

Spaces for Beauty

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



EUROPEAN CAPITAL OF CULTURE

Wrocław 2010

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Foreword by the Mayor of Wrocław



I should – perhaps – begin by talking about the sense of freedom and joy, such as that vibrating today in Wrocław's town square as hundreds of guitarists set out to once again beat the largest guitar ensemble Guinness world record. We break this record year after year. Can you imagine a few thousand guitarists simultaneously playing a Hendrix song?

I should – perhaps – start off by describing the urge to explore, which has been such a nice characteristic of Wrocław's cultural life since the Second World War. I should – perhaps – mention the modernisation processes in Poland, which I would like to bolster.

But I will start differently, because there are a few key ideas – the reasons underlying Wrocław's bid for the title of European Capital of Culture – that I would like to share with you.

The first one is our desire to bring to the world an important message that flows from Wrocław, a message I would like to amplify so it is heard loud and clear. It has to do with the fact that Wrocław is probably the only major city where in the wake of World War II a hundred per cent of the population was replaced. The pre-war inhabitants, mostly Germans, were expelled, and new settlers, Poles displaced from the former eastern part of Poland, moved in. Thus, today's Wrocław is in a sense the combined effect of three criminal 'inventions' of the twentieth century – Nazism, communism, and World War II. It was those causes that made Wrocław a city of the displaced, where – let me stress this again – a COMPLETE exchange of population took place.

In 1965 the Polish catholic bishops published their famous letter to their German counterparts. The letter, authored by the Bishop of Wrocław, Bolesław Kominek,

contained the famous sentence: 'We forgive and ask for forgiveness.' If one realises that this sentence was written barely twenty years after World War II, that it was written by Poles to Germans, that it was written in Wrocław, the city of expulsions, one cannot but conclude that the city's genius loci is a positive spirit that brings something beautiful, wise, and unique.

World War II put an end to the Polish culture of the so-called Eastern Borderlands. This is neither the time nor the place to analyse that development. It is worth noting, however, that in the Polish consciousness the mythical Eastern Borderlands were transplanted to the Western Territories and their main city, Wrocław. Wrocław symbolically became a repository of memories of the former greatness of Polish national culture, a culture that was, after all, born in a multicultural, multiethnic melting pot. It is remarkable that it was this place – the quintessence of Central European multiculturalism over a thousand years of its history, additionally entangled in millions of private dramas of people who were driven out of their homes and cut off from their roots – from which at some point the words 'We forgive and ask for forgiveness' came out.

In remembering this, I would not like to create the impression that I mean something supernatural. On the contrary. What I have in mind is our city's very natural drive for European character. I also have in mind the fact that the twists and turns of history, interrupted by and culminating in expulsions, can also be summarised in this open and tolerant manner: 'We forgive and ask for forgiveness.' A proper new beginning can only be founded on openness and tolerance accompanied by full awareness of one's own identity. This is the message that Wrocław wants to get across to the world. It could

certainly do so more powerfully and effectively as a European Capital of Culture.

I want to tell you about three important projects in Wrocław, which, though linked with the past, have important implications for the future.

The city once had many synagogues, including the two most famous ones: the New Synagogue (second in size only to the main Berlin synagogue) and the White Stork Synagogue. The former was destroyed before the war, during the infamous, brutal Kristallnacht, the unbelievable crime that heralded the wave of atrocities to come, the Nazi destruction plan. The White Stork survived World War II, but was then left to dilapidate for decades. I was very ashamed to learn that as recently as the 1980s, its then owner, which through shameful decisions of the communist authorities was not Jewish community, tried to sell the tiles from the roof of the synagogue. Restoration of the synagogue was one of my dreams. Today, returned to Wrocław's small Jewish community, the completely renovated White Stork Synagogue has been reopened, bearing witness to the centuries of Jewish presence in the city.

Some time ago, I received a letter from a woman born in Wrocław who was forced to leave Poland in 1968 and became an American citizen. She wrote that her class of Wrocław's Sholem Aleichem Secondary School were planning a reunion here. I am glad they will be able to see the rebuilt White Stork, which is once again a place of worship, study, and meetings. I am glad that right next to it they will be able see vibrant city life: numerous pubs, shops, office buildings, and theatres, and that a magnificent concert hall being built next to the opera house will soon come alive with music.

In the early 1990s I was visited by friends from Germany. Brigitte, the mother of the young people with whom I am friends, was born in Breslau. She wanted to visit her parents' grave. Unfortunately, the grave had disappeared from the face of the earth, like other German graves and cemeteries. Regardless of historical circumstances – which may justify some human actions – the destruction of cemeteries is, and always has been, disgraceful. When I became mayor of Wrocław, we bought out all tombstones from the destroyed cemeteries that were still in the possession of local monumental masons. We invited bids and built a unique Common Memory Monument. The monument, incorporating some of those headstones, commemorates all the former residents of Wrocław. It was erected on the very site where Brigitte had been looking for her parents' grave. What is more important than the erection of the monument, however, is that the day after its ceremonial unveiling, people of Wrocław came here in large numbers, solemn and filled with undisguised emotions, and lit hundreds of candles.

The Pan Tadeusz Museum, soon to open its doors to the public in the heart of Wrocław, on the Rynek, will be a modern cultural facility with a tour starting with the display of what is probably the most treasured artefact relating to the history of Polish literature – the original manuscript of Adam Mickiewicz's *Pan Tadeusz*. Visitors will be able to 'touch' its virtual pages, turn them over and print them out. However, the core idea of the museum concerns something much more important. What we want to show there is the great extent to which Polish nineteenth-century literature, from Mickiewicz to Sienkiewicz – we really have a lot of manuscripts

from this period, by these and many other writers, in the collections of Wrocław's Ossolineum Library – played a role in shaping our present-day attitudes. All of Polish twentieth-century pro-independence insurrections, from the Warsaw Uprising to the fall of communism, which was defeated by the Solidarity movement, were in fact rooted in Romantic and post-Romantic ideas. Our national pride and our attitudes to the outside world have largely been formed by these readings and the culture and tradition that have grown around them. Without a doubt, this is what defines the Polish thinking of my generation and older generations. And this is the story that will be told by the Pan Tadeusz Museum.

Wrocław's development is founded on a strong economy, which has been growing at an amazing rate of thirteen per cent a year since Poland's accession to the European Union. This rapid growth is a result of numerous projects aimed at creating new jobs. During just the first two years of participation in the common market, 125,000 new jobs were created, an impressive achievement for a city with a population of 650,000. The vast majority of the new jobs were created by local entrepreneurs, but the impulse for their creation came from foreign direct investments, of which Wrocław attracted a fair share, running in the billions of euros. Before making their final decisions in favour of Wrocław, the foreign investors were interested in all kinds of issues, including... the repertoire of the Opera House.

The idea behind our efforts to secure the title of European Capital of Culture is to create a high quality of life by expanding our cultural offering, both in terms of infrastructure and in terms of content, and to emphasise a broader concept: that the liberal (in terms of business)

and the social facets of a city must be closely interlinked because modern times do not tolerate dichotomous contrasts between liberal and social approaches. This is particularly evident in urbanised areas, which require a large degree of economic freedom and high levels of citizen participation, including – perhaps primarily – in culture.

One aspect of this is the need to broaden and strengthen the social capital. It is no secret that Poland – especially at the municipal, or local-government, level – has mastered the development mechanisms relating to the physical and the human capital. However, in these areas, direct reserves have been all but exhausted. Of course, additional sources of both kinds of capital will continue to emerge. However, true growth potential is linked to social capital, which is becoming an increasingly scarce asset. Participation in culture, which is usually a combination of interwoven individual and collective experiences, can be an excellent tool for developing social capital.

Another aspect of this issue, seemingly economic, relates to the following simple observation: the amount of money circulating in a certain space, such as a city, can be represented as the product of the number of jobs and the average pay. Development – at least in material terms – always entails financial needs. To increase the quantity of money circulating somewhere, the above-mentioned product must be increased by increasing the factors. This is why it is so important to generate new jobs. The process of creating new jobs cannot be equally rapid at all times. We will, of course, continue to create new jobs in Wrocław, but it is unreasonable to expect that we could repeat the feat of adding another

100,000–200,000 new jobs. For this reason, pay levels are becoming crucial. These, however, must grow in a manner acceptable to the economy. What it means is that with regard to both services and manufacturing there must be an increase in quantity or quality. An increase in quantity means improved efficiency; an increase in quality (better products) means innovation, the latter being a buzz word used in the European Union in all kinds of contexts and configurations.

Wrocław wants to be a city of innovation. In fact even now we are carrying out large-scale business and research-and-development projects, possibly the biggest in Poland. In the process of establishing the European Institute of Innovation and Technology, a quarter of the Internet respondents of the European Commission came from Wrocław, and the proposal to set up the headquarters of the Institute in Wrocław was supported – although, unfortunately, without success – by two hundred and fifty thousand residents of the city. Thus, Wrocław is on the innovation path, especially as it already has a knowledge-based economy, according to Eurostat data. Sustainable innovation creation necessitates the satisfaction of certain social conditions. Innovative communities must be educated, creative, open; ideally, they should be international. There is no doubt that a high level of participation in culture, creating, watching, and consuming even disconnected cultural phenomena, helps to form the requisite social fabric. In other words, without a high level of participation in culture it is impossible to foster proper pro-innovation attitudes.

I have just touched upon issues discussed by the American urban science theorist Richard Florida, who

points out that the social pillars of development are founded on three Ts: Talent, Technology, and Tolerance. It is true. It is also true that they can only flourish where free, and sometimes disconnected, thinking is cultivated, i.e. those places where culture can and will thrive. In my opinion, Florida's three Ts might usefully be supplemented with a fourth one – True sense of identity. An open and creative community may still be hollow, if it is not based a true sense of identity. The secret of success lies in ensuring that the identity-forming process is open and tolerant. The four Ts are to define the foundation of Wrocław. Its identity is and will continue to be shaped and enhanced by culture – both the culture we discover, which is our heritage, and the culture we create, which is our contribution to the world.

In this regard, Wrocław has had – and, I hope, will have – very much to say, and not just on a local scale. It was here that Jerzy Grotowski developed his theatre, the fruits of which we continue to enjoy today. Without its celebration of the Grotowski Year, Wrocław would not have been granted the privilege of hosting the International Theatre Olympics. Also in Wrocław, Henryk Tomaszewski established his Pantomime Theatre, the greatest mime theatre, which for decades was the only artistic phenomenon of its kind worldwide. Theatre of Nations productions were staged in Wrocław, which also hosted the Open Theatre festivals and was the scene of numerous other artistic phenomena, unique in Poland and beyond. Someone will say that it all belongs to the past. True, but it is a past that strongly influences the present, a past which we continue to draw upon and which imposes on us the duty to ensure further development. That is why we are building





Poland's, and possibly Europe's, most modern concert hall, the National Music Forum (located right next to the Opera House, together with which it will host the most important festival of contemporary music, World New Music Days, in 2014), why the decision has been made to build the Modern Museum, and why we treat both the Teatr Pieśń Kozła with its Brave Festival and the WRO New Media art festivals with such great care. We endeavour, with considerable success, to develop the broadest possible, modern cultural offering. We see this as an extremely important element of building a true sense of identity and fostering the development of social capital, which we consider so important.

Faced with the nature versus culture dilemma, cities are often pushed by civilisation towards culture, which may even be blooming, but 'green' thinking is frequently neglected. It is a cliché that people will always be fonder of the colour of trees than that of concrete. This also applies to our attitudes to urban ecosystems, which are co-created by people. Wrocław is a city of five rivers, over a dozen parks, and a nature reserve covering a system of ponds and canals designed – yes, designed by man – many years ago to serve as drinking water sources. In striving for the prestigious title of European Capital of Culture, Wrocław would like to make environmental issues one of the centrepieces of its efforts. We deliberately want to inscribe the Green Wrocław programme into the agenda of citizen-driven development of our cultural metropolitan role. The point is to emphasise that issues like low emissions, environmentally-friendly energy, or energy consumption involve more than just taking a position in the dispute over whether climate change is a reality or a phantasm. In fact, what is involved is the

deeply human desire to control, control oneself too. It is part of the cultivation of nature, which needs to be both supported and respected.

So much by way of general deliberations prefacing Wrocław's application.

In this foreword I have tried to avoid too many references to existing and planned cultural projects in Wrocław. The level of funding for culture in our city has increased several times over in recent years. When I took up the post of mayor of Wrocław in 2003, I said we would be building roads and cultural life. Today I would say: we will build culture and roads leading to meetings between people, those from here and those from the world over.

I invite everybody to come and meet with others
– in Wrocław, a European city of culture.

Rafał Dutkiewicz, Mayor of Wrocław



Wrocław has...

... a history that goes back **1,010 years**;
... **25 islands** formed by more than **20 rivers**;
... **200 bridges**;
... a population of **636,350**, including **150 gnomes**;
... 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 for the past several years had the largest *per capita* capital investment budget in Poland;
... the city that has for the past few years enjoyed the fastest economic growth in Poland.

Wrocław is home to...

... the **District of Tolerance**, a small area shared by the houses of worship of four different religious denominations: an Orthodox church, a Roman Catholic church, a Lutheran church, and a synagogue;
... the **Olympic Stadium**;

Wrocław, pronounced VrotsLove

... the **Centennial Hall**, inscribed on the UNESCO World Heritage List;
... **13 theatres** and **6 museums**;
... the **Panorama of the Battle of Raclawice**, the largest painting in Poland, measuring **1,710 square metres**.

Wrocław is where...

... **Jerzy Grotowski** ran his **Laboratory Theatre**;
... **Krzysztof Kieślowski** took his first film-making steps;
... the poet **Tadeusz Różewicz** has his home;
... **Pablo Picasso** drew his **dove of peace** on a paper napkin in a hotel restaurant;
... **10 Nobel prize winners** have worked at some point;
... the **World Congress of Intellectuals for Peace**, attended by famous intellectuals from around the world, was held in 1948;
... a **European Congress of Culture** will be held during

Poland's presidency of the European Union;
... Guitarists gather in the town square annually to play Jimi Hendrix's "**Hey Joe**" together; in 2009 the piece was played by **6,346** musicians setting 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;
... is the third most popular brand in Poland, after the Catholic Church and Kraków;
... hosts the **Wratislavia Cantans** and **Era New Horizons** festivals;
... has had more than fifty names;
... is pronounced **VrotsLove**.

I

basic principles





1. Why does the city I 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?

Why does Wrocław bid for the title of European Capital of Culture?

Our diagnosis – our goals

We, the citizens of Wrocław, want our city to be the European Capital of Culture in 2016. Our desire springs from many sources.

Even the mere opportunity to apply for the title of Cultural Capital of Europe gives us joy. This opportunity opens up before our city because in 2004 Poland joined the European Union. We are glad to be a member, happy to have returned to the community of European nations, from which we were still separated by impassable barriers just two decades ago. We are pleased with the melting away of borders, until recently so difficult to cross for most of us. The European Union is a unique space of peaceful coexistence of diverse cultures, languages and religions – a space of well-being. We welcome the inspirations and impulses flowing from the European Union, stimulating Poland to grow and helping to bring about the long-awaited metamorphosis of this country and our city.

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 acquaintance among the peoples of Europe in the sphere of culture. Our city, proud of its multiethnic and multicultural past, feels predestined to promote deeper cultural integration among Europeans. We are 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 inhabitants of this city to the spiritual life of our continent and the whole world.

Wrocław is a city that has made a civilisational leap and gets the best ratings from its own residents. We are proud of Wrocław's accomplishments of the past twenty years and its ever stronger position on the industrial and cultural maps of Poland. However, questions about what Wrocław will be like are much more important to us than those about what it is like at present. We are



seeking designation as European Capital of Culture as we notice escapism from active citizenship and a spreading entitlement mentality combined with passivity. Direct reserves, which have been the source of our growth so far, have largely been exhausted; the next stage must stem from civic, social, professional, and creative activity. We hope to encourage the citizens' participation in culture, through which we want to build up a stock of public trust. The title of European Capital of Culture will foster a new thinking about the city, reveal critical attitudes towards its aesthetic shortcomings, and create new spaces for people's selfless activities.

We are aware that economic success 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 avert the emergence of intolerance by developing an inclusive culture. 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 of European Capital of Culture and preparations for the event can change that.

We are aware that Wrocław's experience is shared by many cities with similar histories, cities that have been undergoing fast, not always favourable transformations. We do believe that Wrocław's positive response may be followed by other cities in our region of Europe, full of communist-era apartment blocks and a post-communist mentality that is more adaptive than creative.

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. The global economic expansion and the no less global economic disorders have greatly destabilised the social fabric of many countries in the world. These consequences are felt particularly strongly in the relatively less affluent region of Central and Eastern Europe.

Spending on culture accounts for only a tiny fraction of Polish households' budgets, averaging 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 country's GDP to fund culture.

These facts have adverse consequences for the development of culture both nationwide and in our region. We want to use the opportunity afforded by the contest for the title of European Capital of Culture to raise the awareness of the Polish and the European public to the importance of culture in the life of every human being. Our decision has been motivated by the belief that culture cannot be treated as a mere supplement to the 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 the wealth created by the inhabitants of Wrocław. As a result, many of the city's residents, who are Wrocław's largest asset, are excluded from participation in culture. We are entering the competition for the title of European

Capital of Culture convinced that we can change that, as we believe that a life devoid of contact with works of authentic art is impoverished and incomplete.

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. During the past twenty years, Wrocław has attempted to fill up the most glaring gaps and deficiencies in the strongly 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.

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. While fully aware of the relationships between economics and culture as well as of the fact that culture can be a factor stimulating economic growth, we are deeply convinced that works of art and culture can only play such a stimulating and growth-fostering role if they are treated as goals in themselves, irreducible to others. We believe that high culture and truly great works of art can only be created in an environment of authentic freedom from economic, political, and ideological pressures.

Wrocław's European Capital of Culture programme will be a festival and a dialogue of the cultures of the European peoples, whom we wish to invite to Wrocław in 2016. We believe that a culturally festive Wrocław can provide an answer to questions about the future of Europe, a Europe of many cultures and a Europe of active citizens.



Our reasons

The Fabric of our History

Reason One: *Over the course of its history spanning more than a thousand years, Wrocław has been a place where different peoples and individuals have met. These meetings have woven an extremely complex history. It is these meetings that the people of Wrocław want to tell Europe about.*

All cities speak of themselves as meeting places. Talking about their future ambitions, they often proclaim their desire to continue to serve as meeting places for different people. Wrocław is no exception to this rule: it likes to describe itself as 'a city of encounters, a city that unites.'

The only Platonic dialogue to take place outside the walls of Athens contains words that undermine the right of a city to take pride from the mere fact that it is a meeting place. Phaedrus, a young lover of beauty, who succeeded in luring Socrates into a walk outside Athens, says: 'You don't go away from the city out over the border, and it seems to me you don't go outside the walls at all', to which Socrates responds: 'You see, I am fond of learning. Now the country places and the trees won't teach me anything, and the people in the city do.'

This seemingly trivial exchange has played a significant role in the history of European thought. The contrast it sets between nature and culture amounts to a declaration of the humanistic revolution attributed

to Socrates. The contrast has also become the basis for defining culture as all those human activities and achievements that underlie civilised life.

However, the exchange also leads to the obvious conclusion that the idea of meeting is an integral attribute of the very concept of a city. While one can think of meetings taking place in other than urban surroundings, one cannot think of a city the aim of which would not be for people to meet.

Cities were not established for people to pass by one another without a word. On the contrary: they came about for the very purpose of enabling people to meet, help one another, be together, and love one another. However, when people's expectations are frustrated, cities turn into spaces of loneliness, exclusion, anger, rebellion, and hatred.

Thus, to say of any city that it is a place where people meet, while completely true, does not describe any characteristic that might distinguish one city from another. What differentiates cities is not so much that some are and some are not meeting places, but rather what peoples and what individuals meet there, how those meetings proceed, and what fruits they bear.





The last photo taken before leaving the homeland in Lviv



Multiple Identity

Reason Two: *History set today's inhabitants of Wrocław a particularly difficult task: when settling in the city 65 years ago, we had to cope with its multiethnic past. We also had to find our own way of coming to terms with the past. 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. We want to share with Europe our experience of dealing with the difficult task that history gave us: building up a new identity of a city and its inhabitants.*

The most painful 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.

Today's inhabitants of Wrocław, who had been forced to leave their homes in Lwów (today's Lviv in

Ukraine) and Wilno (today's Vilnius in Lithuania), arrived here in 1945. The Poles' move to Wrocław, devastated and depopulated by the ravages of World War II, was yet another stage in 'the Polish pilgrimage,' which the romantic poet Adam Mickiewicz had written about. There was not much romanticism in it, like in the case of numerous migrations of other European peoples, past and present.

Wrocław became a Laboratory of Identity; the Europeans living in the city had to navigate a difficult path to create their own identity. Over the past 65 years, we have created Wrocław's cultural microcosm. The 'multiple identity' of Wrocław and its inhabitants reflects the cosmopolitan diversity that is characteristic of the entire European continent. We believe that we have managed to solve many problems faced by all of modern Europe.

After a football match in Breslau in November 1926 between teams representing that city and the city of Lviv, the German fans carried the winning team to the changing room on their shoulders. The game was won by... Lviv, who on that occasion beat Breslau 4:1.





The Flower and Emerald of Europe

Reason Three: *Our city wants to be ambassador for Lower Silesia, the region to which it owes its metropolitan position. The Poles living in Wrocław and Lower Silesia want to present their achievements in the field of preserving the Lower Silesian architectural heritage. We also want to draw the attention of the European public to the fact that much of this heritage is at risk of irretrievable loss and in need of urgent restoration.*

In the past, our city was called ‘the flower of Europe’ – ‘Flos Europae’. This flower could blossom thanks to the land of Lower Silesia, the region within which the city grew, developed, and in which it has played the role of a metropolis for over a thousand years.

A seventeenth-century Lower Silesian poet, Heinrich Mühlport, who in his elegies described each of the lands of Europe by associating them with the

characteristics of various precious stones, called Silesia *Smaragdus Europae* – ‘the emerald of Europe’. He justified his choice by pointing out that emerald owes its beauty to a combination of multiple ingredients that can only produce the extraordinary brilliance, the unique character, and the value of this precious stone when so combined.

Following a period of Wrocław’s concentration on its own development, preparations for the European Capital of Culture event open up a chance for wider regional collaboration. Further intensive development of Wrocław requires stimulation of growth in the region, which – unlike its main city – is struggling with unemployment and a much larger scale of economic exclusion.

What is a unique cultural asset of Lower Silesia is that the region is home to more than 8,000 historic buildings, most of them achievements of German

culture. 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 that the resettled Poles found upon arrival in Lower Silesia, once foreign, has for decades been the object of special care shown by the people of Wrocław and the region. We want to renew this heritage, so it can constitute a foundation for an attractive tourist offering in the future, helping to boost the development of the region. Our goal is to reclaim this heritage for Polish and European culture.

Breslavia
Budorgis
Bresslan
Wratisla
Wretslaw
Wrotizla
Presslam
Brassel
Vratistlan
Boroszló
Praca

via
Bres
Wrocław

SELA

are

Overcoming Enigmaticity

Reason Four: *Wrocław is seeking designation as European Capital of Culture because it is seen as a unique opportunity to overcome Wrocław's enigmaticity. The Polish inhabitants of polysemiotic Wrocław want it to become permanently rooted in the modern European consciousness as Wrocław, a Polish and European city.*

Our city has been known under many historical names: Wratislavia, Vratislavia, Budorgis, Wrotizla, Vratislav, Vroclav, Pressela, Presslaw, Brassel, Breslauia, Wretslaw, Bressla, Boroszló, Bresslau, Breslau, Wrocław... A total of about fifty different names have been used.

The 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, and many others. The multiplicity of names is a symbolic testimony to the city's highly complex history. It is a history involving numerous

European nations, cultures, languages, and religions, as well as many countries that took turns ruling over this part of Europe.

The historical polysemioticity of Wrocław inevitably casts a shadow of enigmaticity over its present-day identity. In the minds of those who hear about the city for the first time, there even arise doubts about the continuity of its thousand-year historical existence.

The enigmaticity of Wrocław is also reinforced by the fact that of all its historical names, its current Polish one is probably the most difficult to pronounce for foreigners visiting the city today. The Polish inhabitants of Wrocław are trying to turn this difficulty into an asset helping foreign visitors to overcome the pronunciation problem by proposing yet another name: *VrotsLove*.





Culture Against Exclusion

Reason Five: *We want to propose sustainable solutions aimed at increasing participation in culture by various social groups that are currently excluded. These include 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 the quality of their lives.*

In the opinion of its inhabitants, Wrocław has been able to use the past 20 years of social and political reforms in Poland better than any other Polish city. However, more detailed analyses show that the success of Wrocław has not been shared by all of its residents. There are many neglected areas in our city and numerous groups of residents who are excluded from active participation in public life. The level of exclusion is seen particularly clearly from the perspective of measurements of participation in culture. The results of research on Polish citizens' participation in culture indicate that only 30 per cent of adult Poles take part in cultural events.

This situation is due to the relative poverty of Polish citizens. Despite Poland's civilisational advancement following the inclusion of this country into the sphere of capitalist economy and despite an increase in the Poles' wealth compared with the era of real socialism, Poland remains a poor country. Of the 23.5 million Europeans whose daily income is less than the equivalent of ten euros, 10.5 million are Polish nationals. Polish citizens also account for 44 per cent of the group of European Union citizens with the lowest incomes, amounting to less than the equivalent of five euros a day.¹ For economic reasons, material consumption expenditure accounts for a large part of

the budgets of Polish households, leaving little to be spent on culture.

In spite of a vibrant cultural life and considerable municipal spending on culture, the situation in the city is not much different from the rest of the country. Some eight per cent of the population of Wrocław go to concerts, sports events or recreational events very frequently or frequently. As many as sixty-three per cent attend such events rarely, never, or almost never. Cinemas, theatres, galleries, and exhibitions are visited frequently and very frequently by twelve per cent of the inhabitants of Wrocław, while fifty-three per cent go there rarely, never, or almost never. The favourite way of spending leisure time is watching television, which seventy-seven per cent of the people of Wrocław do often or very often.² In consequence of the unfavourable financial situation of Poles, combined with their aspirations to a higher level of material consumption, spiritual goods frequently lose in competition with material goods.

There also a problem of self-exclusion: despite their satisfactory means of livelihood, a relatively large group of the local population do not take advantage of the city's rich cultural offering. The group includes people aged over 50 and young people who have already taken up paid employment. They generally satisfy themselves with entertainment, taking little interest in high culture. Self-exclusion also affects the Roma, a large group of inhabitants of Wrocław that shuts itself off from the social and cultural life of the city, avoiding participation in shaping its cultural space.

We regard active participation in culture as one of the most effective ways to resolve even the most difficult social problems, to discover opportunities, to give numerous excluded groups access to a common world.

¹ *The Social Situation in the European Union 2007. Social Cohesion through Equal Opportunities*, European Commission, Social Affairs and Equal Opportunities, Unit E.1, Eurostat, Unit E.3, Brussels 2008, section 1.3.

² *Problemy społeczne w przestrzeni miasta. Raport z badań socjologicznych nad mieszkańcami miasta* [Social problems in the urban space. Report on a sociological study of the population of the city], a study commissioned by the City of Wrocław, funded by the European Social Fund (Human Capital Programme, National Cohesion Strategy), Wrocław, March 2010.





Against Commodification of Culture

Reason Six: *We consider access to art to be the right of every individual and a necessary condition for fully empowering people as individuals. Wrocław wants to build open-access public spaces that will promote all people's exposure to works of authentic art and help people derive pleasure from close contact with art.*

Spiritual values, which enliven the culture of Europe and its peoples, are now facing a particular threat from commodification: a growing tendency to transform various products of human creativity into commodities. This process is particularly noticeable in countries which, like Poland, have only recently joined the system of capitalist economy. The transformation of the results of human creativity into commodities increasingly also affects the products of spiritual efforts: works of art and culture.

