the department of La Vienne
- Letter of support from the City of Lille
- Letter of support from the City of Lviv
- Letter of support from the City of Ramat Gan
- Letter of support from the City of Wiesbaden
- Declaration on cooperation among Lower Silesian cities (Bolesławiec, Głogów, Jelenia Góra,

Legnica, Lubin, Świdnica, Wałbrzych, Wrocław) to secure the title of European Capital of Culture 2016

- Letter of support from the consulate of the Kingdom of the Netherlands
- Letter of support from the honorary consulate of Ukraine

Organisations and institutions:

- Letter of support from the Lower Silesian Chamber of Commerce
- Letter of support from the Solidarity Trade Unions, Lower Silesia Region
- Letter of support from the County Labour Office in Wrocław
- Letter of support from the City Public Library in Wrocław
- Letter of support from the Lower Silesian Federation of NGOs
- Declaration of support from the Lower Silesia Tourism Association
- Declaration of support from the Regional Penitentiary Inspectorate
- Declaration of the College of Rectors of Wrocław, Opole, Częstochowa, and Zielona Góra (KRUWOCZ) on support for the City of Wrocław in its bid for the title of European Capital of Culture 2016
- Declaration of Wrocław's non-public higher education institutions to support the City of Wrocław in its bid for the title of European Capital of Culture 2016

Business undertakings and organisations of employers:

- Letter of support from 3M Wrocław Sp. z o.o.
- Letter of support from Akme Zdzisław Wiśniewski Sp. z o.o.
- Letter of support from Lukas Bank S.A.
- Letter of support from Hewlett-Packard
- Letter of support from Research & Engineering Center Sp. z o.o.
- Letter of support from Selena FM S.A.
- Letter of support from Whirlpool Polska S.A.
- Letter of support from Volvo Polska Sp. z o.o.

STATUTES OF THE INSTITUTION OF CULTURE WROCLAW 2016

Chapter 1

General Provisions

§1. The municipal the Institution of culture Wrocław 2016 shall operate in accordance with the Act of 25 October 1991 on Organising and Conducting Cultural Activities (consolidated text 2001, *Dziennik Ustaw* No. 13, Item 123, as amended) and these Statutes.

§2.1. Wrocław 2016 is a municipal the Institution of culture equipped with legal personality, registered in the Register of Institutions of Culture kept by the Organiser.

2. The City of Wrocław shall be the Organiser for Wrocław 2016.

3. Direct, day-to-day supervision over the activities of Wrocław 2016 shall be exercised by the Mayor of Wrocław.

4. The Organiser shall provide funding necessary for the maintenance and development of Wrocław 2016.

§3.1. Wrocław 2016 shall have its registered of-

office in the city of Wrocław.

2. Wrocław 2016 shall operate in the territory of the Republic of Poland and especially in the city of Wrocław and Lower Silesia Province. Wrocław 2016 shall also carry out the activities provided for in these Statutes outside the Republic of Poland.

§4. The institution Wrocław 2016 may use translations of its name as appropriate.

Chapter 2

Object and Scope of Activities

§5.1. The primary object of Wrocław 2016 shall be to carry on cultural activities and to coordinate the efforts of the City of Wrocław to secure the title of European Capital of Culture 2016 (hereinafter 'ECoC 2016').

2. The tasks of Wrocław 2016 shall include in particular:

1) developing the City of Wrocław's strategy and action plan for its efforts to secure the title of ECoC 2016;

2) coordinating activities aimed at implementing the strategy and action plan during the efforts to secure the title of ECoC 2016;

3) preparing and submitting the application documents in accordance with the European Union requirements for the Community action for the European Capital of Culture event for the years 2007 to 2019;

4) promoting and popularising the idea of European Capital of Culture;

5) operating the ECoC 2016 Internet portal, managing and maintaining other webpages devoted to this subject matter, Internet television, etc;

6) carrying on publishing, training, and educa-

tional activities;

7) organising events, cultural and artistic projects, conferences, seminars and thematic meetings within the scope of its activities;

8) developing and producing films, multimedia presentations, educational aids, and advertising materials, including but not limited to producing or coproducing films, video recordings, and television programmes, within the scope of its tasks hereunder;

9) raising funding to support its activities, including by securing grants from governmental and European funds;

10) cooperating with non-governmental organisations and creative communities in Poland and abroad.

3. Wrocław 2016 shall carry out its tasks on its own or through joint ventures with other entities, including commercial-law companies and partnerships, foundations, and associations.

§6.1. Wrocław 2016 may carry on business activities in the fields covered by these Statutes, including in particular in the form of:

1) services accompanying cultural activities;

2) editorial, exhibition, and publishing activities;

3) promotion, advertising, and premises leasing.

2. Wrocław 2016 may engage in business activities to the extent that it does not conflict with its tasks hereunder.

Chapter 3

Organisation and Management

§7.1. Wrocław 2016 shall be headed by a director chosen in a competition (hereinafter called the



‘Director’), appointed and dismissed by the Mayor of Wrocław.

2. The Mayor of Wrocław may entrust the management of Wrocław 2016 to a natural person under a management contract.

3. Where warranted by circumstances, the Mayor of Wrocław has the right to waive the competition requirement referred to above or to appoint a director for a different period than that specified in paragraph 4 below.