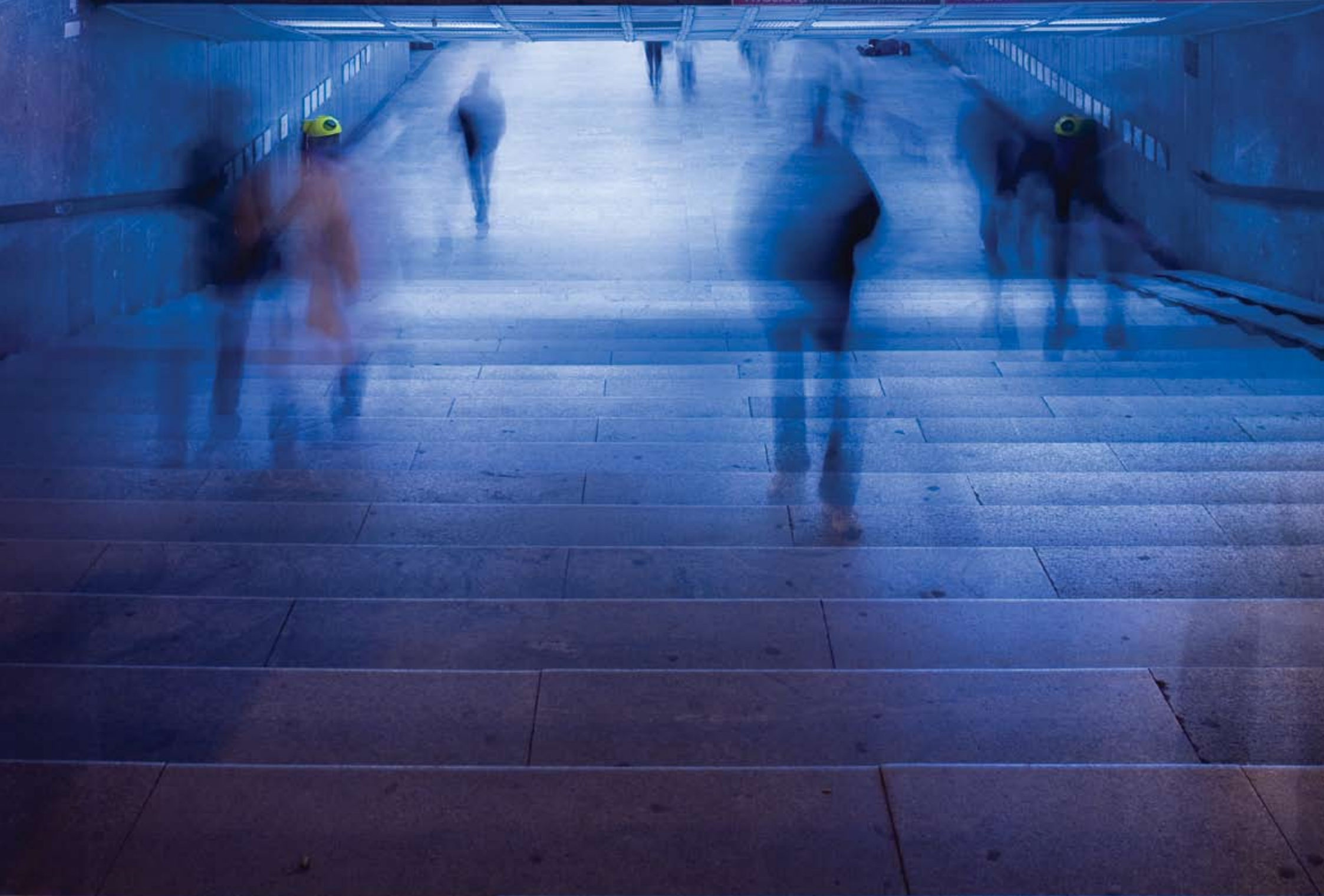
As a result of commodification, the price for access to many cultural goods and works of art is becoming less and less affordable for many people. This reinforces people's sense of alienation: they feel alien in modern

societies, where many spheres are increasingly governed by free-market mechanisms. Commodification results in a forced shift from high-quality works of art and culture to cheaper entertainment and commercial kitsch.

More and more often people confuse attendance at entertainment events with participation in culture. As such developments become very widespread, people themselves often turn into a commodity too, losing their attributes of independent individuals.

Widespread orientation towards the consumption of material goods that for several decades remained unavailable to Polish citizens is a major factor hampering the Poles' participation in culture. In the budgets of most Polish households, consumer goods account for a large share of the expenses, to the exclusion of spending on cultural goods or participation in cultural events.

The tiny proportion of the Poles' spending accounted for by participation in culture is not merely a function of their desire to catch up with the level and quality of consumption seen among the citizens of other, more affluent European societies, but also a result of the substantial cost of access to high culture.





Culture Against Public Agoraphobia

Reason Seven: *Wrocław desires to create friendly urban spaces that will serve all its citizens. We want such spaces to make all residents of Wrocław to once again feel at home in their own city. We will give the people of Wrocław a chance to actively create and shape such spaces – for themselves.*

Since the former communist countries freed themselves from political and economic isolation from the rest of Europe, the urban spaces of the region have been seeing an obtrusive accumulation of commonness and kitsch. People surrounded by kitsch become coated with it themselves. Kindness in personal relationships, which underlay the social solidarity that allowed the Polish people to survive oppression by the communist regime and eventually to shed it off, is now being superseded by agonistic, competitive attitudes and relationships 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, from the rhythm of everyday life, from the spiritual life of the people who live here. These changes fill many people with anxiety that makes the public space of their own city seem hostile; they feel they are being chased away from that space and seek shelter in their privacy.

This phenomenon can be described as public agoraphobia. It is particularly painful for young people. Many of them, including those with the best education, 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, as many as two million young Poles have left their country.

To counter these negative processes, it is necessary to create new common spaces outside the historic city centre, conducive to neighbourly meetings and reconstruction of direct interpersonal relations.



Culture Against Interpassivity

Reason Eight: *Devices developed using the latest technologies play an increasingly central role both in public life and in personal lives; people actively use them on a daily basis and promote their development and propagation. We also want to raise awareness of the fact that while such devices can facilitate free artistic creation, they will not replace it. We see cyberspace as an important place where to exhibit works of art and culture, interact with them and popularise them, but we want to stress that it will not replace a tangible presence of beauty in the real spaces of human life*

The customary ways of using the latest technologies often reflect unawareness that they can serve as invaluable tools for exploring culture and for aesthetic education. This unawareness is reinforced by the tendency for what is better to be displaced by what is worse because the worse is usually easier than the better.

The pervasiveness of cutting-edge technologies designed to support our interactive exchange also generates the 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, engaged, and purposeful human activity.

By substituting people in their purposeful, creative activity, these electronic devices deprive them of their agency and contribute to the atrophy of direct human relationships.







Eco-Aesthetics in Defence of Nature

Reason Nine: *Wrocław is at the forefront of the modernisation of Poland and also leads the way in innovation. We want to raise the consciousness of the citizens of Poland and other European countries to mankind's duties towards nature. We believe that genuine innovation 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*

Like many other countries in Central and Eastern Europe, Poland seeks to ensure economic development throughout the country, overcome civilisational backwardness, and improve the material quality of life of its citizens.

The pressures of legitimate social aspirations push concern over their long-term environmental consequences to the back of the queue.

This is accompanied by low environmental awareness among the Poles. The past two decades have seen a tenfold increase in the number of motor vehicles in Poland, their large number being a particular problem in the major cities. Industry emits large quantities of carbon dioxide into the atmosphere. Agriculture, assisted by chemical fertilisers and pesticides, contributes to deterioration in the quality of ground waters, adversely impacts on many ecosystems, and threatens the flora and fauna of the Baltic Sea. Legitimate aspirations of the Poles, like those of the citizens of other countries, worsen the global climatic destabilisation.

Understanding the subtle relationship between nature and culture demands not only ethical, but also aesthetic sensitivities. Eco-aesthetic artistic activities can help restore balance in the relationship between civilisation and the world of nature.



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 idea of metamorphosis is symbolised by the butterfly emblem accompanying our efforts.

The culture of the present inhabitants of Wrocław gives testimony to the metamorphoses that all of Europe has undergone. 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 dynamics of changes in the cultures of the peoples of Europe and the world, both in the past and at present.

Breslau-turned-Wrocław became a laboratory in which Polish culture imported from the Eastern Borderlands flourished on a substrate of 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 metamorphoses under the influence of new ideas, which the people of Wrocław absorb with greater openness than people in other regions of Poland.

The dynamic nature of cultural transformations in Europe defies all predictions. A slight movement in one

sphere can lead to unexpected dramatic effects in all others. The butterfly emblem is with us also because we believe that, just like a butterfly flapping its wings in the Deccan Plateau may through elusive interactions affect trading on the New York Stock Exchange, the flutter of the Wrocław butterfly's wings may affect cultural processes across Europe.

We understand culture as a complex whole, including 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 all of Europe in the past; it also relates to contemporary processes of cultural and social changes, particularly intensive in the countries of the European Union:

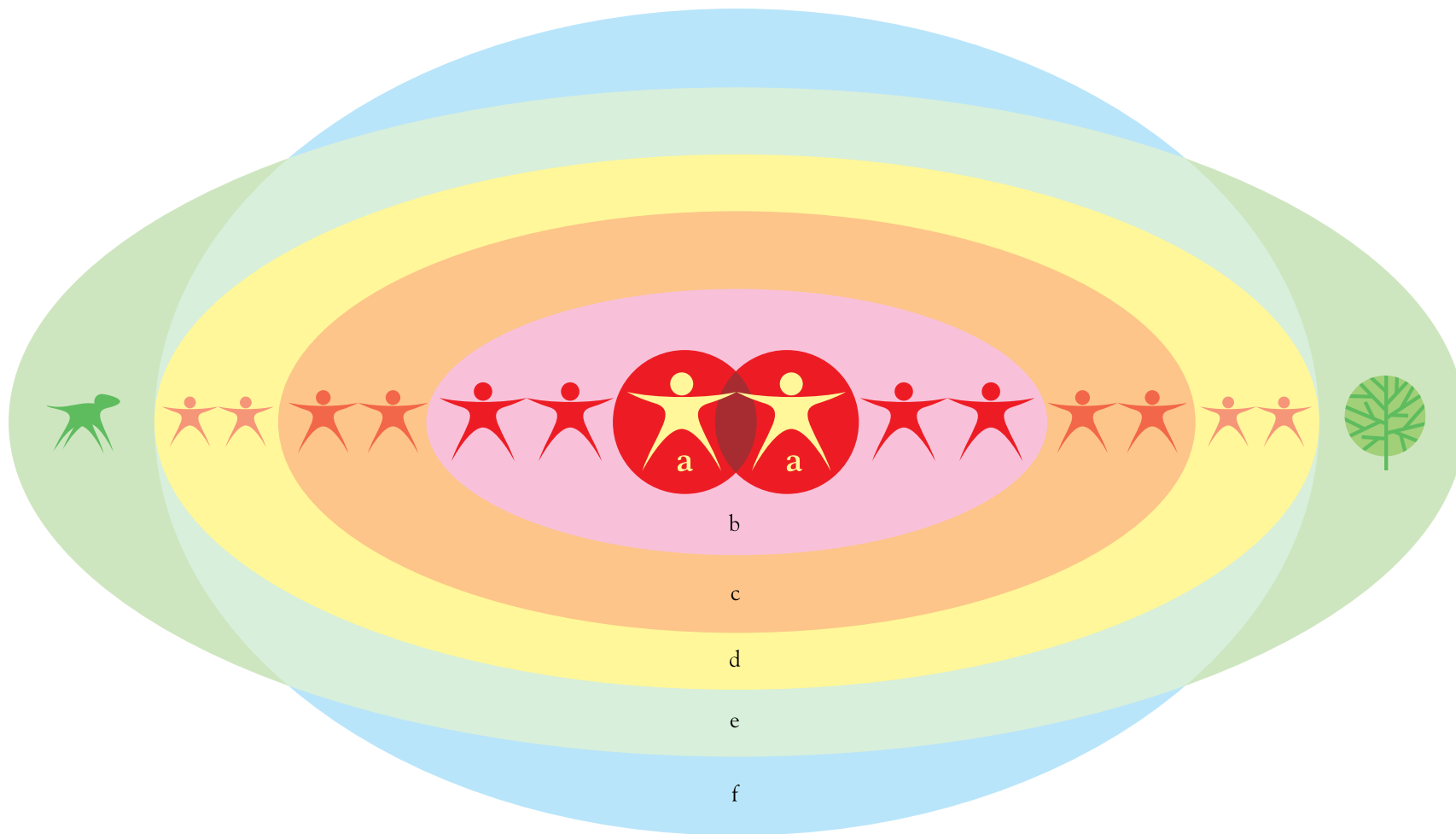
■ traditional cultural patterns and habits are subject to rapid changes due to globalisation processes;

■ contemporary cultural developments in Europe are strongly influenced by the immigration of various ethnic groups and followers of different religions;

■ European cultures are also undergoing metamorphoses as a result of the territorial enlargement of the European Union through the inclusion of new countries;

■ the growing role of the Internet and digital communications boosts the flow of information and endows it with an ever stronger impact. This leads to a sharp reduction in information distance and also – paradoxically – to social divisions and social alienation. These multifaceted changes turn the whole continent into a laboratory of change, where the cultures of all the nations of Europe – both new Europe and old Europe – are undergoing metamorphoses. A European Capital of Culture in Wrocław would be a space in which we would like to talk about the metamorphoses of European cultures: those of the past and those yet to come.

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



- 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 festivities. **Our aim is to create open, dynamic, 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 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, and to the relationships between the notions of the beautiful and the good.

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 can do.

We consider this understanding of space – both physical and social – erroneous. Just as physical space exists only in so far as there are particles that fill it with their kinetic energy, we believe spaces of human life only exist in so far as there are human beings who fill them with social, moral, and aesthetic energy. Such spaces change, fill up, grow or shrink under the influence of the energies of people who move in them.

The human energy manifested in such spaces constitutes social capital.

Spaces of Human Life

Justification for the idea of *Spaces for Beauty* is also derived from the philosophical/anthropological understanding of the human being as moving through various spaces:

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

While all of these spheres of human life constantly interpenetrate one another, they are different from each other: the social aspects of human life are not identical to its public aspects, and both are different from the private space. The intimate sphere is contained within

nulla ethica sine aethetica

E

ESCUELA
SUPERIOR
DE MÚSICA
REINA SOFÍA

F

FUNDACIÓN
ALBÉNIZ

IC

INSTITUTO
INTERNACIONAL
DE MÚSICA
DE CÁMARA
DE MADRID

the private space, but the former is not reducible to the latter completely: every individual wants to have a place, even if tiny, that will be solely theirs.

Everyone is entangled in a network of lines formed by intersections of the different spaces in which people function as beings shaped by both nature and culture. People enter such spaces both as individuals and as communities. Each of the different 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.

The Beautiful and the Good: *nulla ethica sine aesthetica*

The 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 the Greeks to describe morally good deeds as beautiful. Some European languages, including Polish, have retained this moral dimension of beauty.

The link between the good and the beautiful was emphasised by José María Valverde, a Spanish poet and philosopher. Parting with his students, he went up to the blackboard and wrote these memorable words: *Nulla ethica sine aesthetica*. These words are 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 strong link between the beautiful and the good. We want to express our conviction that striving to restore beauty to its rightful, yet often overlooked, role also has important educational and moral dimensions. This is particularly true with regard to the public life of Central and Eastern European countries.

Consequently, in noting the integral relationship between the beautiful and the good, we are aware of the lingering negative aspects of the heritage of recent history in Poland and the other former communist countries that have become European Union members. By defining our bid as an effort to create spaces of beauty in the social, public, private, and intimate spheres, we also wish to oppose the negative phenomena and threats to social relations brought along by the development of a market economy and inappropriate use of the achievements of civilisation.





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

5. Do you already have the support of the local or regional political authorities? Or are you planning to ask for their support at a later date? Explain.

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, the *Flos Europae*, has been integrally linked with the region of Lower Silesia, the *Smaragdus Europae*, contributing to the latter's development and owing to the latter 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.

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* (see Annex).

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

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, Israeli city of Ramat Gan, French department La Vienne and the city of Lille, German cities of Dresden, Görlitz, and Wiesbaden, and the Ukrainian city of Lviv (see Annex).

Bartłomiej:

"Wrocław is becoming a business center. It would be great if it became also a real cultural center one day."





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

1) The European Capital of Culture event not only falls in line with the formal cultural development strategy for Wrocław and Lower Silesia and the cultural practices of the city and region; Wrocław's programme is also an attempt to tackle the key issues facing Poland as set forth in the document *Poland 2030: Development Challenges*. The challenges highlighted in the report include the following:

- increasing the currently low public confidence indicator;
- elimination of Poland's double peripherality (Polish metropolises being peripheral to Europe's; small towns being peripheral to large cities);
- 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 national strategic document.

2) 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 of today's inhabitants of Wrocław to accept the German past of their city. It also directs the city 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.

3) *Strategy for Wrocław's Culture*, adopted by the Mayor of Wrocław's Advisory Committee in 2006, is comprised of six programmes:

- Wrocław – a European Centre of Culture;
- Musical Wrocław;

- Wrocław Cultural Summer;
- Spend a Weekend in Wrocław;
- This is the Place to Be a Student – the Culture of the Young; and
- Cultural Education.

The first programme expresses, among others, the will to become a European centre of culture. The remaining strategic objectives are now being systematically pursued. Four years into its implementation, the *Strategy for Wrocław's Culture* is currently undergoing a revision.

4) The process of attaining strategic objectives is also assisted by partnership between the local authorities of Wrocław and those of Lower Silesia Province 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 renovation of historic monuments and the necessity to enhance the role of those monuments in stimulating the development of tourism and entrepreneurship.

The 2009 operational 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 series of trails that intersect another one and connect more than 60 museums and art galleries.

The European Capital of Culture programme for Wrocław and Lower Silesia has been conceived as a stimulus to mobilise and activate initiatives in the area of culture and tourism in Wrocław and across Lower Silesia; it defines new goals and tasks for the local authorities of the city and the province. 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 development goals of the city and the region.

The strategic goals defined in the above-mentioned documents are pursued through steadfast efforts to host European or world-class events. Fully aware of the scope 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 (EIT), 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 and the Literary Olympics in 2016. Each of these bids, even if unsuccessful, released a great social potential and helped to bolster international recognition of our city. We are of course fully aware that only through successful implementation of the winning projects can we hope for Wrocław, and consequently for the whole region, to make a true civilisational leap.

In 2004, a so-called Wrocław Declaration was signed at a meeting of Ministers of Culture of the European Union calling for European policies to support cultural freedom, cultural education for young people, and developing mobility for artists, cultural professionals and works of art. Our application for the title of European Capital of Culture is in line with the strategic documents and the operational practices at both the regional and municipal levels. We also hope that the event will help to bring about the fulfilment of the needs identified in the *Wrocław Declaration*.

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



¡Olé!

Institution of Culture Wrocław 2016 has contacted all of the Spanish cities competing for the title of European Capital of Culture 2016. We have had preliminary discussions with each of the candidate cities to identify the fields of possible future collaboration. Contacts established with the Spanish cities will allow 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.

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

Symbolic Plane

Spanish Square in Wrocław: Upon the designation of Wrocław as European Capital of Culture, we plan to name one of the city's squares Spanish Square.

A Wrocław gnome in Spain: One of the icons of Wrocław is the Gnome, a figure created by the Orange Alternative political and artistic movement back in communist days. That movement played a significant role in the dismantling of communism in Wrocław and all of Poland. In Wrocław, the gnomes were a symbol of opposition to the absurdities of the communist regime. Wrocław proved to be a friendly ecological niche for the Orange Alternative Gnome; as a result he has a lot of offspring inhabiting various corners of the city: there are currently nearly 150 gnomes living in Wrocław. For the people of Wrocław, sending a gnome on assignment to the Spanish capital of culture will seal the establishment of partnership.



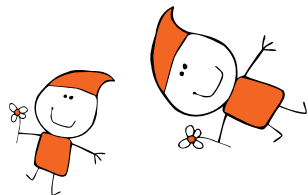
Immediately after the designation, Wrocław will ask its partner European Capital of Culture in Spain to adopt the latest member of the vast family, a sculpted gnome named Delegate. We will ask the partner city in Spain to prepare a ceremony during which a delegation from Wrocław will hand over the figurine.

Organisational Plane

We want this ceremony to mark the beginning of a collaborative relationship with the partner city in Spain and combine the occasion with the official signing of an agreement between our two cities on cooperation in the field of culture.

We will create mechanisms to support non-institutional, community-based 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 students, journalists, and artists. After 2012, we are planning to fund several musical scholarships per year for artists nominated by the board of the Spanish European Capital of Culture.

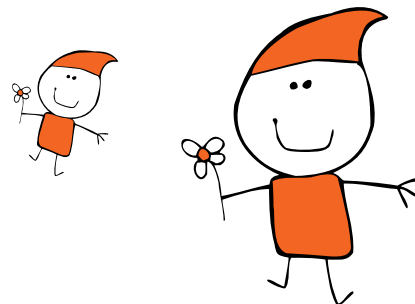


Cultural Education

As early as 2010 we intend to build a pavilion in the city centre, where major works of Spanish culture will be presented on plasma screens. The project, meant to familiarise the general public in Wrocław with the works of El Greco, Bartolomé Murillo, Francisco Goya, Pablo Picasso, Joan Miró and Antonio Gaudí, Eduardo Chillida, and others, will continue throughout 2011, and then the cultures of other European Union countries will be presented.

Tourism

Cooperation between Wrocław and the Spanish European Capital of Culture will also include more vigorous joint tourism policy. Both 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.



Emotional Plane

During the 2010 FIFA World Cup in the Republic of South Africa, Wrocław supported Spain, which had the largest following of Polish fans. For that reason we built a Fan Zone in the city centre, where fans could watch all the fixtures. Not only could they cheer for Spain, but they could also learn about Spanish culture, for instance by watching a transmission of Carlos Saura's production of Georges Bizet's *Carmen* or tasting Spanish *Rioja* and *paella* served in Wrocław's restaurants. We believe that the shared experience of watching major sporting events creates a sense of community, which is why we will continue to seek similar opportunities in the future to forge ties between the Poles and the Spaniards.

Joint Promotion

We also plan to collaborate in the area of mutual promotion. We would like Wrocław and the Spanish European Capital of Culture to talk about each other in the international media so as to combine our efforts with a view to more effectively encouraging Europeans to visit both cities.





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?

Cultural Diversity in Europe

Migrations and Metamorphoses

One of the challenges facing European culture today has to do with the modern-day 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 and 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. The immigration of Muslims in particular has been awakening the old ghosts of exclusivism and racism stemming from a fear of the strange 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 in search of a better life. Immersion in other cultures has been changing the customs and ways of living they brought with them to the foreign countries. These processes affect both their native cultures and the cultures into which they have settled.

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, they have been impacting on society in other European countries. The migrations of Poles have also been a cause of concern in many countries of Europe: some nations do not welcome what they see as excessively massive and too visible Polish presence.

Laboratory of Many Cultures

The fate of migrants is particularly close to the hearts of the inhabitants of Wrocław, descendants of people who, having lost the right to live in 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 the label of Europolis. What has made it possible is the city's openness, which has been its constitutive feature throughout its history. Polish Wrocław is a place of constant fusion of diverse cultural horizons. Many visitors stop here for a longer time or remain here for good. New arrivals feel good in Wrocław as everybody in this city is a recent 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 groups. In addition to Poles, its residents once again include Germans, Czechs, Jews, Hungarians, French, English, and Dutch 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 such communities live in Polish Wrocław in peace and mutual respect. This spiritual harmony is evidenced by the District of Mutual Respect, where followers of all religions pray side by side. Another example of peaceful coexistence of religions in Wrocław is provided by the good neighbourly relations between the local Catholics and the Muslim minority, whose prayer room is next door to a Franciscan parish church. Ethnic and religious exclusivism is much weaker in Wrocław than in other parts of Poland, or Europe for that matter. 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 cruel to the urban fabric of Wrocław and to its residents. This is undoubtedly evidence that the present-day people of Wrocław knew how to learn from the painful lessons taught by the history of their city.

Consequently, 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.

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 can help to overcome the problems faced by contemporary society.

The experiments run by history in our reduced model of Europe can be helpful in solving problems faced by the whole continent. We believe that the solemn moments and human tragedies witnessed by our city and our ways of overcoming the problems of identity can serve as an example and provide guidance for contemporary Europeans. In 2006 Wrocław launched a 'Come back!' campaign. The purpose of the drive, unparalleled in Poland, was to inform young Poles living in London and other cities in Europe about career opportunities existing 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 the 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, Poland, in 2016 from all the member states of the European Union. In inviting them to join the dialogue in Wrocław, we want our city to become a space for their mutual metamorphoses.

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 symbolising the greatest achievements of ancient Greek culture, composed of the concepts of good, beautiful, and true. Another attempt to capture the European identity was expressed by the triad: Greek philosophy, Roman law, and Christian religion. During the Age of Enlightenment, Europe was defined by reference to the slogans of liberty, equality, and fraternity. Each attempt to understand the European identity, in overcoming the previous understanding, 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 – Opportunity – Responsibility

Polish aspirations to membership of a United Europe 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 an imposed dogma.

We believe that the cultural unity of Europe stems from the recognition and acceptance of plurality and diversity of cultures, perspectives, and world views, rather than 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, opportunity, 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 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 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 the ties between our city and Europe, we primarily have in mind direct relations between people from 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 event would be the people of Wrocław's great meeting with Europe, and nothing strengthens relations between people more than actual meetings and face-to-face discussions.

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 cultural metamorphoses 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

ECoC 2016		Opening up Spaces				Beauty in Sight				Intimate Beauty				Beauty in Cyberspace				Forces of Nature – Power of Culture				Key Events				
		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	Wroclaw Museum Pavilion	CuTube	LiveArtNet	CyberArchive of Art	City of Parks and Gardens	Human Needs – Animal Rights	River of Culture	Energy Recycling	2 nd World Congress of Intellectuals	Exhibition of works by Pablo Picasso	Theatre Olympics	Literary Olympics	Presentation of Wrocław's Delegate
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																										

The implementation of each of the ideas of the European Capital of Culture programme through leading Application programmes (see the description of the programmes in answer to question II.2)

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 they share and what they have in common despite the diversity.

Cooperation Between Cities, Cultural Operators, and Artists in Various Cultural Sectors

The proposed programme of the 2016 festival of European culture in Wrocław will be based on the principle that the institutions of each cultural sector will be required to actively participate in the event and to 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 cities. Wrocław will also become 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 will

be consolidated and enriched through new contacts. We also intend to use the following European exchange networks in which Wrocław plays an active role:

- *Eurocities*, Council of Europe – supported network for co-operation among European cities;
- *Metrex*, the Network of European Metropolitan Regions and Areas, comprising 36 cities and regions with populations of more than 500,000, whose aim is to foster the exchange of experience and knowledge in the field of spatial planning and development;
- *Eurofuturoscope*, a network of European partners – cities and regions – cooperating with the French province of Vienne, the aim of which is to undertake joint projects of cooperation between partners from the East and the West of Europe with the support of European Union funding;
- *The Hanse*, whose meetings are a platform for the presentation of the cultural and economic achievements of the member cities.

One of the important elements of efforts to develop cooperation between the various sectors of Wrocław's culture and individual artists will be the *Artists in Residence* programme. We will invite prominent European 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.

Piotrek:
"Of course I support European
Capital of Culture in Wrocław."



3 S T E P S P R O G R A M M E

TO INTEREST

promotion through European travel agencies

promotion through European airlines and railways

promotion through websites and social network services at European level

promotion through the European network of volunteers

TO TEMPT

user-friendly and integrated booking system for accommodation and cultural event tickets

discount airfares and train fares to Wrocław

attractive cultural packages for our guests in three versions:

- weekend
- holiday
- year-long

TO ENTERTAIN

rich programme of cultural events

unique atmosphere of the celebrations of European Capital of Culture in Wrocław

wide range of routes for tourists and bikers

cultural souvenirs from Wrocław and unforgettable experiences

9. Explain how the event could fulfil 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. However, we think that in terms of recognition among Europeans our city ranks much lower. In our opinion that is undeserved. 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 drive to secure the title of European Capital of Culture.

One of our main reasons is the desire to overcome the enigmatic position of our city in the minds of the peoples of Europe. Institution of Culture Wrocław 2016 and the 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 and its institutions to their cultures. Germans, Czechs, Jews, Hungarians, French, English, and Dutch people, Scandinavians, Americans, Ukrainians, Greeks, Roma, Lemkos, Karaites, Armenians, Arabs, Chinese, Japanese, Koreans, and Vietnamese, as rightful citizens of our city, 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.

A special invitation to join in Wrocław's European Capital of Culture festivities will be extended to creators of the regional cultures of Spain, the future partner of the Polish Capital of Culture 2016.

Cultural diversity in Wrocław is also represented by the followers of many religions: Roman Catholics, Protestants, Ukrainian Catholics, Eastern Orthodox Christians, Muslims, Buddhists, Krishna worshippers, and Jehovah's Witnesses. The District of Mutual Respect,

which symbolises the harmony existing between them, will become a centre for the presentation of culture associated with the various religions of Europe.

For Wrocław to be recognisable to a European visitor, the language barriers must also be overcome. Our comprehensive programme *Foreigners in the City* will make it possible to resolve this problem. The programme will include initiatives that will make people who do not speak Polish feel at home. These will include cultural events for foreigners, cultural information translated into different languages on the Internet, and multilingual tourist and public transport information throughout the city.

Our cultural programme (discussed in Section II.2) and social communication programme (discussed in Section 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.

This and other drawings are a result of a drawing competition for the youngest Lowersilesians – organized during one of Bajkobus tours. It served volunteers and staff of Institution of Culture 2016 while traveling through Lower Silesia.



Involvement of Wrocław's Cultural Scene

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

Instytucja Kultury 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.

Instytucja Kultury 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.

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. Members of the Honorary Committee include Tadeusz Różewicz, Urszula Koziół, Sylwester Chęciński, Andrzej Wajda, Kurt Masur, Norman Davies, Lech Wałęsa, Vaclav Havel, Władysław Bartoszewski, and Cardinal Henryk Gulbinowicz.

Involvement of Lower Silesia's 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 120,000, influences the diversity and quality of the cultural offering in the city. As Polish institutions of higher education compete for students, the support of Wrocław's academic establishments for the city's drive to become a European Capital of Culture is based on both ideological and pragmatic considerations.

Appreciation of the relationship is reflected in the universal 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 who are members of the College of Rectors of Wrocław, Opole, Częstochowa, and Zielona Góra, and the rectors of twenty non-public academic institutions (see Annex).

Members of the Wrocław Board of Culture include the Provincial Superintendent of Education, who is 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. Brother Albert Aid Society; Food Bank Wrocław; Ludzie Ludziom Aid Society; Tratwa Centre for Natural Calamities and Disasters; OVO Foundation for Culture and Education; Care and Aid Foundation; Teatr na Bruku/Artyści na Bruku Association; European Association of Science and Culture Lovers PROGRESSIO; Foundation in Support of Local Democracy; Association of Friends of Teatr Arka; 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; Wrocław University of Economics AIESEC; Pieśń Kozła Theatrical Culture Association; Alert Foundation.



CRÉDIT AGRICOLE POLSKA

Urząd Miasta
Łodzi
autoauto

Involvement of Wrocław's Business Community

Benefactors who support cultural events as part of the European Capital of Culture festivities will be granted the title of Patron of Wrocław Culture. Extraordinary generosity and support for the development of culture in our city will be rewarded with a statuette, designed by Wrocław's artists, symbolising the munificence of the sponsor.

If Wrocław is designated as European Capital of Culture, Institution of Culture Wrocław 2016 will enter into a working relationship with the Lower Silesia Chamber of Commerce whose membership includes the major business entities of the city and region, with a view to bolstering our Patrons of Wrocław Culture programme. The Chamber has already expressed interest in supporting our drive to become a European Capital of Culture (see Annex).

We are also assisted in our efforts by representatives of the cultural and creative industries. Their help will be particularly valuable in our cyberspace projects.

Furthermore, Institution of Culture Wrocław 2016 will enter into direct talks with representatives of the largest business players in Wrocław and Lower Silesia in order to raise funds for specific projects within the European Capital of Culture programme.

Participation of the inhabitants of Wrocław, its surroundings, and the region in the programme

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 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 those that have been excluded from participation.

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 can become a Wrocław Culture Stakeholder, as can 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 Bond* which is one of our leading programmes. In order to coordinate activities and the flow of information between 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 would like to involve all of the inhabitants of Wrocław in our efforts, including the youngest ones. This aim is served by *Children's Culture Stakeholder Platform*. It is clear that soon today's children will be the ones deciding about the condition of our culture; their creativity, openness, and activity will determine the future role of culture in the life of Wrocław. For this reason we attach so much importance to their vision of the city. We count on the spontaneity and boldness of the young residents of Wrocław, but we also want to achieve a purely practical educational and social effect through this project. By involving children in our activities, we want to forge their conscious citizenship and develop their aesthetic and ethical sensibility.

Through the programme of *Children's Culture Stakeholder Platform*, we encourage the young people of Wrocław to participate in the cultural events of European Capital of Culture 2016. In search of freshness and creative courage unfettered by custom, we collect their ideas, both those spelled out in concrete detail, and those that are but a hazy dream. The best ones will be implemented in a manner that will reconcile the author's vision with the practical capabilities of the city. The authors of the most interesting projects will be rewarded with special municipal certificates and invited to Wrocław's cultural institutions.

Effects of the people of Wrocław's involvement in the process of preparing the application can be seen in its layout. It includes a lot of photographs authored by residents of our city. The pictures were submitted in

response to a photo contest organised by Institution of Culture Wrocław 2016.

One of the ways to recruit volunteers to assist in the development of Wrocław's culture is through competitions run by the Kreatywny Wrocław portal operated by Institution of Culture Wrocław 2016.

Another means to stimulate creativity in the region will have the form of a joint project of the authorities of Wrocław and Lower Silesia, which will designate the Regional Capital of Culture 2015 in a competitive process, similar to that for the title of European Capital of Culture. The organisers will support the winning city financially.

In this way we will build social capital, which will help in the formulation and implementation of the programme of the European Capital of Culture event in Wrocław.

Sustainability

The programme of the European culture festival in Wrocław will bring about many sustainable effects. In part, sustainability will be achieved through the construction by the city of new facilities for cultural institutions, which will significantly 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 *European Cultural Passport* and the *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 six-year cycle of preparations and arousing a constant appetite for culture among the city's public through the 2016 programme. Other long-term effects we look forward to include equalisation of the standard of living, 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 creativity. This is a 'cultural leap' we must make.

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

Another sustainable consequence will be the overcoming of the enigmaticity of Wrocław. The European Capital of Culture brand and the city's consistent cultural policy will ensure recognition of Wrocław as a major, big and important, European city. The most important aspect of the sustainable effects of 2016 will be the continuation in subsequent years of programmes implemented between 2010 and 2016.

Without a doubt, the most important result of our efforts in the social area will be the development of human capital, which in time will bear fruit in the form of improved cultural condition of the city, broad-based social inclusiveness, as well as creativity and participation of the people of Wrocław. We see the cultural future of the city in the aesthetic and ethical awareness of the inhabitants of Wrocław and in the culture of their mutual discussions and shared life; the European Capital of Culture event would be a quantum leap towards the attainment of that goal.

Many of the ideas included in this programme fall in line with the long-term cultural policy of the city.

Bogdan:

"City's cultural life shouldn't be focused exclusively in its center. There aren't enough cultural events in the outskirts of the town."



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

Our practical activities in various social areas convince us, on a daily basis, of the need to seek synergies. It is not infrequently that we notice lack of coordination in the implementation of European projects by institutions responsible, for example, for social assistance, culture, or health. That is why we have put special emphasis on the need to achieve synergies in the implementation of the projects included in our application for the title of European Capital of Culture. One example of our efforts to achieve synergies is provided by the comprehensive and coordinated projects for the regeneration of important parts of our city, Przedmieście Odrzańskie and Psie Pole (see answer to question IV.3, *Reclaiming Beauty*). Other examples of projects of this kind include the *Cultural Bond* concept (see answer to question II.2, *Opening up Spaces*) and other projects.

Synergies and Mobility

We expect synergies from increased mobility of artists and improved efficiency of information flow. An increase in mobility will be sought in particular through Wrocław's projects concerning migrations. In the course of preparations for the European Capital of Culture event we will seek to involve representatives of the ever more energetic cultural and creative industries.

Synergies are expected to be achieved in particular through two leading projects of Wrocław's application: the *European Cultural Passport* and the *CulTube* platform, as well as other Wrocław initiatives (see answer to Question II.3). The aim of these two cultural programmes is to promote broad-based social mobilisation and create sustainable mechanisms for mutual use of common European cultural resources. Synergies will result from skilful management of cultural information, making it

possible to maximise the use of existing resources of ideas, information technology, and infrastructure for cultural development throughout Europe.

Synergies and Cooperation

Every year, both the city of Wrocław and its cultural institutions get involved in a great number of cultural initiatives at the European level and at the local level. The city, through its agencies and affiliated institutions, 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 of these activities and this strategy is an integral part of Wrocław's programme proposal.



Synergies in Networks

The programme *Spaces for Beauty* that Wrocław wishes to propose as a European Capital of Culture in 2016 is to be implemented in collaboration with Europe's leading cultural networks. For this reason, we will seek membership of the following networks:

European Network of Cultural Centres: We share the conviction of the organisers of the network that Europe is a beautiful mosaic of cultures and works of art. We also believe that through works of art, the peoples of Europe can get to know one another better.

The European Cultural Foundation: We believe in the goals for the pursuit of which this organisation was founded. We believe that culture engages people and encourages them to overcome various limitations; the synergic power of culture helps to create open and democratic societies that will make it possible to build a new Europe, where everyone will feel at home. We want to promote mechanisms conducive to interactive collaboration between artists and institutions.

LabforCulture: Wrocław is a cultural laboratory; therefore, our objectives are particularly convergent with the mission of this organisation. Joining it will allow us to participate in the activities of the platform, which enables cultural cooperation among 50 countries in Europe and the world.

A Soul for Europe: We share the belief of the organisers of this network that the growth of Europe depends on the strength of its culture developed in a sustainable manner. We collaborate with A Soul For Europe in organising the European Congress of Culture.

Audiovisual and Media Policies–Europa: We want to use the resources and expertise of the members of this organisation to prepare programmes promoting pluralism and developing skills in the use of the latest audiovisual technologies.

EuroMed Audiovisual: By participating in this programme we want to stimulate dialogue and exchange between our country and the Mediterranean countries, particularly Spain.

European Agenda for Culture in a Globalising World: Seeing culture as a key component in international relations, we desire to join this programme to promote cultural diversity, intercultural dialogue, and international cooperation in the sphere of culture among the member countries of the European Union.

Active participation in these networks will allow us to attract partners across Europe with whom to carry out the programme of creating spaces for beauty, to reflect on contemporary transfigurations of cultures, and to assess their effects, present and expected future.

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.

Most of the programmes designed by Institution of Culture Wrocław 2016 are targeted at clearly defined groups. This is especially true of projects that are part of the *Opening up Spaces* programme (cf. answer to question II.2).

■ *Cultural Bond* is targeted at several categories of excluded groups. These include seniors, low-income people, families with many children, people with disabilities.

■ The *Inculturator* project is designed for young artists who are starting on their artistic path.

■ The *Wrocław Culture Stakeholder Platform* project is targeted at active people, in particular Wrocław's large student community.

■ The *Children's Culture Stakeholder Platform* is a programme dedicated to the cultural education of schoolchildren up to 13 years of age.

■ The *European Cultural Passport* project is targeted at primary, junior high, and secondary school pupils.

■ The proposed inclusion of issues relating to the human body aims, *inter alia*, to foster tolerance towards people with different sexual preferences.

■ Programmes devoted to migrations will be targeted, among others, at groups of Poles who have left Poland.

■ A series of artistic events designed to highlight the multicultural character of our city, our region, and Europe, will be targeted at the ethnic minorities living in our region – Ukrainians, Germans, Greeks, Sorbs, and Roma – and those living in other regions of Europe.

■ In addition to the lead programmes of our application, we are preparing many others targeted at specific social groups, such as the programme of putting up information signs describing the major historical monuments of the region in Braille, which will facilitate an exploration of the city by the blind.

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 ensure that they have equal opportunities in seeking employment relating to the organisation of the event.



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 Exchange in question.

Contacts with cultural operators in the city and in the region

Heads of Wrocław's cultural operators were invited to join the Wrocław Board of Culture, established by the Mayor of Wrocław at the request of Institution of Culture Wrocław 2016. The Board also includes the heads of cultural operators from the Lower Silesia region. The Wrocław Board of Culture held numerous meetings which played a fundamental role in shaping the substance of Wrocław's application for the title of European Capital of Culture.

Contacts with cultural operators based outside the country

Institution of Culture Wrocław 2016 has joined CreArt, a European network for artistic exchange based on a formal agreement between thirteen cities in Europe. CreArt is an initiative of the authorities of the Spanish city of Valladolid.

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

Wrocław has established ties with cultural institutions in the German city of Görlitz and the Czech city Hradec Králové, which have expressed their willingness to participate in the organisation of the European Capital of Culture event in Wrocław.

Wrocław's and Lower Silesia's cultural operators – in the areas of literature, exhibitions, music, theatre,

film, new media and education – rely on numerous ties with European institutions in their day-to-day work. Some examples:

Teatr Pieśń Kozła cooperates with Manchester Metropolitan University and the Royal Shakespeare Company.

The Jerzy Grotowski Institute has standing working relationships with the Centre for Performance Research (Aberystwyth), the Centre for Theatre Laboratory Studies (Aarhus University), Nordisk Teaterlaboratorium, Centro Teatro Ateneo (La Sapienza, Rome), Fondazione Pontedera Teatro and Laboratorio Permanente di Ricerca sull'Arte dell'Attore (Turin), Maisternia Pisni (Lviv), the New World Performance Laboratory (Akron), Odin Teatret (Holstebro), Teatro La Madrugada (Milan), The British Grotowski Project (University of Kent), and Bouffes Théâtre du Nord (Paris).

The Wratislavia Cantans festival, led by the British artist Paul McCreesh, each year fills Wrocław's concert



halls and churches with music performed by masters from all over Europe and beyond. Wratislavia Cantans is part of a new project, Music Masters on Air, developed in cooperation with the EBU and the EFA. Partners of Wratislavia Cantans include: Festival van Vlaanderen Internationaal Brussel-Europa, Festival Internacional de Música y Danza de Granada, Festival Ljubljana, Brno International Music Festival, Associação Internacional de Musica da Costa do Estoril, SEVDA-CENAP, and Music Foundation.

The WRO Centre for Media Art Foundation carries out its projects in collaboration with the following partners: Contour Mechelen Biennial of Moving Image (Mechelen), EMAF European Media Art Festival (Osnabrück), InVideo (Milan) and OK Offenes Kulturhaus (Oberösterreich), Centrum für Gegenwartskunst (Linz), Österreich Videoformes, Manifestation Internationale Art Video et Nouveaux Medias (Clermont Ferrand), Mondriaan Stichting (Amsterdam).

The Museum of Architecture has ties with the Fundació Mies van der Rohe (Barcelona), British Heritage and the National Museum of Art, Architecture and Design (Oslo).

The City Museum of Wrocław has a standing relationship with Technische Universität Darmstadt.

The Zamek Cultural Centre organises the International Short Story Festival with an accompanying translation competition, which brings together European writers and promotes perfection of foreign language skills. Zamek cooperates with NORLA – Norwegian Literature Abroad, Fiction & Non-fiction.

The Bente Kahan Foundation organises concerts, exhibitions, festivals, and conferences in the White Stork

Synagogue with support from the Norwegian Financial Mechanism and EEA Grants.

Partners of the Musica Electronica Nova Festival include: Goethe-Institut, IRCAM, European School of Visual Art (EESI), and Institut Culture Française.

The Contemporary Opera Festival collaborates with Národní Divadlo (Prague).

The Avant Art Festival has a collaborative relationship with Stiftelsen Bergen, Internasjonale Teater Vestnorsk Jazzsenter, and Verdensteatret.

The Jazztopad Festival operates within the JazzPlaysEurope platform. Partners of this network include: Jazzwerkruhr, JazzLab Series, Domaine Musique, Trytone, and Music Centre (Bratislava).

The Industrial Art Festival carries out projects in cooperation with Stanica Žilina-Záriečie, the Moravian Industrial Festival, and the Prague Industrial Festival.

The Review of Stage Songs has ties with Wallonie-Bruxelles International and Théâtre de la Balsamine.

Partners of the Young Classic Wratistavia festival include the Sächsischer Musikrat, Ungdoms Symfonikerne, and the National Orchestra of Armenia. The Wrocław Opera House stages many productions of international status, regularly attracting both artists and music lovers from around the globe.

For several decades, Wrocław has hosted the Jazz on the Odra River Festival, with performances by first-class artists from around the world, including Pat Metheny, Paco de Lucia, Stan Getz, Don Cherry, Larry Coryell, McCoy Tyner, Al Di Meola, and Buddy Rich. Jazz played on the Odra River has become a musical showpiece of the city.

The Dialog Theatre Festival is a space for the presentation of the latest plays and their stage productions from various countries.

The biggest film festival in Poland is the Era New Horizons, which introduces the people of Wrocław to European and world film art and, through it, the culture and life of Europeans. The festival is accredited by the International Federation of Film Producers' Associations. The accreditation is a guarantee of high quality organisation, proper presentation of films, and appropriate promotion.

Odra-Film, Wrocław's thriving film institution, works, among others, with the Helsinki Foundation for Human Rights, a number of consulates and embassies, the Irish Culture Foundation, and the Danish Cultural Institute. Odra-Film has submitted ten proposals for cultural events that are thematically related to the European Capital of Culture festivities, to be organised with the participation of foreign partners.

Wrocław hosts the Brave Festival, a meeting of courageous people who disagree with models popularised by mass culture. The Brave Festival actively opposes expulsions of people from their own cultural areas and works for the survival of cultures, which may be irretrievably lost unless the process is stopped.

Wrocław is the sponsor of the Angelus Silesius Central European Literary Prize for Central European prose writers who in their works take up issues of key significance to the contemporary world and deepen the understanding of the world of other cultures. Every year, publishers from 21 European countries (Albania, Austria, Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Latvia, Lithuania,

Macedonia, Moldova, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, Ukraine) each propose one candidate, representing their respective national literature.

Wrocław's literary institutions work with their foreign partners such as the Goethe Institute, Alliance Française, the American Corner, and the National Library in Seoul. Literary and social opinion and commentary journals published in Wrocław, such as Odra, Rita Baum, Format, and others, devote much space to the latest European literary and philosophical trends.

In preparation for the competition for the title of European Capital of Culture, the city authorities have been carrying out a systematic search for artists and culture operators who move around in the space of European cultural life with ease. The city often engages people from outside Poland. Many institutions and festivals already have institutional organisational memories of international events. We are aware that some of the existing festivals 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 coming with the European Capital of Culture event can only reinforce this trend.

These contacts will be used in developing Wrocław's cultural programme for 2016.



Agnieszka:
"I'm interested in all forms of cultural participation. Unfortunately, not all of them are equally accessible. Maybe the ECoC title could change it?"

This and many other pictures beautifying Application were chosen during the photography contest organized by Institution of Culture Wrocław 2016. All of them were taken by inhabitants of Wrocław.



13. In what way is the proposed project innovative?

Wrocław, a city unlike any other, has a no less unique story to tell Europe. The innovative nature of our city's candidacy stems from Wrocław's unique past and present. We believe that our concepts of cultural events and ideas for overcoming cultural exclusion are innovative answers to current social problems. We want to use those ideas to combat the various forms of exclusion and to build a conscious, active, and creative society. This issue is all the more urgent that, because of specific historical conditions, we have much more catching up to do in this regard than other European democracies.

Wrocław is a city of cultural success in Poland. Nevertheless, we realise the existence of a civilisational gap between Wrocław and other European cities of similar size, a gap that persists despite our efforts. We are vying for the title of European Capital of Culture because this distinction and the accompanying challenges can 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. We also believe that the future success of Wrocław can provide an impulse for other cities with similar histories to overcome similar obstacles. Concrete housing estates, citizen passivity, and social inequality are problems affecting many cities in Central and Eastern Europe. If Wrocław is given the title of European Capital of Culture, its success can be imitated in the urban spaces of cities with similar histories.

The innovative nature of our proposal is also visible in the proposed cultural programmes. Many of them emerged as a result of long discussions and careful preparations and provide original solutions to the problems we have identified as key. The projects relate to everyday, practical issues, close not only to Lower Silesians, but also to all Europeans. In taking



on these issues we have identified a number of factors, such as agoraphobia or interpassivity, that are responsible for the crisis of society.

We consider our emphasis on the link between aesthetics and ethics, despite its going a long way back, to be 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 visible around us, 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 beauty where it has never existed. The idea of spaces for beauty has refreshed the way of thinking about the objectives of cultural development in Wrocław.

We have also been drawing ideas from our own deficiencies. Acutely felt deficits in education, including cultural education, and the low quality of public debate concerning contemporary life and contemporary human condition made us aware of a close link between culture and the general condition of society and democracy. 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.

What we also regard as innovative is filling the European Capital of Culture year with events of such calibre as the European Theatre Olympics or the World Music Days. These ideas gave rise other, similar ones, not yet institutionalised, such as the European Capital of Literature. This programme will be launched in 2011.

Another innovative programme is the *Regional Capital of Culture*, which will be a kind of transfer of the European Capital of Culture concept to the regional level with the aim of stimulating regional development.

Although the theme is common in Western Europe, ecology remains to be brought to the fore of public awareness in Poland. This issue will form the focus of an important 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.

Many programmes that can be implemented at the regional level have been developed having regard to their potential to be used on a wider scale. This primarily concerns the *Lower Silesian Cultural Passport* and the *CulTube* platform.

Wrocław's European Capital of Culture programme envisages the establishment of close cultural relations with the Sorb minority living in an area of the Federal Republic of Germany bordering Lower Silesia. The aim of this project will be to open up international space for an endangered niche ethnic minority culture. We consider caring for such cultures to be a form of caring for the preservation of European diversity, which is one of the defining strengths of our continent's culture. The idea of opening up the cultural space of Europe 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 programme we consciously focus on investing in the future and developing human capital. We want to take full advantage of the opportunity afforded by the title of European Capital of Culture – the opportunity to build sustainable foundations for the further cultural development in our region.

The exceptional character of Wrocław's application is also due to the culmination of the event in the form

of Second World Congress of Intellectuals for Peace (cf. answer to question V.3). This special event would be combined with the ceremony of presenting the city with the Melina Mercouri prize.

By adopting a bottom-up approach to support initiatives of culture creators and citizens of the two European Capitals of Culture 2016 and blending the Spanish temperament with the Polish daredevil boldness, we want to create genuine European *added value*.



Mieczysław:
“Many European cities have
chessparks; why is there none
in Wrocław?”





14. If the city in question is awarded the title of '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 award of the title of European Capital of Culture will result in a permanent transformation of our city and the customs and way of life 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 minimise 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, and 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 Music Forum and the Museum of Modern Art. 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 who live there.

The programmes we implement in the field of cultural education will have the lasting effect of increasing the mobility of the inhabitants of Wrocław, Poles, and Europeans. Cultural operators in Wrocław will gain wider sustainable ties with those in other European countries, as a result of which 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 event, Wrocław will markedly 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.

One specific programme to continue beyond 2016, as a sustainable spillover effect of that year's event, will





be a regular Regional Capital of Culture competition. Wrocław plans to run this competition every three years starting in 2015. This programme, and other, similar activities, will aim to equalise the standard of living and accessibility of culture across the populations of Wrocław and Lower Silesia.

The *Inculturator* is a programme that 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, the institution 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 Institution of Culture Wrocław 2016 into a permanent element of the 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 event in Wrocław;
- 2) *support* and promote development of programmes initiated within the 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 exclusions;

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

Another advantage of this solution is that it will be possible to utilise 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.



Rafal:
"The development of tourism and culture is a chance to improve the financial condition of Wrocław citizens."



15. How was this application designed and prepared?



The programme of European Capital of Culture Wrocław 2016 was based on a reflection on the main guidelines of the 'European Capital of Culture' project and the place of Wrocław in Polish and European history.

In 2008, the Wrocław City Council passed a resolution authorising the city to compete for the title of European Capital of Culture 2016. Following the adoption of that resolution, the authorities of Wrocław carried out a series of consultations with culture experts from a number of European cities that had been European Capitals of Culture to learn about their experiences.

Also in 2008, a multidisciplinary team was appointed for the preparation of Wrocław's application. The team was composed of officials from the City's Department of Culture, International Cooperation Office, Promotion Office, Wrocław Development Office, Department of Architecture and Development,

and from non-governmental organisations dealing with culture.

Following those steps, a resolution was adopted to establish Institution of Culture Wrocław 2016. Its main task was to prepare Wrocław's application for the title of European Capital of Culture. The Mayor of Wrocław appointed a Steering Committee led by the Vice-Mayor of Wrocław for Social Affairs and composed of the director of Institution of Culture Wrocław 2016 and heads of municipal departments responsible for culture and promotion of the city.

To broaden the discussion space, a Wrocław Board of Culture was appointed, whose members are heads of the major cultural institutions of Wrocław and Lower Silesia. The members of the Wrocław Board of Culture were consulted about the various elements of the programme to be proposed by Wrocław's as a candidate for European Capital of Culture. The discussions were held on the basis of material contained in a brochure





published by Institution of Culture Wrocław 2016, containing an overview of the programmatic ideas. Following the inaugural meeting of the Board, six meetings were held with the members of the Board divided into separate groups focused on different cultural sectors.

Municipal officials made numerous study visits to a number of European Capitals of Culture. Representatives of Wrocław also took part in a ceremony marking 25 years of the European Capital of Culture programme.

These activities were supported by Lowersilesians. The graphic form of this application is a visual effect of their involvement. Many unique photographs were submitted to Institution of Culture Wrocław 2016 by residents of the city. Their voices reached the people preparing the formal content of the application through various channels, from personal conversations, to opinions expressed in public, to specific ideas and cultural initiatives.

As a crucial element of its strategy for involving the largest possible numbers of the citizens of Wrocław in the preparations, the city carried out information campaigns and various projects aimed at broad-based mobilisation of the public. They were executed over the Internet – mainly using two websites established for the purposes of the competition: www.kreatywnywroclaw.pl and www.wro2016.pl – as well as through the press, radio, and television. One of such campaigns had the form of an outdoor event staged outside the biggest shopping centres of Wrocław. The boldest members of the public could take a bungee plunge into culture, an unconventional proposal that aroused interest in the project while being good fun. As a result of numerous initiatives of this kind, information about Wrocław's drive to become a European Capital of Culture reached

large numbers of citizens, spreading knowledge about this project.

We have been listening to opinions of non-governmental organisations regarding Wrocław's culture and its condition with great interest. Actively involved in the preparation of Wrocław's application were members of the Sprężyna Association, which is a forum for creative and unconventional thinking about culture in Wrocław. We are also engaged in a debate with very active participation from the Society for the Beautification of Wrocław, the Cyclists Forum, and many other non-governmental organisations.

We also contacted the Lowersilesians directly, reaching them with Bajkobus, the mobile puppet theatre familiar to everybody in Wrocław. Together with us, Bajkobus explored the most remote corners of the city and the region, talking about our ambitions, asking for opinions, and gathering feedback. This activity, which allowed us to reach out to thousands of people in Lower Silesia, was founded on the belief that direct and personal contact is infinitely more important than digital databases accumulating electronic information when it comes to building ties among people.

A counting gate placed on Wrocław's Rynek square to count votes expressing support for the city's efforts to secure the title of European Capital of Culture has already recorded several hundred thousand supporters.