4. The Mayor of Wrocław shall appoint the Director for a period of two years or shall entrust the management of Wrocław 2016 for a period of two years, with an option to terminate the appointment after the first year.

5. The Director shall carry out his/her duties with the assistance of one deputy and a chief accountant. The Deputy Director shall be appointed and dismissed by the Director upon approval by the Mayor of Wrocław.

6. The Deputy Director and the Chief Accountant shall act within the limits of authority granted by the Director, to whom they shall be accountable for their decisions.

7. The Director shall organise the work of Wrocław 2016 and shall be individually responsible for its activities as a whole.

8. In particular, the Director shall:

1) manage Wrocław 2016 and represent it in dealings with third parties;

2) prepare financial plans and submit them to the Mayor of Wrocław for approval;

3) submit reports on current activities of the institution to the Mayor of Wrocław.

9. Legal acts on behalf of Wrocław 2016 may be

performed by the Director acting individually or by an attorney-in-fact appointed by the Director within the limits of the power of attorney.

10. If a legal act relates to disposal of assets or may cause financial liabilities to arise for Wrocław 2016, relevant declarations of intent shall be valid only if countersigned by the Chief Accountant.

Chapter 4

Financial Management

§8.1. Wrocław 2016 shall autonomously manage the assets allocated to it and acquired by it and shall be autonomous in such management within its resources in accordance with the principle of efficient utilisation.

2. Wrocław 2016 shall operate in its own name, for its own account, and at its own risk, using the allocated and acquired assets and managing its finances on the basis of operating plans approved by the Director in accordance with the principle that operating expenses and current liabilities should be covered by revenues obtained.

3. Wrocław 2016 may avail itself of bank loans or loans from other business organisations to finance its tasks arising from these Statutes.

4. In addition to funds allocated by the Organiser for the conduct of cultural activities, revenues of Wrocław 2016 shall include proceeds from its core activities hereunder and from business activities, grants and other resources received from bodies corporate and natural persons.

5. The amount of funds allocated for the activities of Wrocław 2016 shall be determined by the Organiser. Plans of capital construction and renovations must be agreed with the Organiser.

6. Wrocław 2016 shall account for funds allocated by the Organiser in accordance with rules set for municipal institutions of culture.

7. Wrocław 2016 shall keep accounts and prepare financial statements in accordance with principles laid down in relevant regulations.

§9.1. Wrocław 2016 may use its profits and other resources received from bodies corporate and natural persons to establish a staff fund, to be used for the payment of individual rewards, and other funds.

2. The principles for the management of such funds shall be determined by rules set by the Director in accordance with procedures defined by relevant regulations.

Chapter 5

Final Provisions

§10. The internal organisation of Wrocław 2016 shall be defined by organisational bylaws adopted by the Director upon consultations with the Organiser and trade unions existing at the institution.

§11.1. Wrocław 2016 may be merged, divided, or dissolved by the Wrocław City Council on terms and in accordance with procedures arising from relevant regulations.

2. Amendments to these Statutes may be adopted in accordance with the procedure applicable to their adoption.

[Text promulgated in the Official Journal of Lower Silesia Province]



Prof. Adam Chmielewski
Dyrektor
Wrocław 2016

Wrocław, 14 kwietnia 2011

Szanowny Panie Dyrektorze,

władze miejskie Wrocławia popierają kandydaturę naszego miasta do tytułu Europejskiej Stolicy Kultury 2016, którego zdobycie oznacza szereg korzyści gospodarczych – np. wzrost turystyki kulturalnej, rozwój infrastruktury, kulturalnych – np. powstanie nowych wydarzeń i instytucji kulturalnych i społecznych – np. zwiększenie udziału mieszkańców Wrocławia w kulturze. W związku z tym przyjęliśmy do wiadomości przedłożony przez Pana harmonogram ponoszenia wydatków na działalność Instytucji Kultury Wrocław 2016, która – w razie powodzenia – będzie zarządzała projektem ESK 2016 i deklarujemy ujęcie w projektach budżetów na lata 2015 i 2016 kwot koniecznych do realizacji projektu, przy czym plan wydatków przed wprowadzeniem do projektu budżetu będzie wymagał akceptacji Prezydenta Wrocławia. Przedmiotowe środki zostaną przekazane po akceptacji budżetów przez Radę Miejską Wrocławia.

Z poważaniem,

Rafał Dutkiewicz
Prezydent Wrocławia

Marcin Urban
Skarbnik Miasta

Dear Professor Chmielewski,

The municipal authorities of the city of Wrocław support the city's bid for the title of European Capital of Culture 2016. Winning this title would provide a range of advantages: economic, such as an increase in cultural tourism and development of infrastructure; cultural, such as the emergence of new cultural events and institutions; and social, such as wider participation of the inhabitants of Wrocław in culture. Consequently, we have taken note of the timetable you have submitted of operating expenditure spending for the Institution of culture Wrocław 2016, which, if the bid is successful, will manage the ECoC 2016 project, and we declare that the budgets for 2015 and 2016 will include amounts necessary for the implementation of the project; provided, however, that the plan of expenditures will be subject to approval by the Mayor of Wrocław before it is included in the budget submission. The funds in question will be provided after the budgets are approved by the Wrocław City Council.

Yours sincerely,







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