This application of Wrocław for the title of European Capital of Culture 2016 is a result of discussions and consultations conducted by Institution of Culture Wrocław 2016 with Wrocław authorities and the organisations mentioned above, and of the active involvement of members of the *Wrocław Culture Stakeholder Platform*.

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 dimensions and in various spheres of modern Europeans' spiritual life. 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 programmes we have designed aim to restore beauty in each of the spaces within which people move on a daily basis throughout their lives.

We wish to emphasise that the aim of our efforts to create spaces for beauty is not tantamount to trivial aestheticisation public life in our city, let alone to fill its spaces with what is pretty and what is usually liked. What we want to see is that the ideals of what is beautiful

are embodied in spiritual and public life. We also believe that this factor stimulates every free human being in their original, creative work in every sphere of human activity.

The most important purpose of the spaces will be to initiate a collective search for new forms of beauty. In putting the idea of beauty in the centre of Wrocław's drive to become European Capital of Culture 2016, we do not want to impose any definition of 'beauty'. Instead we want to open spaces up to beauty and bring its various forms to the fore in the life of a modern city and its inhabitants.

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.

Programme Structure

The plan of Wrocław's European Capital of Culture event, encapsulated in the concept of *Metamorphoses of Cultures* and in slogan of *Spaces for Beauty*, will have several levels of structure, namely:

- **themes**
- **lead programmes**
- **projects**
- **events**

The ideas underlying the themes and lead programmes will provide inspiration and a common platform for initiatives, as well as defining criteria for the selection of the initiatives that are proposed. Themes and lead programmes will form the basis for actions such as: 1) artistic events prepared by cultural operators based in Wrocław, in Lower Silesia, and in other countries; 2) outdoor concerts and other events; 3) seminars, workshops, and conferences devoted to the themes of the application. Below we discuss the proposed themes and lead programmes.

Themes

The themes of Wrocław's proposal are in the nature of reactions to various social problems that have become the objects of artistic explorations and found critical reflection in works of art and culture. Each of these themes 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. Wrocław's proposal for the European Capital of Culture 2016 event 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 purpose of the implementation of these projects is to create spaces for cultural reinvigoration of our city. We hope that these spaces will serve the organisation of the European Capital of Culture event in Wrocław. Regeneration and infrastructural programmes are discussed below, in the answer to question IV.3.

Lead programmes

The themes set out above are the titles of the interdisciplinary and cross-sector artistic programmes through which we intend to undertake the creation of spaces for beauty in Wrocław and Lower Silesia. For each of the five themes we have developed four programmes.

The theme *Opening up Spaces* will be pursued through the following four lead programmes:

Cultural Bond

Inculturator

European Cultural Passport

Church: Beauty and Kitsch

The theme *Beauty in Sight* will comprise the following lead programmes:

Concrete and Greenery

City Figures

Art in Space

Presence of Form

Artistic activities within the *Intimate Beauty* theme will be subsumed under these lead programmes:

Home for Art – Art for Home

Human Body: Artefact–Economy–Politics

Parenting Culture

Culture of Table and Wine

The following four lead programmes will form the framework for the theme *Beauty in Cyberspace*:

Wrocław Museum Pavilion

CulTube

LiveArtNet

CyberArchive of Art

The environmental theme *Forces of Nature – Power of Culture* will include artistic, educational, and urban planning activities grouped into another four programmes:

City of Parks and Gardens

Human Needs – Animal Rights

River of Culture

Energy Recycling

Projects and Events

The ideas contained in the above themes and lead programmes will provide inspirations for independent artistic exploration by the cultural operators involved in designing, preparing, and implementing the European Capital of Culture event in Wrocław and Lower Silesia. These ideas will define a plane within which to seek agreement among Wrocław and Lower Silesia cultural institutions and foreign partners, especially Spanish, when preparing the cultural offering for 2016. 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*.



Marian Leszek:

"Sadly, my diagnosis of the contemporary culture is pessimistic, for the lack of creative atmosphere in the city is more and more noticeable. Instead, commercialization leads to a situation when the contemporary culture deteriorates remarkably. Above all, one can sense a lack of good manners and it is culture that teaches kindness."



Temporal structure and duration of the event

Hors d'œuvre. We would like to start building up the atmosphere for Wrocław's European Capital of Culture event in 2015, which will be the year of Regional Capital of Culture in Lower Silesia.

Each weekend from 10 October to 20 December 2015, a retrospective will be held in Wrocław devoted to previous European Capitals of Culture. We will create an opportunity for those cities to present their histories and most interesting cultural programmes. We will invite them to share with the people of Wrocław their experiences and memories of the events.

Start. We would like to launch the programme of the event on New Year's Eve 2015. Every year, Wrocław's urban space comes alive on December 31 with concerts of pop music stars, a festive atmosphere of having a good time together and waiting for the New Year, and thousands of fireworks. We would invite guests from both European Capitals of Culture 2015, the Czech one and the Belgian one, to join us in the New Year's celebrations of the launch of Wrocław's European Capital of Culture 2016 event so we could officially thank them for their cultural activities in 2015.

The year's events. In Lower Silesia, nature dictates the conditions for the organisation of cultural events, whether through harsh winters or cold and rainy springs

which come with dangerous floods. Therefore, the intensity of outdoor cultural events during the winter, the early spring, and the autumn would be lower. During that time, cultural events would fill the indoor venues of our cultural institutions. The programme would be intensified during the late spring and the summer.

Increased numbers of tourists during this part of the year would be presented with a rich cultural offering comprising numerous events and festivals filling the open spaces of the city and the region.

Coinciding with the UEFA European Football Championship in France, Wrocław's pitches would be venues for another edition of the Homeless Football World Cup, which would be part of the cultural programme of combating exclusion.

Nodal events of the Wrocław festival of culture are:

- Second World Congress of Intellectuals with the presentation of the Melina Mercouri prize (cf. answer to question V.3);
- Exhibition of works by Pablo Picasso;
- Presentation of the figure of Wrocław's Delegate to the Spanish European Capital of Culture;
- Theatre Olympics (Wrocław has secured accreditation of the Committee of the Theatre Olympics to organise the Theatre Olympics in 2016, which will last five months in Wrocław, Legnica, Wałbrzych, and Świdnica and include the presentation of all currents within contemporary theatre);
- Literary Olympics to be organised by the Wrocław Literary Bureau;
- Opening of the Museum of Contemporary Art in Wrocław;

■ World Library and Information Congress scheduled for 2016 by the International Federation of Library Associations and Institutions, an organisation with 1,700 members in over 150 countries.

Many of the key elements of the cultural programme proposed by Wrocław are continuous in nature, including those associated with the development of the city's cultural infrastructure as well as educational programmes and those designed to activate the community and the excluded groups. The programme of *Spaces for Beauty* will also include Wrocław's existing festivals and artistic events that will allow residents and visitors to experience art and cultural diversity, discover spacetimes for beauty, find joy in communing with art in the intimate space and in cyberspace, and open up to the space of nature.

Closure. New Year's Eve 2016 will be an excellent opportunity to close the event. We will invite representatives of the Danish and the Cypriot Capitals of Culture 2017 to officially pass the title to them.





2. What main events will mark the year?

Opening up Spaces

The value underlying the *Opening up Spaces* theme is the democratisation of beauty. We believe that widespread availability of cultural goods and broader public access to art will stimulate individuals to assume the role of independent and active members of society. By democratising beauty, we want to restore democracy to its own original beauty.

The theme of *Opening up Spaces* includes a number of educational programmes that Wrocław wants to implement among others to broaden access to culture for the excluded. The aim of these programmes will be to open up public spaces in which people so far excluded from culture will be able to come into contact with high art, to provide cultural education through the dissemination of knowledge about the cultural heritage of the European peoples and their art, and to develop

the aesthetic awareness of the people of Wrocław, Poles, and Europeans. We want to stress that free concerts and shows in the public space have for years been organised as part of Wrocław's biggest festivals, such as Wroclawia Cantans or Era New Horizons.

We want to achieve the above aim by means of legal and institutional regulations promoting the initiation of *two-way cultural traffic* on a local and on an international scale. The programmes mentioned above aim to put in place a sustainable system of incentives attracting people to cultural institutions and a complementary system of stimuli assisting cultural institutions in expanding and promoting their repertoire offerings.

The idea of the *Opening up Spaces* theme will be pursued through the following lead programmes: *Cultural Bond*, *Inculturator*, *European Cultural Passport* (*Lower Silesian Cultural Passport*), and *Church: Beauty and Kitsch*.

Cultural Bond

Sociological studies carried out in Wrocław have revealed the existence of four major social groups who have limited access to culture.

One of them are young people. In their case, we are dealing with a double exclusion from culture. Young people are often prevented from participating in culture by their economic situation but also by their self-exclusion from culture: young people often reduce their interest in culture to entertainment, which is not conducive to getting to know works of high culture and developing sophisticated aesthetic tastes.

People who are advanced in years constitute another major group affected by exclusion from culture. Like in the case of young people, not only exclusion but also self-exclusion from active cultural life plays a role. Financial situation is an important factor affecting older people's participation in culture as they are relatively less well-off than other social groups. Often, however, Polish seniors themselves see their advanced age as a barrier standing in the way of full participation in cultural events. Both these factors lead to a significant deterioration in their quality of life.

Yet another group strongly affected by exclusion from culture are families with many children. The primary barrier preventing frequent, active, and collective participation of whole families in cultural events has to do with the significant expenditure involved.

Finally, physical or mental disability often constitutes an insurmountable obstacle to participation in culture in Poland. This is in part due to the fact that people without disabilities are not always favourably disposed towards

those with impairments; another reason is that in some cases cultural institutions are not adequately adapted to enable access by people with motor disabilities.

Wrocław will take steps to remove economic, physical, and mental barriers that hinder participation in cultural events by excluded people or those with various impairments. This aim will be served by the *Cultural Bond* programme, similar to the programme of municipal bonds issued by Wrocław in order to stimulate economic growth. The aim of the *Cultural Bond* is to stimulate cultural growth, which is no less important for the quality of human life. The *Cultural Bond* will represent the commitment of the city of Wrocław to work for the quality of life of disadvantaged social groups.

The *Cultural Bond* will have the material form of a card – the size of a credit card – graphically styled as a municipal bond. Presentation of this document will entitle the bearer to significant discounts off admission to the city's cultural institutions.

In the case of young people, *Cultural Bonds* will be issued in return for willingness to do volunteer work for the city's cultural institutions, hospices, and NGOs. Families with three or more children and people with disabilities will receive *Cultural Bonds* based on data in the possession of the municipality. Depending on the level of their income, older people will receive *Cultural Bonds* in the year they turn 65.





Inculturator

Opening up spaces for the development of cultural creativity in Wrocław will be assisted by *Inculturator*, an institution funded by the municipality and managed by a programme board composed of experienced artists and culture managers. It will be a form of patronage offered to artists – professionals as well as amateurs – who face barriers to their creative development at the beginning of their artistic paths. This institution will support novice artists who nevertheless are able to present achievements evidencing their talent and artistic determination.

Inculturator will be primarily concerned with the social dimension of art and favourably disposed towards both popular and alternative culture. Based on the evaluation of achievements presented by the aspiring artists, the *Inculturator* Programme Board will award scholarships or grants for the applicants to enable them to carry out well-defined artistic projects.

The headquarters of *Inculturator* will become a centre for interdisciplinary creative explorations. *Inculturator* will be given the use of buildings complete with professional recording studios, exhibition spaces, and ateliers. In this way, Wrocław's beginner artists, but also spontaneous creative outbursts of teenagers, will be able to find support in the form of means of artistic expression and exhibition space.

European Cultural Passport

Under the heading of *Opening up Spaces*, Wrocław intends to implement a programme *European Cultural Passport*. The programme is to support the strategic objectives of the European Union in the area of culture, which are as follows: 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, employment, innovation and competitiveness; 3) promotion of culture as a vital element in the Union's international relations'.³ The idea of this programme is to create an incentive mechanism for pupils of primary and secondary schools that would induce them to visit museums throughout Europe, individually or in groups. It is envisaged that each pupil would be issued with a passport-format booklet, personalised with the pupil's photo and signature. Presentation of the *European Cultural Passport* at the entrance to a museum will entitle the holder to a significant discount off the admission price. Pages of the passport will have spaces in which the pupil will enter names and addresses of museums they visit in their own country of residence or other European countries and in which they will obtain confirmation of each such visit. A certain number of such confirmations plus the completion of an individual project concerning the history of European art will give pupils additional recruitment points when applying for admission to a higher level school. A specified number of confirmations may also provide a basis for obtaining credit for cultural/artistic education courses.

This programme of cultural education for young people will be accompanied by efforts to intensify cultural tourism among the youth using grants from the Ministry of Education and European funds; this idea fits in with the European Union's tourism promotion policy.

The *Lower Silesian Cultural Passport* is a pilot programme to test the *European Cultural Passport* concept on a regional scale. The aim is to create a mechanism encouraging the younger generations to learn about the cultural heritage of Lower Silesia. The *Lower Silesian Cultural Passport* will assist the education of primary and secondary school pupils in the area of fine arts. This programme will provide an incentive to organise individual and group trips for Wrocław's young people to visit museums and cultural centres across Lower Silesia and for pupils from Lower Silesia to visit museums in Wrocław.

Implementation of the *European Cultural Passport* programme at the European Union level would be conducive to the intensification of the integration of young generations of Europeans through familiarisation with the culture, art, and customs of the peoples of Europe and would strengthen the processes designed to build a transnational European identity. It would also contribute to increasing young people's aesthetic sensibility and to the popularisation of knowledge about the history of local and European art.



³ Communication on a European agenda for culture in a globalizing world of 10 May 2007, adopted by the Commission of the European Communities.



Church: Beauty and Kitsch

European culture has been shaped by Greek philosophy, Roman legal culture, and three religions: Christianity, Judaism, and Islam. Religious inspirations played a significant role in the creation of outstanding works of architecture, painting, sculpture, poetry, and music that have become an integral part of the European heritage and which are objects of admiration and sources of artistic inspiration regardless of the religious involvement of contemporary artists and art audiences. This aspect of art cannot be ignored, especially in Poland.

The Roman Catholic Church plays an enormous role in the political, moral, and spiritual life of Polish society. Although we are witnessing a weakening of the culture-forming role of religion in Poland, religion still defines and spreads aesthetic models for a large part of the population in our region and our city. Often, however, the present influences of church aesthetics are evaluated critically, or even strongly negatively. Such strongly negative evaluations concern especially the aesthetic quality of recently built churches, their interior decoration, and the literary quality of church songs. We want to stimulate critical reflection on the iconosphere of contemporary church art and the symbolic values conveyed by today's religious works of art.

As part of the 2016 event, we want to run a programme aimed at opening up church spaces to modern artistic explorations motivated by religious needs. We want to launch a bold programme of resident artists in church parishes and thus confront the two


evidently very different worlds. In this way, we also want to reduce the distance between the current church aesthetics and contemporary art and to help to reduce the widespread phenomenon of religious kitsch.

This programme will be implemented in collaboration with other Christian churches as well as the Jewish and Muslim communities. In addition, we are planning to continue the annual festivals of Jewish and Islamic cultures in 2016.



Kasia & Ala:
"The access to culture is quite difficult for ordinary people."





Ράντες ἄνθρωποι τοῦ εἰδέναι ὀρέγονται φύσει. σημεῖον δ' ἡ τῶν αἰσθήσεων ἀγάπησις: καὶ γὰρ χωρὶς τῆς χρείας ἀγαπῶνται δι' αὐτάς, καὶ μάλιστα τῶν ἄλλων ἢ διὰ τῶν ὀμμάτων.

Aristotelis *Metaphysica*, 980a

Beauty in Sight

The theme *Beauty in Sight* comprises programmes aimed at increasing the presence of beauty by uncovering, revealing, and restoring beauty within the urban space of Wrocław. *Beauty in Sight* includes the following lead programmes: *Concrete and Greenery*, *City Figures*, *Art in Space*, and *Presence of Form*.





Concrete and Greenery

Big areas of Wrocław are filled with concrete blocks of flats built using industrialised large-panel construction methods. As in many Central European countries, such housing estates were an important part of the modernisation policy of the communist states. Such housing helped to concentrate labour, where it was needed for post-war reconstruction and modernisation of the civilisationally backward countries. At the same time it gave masses of citizens of those countries a chance for civilisational advancement. As in other cities in our region, Wrocław's large-panel housing estates are nondescript, non-functional, and not very aesthetic. Due to the relative poverty of the former communist societies, such housing cannot be replaced by more functional and more aesthetic buildings. Central European cities will have to live with large-panel houses for decades to come.

The development of modern housing construction in Poland, recently slowed down by the global economic crisis, has resulted in the emergence of many new residential areas. Their architectural quality has also been questioned: the new residential, public, and infrastructural buildings are criticised on aesthetic, functional, and urban-planning grounds. The aesthetic damage caused by the aspiration to have one's own house or flat at the cheapest cost possible – irrespective of their aesthetic qualities and harmony with the natural surroundings – is often huge and impossible to reverse in the coming decades.

The *Concrete and Greenery* programme aims to upgrade the aesthetics of large-panel residential buildings and their immediate surroundings. With the participation of the residents we will turn them into green areas. The project envisages planting trees and shrubs, which will create well-planned and friendly meeting areas and playgrounds.

As part of this programme, anonymous and dehumanised spaces of housing estates will be given individual traits. One of the ways to individualise buildings on large-panel housing estates will be to paint their exterior walls with realistic images of different species of trees, which will be accompanied by captions in Latin and in the official languages of the European Union nations.

Estates that join the programme will receive financial, artistic, and technical support from Institution of Culture Wrocław 2016.



257.

Hier ruht
die edle Seele von Frau
Friederike Cohn
geb. Stibel,
geb. 1820
gest. 1861.



City Figures

Wartime damage deprived Wrocław of numerous sculptures and statues that used to fill the city. The communist era brought further destruction and neglect. Former monuments only left traces in documents and faded photographs. After 1989, pressure to make up for the lost time did not favour attention to hard landscaping features, architectural details, or the presence of sculptures in the public spaces of our city.

The current efforts by the Wrocław authorities to complement the urban space with art objects triggers grassroots initiatives. The aesthetically controversial statue of the Polish king Boleslaw the Brave, with its archaic form, generated a huge public debate and was one of the reasons that prompted the establishment of the Society of the Beautification of Wrocław. As a result, the formal procedures for the erection of monuments in the city were modified.

As part of the programme *Artists in Residence*, Institution of Culture Wrocław 2016 will approach artists in Wrocław, the rest of Poland, and abroad with a request that they design sculptures for our city that will become part of its urban space and a lasting contribution of present-day residents to the appearance of Wrocław.







Art in Space

The ravages of war left numerous gaping holes between buildings in many central locations of the city, exposing windowless walls, which are currently used for the display of commercial advertising. The project titled *Art in Space* will consist of efforts to replace these adverts and use those freed-up space for the promotion of art.

One part of this programme aims to popularise the work of Wrocław's contemporary accomplished painters by putting up large-scale reproductions of their selected paintings in the everyday field of view of the residents. The municipality has indentified about 120 walls that will be used for such display of local painters' work. Each year a few of them will be reserved for the presentation of diploma paintings by graduates of Wrocław's Academy of Art and Design.

There are many similar walls outside the city centre. Owing to their unattractive locations, they are not interesting for advertisers and are left to present their ugliness in all its splendour. However, they are often the object of interest of self-taught amateur artists and vandals. We want to hand these wall surfaces to innovative street artists from home and abroad. We want to achieve the effect of aesthetic transformation of the neglected suburbs and backyards of Wrocław and also, by involving local communities in the process of creating these works of street art – murals – in their immediate surroundings, to develop their interest in art and awaken a need to care for the places where they live.

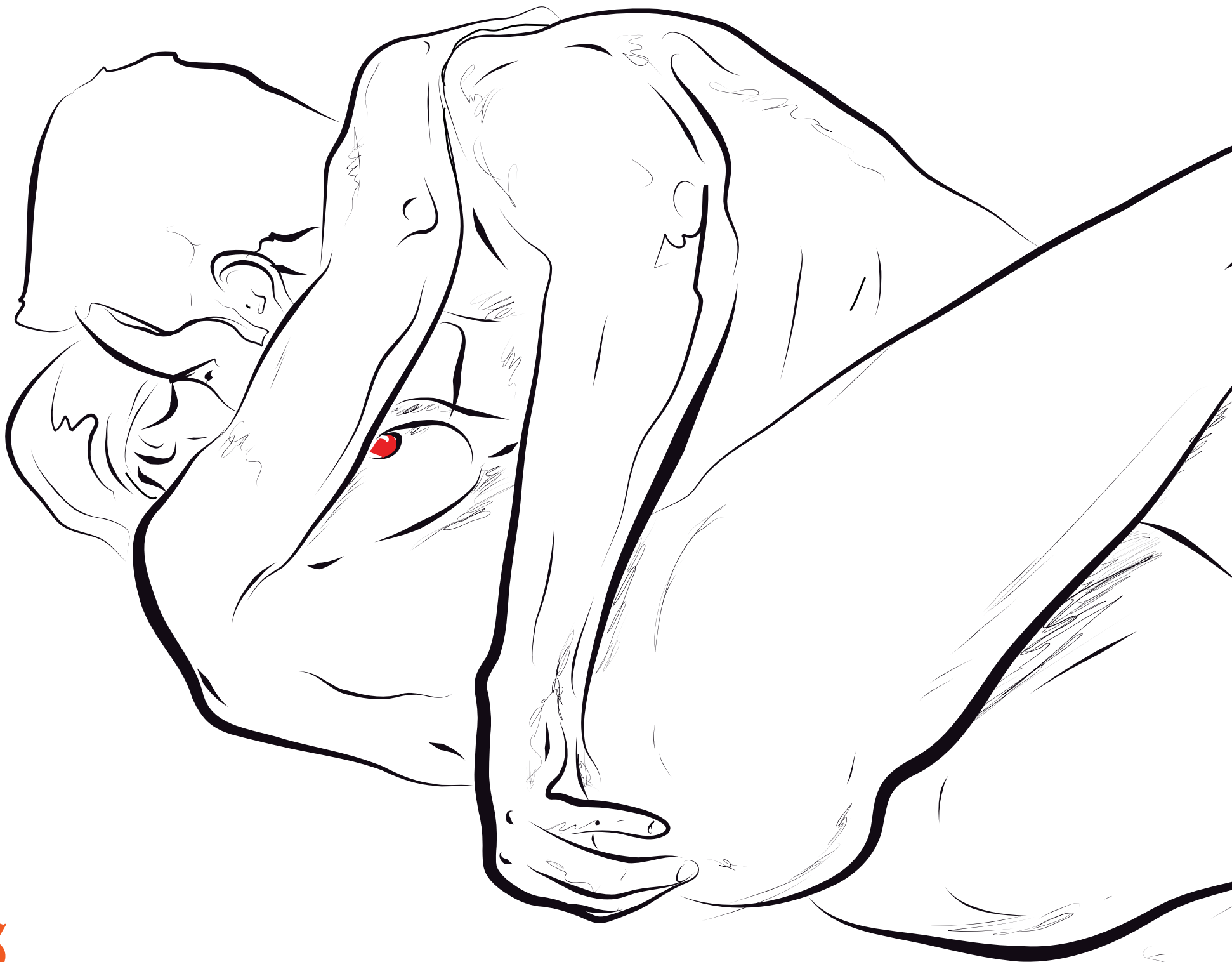


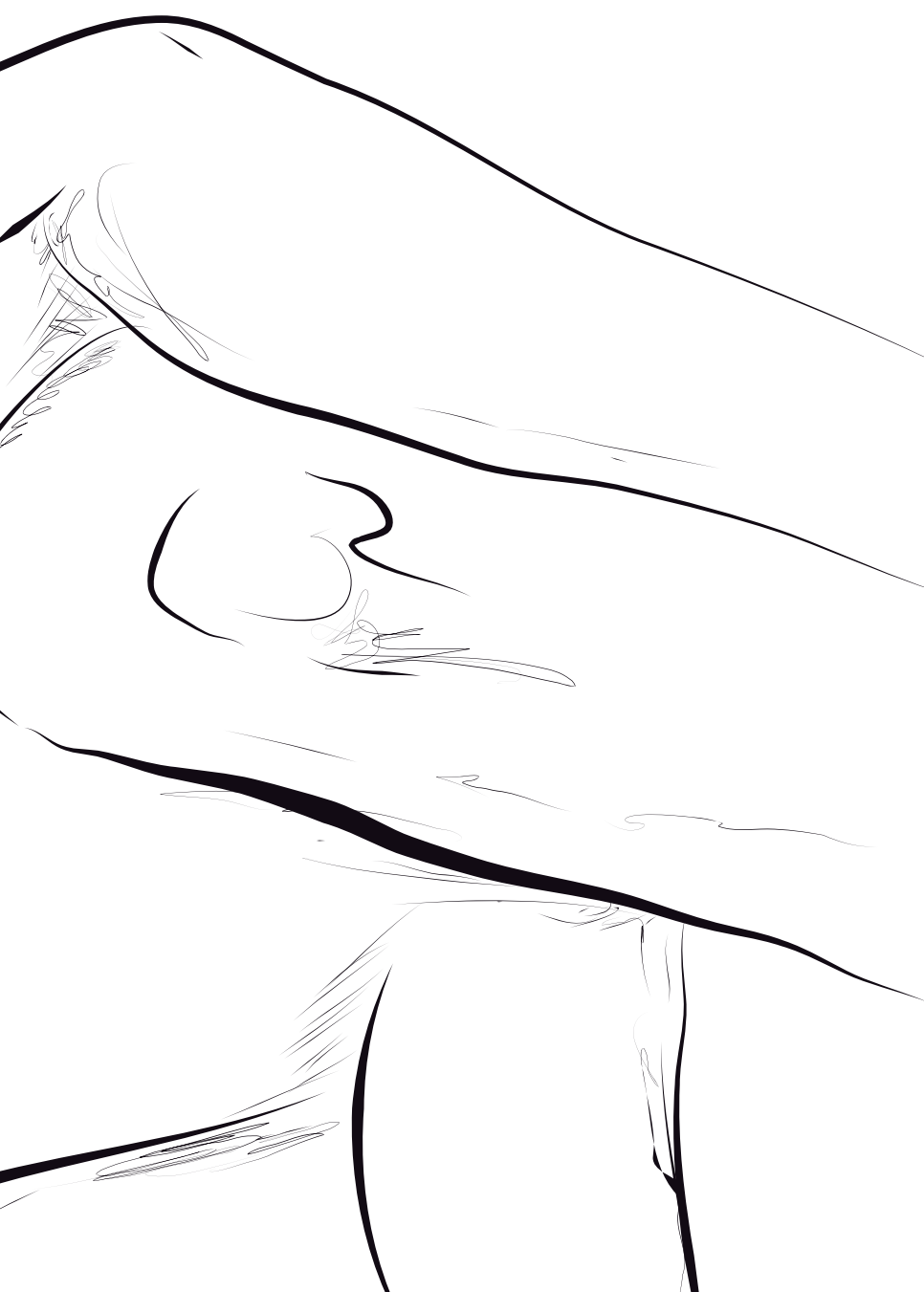
Presence of Form

Industrial design plays an important role in shaping the material culture of society, and it is also a leading form of innovativeness. Industrial design, based on new technologies, ergonomic solutions, and state-of-the-art, environmentally friendly materials, results in innovative products. The *Presence of Form* programme will aim to promote modern and innovative industrial design. Through this programme we want to nurture a strong need for the presence – in private and public life – of objects being both functional and aesthetic. This programme will help to develop everyday demand for beauty.

In cooperation with the Design art gallery, which has existed in Wrocław for 20 years, we will promote modern industrial design in order to help to stimulate innovation in Polish and European industry and to create incentives for the development of the city's economy. We would like to invite designers to propose innovative, artistic forms for public facilities and objects of everyday use. The purpose of these projects will be not only to promote aesthetic consciousness in the sphere of public life, but also to stimulate the public to care for their immediate surroundings. By promoting useful objects of high aesthetic quality, we also want to provoke a debate about the functions and forms of objects in our environment and thus create incentives for the development of the city's economy – among other things in connection with the designing of Wrocław's public space.







Intimate Beauty

The objective of the theme *Intimate Beauty* is to implement programmes as a result of which members of modern society will be able to enjoy the close presence of art, not only in public spaces, but also in the space closest to each individual, in the area of their privacy.

This theme will also include a set of events and activities geared at stimulating reflection on the presence of the human body in various forms of artistic expression and in everyday life. One of the goals of this programme will be to highlight the great cultural role of human physicality and its various aspects. Reflection on the history of the human body in various fields of art will be treated as a tool to stimulate personal contemplation and exploration of the problem.

The idea of the *Intimate Beauty* theme will be explored through the following lead programmes: *Home for Art – Art for Home*, *Human Body: Artefact–Economy–Politics*, *Parenting Culture*, *Culture of Table and Wine*.





Home for Art – Art for Home

The space of a person's home has characteristics imparted by that person and reciprocally impacts on that person. The aim of the *Art at the Home* programme is to open up the space of our homes – the space that is ordinary, intimate, and routine – to the beauty of art.

One dimension of this programme, *Home as a Work of Art*, has the aim of transforming dwellings into places of beauty through artistic interior design and popularisation of models of functionality and beauty. We want to pursue this aim in collaboration with the Association of Polish Visual Artists and the Polish Association of Interior Designers. To this end, we will organise a series of open interior design workshops.

The elitist tradition of collecting art remains a privilege of the rich. The objective of the other dimension of this programme, *Home: Pinacotheca*, is to overcome the elitism of this custom. The programme will aim to create incentives to fill private interiors with works of art. We believe that new dwellings purchased by Poles during the housing construction boom may be hospitable homes for authentic works of art.⁴ This part of the programme will be implemented in cooperation with the exhibitor members of the Wrocław Board of Culture and artists from Poland and abroad. It will include exhibits of private art collections of collectors from Wrocław, Lower Silesia, and Europe.

⁴ In surveys of the expenditures of Polish households on culture carried out by the Polish Central Statistical Office, TV licence fees and cable TV subscription fees are the dominating items. Spending on the purchase of works of art is nonexistent.



Human Body: Artefact–Economy–Politics

People's deep-seated need to create images of themselves suggests that such images play an important role in human life. However, the human body is not only the content of cultural artefacts but is treated as an artefact itself. Artistic activity directed by people at their own bodies stems from the importance people attach to rules defining the ideals of bodily beauty. The human body has always been painted, shaped, tattooed, decorated, stuffed, pierced, and mutilated. The purpose of artistic activities directed at one's own body has been to achieve certain aesthetic effects, usually regarded as prerequisites for the attainment of desired social status.

Contrary to widespread belief, late postmodernism is not an epoch of uncritical worship of the human body. Ideals of beauty are shaped, amplified and controlled, standardised and varied, and above all exploited by the fashion, cosmetic, entertainment, and porn industries. Through the agency of audiovisual media, the ideals of beauty are also exploited in the advertising industry and harnessed to work for various branches of industrial production. Activities aimed at exposing or covering the human body have become self-contained branches of art, craft, and industry. Various aspects of human physicality – skin colour, ornaments, hairstyle, dress – are also acutely current political issues in Europe, particularly in relation to immigrant communities.

In Poland, the sphere of the human body, including sexuality, is surrounded by various taboos and subject to repressive political and moral regulations. The

objective of this project will be to open up public space to discussions about the human body in art and in public life.





Parenting Culture

The European Union currently has a population of about 500 million. Projections indicate that Europe is facing a demographic decline: in 40 years its population will account for just three per cent of the total population of the world. The highest fertility rates (average number of children born by one woman) are recorded in Iceland (2.07), France (1.98), and Norway (1.90); the lowest, in the countries of Central and Eastern Europe, where they stand at 1.3 or less. After a period of dramatic decline in birth figures, the fertility rate in Poland is now 1.5. These developments are accompanied by changing models of child-rearing: the traditional cultural patterns of intimate relations between parents and children are undergoing far-reaching transformations.

Under the *Parenting Culture* programme, we want to take up the issue of Europe's demographics considered as a product of changes to a large extent determined by the culture of its inhabitants. The purpose of our programme is to create a cultural climate conducive to young Europeans making conscious decisions about having children and to build up cultural support for responsible parenthood. We want to participate in shaping contemporary models of parenting, drawing attention to issues such as 1) increasing the role of the father in carrying out the duties arising from having children; 2) teenage mothers in Europe; 3) new methods of parenthood planning and changing priorities in making parenthood decisions; 4) new forms of relations between children and parents in European families; and 5) methods enabling parents to continue with their careers while having children.

We want to take up these issues through a combination of theoretical, medical, cultural, and artistic projects. They will include the construction of spaces facilitating adequate child care and quality family time (playgrounds, health centres, day care centres), and the promotion of child-raising models in which an important role will be played not by TV but by contact with authentic culture. The programme will also include activities in public spaces designed for children and in the intimate spaces of family homes and children's rooms. Among the elements of this programme, there will be such projects as the Interactive Playground to be implemented by the WRO-ART Foundation.







Culture of Table and Wine

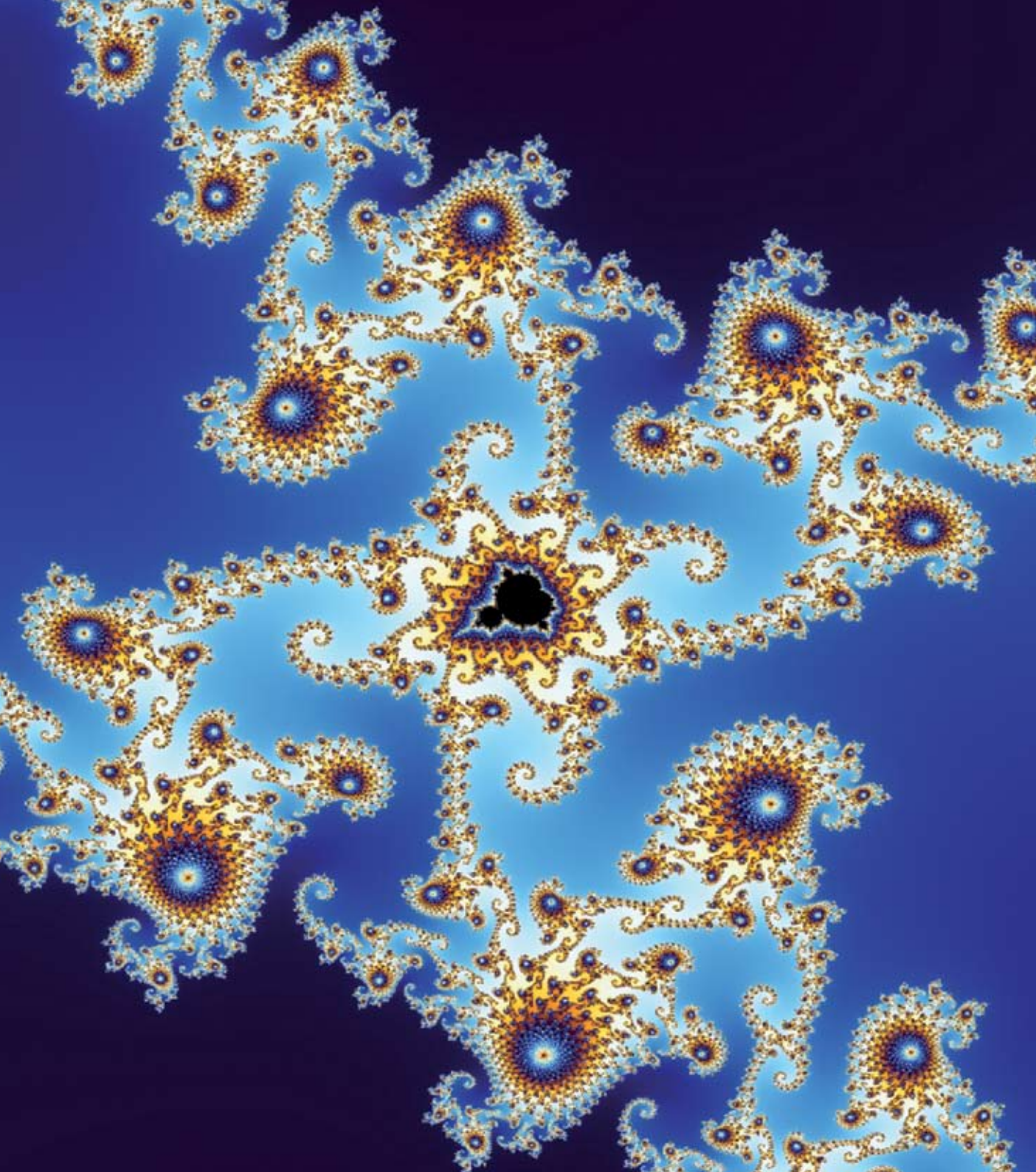
One of the ways in which the beauty of Europe manifests itself is in the diversity of meal preparation and eating cultures. For some time now, Wrocław has organised the 'Europe on a Fork' culinary festival. It is a huge feast on Wrocław's Rynek square, where one can taste dishes from all the European Union countries. We want to devote much more space to this aspect of the European peoples' culture. Using this idea, we also want to encourage good eating habits.

Wrocław and Lower Silesia want to implement a programme promoting wine drinking culture. Together with the partner European Capital of Culture in Spain, we will encourage people to taste wines produced in that country. We would like to do this with wine produced especially to commemorate the cultural year 2016 in Poland and Spain.

The climate of Lower Silesia being significantly milder than that of the rest of the country, the region has a local wine-making tradition going back many centuries. Grape vine was grown and processed in the Wrocław area as early as 1216. Wine production in Lower Silesia sank into oblivion as the rich local culture of grape growing, wine making, and wine consumption rituals had been forgotten. Through cooperation with the Spanish Capital of Culture we want to bring the culture of wine growing back to Lower Silesia.

Our Lower Silesian contribution to European culinary diversity will be the promotion of Polish cuisine, which is particularly varied in Lower Silesia, and of traditional fruit liqueurs produced in our region.



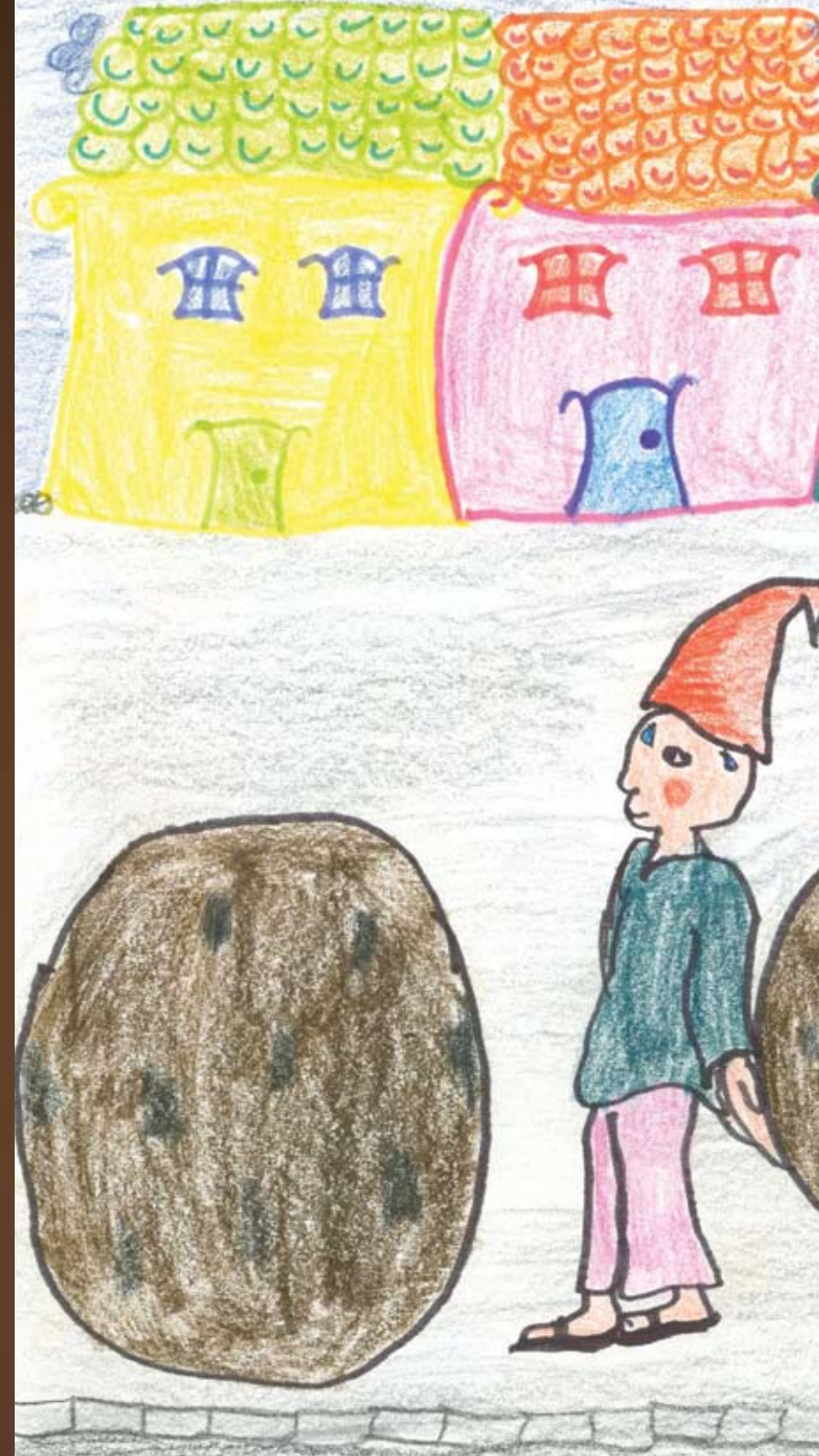


Beauty in Cyberspace

The *Beauty in Cyberspace* theme aims to use the latest technologies, including the Internet and computers, which play a particularly important role in the lives of young people, for art education and popularisation of culture. The theme will comprise four lead programmes: *Wrocław Museum Pavilion*, *CulTube*, *LiveArtNet*, and *CyberArchive of Art*.



Ewa:
"Definitely there are not enough places,
where kids can participate in culture
– safely but also freely and creatively."





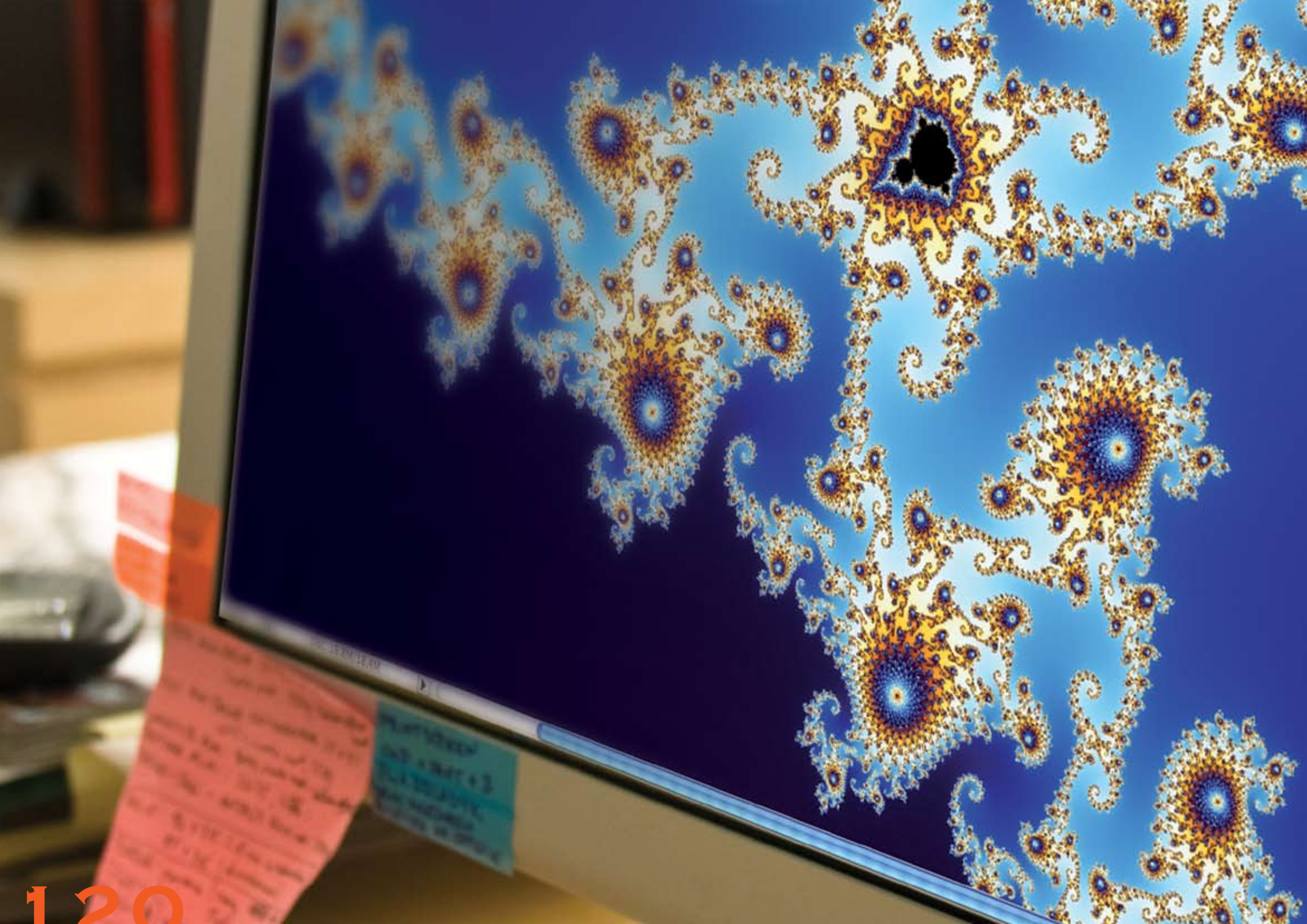
Wrocław Museum Pavilion

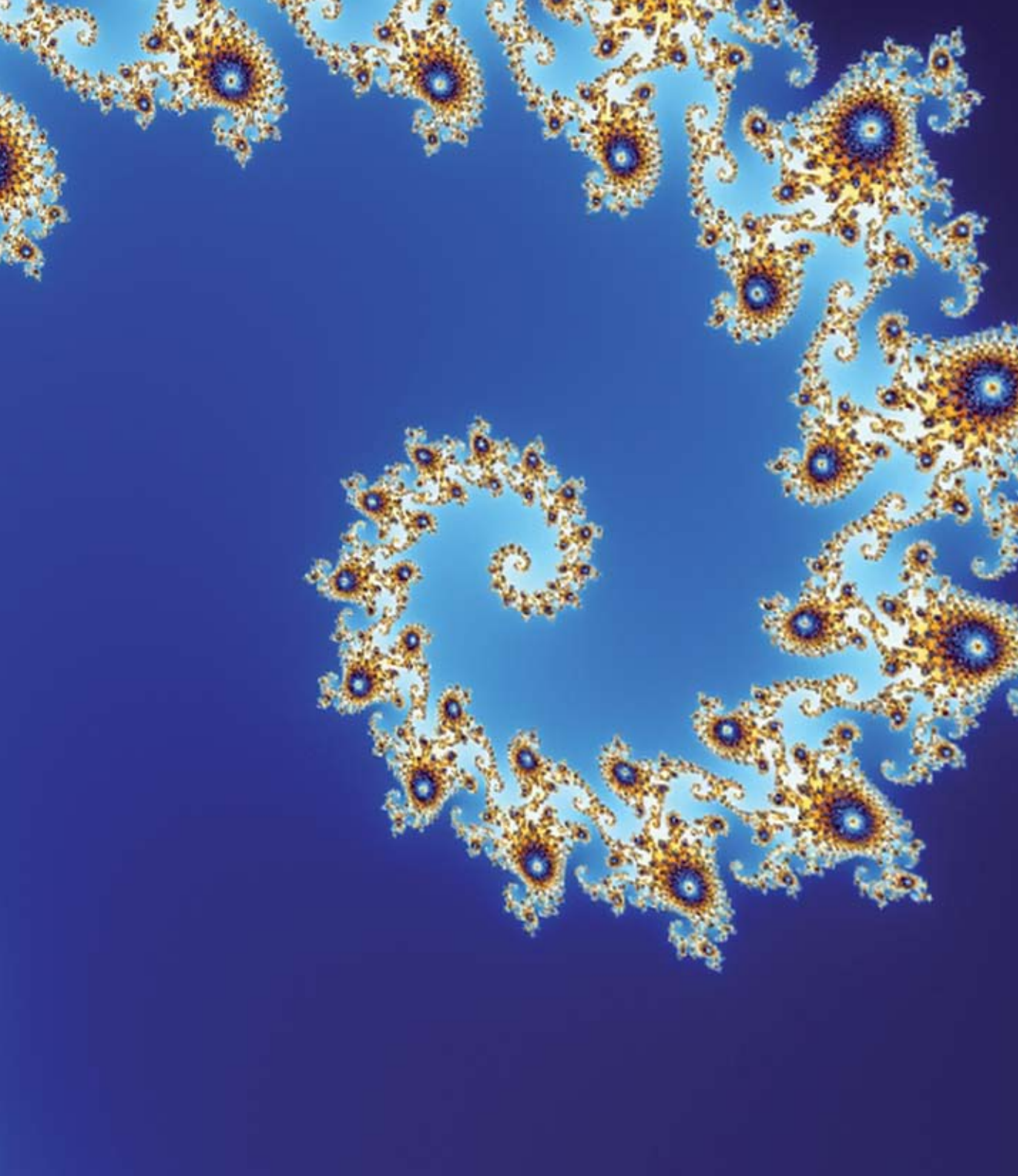
The *Wrocław Museum Pavilion* is the name of a multipurpose facility designed in accordance with guidance from Institution of Culture Wrocław 2016. The facility will be built at a central location in Wrocław's Old Town. The Pavilion was conceived as a decisive intervention into the urban space of Wrocław by modern architectural art and design. At the same time it has been designed to serve multiple cultural, educational, and promotional functions.

Built of translucent materials, the *Wrocław Museum Pavilion* will be equipped with large LCD screens. During the day, it will be managed and supervised by a 'multimedia museum guide', the supervisor and operator of the equipment who will also provide information on the presented materials. Outside the opening hours of the facility, presentations will be displayed automatically.

Immediately after the *Museum Pavilion* opens, it will be used for the presentation of the collections of Spanish museums. The inauguration of the *Museum Pavilion* will be accompanied by a lecture devoted to visual arts in Spain. Another function of the *Museum Pavilion* will be to showcase the collections of the museums of Wrocław, Lower Silesia, and the rest of Poland.

The *Museum Pavilion* was also conceived as a tool to promote and support the *European Cultural Passport* programme. It will fulfil this function through multimedia presentations of the collections of the largest European museums. In this way, this programme will help to promote cultural tourism among the inhabitants of Wrocław.





CulTube

The *CulTube* programme has been conceived as a network of Internet spaces for beauty, designed to popularise and increase familiarity with works of art and culture and to encourage the creation of such works. This project is meant to be an artistic complement to the popular YouTube platform. The programme will have a 'cool' component named *CoolTube*. This programme is a response to the ubiquity of electronic forms of recording of reality – audio, photo, and video – and no less widespread need for public display of works of art created using such forms. Thus, *CulTube* will serve as cyber exhibition space for works of cyber art, as well as a place for the cyber reproduction of traditional works of art. The scope of the project is unlimited; with proper support it could repeat the success of YouTube.

The *CulTube* programme will be used to present works created by young amateur artists. Works will be presented on the *CulTube* platform after their submission to the operator of the programme and their acceptance by an artistic committee, composed of recognised artists. Presentation on *CulTube* will thus be an act of recognition and appreciation of the authors of the works presented. *CulTube* is meant to be a continuous competition for innovative works of art created using new media.

The programme will promote cultural mobility of young people. The possibility of presenting one's photos and videos will provide extra motivation for young people to actively seek opportunities to record cultural objects and works of art during their travels, to discover them, and to explore them.





LiveArtNet

LiveArtNet is the name for an Internet network to be used for direct webcasts of artistic events taking place during the European Capital of Culture year in Wrocław and Lower Silesia in 2016. Every event, whether taking place indoors or outdoors, will be webcast in real time using a system of web cameras. Thanks to *LiveArtNet*, the international Internet community will have access to those events via a specially created website and will be able to participate regardless of where they are located.

Cameras installed at central locations of the city and the region, attracting the largest numbers of residents and visitors, will present not only artistic events taking place in our city but also the beauty of everyday life. *LiveArtNet* cameras will be situated in such a way as to allow transmission of images of everyday life of Wrocław and Lower Silesia during the European Capital of Culture event. We will also choose their locations in such a way as to encourage artists to make spontaneous improvised presentations in the urban space. In this way *LiveArtNet* will be an instrument of unrestrained artistic expression.





CyberArchive of Art

CyberArchive of Art is a programme of setting up a Municipal Electronic Archive. The aim of this programme will be to archive the cultural output and the artistic events taking place in Wrocław in 2016. We wish to record the cultural events in Wrocław in electronic form and make them available to future researchers and artists. The records of cultural events taking place in Wrocław in 2016 will be not only a form of documentation of completed projects, but also the main form of preserving the legacy left behind by artists invited to our city. The archive will also be available to Internet users, thus becoming part of the common heritage of European culture. In the longer term, the Municipal Electronic Archive will be used for the storage and dissemination of works of art and various kinds of documents.





Forces of Nature – Power of Culture

Even in the distant past, Wrocław attached great importance to the natural environment. In 1587, Dr Laurentius Scholz, a botanist, philosopher, and physician, established in the city a garden that was famous across Europe. Intellectuals from Silesia and all of Europe came to Wrocław to participate in the famous *Floralia Wratislavienses* – festivities in honour of Flora, the patron of fertility and nature. Currently, Wrocław has three great gardens of notable tourist, cultural, and ecological importance.

The Botanical Garden of Wrocław University was founded in 1811. A separate section of the Botanical Garden, the Arboretum, famous for its large collection of rhododendrons and conifers that are rare in Europe, is located in the nearby town of Niemcza.

The Japanese Garden was founded in 1909–1912 on the initiative of Fritz von Hochberg in connection with the Centennial Exhibition taking place in the city in 1913. In 1996–1997, it was renovated and became one of the favourite places for walks in Wrocław.

The Wrocław Zoo, the oldest and largest in Poland, home to over 7,000 exotic species, is situated not far from the Centennial Hall.

These gardens and the many green areas of Wrocław attest to the importance that the citizens of the city attach to the natural environment. We would like to use the opportunity presented by the European Capital of Culture year in Wrocław to carry out ecological projects

and educational programmes in the area of the natural environment. We want to raise awareness of people's duties towards the world of nature through the following programmes: *City of Parks and Gardens*, *Human Needs – Animal Rights*, *River of Culture*, and *Energy Recycling*.



Justyna & Ania:
“Little is said about Wrocław's cultural life outside the city – we need to promote Wrocław all over the Europe.”





City of Parks and Gardens

The programme *City of Parks and Gardens* is our way of implementing the guidelines of the European Landscape Convention, known as the Florence Convention, adopted by the Council of Europe on 20 October 2000. Wrocław will take action to develop, enhance, reclaim, and rehabilitate the city's forests, parks, gardens, and other green areas with a view to improving the quality of life in our city. By restoring nature in the city to proper order, we want to re-connect isolated green areas by a network of ecological corridors (cycle paths and footpaths, walking alleys). Under this programme, invited specialists from Wrocław University of Environmental and Life Sciences and staff of the University of Wrocław's Botanical Garden will develop projects to enhance and diversify the presence of nature within the urban space of the city. One way to stimulate rich greenery in the city will be by means of a programme of incentives offered by the municipal authorities to establish, develop, and rehabilitate private and communal gardens. This programme also offers us an opportunity to undertake an attempt to enhance the aesthetics of allotment gardens, which cover about five per cent of the area of Wrocław; the current legal framework prevents municipal authorities from solving this problem directly.

Implementation of this programme will be linked to other activities supporting eco-education, enhancement of the aesthetic quality and image of the city, including the theme *Beauty in Sight* (Concrete and Greenery programme).





Human Needs – Animal Rights

At the beginning of one of Wrocław's Old Town alleys, Stare Jatki, or Old Shambles, there is a group of brass figures. They represent a rabbit, a goat, a pig, a duck, and a goose that has just laid an egg. This group monument is a tribute by Wrocław's present-day artists to animals that used to be slaughtered here to be eaten by residents of the city. Stare Jatki, once the street of local butchers, has now been transformed into a haven for artists.

Attitudes towards the world of animals are an important gauge of human culture. This issue has been the subject of intense debates among modern philosophers of morality and politics; it is also the subject of various regulations in different countries. The relationship between man and other animals is a function of human biological, economic, and emotional needs: animals provide draught power and a source of food, are hunted and bred and used as guards. Some species become people's close friends; others – as in the case of Spanish bullfighting – provide entertainment.

The programme *Human Needs – Animal Rights* aims to explore the moral issues arising at the junction of man's social space and the world of fauna. We want to take up this issue because the attitudes of some Poles to animals have not infrequently aroused controversy. The programme, which will be carried out in cooperation with the Wrocław Zoo, is meant to open up a space for artistic explorations, the aim of which will be to promote appropriate moral attitude towards animals.







River of Culture

The River Odra plays a dominant role in Wrocław's life. Despite the threats often posed by the Odra to the city, today's residents of Wrocław are turning to their river with enthusiasm: the islands formed by the river serve as venues for pop music concerts and large-scale opera productions; the number of people who take cruises on ships plying the river, hire rowboats and canoes, walk on the embankments, or sunbathe along the banks is huge and constantly growing. The city authorities are continuing a programme of illuminating Old Town buildings built along the Odra and have built attractive paths for riverside strolls.

We want to draw attention to the unique presence of the river in our city through a series of artistic events, planned to take place on the banks and islands of the river. In the mainstream of one of the branches of the Odra, we plan to place a sphere, stylistically corresponding to the *Wrocław Museum Pavilion*, that will be rotating under the influence of the current. The sphere will serve to attract the attention of the locals and visitors. It will also serve as a way to symbolically inform people about the most important events taking place in the city.

A similar role will be played by a *Gallery on the Water*, to be built on one of the Odra channels in the city centre. It will be used for exhibits of eco-aesthetic art. It will also present the long history of the city's difficult coexistence with the Odra.





Energy Recycling

Environmental problems are now the biggest headache for the whole world. The condition of the environment is increasingly becoming the focus of modern engaged art. Artistic understanding of environmental problems helps to promote ecological attitudes. The aim of the *Energy Recycling* programme is to activate creative energy in the service of the development of environmental awareness.

European cities, including Wrocław, have serious problems with garbage disposal. We want to take up this issue through a series of artistic programmes, including workshops and exhibitions entitled *Art vs. Trash*, in the course of which artists will create works of art using garbage. Although such artistic activities have been known for a long time, they will add a new dimension to the idea of *Energy Recycling*: the negative energy of waste and useless objects would be creatively transformed by artists into the energy of beauty, stimulating respect for the world of nature.

We also want to broaden environmental awareness by searching for new, functional designs for waste sorting and processing facilities; we are concerned above all about rubbish tips being the ugliest features of the common spaces around residential buildings. We believe that taking control over the aesthetics of waste collection and processing can encourage people to take greater care of their surroundings.

The global energy deficit has rekindled debates about natural sources of natural energy. Energy problems in Europe spark off political and economic disputes and have prompted Poland to adopt plans to build a nuclear

power plant. Nevertheless green jobs, renewable energy, and environmentally-friendly construction are still not popular in Poland. One of our goals will be to change the environmental awareness of Polish entrepreneurs. This goal will be served, among others, by an 'Eco-ECOC' exhibition in the floating gallery on the River Odra as well as by seminars and academic conferences.



Aaron:
"When compared to many other Polish cities, Wrocław's culture is rich, deep, and broad. They range from music to sports; low- to high-brow culture; and, historical to contemporary pieces."





3. How does the city plan to choose the projects/events which will constitute the programme for the year?

Selection of events for inclusion in the European Capital of Culture programme for Wrocław and Lower Silesia will be based on the following criteria:

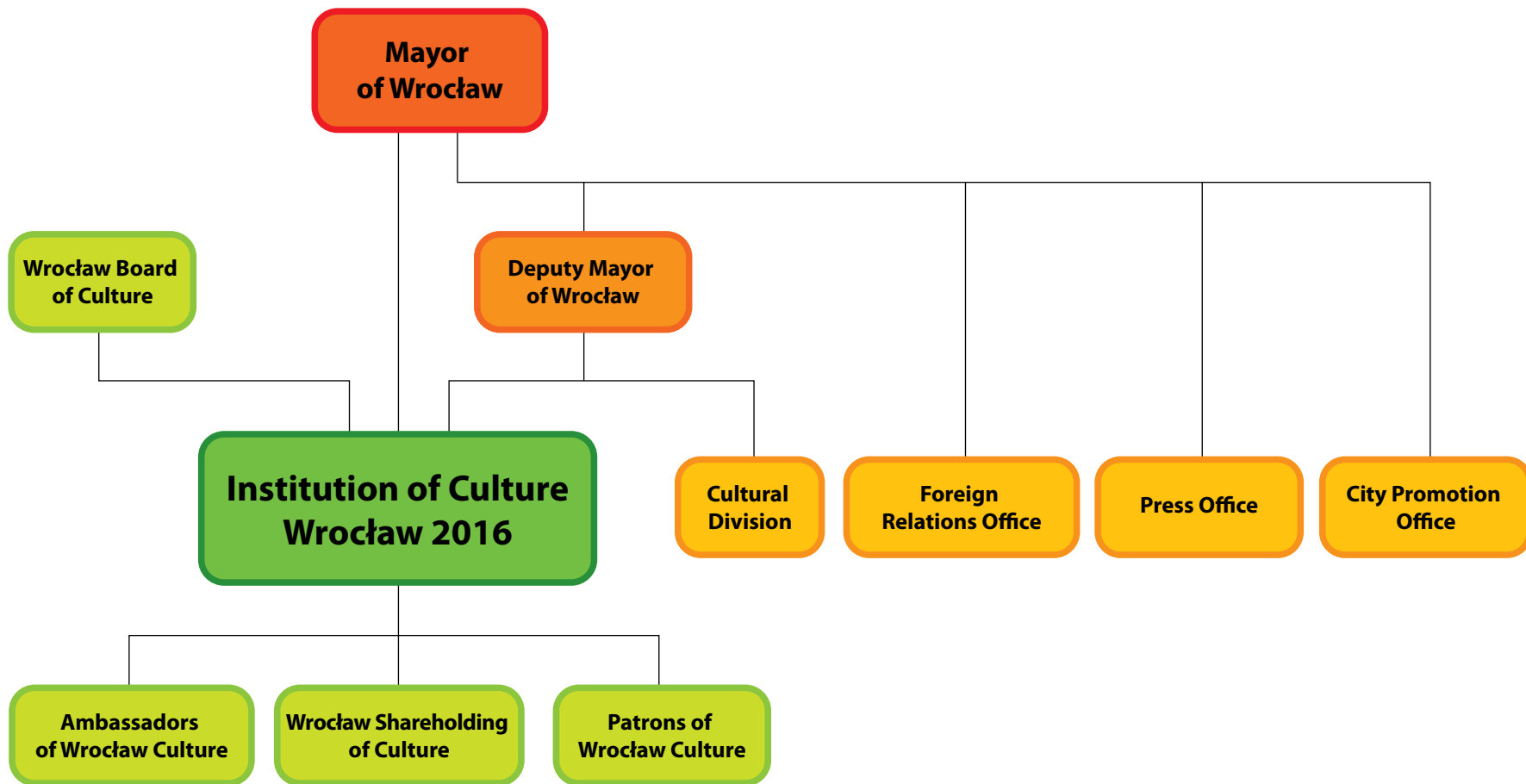
- 1) high artistic value;
- 2) originality of themes and means of artistic expression;
- 3) boldness in taking up public life issues of topical interest in Poland and in Europe;
- 4) alignment with the *Metamorphoses of Cultures* concept, the *Spaces for Beauty* slogan, the approved themes, and the ecological focus of our programme.

Events to be included in the programme will be selected by an Artistic Council, to be appointed by Institution of Culture Wrocław 2016. The Artistic Council will include representatives of leading sectors of culture, such as literature, music, exhibitions, theatre, film and new media, and education, representing Polish and European cultural operators. It will also include

representatives of the departments of culture of the City of Wrocław and Lower Silesia Province.

III

organisation and financing
of the event



1. Organisational structure

1.1 What sort of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities?

The European Capital of Culture project will be prepared and implemented by Institution of Culture Wrocław 2016, a municipal cultural institution established on 26 December 2009 and operational since 1 February 2010.

Pursuant to a resolution of the Wrocław City Council (see Annex), the institution was equipped with the necessary powers and authorities and provided with resources necessary for the implementation of the project. The institution reports directly to the Mayor of Wrocław and is independent of other agencies of the City of Wrocław. Despite its independence, the institution works closely with the departments of the Municipal Office. Relations between Institution of Culture Wrocław 2016 and those departments are illustrated in chart on the left handside.

If Wrocław qualifies for the second round of the selection process, Institution of Culture Wrocław 2016 plans to appoint an artistic director (cf. answer

to question III.1.3), a finance director, a director for communications, and a director for monitoring (cf. answer to question VI). Within this internal set-up, the finance director would be responsible for making financial decisions and for contacts with sponsors. Policy making and development of action strategies, decisions regarding cultural projects and coordination of the cultural programme would be among the duties of the artistic director. Responsibility for initiating cultural projects would be shared by the Programme Board of Institution of Culture Wrocław 2016, the Wrocław Board of Culture and all residents of the city involved in working with us. The director for communications would be responsible for communication, engaging public and private entities and residents of the city and the region in the event, as well as for promotion and marketing generally. The director for monitoring would have oversight of monitoring and evaluation of the activities of Institution of Culture Wrocław 2016 and

the European Capital of Culture event. The director of Institution of Culture Wrocław 2016 would have the final say in all matters.

During the period of preparations for the European Capital of Culture 2016 event, Institution of Culture Wrocław 2016 has established close contacts with the cultural centres existing in Lower Silesia and nearby Czech and German cities selected as project partners. The legal status of Institution of Culture Wrocław 2016 is defined by its statutes (see Annex).

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 in other towns and villages of Lower Silesia will be synchronised by coordinating the process of making decisions concerning the European Capital of Culture event. The process will be comprised of three levels:

Level 1

Chief Event Operator:
Institution of Culture 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 Bolesławiec, Głogów, Jelenia Góra, Legnica, Lubin, Świdnica, Wałbrzych, Hradec Králové, and Görlitz, and culture offices of smaller municipalities;

Additionally:

- 1) The main cultural events of the European Capital of Culture programme will be planned and executed by Institution of Culture Wrocław 2016;
- 2) Proposals of programmes of cultural events in Wrocław, prepared by cultural operators functioning 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;
- 3) Proposals of 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;
- 4) Proposals of programmes of cultural events at the level of Lower Silesian towns 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.

The decision to accept a proposed event for inclusion in the programme will be made at the level of the main operator of the event. The final decisions will be made by a committee composed of:

- the director of Institution of Culture Wrocław 2016;
- the artistic director;
- a representative of the Department of Culture of the City of Wrocław;
- a representative of the Department of Culture of Lower Silesia Province; and
- the chairperson of the Artistic Council.

If a consensus cannot be reached, the final decision to accept an event will be made and the dates of the event will be set by the director of 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 European Capital of Culture event in Wrocław in 2016, will be chosen based on the following criteria:

- knowledge of Polish culture and history;
- knowledge of the culture and history of the European Union countries;
- experience in cultural activities in Poland and abroad;
- fluent Polish and English;
- ability to work with big teams;
- creativity.

The artistic director will be chosen in a competition and appointed immediately if Wrocław qualifies for the second round of the selection process. The field of his/her action will include the following:

- shaping the programme of the European Capital of Culture event;
- coordinating cooperation between Institution of Culture Wrocław 2016 and the operators (local 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 How is the event budget to be organised?
What is the total amount of resources earmarked
for organising the 'European Capital of Culture' year?
What are the sources of financing
(and the respective importance of their contribution to the total)?

The budget of the Wrocław 2016 European Capital of Culture event will consist of two main parts.

Part I covers the costs of rehabilitation of the cultural infrastructure of the city and the construction of new facilities for cultural operators in Wrocław. Currently, the planned expenditure in this area exceeds €500 million.

Part II will cover expenses associated with the event itself, including:

- overheads;
- marketing, promotion, and public communication expenses;
- the costs of the proposed cultural programmes;
- the costs of cooperation with Spanish partners.

The City of Wrocław will contribute about 50 per cent of the total budget for the event.

The Ministry of Culture and National Heritage is expected to cover 30 per cent of the budgeted expenditure.

Funds raised from sponsors are expected to come up to around 20 per cent of the budget.

2.2 Have the finance authorities of the city already voted on or made financial commitments? When will they do so?



To fund Wrocław's preparations for its bid for the title of European Capital of Culture, the Wrocław City Council allocated a budget of PLN 4.5 million (€1.125 million) for Institution of Culture Wrocław 2016 for 2010. A similar allocation will be made for 2011.

If Wrocław is awarded the title of European Capital of Culture, the management of the city will request the City Council to approve the budget for the event in accordance with a budget proposal submitted by Institution of Culture Wrocław 2016.

2.3 What is the total expenditure planned strictly for the programme of the event?

The budget projection chart on the right handside includes the general overheads as well as the costs of events making up Wrocław's European Capital of Culture programme. The structure of the budget allocated by the City of Wrocław to finance the European Capital of Culture 2016 event will be a function of the programme developed by Institution of Culture Wrocław 2016.

The estimated total cost of the European Capital of Culture event in Wrocław in 2016 is PLN 314.5 million, or about €78.6 million.⁵

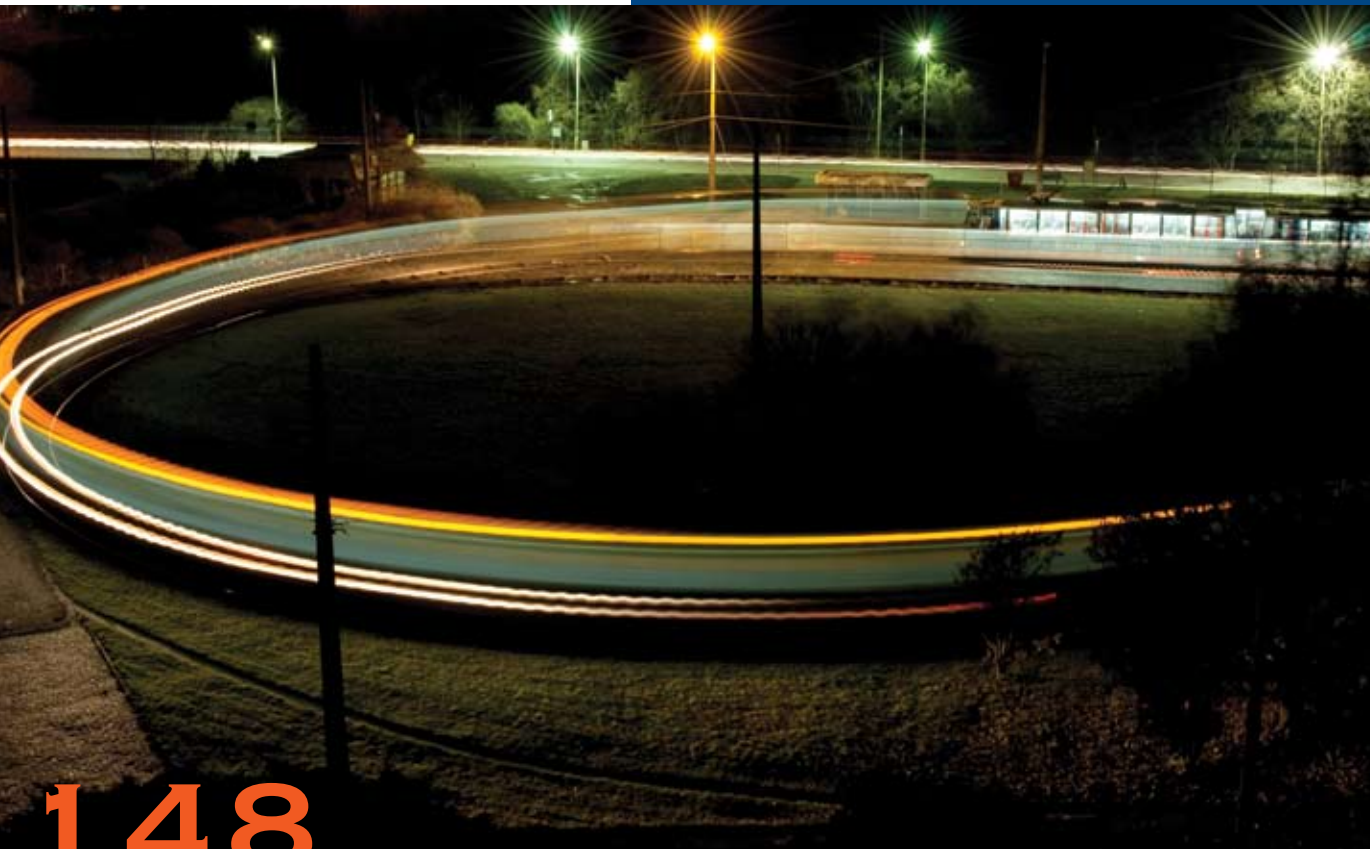
⁵ The euro equivalent calculated at the exchange rate of €1 = PLN 4.00.

Wrocław's Proposed Budget for the European Capital of Culture 2016 event
(amounts in millions of zlotys)

Item	2010	2011	2012	2013	2014	2015	2016	Total cost	Percentage
Overheads									
Staff, organisation, and administration	0,7	0,9	1,5	2,0	3,0	3,0	4,0	15,1	4,9%
Documentation, monitoring, evaluation	0,5	0,5	0,5	0,5	0,5	0,5	2,0	5,0	1,6%
Provisions and contingencies	0,1	0,1	1,0	1,0	3,0	4,0	5,0	14,2	4,6%
Total overheads	1,3	1,5	3,0	3,5	6,5	7,5	11,0	34,3	11,1%
Marketing and information	0,7	1,0	2,0	3,0	4,0	10,0	25,0	45,7	14,7%
Implementation of the European Capital of Culture Programmes	2,5	2,0	5,0	7,0	15,0	34,0	150,0	215,5	68,5%
Cooperation with the Spanish Capital of Culture	0,0	0,0	1,5	2,5	3,0	5,0	7,0	19,0	6,0%
Total expenditure	4,5	4,5	11,5	16,0	28,5	56,5	193,0	314,5	100%

2.4 How much expenditure is planned for infrastructure (cultural and tourism infrastructure, including renovation)?

The City of Wrocław is carrying out many infrastructural projects focused on the development of the city's cultural base in the context of the proposed European Capital of Culture event in 2016. The total amount of expenditure planned for this purpose is PLN 2 billion, or around €500 million. For detailed information on this topic, see the answer to question IV.3.



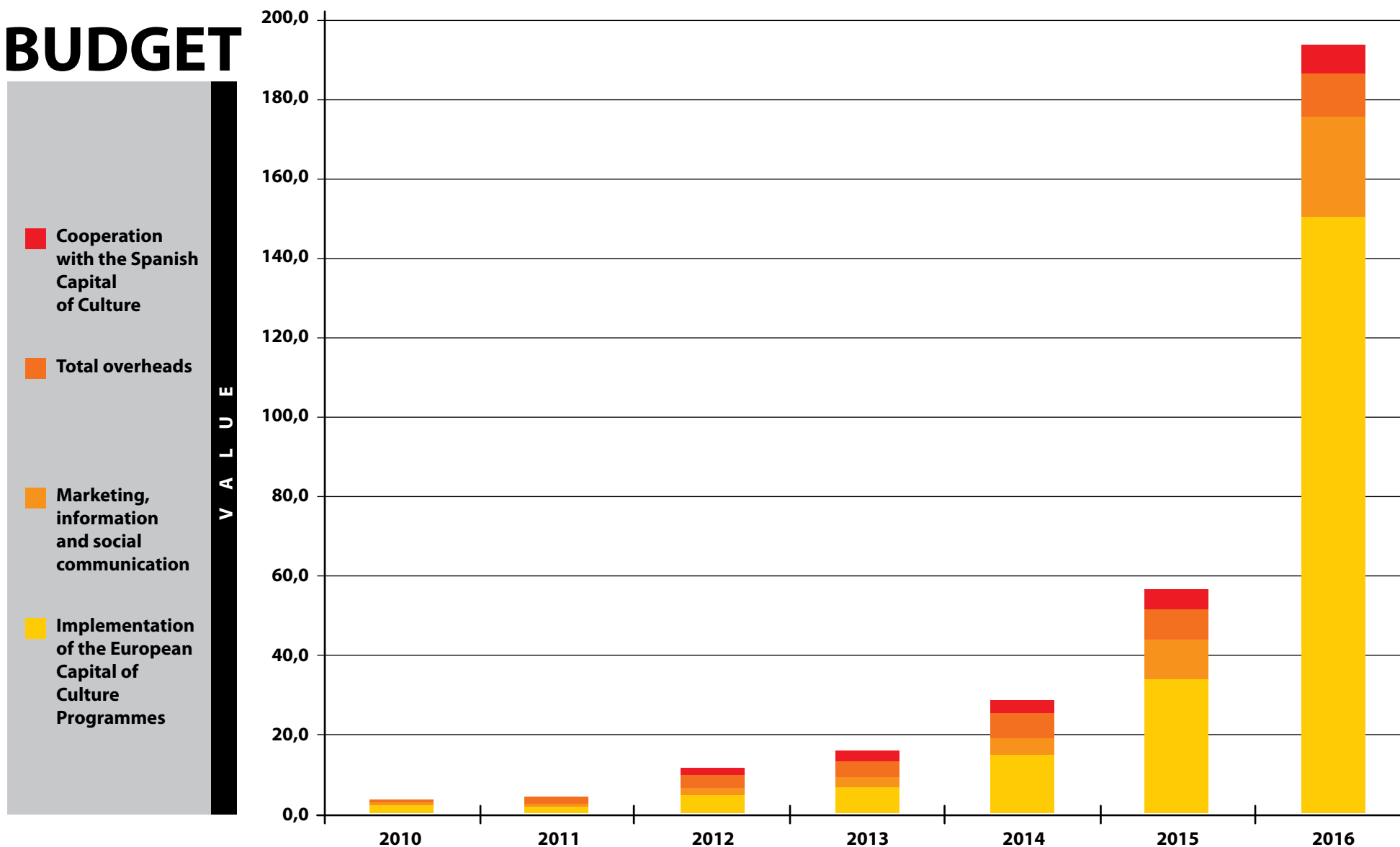
2.5 What is the plan for involving sponsors in the event? What is the estimated level of financial participation by sponsors?

Institution of Culture Wrocław 2016 has formulated a plan for raising funds from sponsors. The plan envisages a range of incentives for wealthy people, owners and managers of large companies operating in Wrocław or Lower Silesia to support the European Capital of Culture event in Wrocław. The following forms of contributions from sponsors are foreseen:

- financial contributions for cultural events paid to the bank account of Institution of Culture Wrocław 2016;
- direct financial support for specific events and programmes;
- financing of purchases of equipment, works of art, or services required by the main operator of the event, Institution of Culture Wrocław 2016, or other entities involved in the implementation of the event.

Symbolically, public appreciation for sponsors' support for culture and arts in Wrocław and Lower Silesia will be expressed by way of public presentation of certificates and commemorative artistic statuettes. Particularly generous sponsors will be rewarded with plaques in public places commemorating their munificence. Details of the plans for engaging sponsors will be disclosed at a later date. The expected contributions from sponsors, in the form of goods, services, and cash donations, are estimated to come up to about 20 per cent of the total budget, i.e. some PLN 59 million, or €14 million.

BUDGET





2.6 According to what timetable should this expenditure be committed if the city receives the title of ‘Capital of Culture’?

A detailed budget commitment timetable will be presented by Wrocław upon its being shortlisted for the next stage of the European Capital of Culture designation process.



Agnieszka:
“We need more cultural
outdoor events.”

IV

city infrastructure



PO SYGNALE
NIE WSIADAC



Wrocław is easily accessible by road...

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 city 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

now 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 will shorten the transit time to 15–20 minutes.

1. What are the city's assets in terms of accessibility (regional, national and international transport)?

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?

The City of Wrocław is strongly committed to developing the city's tourist accommodation capacity. Currently, the city has 44 rated hotels (prices from PLN 80 per person) and 49 hotels and hostels classified as 'cheap accommodation' (prices ranging from PLN 18 to PLN 150 per person). The rated hotels alone have a combined capacity of 6,600, and the cheap accommodation establishments can accommodate over 3,200 tourists. In 2009, Wrocław's hotel accommodation capacity increased due to the reopening of the Monopol, a five-star hotel restored to its former splendour, and the opening of The Granary La Suite, another five-star facility.

Wrocław's hotel accommodation landscape will change significantly in the coming years. Fourteen new hotel construction projects that are 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).

The Monopol (5*) 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) and the great Polish tenor Jan Kiepura. 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 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 must 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.



Reclaiming Beauty

Wrocław intends to renovate a number of districts and urban areas of the city by 2016. The changes will include restoration and expansion projects as well as new investments in cultural infrastructure. We consider it extremely important to rehabilitate not just individual facilities but rather whole areas, and to connect areas of 'reclaimed beauty' to create synergies. We want to saturate the city with structures and facilities of artistic as well as symbolic value.

Wrocław lost 70 per cent of its buildings during World War II, while Lower Silesia suffered more damage as a result of devastation and neglect during the communist period. A consistent policy of 'reclaiming beauty' is considered one of the reasons why Wrocław stands out among Polish cities as the one that enjoys the highest rate of inhabitants identifying with their city, despite its history, which most of the time was not Polish history.

Some of the efforts we make are attempts to consciously, symbolically cross historical boundaries,

such as the Common Memory Monument built in 2008 as recompense for the destruction of German and Jewish cemeteries after 1945, or the conversion of former barracks, originally occupied by the Wehrmacht and then by the Red Army, into the University of Wrocław's modern Faculty of Social Sciences.

The following are in our opinion the most important projects:

Centennial Hall and Szczytnicki Park

The Centennial Hall, inscribed on the UNESCO World Heritage List, was built in 1913 to the design by Max Berg, to mark the centennial of King Frederick William III's address urging his people to stand up against Napoleon. At the time of construction, the building's reinforced concrete dome was the largest in the world. Grandeur was added to the opening of the Hall by the premiere of a play by Gerhard Hauptman, the Nobel-prize-winning Lower Silesian playwright.

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?

The Centennial Hall, together with the Four Domes Pavilion and the Pergola, was the venue of exhibitions and congresses, including the World Congress of Intellectuals for Peace in 1948. The Hall continues to be used for the largest cultural and sporting events (concerts, large-scale opera productions). The facility is currently undergoing a major overhaul (outside walls, interiors, increasing the seating capacity to 10,000).

The Pergola has been revamped; the Japanese Garden was reconstructed after the 1997 flood; a multimedia fountain was added in 2009. The areas surrounding the Hall will have been renovated by 2013, including cultural and educational facilities for children, and Wrocław's largest Congress Centre will open in 2011.

The Ministry of Culture and National Heritage has undertaken to renovate the Four Domes Pavilion adjacent to the Hall and launch the Sculpture Gardens project. The vegetation of Szczytnicki Park, the most beautiful park area in Wrocław, will also be rehabilitated.

Four Temples District

The immediate vicinity of the Rynek is home to houses of worship of four denominations – an Eastern Orthodox cathedral, a Lutheran cathedral, a Roman Catholic church, and a synagogue. On the initiative of their religious leaders and congregations, the project of the Four Temples District, a district of tolerance that would teach the people of Wrocław mutual respect and understanding, was launched in 1995. A wide variety of educational and cultural programmes have been carried out as part of the project, and in 2007 the city started the process of regenerating the whole area. The most shameful spot of the district was the White Stork Synagogue, which had been undergoing devastation for 50 years (from the Nazi Kristallnacht, to the communist persecution of the Jews in 1968, to the handover of the building to private administrators in 1988); its renovation was completed in May 2010. A key role in restoring the synagogue to its former beauty was played by Bente Kahan, a Norwegian actress and singer of Jewish origin who has been living in Wrocław since 2000. The Four Temples District rehabilitation project will continue until 2015.





The Rynek and the surrounding area

It is the grandest district of Wrocław, its showpiece. The pavements and façades were refurbished in 1997. Now we are trying to fill this space not only with restaurants but also with culture hubs. The project of a Pan Tadeusz Museum is underway (the Ossoliński National Institute based in Wrocław owns the manuscript of the most famous work of Polish literature, *Pan Tadeusz* by Adam Mickiewicz). The Museum will present nineteenth-century art and the culture of the period when Poland was partitioned by its neighbours. The idea is for this museum to be a multimedia facility geared to appeal to the contemporary young audience. The project will be completed in 2012.

Another cultural project on the Rynek is the Literary Bureau, located in a historic tenement set aside for the well-known cultural institution promoting belles-lettres. The Literary Bureau will have a bookshop, a publishing outfit, the office of the Literary Port Festival, an art club, and a concert/theatrical stage area. Literary Port will be the organiser of the European Capital of Literature event.

Renovation of Szewska and Kuźnicza streets will have been completed by 2016, and the two streets together with Nankiera Square will be turned into a pedestrian zone.

The Odra

Regeneration of the banks of the Odra is a major project involving cultural and recreational aspects as well as a tourism dimension. As an essential component, the project includes illumination of the waterfront including the architecture, embankments, riverside esplanades, and greenery. This project, which has been in progress since 2004, is accompanied by the construction of footpaths, promenades, and footbridges complemented by soft landscaping and additional cultural spaces. One of the islands will be a venue for student concerts, a riverside gallery of modern art will be established, and a Science Park will be located on the bank of the Odra.





The Moat

The area along this former element of the city's defences became a fashionable strolling ground in the nineteenth century. Subsequently, it was greatly neglected and allowed to go derelict. At one of its ends, there is a passage to the Four Temples District. In the central part, an amusement park for children is being built. The park will feature the renovated Puppet Theatre and an outdoor stage. Next door to the theatre is the WRO Art Centre, which is a media art gallery and the headquarters of the WRO Festival. This will be the area where the Wrocław gnomes will be the easiest to come across.

Psie Pole Regeneration

Psie Pole is an outlying part of the city with about 900 years' continuous history as a settlement and rich local traditions. The area is currently badly run down. Psie Pole Regeneration is a programme currently carried out by the City and local entities with a view to creating a centre for the north-eastern districts of Wrocław, providing attractive, user-oriented public space in which to work, live, receive education, and engage in recreational leisure time activities. The project involves rehabilitation and upgrading of the housing resources, renovation, modernisation, and construction of retail infrastructure, rebuilding the transportation system, rationalising the urban layout, renewing existing or creating new recreation and leisure infrastructure (green areas, rehabilitation of the main square), and establishing local urban-centre facilities. The project includes a cultural component in the form of the construction of a community centre with a multimedia library and an auditorium.





Przedmieście Odrzańskie Regeneration

Przedmieście Odrzańskie is a nineteenth-century residential area to the north of the city centre with a population of 25,000 and a high proportion of elderly and poor residents. The aim of the regeneration programme is to improve the quality of life for the inhabitants of this area and to enhance its attractiveness in the eyes of Wrocław citizens and visitors to our city. The area is to regain its character as an arts and crafts district, reflecting its original image. A special role in the regeneration programme is attributed to public spaces such as parks and other green areas, common areas between blocks of flats, schools and school grounds. The following culture-related activities are included in the project: restoration of the arts and crafts precinct, a designer street, promotion of educational activities for children and young people (*Urban Crafts Restoration* project; House of Peace), establishing and fitting out facilities where famous artists will run art workshops for children.

Jerzy Grotowski Institute

The project involved renovating and converting a historic rowing club building on the River Odra for the purposes of the Jerzy Grotowski Institute. The building now houses a studio auditorium for theatrical presentations, a conference room, and several practice rooms for rehearsals and workshops, as well as guest accommodation. This will be the facility used for the 'Masters in Residence' programme; Eugenio Barba and Anatoly Vasiliev will work here in 2010; the site will be used for projects under the Eastern Line programme supporting independent theatre in Central and Eastern Europe and educational programmes, including the International Trainee Workshop and the Making Tomorrow's Theatre Drama School Meetings. Inauguration of the Institute's activities in the new premises took place on 17 April 2010. The Jerzy Grotowski Institute will be the organiser of the Theatre Olympics in 2016.





Jelenia Góra Valley Cultural Park

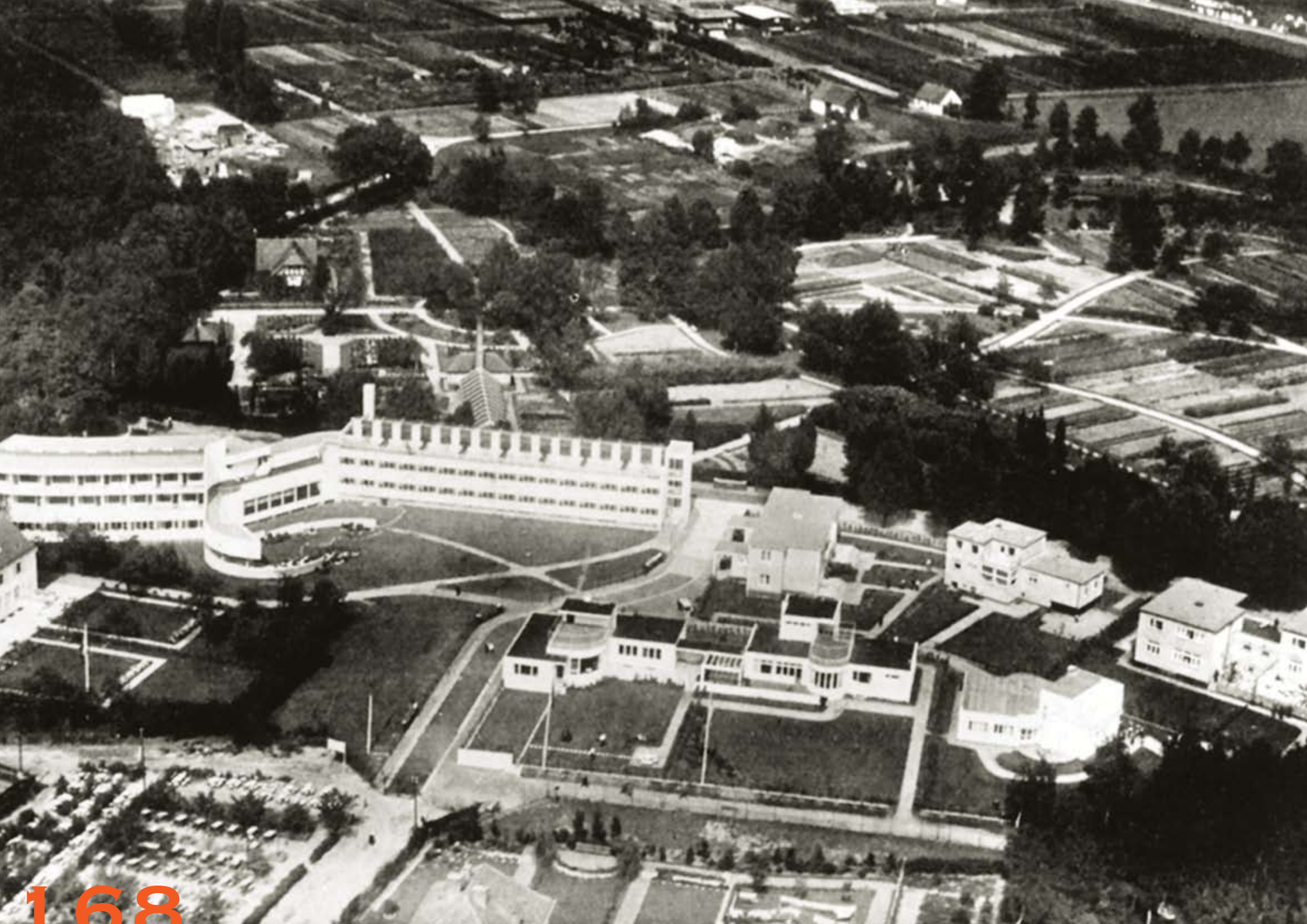
The idea underlying the programme *Reclaiming Beauty* is a particularly topical and burning issue in relation to Lower Silesia. Its more than 8,000 architectural monuments are not only an asset of the region but also an important part of European heritage. Many of these sites have been renovated through the efforts of the Polish national authorities or the local authorities of Wrocław and Lower Silesia, often with the support of the authorities of the Federal Republic of Germany, or at the initiative of individuals or private companies.

Major achievements in this field include the reconstruction of Kliczków castle (German: Klitschdorf). Another successful renewal has been that of James von Moltke's estate at Krzyżowa (German: Kreisau), which now serves as a centre for a joint quest for mutual understanding between the Polish and the German nations and for academic and cultural exchange. Other castles and palaces restored to their former glory include Krasków (Kratzkau), Henryków (Heinrichau), Krobielowice (Krieblowitz), and many others.

Many of the heritage sites need protection, restoration, and reconstruction, so they can serve Polish and European culture. These include the Hochbergs' Książ (Fürstenstein) castle and the Cistercian abbey at Lubiąż (Leubus). The mere size of these sites and the scope of rehabilitation work needed exceeds the financial capacity of the local authorities and the provincial authorities of Lower Silesia.

One of the priorities of the Lower Silesian dimension of the project *Reclaiming Beauty*, to be implemented in preparation for the European Capital of Culture event in

Wrocław, is the renewal of the Castles and Gardens Trail in the Jelenia Góra Valley (Polish: Kotlina Jeleniogórska; German: Hirschberger Tal) and its adaptation to cultural and tourist functions. In addition to further restoration work, the project includes the construction of a cycle path connecting all of the sites making up the park, to enable their environmentally-friendly exploration, without harming the rich natural environment of the area.



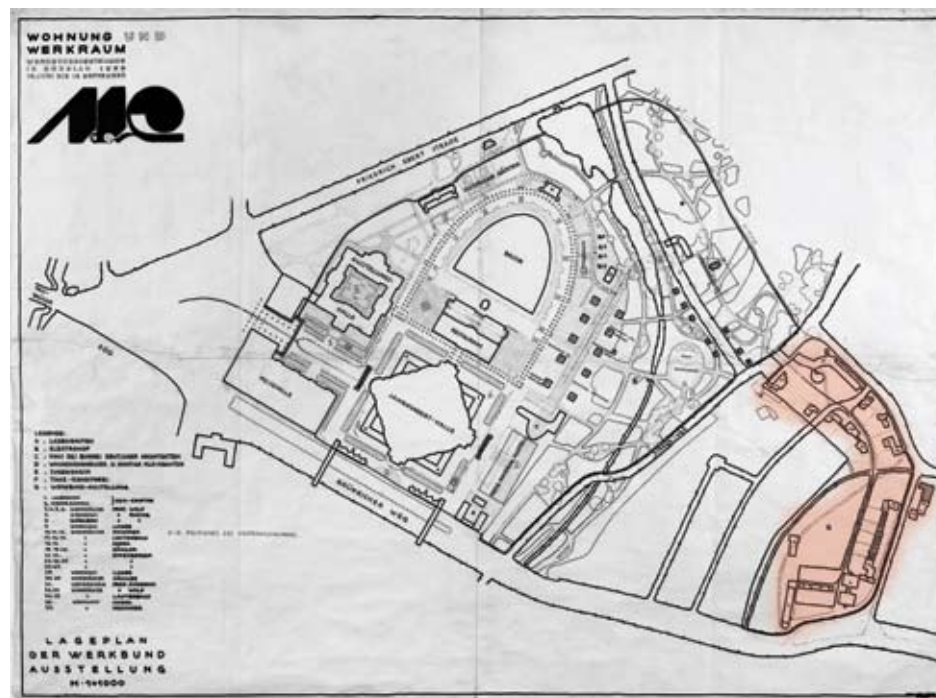


New Spaces for Beauty

WUWA

Discussions about the European Capital of Culture have led to the idea of recreating the famous 1929 WUWA exhibition (Wohnung- und Werkraumaussstellung, or 'Living and Workspace Exhibition'), a complex of model buildings – residential and public – designed by a group of German modernists, including innovative interior design solutions. There are only six projects of a similar nature worldwide, the most famous of them in Stuttgart. Many of the exhibition buildings still serve Wrocław residents, but some have fallen into disrepair. The municipal authorities are preparing a project of comprehensive regeneration of the estate and its restoration to close to the original condition. The project is currently at the conceptual stage.

We also plan to replicate the idea from 80 years ago by setting aside an area of four to eight hectares of land near the new football stadium, now under construction, as an exhibition ground for the presentation of contemporary concepts and trends in residential architecture. This project will be managed by the Museum of Architecture.



National Music Forum

A new 1,800-seat concert hall with three chamber halls, a recording studio, and exhibition space is to be built in Wrocław by 2012. The National Music Forum building will be home to the Wrocław Philharmonic Orchestra, the Wrocław Philharmonic Choir, the Leopoldinum Chamber Orchestra, and the Lutosławski Quartet Wrocław as well as the headquarters of a number of festivals: Wratislavia Cantans, Musica Polonica Nova, Musica Electronica Nova, Leo Festival, Forum Musicum, and Jazztopad.

The modern architectural form of the Music Forum will close the currently disturbed space of Wolności Square. The renovation of the Opera House located at the east side of the square was completed in 2000, and that of the Royal Palace at the north frontage, now housing the Historical Museum, the most modern museum facility of its kind in Poland, in 2009. The Music Forum building will overlook the city moat and will be adjacent to the Four Temples District.





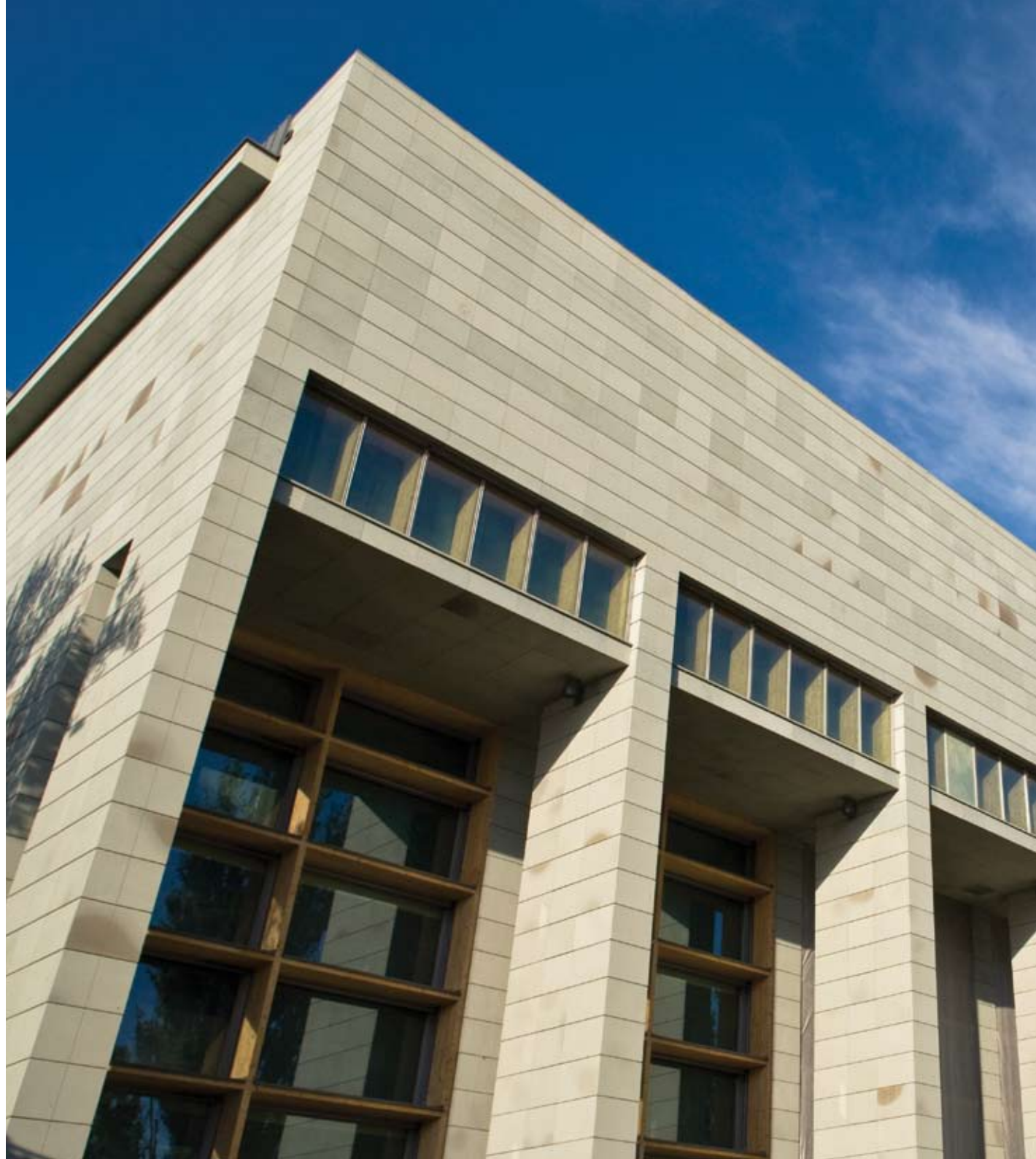
Wrocław Modern Museum

This project was conceived with the European Capital of Culture event in mind. Following the selection of the designer in an international architectural competition, the detailed design has now been prepared, and construction is scheduled to begin in 2012. The building, with a total floor area of 22,000 square metres, to house a huge multimedia library and a cyberarchive of contemporary visual art works, is expected to be completed in 2016. The opening of the museum will be one of the high points of the European Capital of Culture year.

Meanwhile, a disused military bunker, currently serving Wrocław's avant-garde (in 2010 it has been the venue of the Survival Festival), is being adapted for modern art exhibits. Until the opening of the Modern Museum, the bunker will be home to the *Incentives* project, i.e. exhibition of works by contemporary Lower Silesian artists. The outside wall of the building is already used for the display of conceptual art. Renovation of the building is planned to be completed in 2011.

New University of Wrocław Library

The new building of the University Library is located on the Odra embankment near the Cathedral Island. It will be the largest facility of its kind in Lower Silesia with space for four million volumes in the main part and nearly half a million in the special collections section. Nearly a thousand people at a time will be able to use the library's reading rooms, information search facilities, lecture and conference rooms, lending services, and storage areas with open-access shelving. The library will also house a museum and an exhibition room, where the most valuable special collections volumes will be displayed. The plans for the new library provide for full barrier-free access for people in wheelchairs. The library will be opened to users in early 2012.





Cultural education infrastructure

Libraries. Wrocław has been systematically pursuing a library restructuring project. The first multimedia library in Wrocław opened its doors to the public in 2004, and four more modern and spacious facilities of this kind have been added since. Another two are to be built by 2016, when Wrocław will be hosting the World Library and Information Congress of the International Federation of Library Associations and Institutions.

Kindergartens. After the coming into effect of the change in the education system whereby six-year-olds will go to primary school instead of kindergarten, we intend to convert some of the existing kindergartens into *Inculturator* branches.

Community centres. In 2008, we built a modern Agora Cultural Centre for the northern part of the city. In 2011, we will build a similar centre for the 30,000 residential district of Kozanów, and two more local art centres will be built in 2014 and 2016.



TEATR MUZYCZNY **CAPITOL**

PREMIERA: CZARNOKSIEZNIK Z KRAINY OZ 2.10.2010

LIVINGROOM MUSIC 4,5.09

APARATY SŁUCHOWE **GEERS**
AKUSTYKA SŁUCHU

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Pn. - Sob. 10-18

RESTAURACJA
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Capitol

The aim of the project is to modernise the Capitol Music Theatre. Its technical capabilities after the completion of the upgrades will be incomparably greater, allowing for much grander productions, modern stunts and effects, and dynamic set changes during shows. A small second stage with a recording studio will be added. After the expansion, the capacity of the auditorium will increase to 720, and the stage area will be larger too. The upgrades will be completed in 2013. The Capitol is the venue of the prestigious Review of Stage Songs festival.



communication strategy



1. What is the city's intended communication strategy for the 'European Capital of Culture' event?

Wrocław's communication strategy regarding publicity for the European Capital of Culture 2016 event will be based on direct communication and the use of all available media: electronic, printed, radio, and television. Various channels will be used to reach audiences in Wrocław, Poland, Europe, and the world.

Direct communication. We consider a matter of absolute priority to win people over to the project and encourage them to become directly involved in efforts aimed at securing the title. Our communication efforts relating to publicity for our bid for the title of European Capital of Culture are focused primarily on direct communication. For this, we use meetings with pupils and students: over 1,000 volunteers, mostly junior high and secondary school students, got involved in the inauguration of our drive to become a European Capital of Culture. We talk to representatives of various segments of the public, such as Wrocław's restaurateurs taking part in the 'Europe on a Fork' event. We attach

great importance to providing direct information and explanations regarding what the European Capital of Culture project involves and what Wrocław's designation might mean for the city and for the various segments of the community. One of the largest programmes designed to allow us to engage in direct discussions was the Bajkobus mobile puppet theatre tour of Lower Silesia (cf. answer to question I.15). We were able to talk to hundreds of citizens, including children, and inform them about the nature of the European Capital of Culture project.

We often give patronage to various cultural and sporting events taking place in Wrocław or Lower Silesia. We use such opportunities to inform residents of the region about our efforts. We have had a number of meetings with representatives of the creative communities and higher education institutions but also with ordinary citizens. During such meetings we provide information about our activities so far, encourage further exploration of the project, and invite concrete proposals

and ideas fitting into the concept of the European Capital of Culture event.

One of the symbols of our efforts to win the title of European Capital of Culture is the gate set up on Wrocław's Rynek square, which counts people who go through it to register their support for the city's drive. Hundreds of thousands of inhabitants of Wrocław and tourists have already gone through the gate.

In our endeavours to secure designation as European Capital of Culture we are drawing on our experience gained from our bids for the Expo, for Euro 2012, and for the headquarters of the European Institute of Technology (EIT). In the course of those activities, we have developed ways to stimulate the interest and enthusiasm of the citizens (e.g. about 200,000 residents of Wrocław signed a declaration supporting our bid for the EIT headquarters that was sent to the European Parliament). We conduct focus group studies, where the key question concerns residents' expectations with regard to the city's cultural offering.



One of Wrocław's unquestionable strengths in spreading information about our involvement in the European Capital of Culture project stems from the presence of people associated with Wrocław throughout Europe. In contrast to earlier waves of émigrés, these are in the vast majority of cases people who are already well-educated or students, active, often well settled into their new surroundings, but still very strongly attached to Wrocław. This is one of the striking things about our city: people strongly indentify with Wrocław as their place of origin. The 'Wrocław' people abroad are keen to spread information about their city.

If Wrocław is successful in the competition, the city would like to continue to pursue this strategy of communication presence on a European scale. In addition to sponsoring a variety of cultural events across the continent, in 2015, when a series of meetings will be held to inaugurate the European Capital of Culture programme (cf. Temporal structure and duration of the event in the answer to question II.1), we will invite to Wrocław volunteers and activists from across Europe, and especially from the twin Capital of Culture in Spain. It will be a good opportunity to engage in a direct discussion about today's condition of culture, the challenges ahead, our perceived and indentified needs regarding participation in culture, and, above all, about how we can help each other in communication efforts relating to the European Capital of Culture events.

Cyberinformation.

Currently, Institution of Culture Wrocław 2016 maintains a portal, www.kreatywnywroclaw.pl, which provides information about Wrocław's efforts to win the title of

European Capital of Culture and about cultural events. Institution of Culture Wrocław 2016 also runs the website www.wro2016.pl, which contains basic facts about the idea of European Capital of Culture and information about the status of formulating a cultural programme for 2016. We also publish a newsletter with information about the most important cultural events that take place in Wrocław. The newsletter, available in three language versions: Polish, English and Spanish, is distributed to a large number of interested parties throughout Europe.

The above-mentioned websites also serve to develop an online community of people supporting Wrocław in the competition for the title of European Capital of Culture. The strength of the *Wrocław Shareholding of Culture* relies on Internet users grouped around Wrocław's profile on such social networking sites as Facebook, YouTube, and Poland's Nasza Klasa.

On the initiative of Institution of Culture Wrocław 2016, an emblem symbolising Wrocław's vying for the title of European Capital of Culture is automatically appended to all e-mail messages sent from the City of Wrocław's servers. Information about the city's efforts is also posted on the websites of cultural institutions represented on the Wrocław Board of Culture.

In view of the wealth of international contacts of Wrocław's institution of higher education, we intend to ask their rectors to include information about our city's bid for the title of European Capital of Culture on their websites and append links to the information portals operated by Institution of Culture Wrocław 2016 to email messages passing through their servers.

Broadcast media. Institution of Culture Wrocław 2016 actively supports local radio and television programming dedicated to Wrocław's culture and promotion of the city. Our efforts will also be supported by a series of video clips commissioned by Wrocław to promote the candidacy of our city. If Wrocław is granted the title of European Capital of Culture, we are going to commission a series of commercials to disseminate information about the event to take place in Wrocław. The commercials would be aired on international television networks.

Initial steps have also been taken to set up an international, multilingual Internet radio service. In the event that Wrocław is awarded the title of European Capital of Culture, the service will provide comprehensive information about the programme of cultural events planned in Wrocław and in Spain, and it will also play good music.

Our activities to date and good contacts with the local media make it fairly easy for us to reach understandings and establish partnerships regarding co-organisation of various projects designed to promote our bid to become a European Capital of Culture. We have jointly worked out arrangements that cause the local media to feel they have part of the responsibility for the success of our efforts and to fully accept and support those efforts.

Print media. All materials published by the cultural institutions of Wrocław bear the emblem symbolising Wrocław's vying for the title of European Capital of Culture. Institution of Culture Wrocław 2016 has published a brochure entitled Wrocław. Kandydat do Europejskiej Stolicy Kultury 2016 ('Wrocław: European

Capital of Culture 2016 Candidate City'). The publication outlines the vision of Wrocław's application, provides additional information, and serves as a basis for further discussion about Wrocław's cultural programme for 2016.

If Wrocław wins the title, it intends to promote cultural events in the city in the Polish and international printed press. The relevant information would be distributed – in an artistically attractive form – especially in European public transport networks to catch the attention of the widest possible audiences. Wrocław will also publish a newsletter with information on cultural events taking place in the city.

The city intends to use all possible channels of communication – posters, publications distributed by airlines, as well as diplomatic channels – to disseminate information about the European Capital of Culture event in Wrocław.

Delegate. If Wrocław is designated European Capital of Culture 2016, it will, in consultation with the Spanish Capital of Culture, prepare a ceremony of officially sending to Spain Wrocław's symbolic representative, the gnome Delegate. However, before going to the Spanish city, he would pay a series of visits to the former European Capitals of Culture, where – during symbolic meetings with the city authorities, and also with the residents – he would, together with his entourage of human representatives of Wrocław, present Wrocław's cultural programme and extend an invitation to visit our city. In each of the cities visited, he would leave an interactive Mini-Infokiosk offering complete information about the projects prepared in Wrocław and in Spain as well as relevant tourist information.





2. What proportion of the budget is earmarked for communication?

The amount of funds we intend to earmark for communication will account for about 15 percent of the budget for Wrocław's European Capital of Culture programme.

In addition to direct funding, which will be managed by Institution of Culture Wrocław 2016, a range of organisational measures will be undertaken with an aim to ensure that proper publicity is given to the event by private entities. In this way, through a coordinated system of mutual promotion, media publicity is expected to be substantially strengthened. The actual, financial value resulting from this programme is difficult to estimate at this stage of preparations.





3. How does the city plan to promote the award of the Melina Mercouri prize if it receives it?

Second World Congress of Intellectuals in Wrocław: Culture for Peace

If Wrocław is selected as European Capital of Culture, it will host the Second World Congress of Intellectuals in 2016. The presentation of the Melina Mercouri prize to Wrocław would be the inaugural part of the Congress.

The Second World Congress of Intellectuals to be held in 2016, and its theme, would parallel the World Congress of Intellectuals for Peace, which took place 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 Jorge Amado, Anna Seghers, Irène Joliot-Curie, Ilya Ehrenburg, Julian Huxley, Louis Aragon, György Lukács, Fernand Léger, Roger Vailland, Salvatore Quasimodo, Paul Éluard, Martin Andersen Nexø, Julien Benda, Alexander Fadeev, and Mikhail Sholokhov as well as Maria Dąbrowska, Jarosław Iwaszkiewicz, Zofia Nałkowska, Tadeusz Kotarbiński, Józef Chałasiński, Andrzej Panufnik, Kazimierz Wyka, Stanisław Lorentz, Stanisław Ossowski, Antoni Słonimski, and Julian Tuwim. 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 of Intellectuals 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.





Mercouri.pl

We will also mount an information campaign in the virtual space. Wrocław has already reserved the domain name Mercouri.pl, under which a webpage will be put up with information about the European Capital of Culture idea, a profile of Melina Mercouri, and information about the prize in her honour.

Guernica in Wrocław

The proposed Congress would provide an opportunity to honour the work of the outstanding Spanish painter Pablo Picasso. During the Congress, a replica of Guernica would be unveiled at a prominent location in Wrocław's urban space. This event would be accompanied by an exhibition of Picasso's works associated with his stay in Wrocław. Exhibits would include a set of ceramic plates made by Pablo Picasso specially for the occasion and presented to the organisers of the Congress and the sketch 'Polish girl', which he drew during the proceedings. In the restaurant of the Monopol hotel, where the artist stayed, Picasso drew the dove of peace on a paper napkin; the drawing would become the symbol of peace movements all over the world.

During his stay in Poland, Picasso also bought a beautiful coat for Françoise. There exist lithographs made by Picasso showing Françoise wearing that coat; eight of them are held by the Fundación Picasso Museo Casa Natal in Malaga. We would like to be able to show those lithographs in Wrocław on that occasion.



VI

evaluation and monitoring of the event



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Does the city intend to set up a special monitoring and evaluation system:
a) for the impact of the programme and its knock-on effects;
b) for financial management?

Institution of Culture Wrocław 2016 will appoint an independent Monitoring Committee, whose task will be to assess and monitor the implementation of the European Capital of Culture programme both in our city and elsewhere in the region. This Committee will monitor preparations for the implementation of the programme in the run-up to 2016, its implementation during 2016 and during subsequent years, as well as its knock-on effects. The work of the Committee will be directed by the Monitoring Director.

Subject matter of evaluation and monitoring

The subject of monitoring would be the extent to which the European Capital of Culture event in Wrocław will

contribute to achieving the goals we have defined, the most important of which are the following:

- 1) increasing the intensity and the quality of the cultural offering;
- 2) citizen participation in cultural events;
- 3) accessibility of cultural institutions to those affected by exclusion;
- 4) increasing the aesthetic awareness of the inhabitants and activating their creativity;
- 5) involving entities from non-cultural sectors in supporting culture;
- 6) overcoming Europe's perception of the city as enigmatic;
- 7) promoting cultural tourism in Wrocław and Lower Silesia;
- 8) reviving vital ties between Wrocław and Lower Silesia;
- 9) increasing environmental awareness.

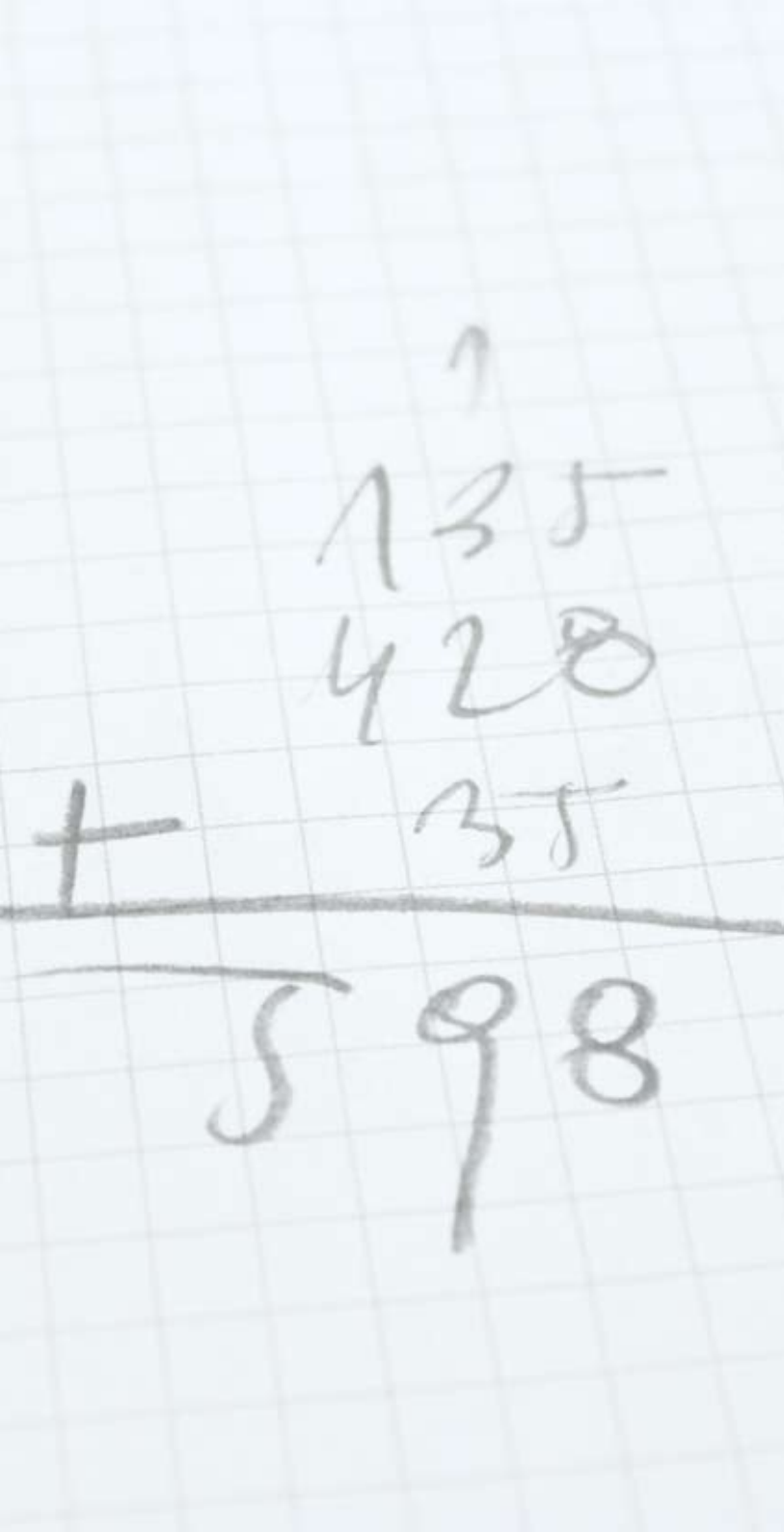
Management of the finances of Institution of Culture Wrocław 2016, in particular the distribution of municipal funds and revenues generated in the course of the event, including justification of expenses, will be subject to independent evaluation and monitoring. The Committee, which will exercise substantive supervision over the finances, will be in constant contact with Institution of Culture Wrocław 2016, to suggest and discuss activities to be undertaken. Thus, financial monitoring will be dynamic, as a result of which it will be possible to react sufficiently early.

Evaluation methods and parameters

Comprehensive evaluation and monitoring of the European Capital of Culture event in Wrocław, covering



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preparations for the implementation of the programme in 2012–2015 and its implementation during 2016 and subsequently, will be carried out using the methods developed by research centres specialising in assessing the performance of European Capitals of Culture in previous years. Evaluation and monitoring of cultural life in Wrocław will be based on the following parameters:

- accessibility of cultural institutions and growth in audience participation in cultural events;
- changes in the numbers of tourists visiting Wrocław and in direct and indirect economic effects of Wrocław's European Capital of Culture programme; these will be assessed on the basis of annual reports on changes in employment, investments, revenues of and taxes paid by companies providing tourism-related services in Wrocław and the region, and growth in the numbers of air, rail and coach passengers and hotel guests;
- number and quality of cultural projects and events;
- changes in the perception of the city in the local, national, and international media;
- level of involvement of business entities in the financing of cultural events; methods of fund allocation and the use of funds.

Monitoring partners

The impacts and knock-on effects of the implementation of Wrocław's European Capital of Culture programme will be monitored and evaluated in partnership with:

- the Central Statistical Office;
- the Lower Silesian Taxation Chamber;
- the Department of Sociology, University of Wrocław.

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?

Wrocław's strengths include its dynamism in recent decades, its importance on the cultural map of Poland, the diversity of its artistic life, and the creativity of its artists and non-governmental organisations who create the most important festivals, notably Era New Horizons, Brave Festival, and Wro-Art. Another strength relates to high levels of funding for culture in the budgets of the city and the region, intensive and comprehensive efforts to supplement the cultural infrastructure with new facilities, particularly concert halls and museums. Yet another strength stems from the public discussion sparked off by our bid for the title of European Capital of Culture leading to criticism and identification of the spots and areas in cultural and social policies that require change. A further strength relates to the fact that we have succeeded in persuading our citizens that a European Capital of Culture event would be a passport to modernity that would allow Wrocław to become a truly European city. What we consider our major

strength is the extensive programme of cooperation with the partner capital of culture in Spain.

Several aspects of Wrocław's candidacy have a dual nature: on the one hand, they may be seen as our weaknesses, while on the other hand they are challenges motivating us to make the next leap. Currently, such weaknesses include the following:

- low level of participation in culture by Lower Silesians, including the inhabitants of Wrocław;
- the problem of exclusion from culture;
- a gap between Wrocław and Lower Silesia in terms of wealth, education, and social factors;
- escapism from civic and social, and even neighbourly, involvement.

However, we believe that we will soon be able to overcome these weaknesses.

What can be seen as a weakness of our bid is an erosion of ties between Wrocław as the metropolitan city and the region of Lower Silesia that has taken place during the past two decades of transformations in Poland and in this region. The career opportunities offered by Wrocław cause many Lower Silesians to leave their home towns and villages and seek employment in the main city of the region. At the same time, people from Wrocław look for attractive locations for their homes in the towns and villages of the region without engaging in public life of those communities.



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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 projects that have been prepared in the field of cultural education, grouped under the *Opening up Spaces* programme. Such projects include in particular the *Lower Silesian Cultural Passport*, the *Wrocław Museum Pavilion*, the *Cultural Bond*, and the *Inculturator*.

The city authorities will also continue its regeneration efforts in the area subsumed under the heading of *Reclaiming Beauty*.

Regardless of the outcome of our application, we will complete the construction of the National Music Forum and the Modern Art Museum, the material pillars of the programme *Spaces for 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 Institution of Culture 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 will be communicated to 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 earned the city a name as a reliable partner.

Although Wrocław is often visited by connoisseurs of art, it is not a holiday destination for European tourists. 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 European Capital of Culture because we want its urban and economic development to be paralleled by growth in the most important sphere – culture.

Our potential provides assurance that the European Capital of Culture 2016 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 diversity has accumulated within a small space. Openness has been a constitutive feature of our city throughout its history. Wrocław is also a cultural laboratory, in which a process of mutual metamorphoses of various cultures, coming into contact in this city in the past and today, goes on continuously.

Our reasons

The citizens of Wrocław want their city to become a European City of Culture for nine reasons:

The fabric of our history: We want to tell Europe about the fabric of extremely complex history that has been woven by the past and the present inhabitants of the city;

Overcoming enigmaticity: Polish inhabitants of polysemiotic Wrocław desire to overcome the enigmaticity of their city and take up a permanent place in European consciousness as a Polish and European city;

Building a multiple identity: Having created our separate, unique 'multiple identity', we want to take part in building a new multiple 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, which urgently needs preserving; we want to restore it to Polish and European culture;

Culture against exclusion: We want to actively combat social exclusion and exclusion 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 bar democratic access to works of authentic art and 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; as a result 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 and creates 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 seek genuinely innovative solutions that will be friendly to the environment.

Our goals

The citizens of Wrocław – inhabitants of a city with a past and a city of the future – apply for the title of European Capital of Culture because they:

feel that they have obligations towards the historical heritage and contemporary cultural achievements and to its 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;

think that culture is not merely a supplement to the material aspects of the lives of individuals and social groups, which they can do without with 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 in defence of genuine freedom of art from economic, political, and ideological pressures.

Our guiding concept

The butterfly emblem symbolises our guiding concept: *Metamorphoses of Cultures*. We want this concept to be understood as referring to the real processes that shaped all of Europe in the past and those that are shaping it at present. Globalisation processes result in dynamic transformations of traditional cultural patterns and customs. European cultures are undergoing metamorphoses under the influence of pressures exerted by the immigration of various ethnic groups and followers of various religions. They are also undergoing metamorphoses as a result of the territorial enlargement of the European Union through the inclusion of new countries. Today's Europe is a laboratory of change, in which the cultures of all the peoples of Europe – both 'old' Europe and 'new' Europe – undergo metamorphoses.

Our slogan

Spaces for Beauty is the slogan we want to propose to Europe.

Nowadays, people move in multiple spaces: the space of nature, 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 what is good, because we believe that good cannot exist without beautiful: *Nulla ethica sine aesthetica*.

Our partner region

The geographical area to be involved in Wrocław's 2016 European Capital of Culture event 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, a descendant of the artistic Orange Alternative movement. 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 thousands of 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 citizens of Wrocław, our future, who help to shape the programme of the Wrocław culture festival.

Our programmes

We offer our European partners a number of themes and lead programmes. Through them we want to build spaces for beauty in Wrocław, in Lower Silesia, and in the living spaces of each and every person.

Opening up Spaces

Cultural Bond
Inculturator
European Cultural Passport
Church: Beauty, and Kitsch

Beauty in Sight

Concrete and Greenery
City Figures
Art in Space
Presence of Form

Intimate Beauty

Home for Art – Art for Home
Human Body: Artefact–Economy–Politics
Parenting Culture
Culture of Table and Wine

Beauty in Cyberspace

Wrocław Museum Pavilion
CulTube
LiveArtNet
CyberArchive of Art

Forces of Nature – Power of Culture

City of Parks and Gardens
Human Needs – Animal Rights
River of Culture
Energy Recycling

Our operator

Institution of Culture Wrocław 2016

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 budget

We intend to budget PLN 314.5 million, or about €78.6 million, for the European culture festival in Wrocław.

Our strength

Our strength stems from our enthusiasm, the creativity of our artists, and the support of our citizens.

Our synthesis...

... Spanish temperament and Polish daring.

Our Eutopia...

... a Europe of *diversity*, *opportunity*, and *responsibility*.





annex

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**RESOLUTION NO. XLIII/1330/09 OF THE WROCŁAW CITY COUNCIL
of 29 December 2009**

to establish a cultural institution to be known as ‘Wrocław 2016’ and to approve its statutes

The Wrocław City Council resolves as follows:

§1. A new municipal cultural institution is hereby established with the name ‘Wrocław 2016’.

§2. The institution referred to in paragraph 1 above shall have its head office in Wrocław.

§3. 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.

§4. The statutes of the Wrocław 2016 cultural institution, as set out in an exhibit hereto, are hereby approved.

§5. Implementation of this resolution is hereby entrusted to the Mayor of Wrocław.

§6. This resolution shall come into force 14 days after the date of its publication in the Official Journal of Lower Silesia Province.

**RESOLUTION OF THE LOWER SILESIA PROVINCIAL ASSEMBLY
of 19 March 2010
to support Wrocław in its bid for the title of European Capital of Culture 2016**

§1

The Lower Silesia Provincial Assembly recognises that the efforts of Wrocław to secure the title of European Capital of Culture 2016 offer a unique opportunity to enrich cultural life throughout the region in such a way that culture can become a major brand in the promotion of the region of Lower Silesia. Organising an international event of this scale will contribute to a significant increase in the number of tourists visiting the Region and, above all, to the effective promotion of Lower Silesia in Europe. Having regard to the foregoing, the Lower Silesia Provincial Assembly fully supports the initiative of the City of Wrocław aimed at securing the title of European Capital of Culture 2016.

§2

Within the limits of its remit, the Lower Silesia Provincial Assembly will take all necessary measures to assist in the efficient implementation of this largest cultural event in the history of the Region.

§3

Implementation of this resolution is hereby entrusted to the Chairman of the Lower Silesia Provincial Assembly.

§4

This resolution comes into force on the date of its adoption.

REASONS

In view of:

- the unique cultural assets of Wrocław and the Lower Silesia region;
- the advantageous geographical location of Lower Silesia and its capital near the Czech Republic and Germany;
- the development strategies of Wrocław and Lower Silesia;

The title of European Capital of Culture 2016 will:

- help to enrich cultural life throughout the region in such a way that culture can become a major brand of Lower Silesia, and culture operators will have the opportunity to execute their creative projects on a large scale;
- bring about a substantial increase in the numbers of tourists visiting the region and a greater proportion of those numbers accounted for by particularly valuable cultural tourists;
- contribute to economic growth especially through the development of new fields of cultural and creative industries and a knowledge-based economy and through job creation;
- help to intensify the promotion of Lower Silesia in Europe and around the world;
- contribute to further integration with the European Union;
- enable the local authorities in the region to access larger amounts of EU funds for activities aimed at promoting culture and for the development of infrastructure related to culture;
- enhance the attractiveness of Lower Silesia as a place to live.

DECLARATION ON COOPERATION AMONG LOWER SILESIAN CITIES TO SECURE THE TITLE OF EUROPEAN CAPITAL OF CULTURE 2016

Mayors of Lower Silesian cities, having regard to:

- the unique cultural assets of Wrocław and the Lower Silesia region;
- the advantageous geographical location of Lower Silesia and its capital near the Czech Republic and Germany;
- the development strategies of Wrocław and Lower Silesian towns;

and recognising that the title of European Capital of Culture 2016 will:

- help to enrich cultural life throughout the region in such a way that culture can become a major brand of Lower Silesia, and culture operators will have the opportunity to execute their creative projects on a large scale;
- bring about a substantial increase in the numbers of tourists visiting the region and a greater proportion of those numbers accounted for by particularly valuable cultural tourists;
- contribute to economic growth especially through the development of new fields of cultural and creative industries and a knowledge-based economy and through job creation;
- help to intensify the promotion of Lower Silesia in Europe and around the world;
- contribute to further integration with the European Union;
- enable the local authorities in the region to access larger amounts of EU funds for activities aimed at promoting culture and for the development of infrastructure related to culture;
- enhance the attractiveness of Lower Silesia as a place to live,

declare their willingness to cooperate in the preparation of Wrocław's application for the title of European Capital of Culture 2016 and, if this title is awarded, to cooperate in the implementation of the European Capital of Culture 2016 programme in the region.

This declaration is open-ended, other local authorities in Lower Silesia being invited to undertake joint actions to secure the title of European Capital of Culture 2016 for the entire region.

Piotr Roman Mayor of Bolesławiec

Jan Kazimierz Zubowski Mayor of Głogów

Marek Obrębalski Mayor of Jelenia Góra

Tadeusz Krzakowski Mayor of Legnica

Robert Raczyński Mayor of Lubin

Wojciech Murdzek Mayor of Świdnica

Piotr Kruczkowski Mayor of Wałbrzych

Rafał Dutkiewicz Mayor of Wrocław

DECLARATION OF THE COLLEGE OF RECTORS OF WROCŁAW, OPOLE, CZĘSTOCHOWA, AND ZIELONA GÓRA ON SUPPORT FOR THE CITY OF WROCŁAW IN ITS BID FOR THE TITLE OF EUROPEAN CAPITAL OF CULTURE 2016

Appreciating the unique qualities of the city of Wrocław, in particular its role in the development of contemporary Polish culture, and recognising that the title of European Capital of Culture 2016 would open up opportunities to carry out new large-scale creative projects that will become a sustainable contribution to the cultural history of our country and to the culture of the European Union countries and will facilitate deeper integration of the peoples of Europe, the Rectors of the Institutions of Higher Education of Wrocław, Opole, Częstochowa, and Zielona Góra hereby declare their:

- support for Wrocław's application for the title of European Capital of Culture 2016;
- readiness to participate in the promotion of Wrocław as a candidate city for the title of European Capital of Culture 2016;
- willingness to contribute to the preparation of the programme of cultural events to take place in Wrocław in 2016.

Professor Marek Bojarski Rector of the University of Wrocław

Professor Ryszard Andrzejak Rector of Wrocław Medical University

Professor Krystian Kielb Rector of the Academy of Music in Wrocław

Professor Jacek Szewczyk Rector of the Academy of Art and Design in Wrocław

Professor Juliusz Migasiewicz Rector of the Wrocław University School of Physical Education

Rev. Professor Waldemar Irek Rector of the Papal Faculty of Theology in Wrocław

Professor Krzysztof Kuliński Rector of the Academy for the Dramatic Arts, Wrocław Branch

Professor Maria Nowicka-Skowron Rector of Częstochowa University of Technology

Professor Jerzy Skubis Rector of Opole University of Technology

Professor Tadeusz Więckowski Rector of Wrocław University of Technology

Professor Bogusław Fiedor Rector of Wrocław University of Economics

Professor Krystyna Czaja Rector of the University of Opole

Professor Roman Kołacz Rector of the University of Environmental and Life Sciences

Professor Czesław Osękowski Rector of the University of Zielona Góra

Brig. Gen. Kazimierz Jaklewicz Rector of the Military Academy of Land Forces in Wrocław

DECLARATION OF WROCLAW'S NON-PUBLIC HIGHER EDUCATION INSTITUTIONS TO SUPPORT THE CITY OF WROCLAW IN ITS BID FOR THE TITLE OF EUROPEAN CAPITAL OF CULTURE 2016

Convinced that Wrocław has been playing an important role in the process of creating European cultural heritage for more than ten centuries and that the place our city occupies on the cultural map of Europe has a unique character;
Confident that the contributions made to the life of the European Community by the inhabitants of Wrocław and Lower Silesia have a special value;
Trusting that European integration has a deep meaning and that it is important for the peoples of Europe to make joint efforts to cultivate European traditions and jointly look to the future;
Sharing the belief that the designation of Wrocław as European Capital of Culture 2016 will enrich the cultural life of the whole of Lower Silesia, stimulate the cultural activity of its inhabitants, and present us with an opportunity to offer Europe our enthusiasm and creative potential;
Wrocław's non-public higher education institutions declare their support for Wrocław in its bid for the title of European Capital of Culture and their assistance with preparations for participation in this noble competition.

Professor Robert Kwaśnica Rector of the University of Lower Silesia
Professor Ludmiła Dziewięcka-Bokun Rector of the Lower Silesian College of Public Services 'ASESOR'
Dr. Janusz Zierkiewicz Rector of the International University of Logistics and Transport
Professor Wojciech Szczërba Rector of the Evangelical School of Theology
Professor Aleksander Koll Rector of the Private Cosmetology College
Professor Dariusz Doliński Dean of the Wrocław Campus of the Warsaw School of Social Sciences and Humanities
Professor Michał Sachanbiński Rector of the College of Handicrafts
Professor Marian Czerwiński Rector of Wrocław University of Applied Informatics
Professor Stefan Forlicz Rector of the Wrocław School of Banking
Dr. Iwona Kruk Director of the Wrocław Design Institute
Professor Zdzisław Wąsik Rector of the Philological School of Higher Education in Wrocław
Ms Sylwia Wielogórska-Kowaluk Director of the Institute of Sport and Recreation at the Wrocław Branch of the College of Sport Education
Professor Zdzisław Jagiełło Rector of the Higher School of Commerce
Dr. Andrzej Bugajski Rector of the College of Physiotherapy
Dr. Adam Sosnowski Rector of College of Information Technology and Management
Dr. Kazimierz Merta Rector of the Wrocław College of Humanities
Dr. Iwona Sierpowska Rector of the College of Management and Banking Branch in Wrocław
Professor Zdzisław Knecht Rector of the College of Management 'Edukacja'
Dr. Grażyna Berentowicz-Sobczak Rector of the Wrocław College of Management and Finance
Professor Ryszard Panfil Rector of the College of Management and Coaching



Dolnośląska Izba Gospodarcza

Lower Silesian Chamber of Commerce
Niederschlesische Wirtschaftskammer

Wrocław, 25 czerwiec 2010

Prezydent Wrocławia
Sz. P. Rafał Dutkiewicz
ul. Sukiennice 9
50-107 Wrocław

chciałbym wyrazić swoje pełne poparcie dla starań Wrocławia o tytuł Europejskiej Stolicy Kultury 2016. Z naszej perspektywy jako organizacji zrzeszającej dolnośląskich przedsiębiorców projekt ESK 2016 w istotny sposób przyczyni się do dalszego zrównoważonego rozwoju gospodarczego naszego województwa, między innymi poprzez wsparcie nowych dziedzin gospodarki kreatywnej i opartej na wiedzy oraz powstawanie miejsc pracy na Dolnym Śląsku. Jeżeli Wrocław uzyska ten zaszczytny tytuł, nie bez znaczenia będzie również zwiększenie ruchu turystycznego w naszym regionie, szczególnie, jeżeli chodzi o wyjątkowo cenną turystykę kulturową. Ponadto przygotowania obchodów ESK 2016 umożliwią dolnośląskim przedsiębiorcom realizację nowych przedsięwzięć gospodarczych związanych z rozbudową istniejącej infrastruktury kulturalnej i turystycznej czy też z obsługą gości z kraju i z zagranicy odwiedzających Wrocław i Dolny Śląsk.

Wszystkie te korzyści skłaniają mnie do tego, aby przekazać Panu najserdeczniejsze życzenia sukcesu w staraniach o tytuł Europejskiej Stolicy Kultury w roku 2016.

LETTER OF SUPPORT FROM THE LOWER SILESIAN
CHAMBER OF COMMERCE

Mr. R. Dutkiewicz
Mayor of Wrocław

Breda, 5 juli 2010

Dear mister Dutkiewicz,

With great pleasure, as the mayor of the city of Breda in the Netherlands, I declare my support and willingness to co-operate in preparation of Wrocław's candidacy for the European Capital of Culture 2016.

The city of Wrocław is well known for its diverse cultural environment, including theaters, orchestras, choirs, several festivals of performing arts (music, film, theatre, fine art) and, last but not least, for its cultural education.

Both Breda and Wrocław are very eager to work further on their performances as cities with cultural identities.

We even have quite similar goals: together with four other cities in the Dutch region of Brabant, Breda is working on becoming European Cultural Capital in 2018. Five cities will operate as one cultural capital. In my opinion this is a very constructive and hopefully effective co-operation.

Joint cultural exchange projects during the year of the European Capital of Culture 2016 in Wrocław will contribute to enrichment of cultural life in both Breda and Wrocław and will foster economic growth in both cities, especially the development of new fields of creative industries and knowledge-based economy as well.

As in formation of new workplaces; they will also:

- ☐ enable people of culture interest to realize their creative initiatives on a large scale;
- ☐ contribute to intensification of the promotion of both cities in Europe and in the world;
- ☐ enable the municipalities to share best practices in the field of culture management and development of infrastructure related to culture;
- ☐ raise the attractiveness of the cities and the regions as places to live.

The City of Breda is open for joint projects with Wrocław, such as exchange projects for artists, exhibitions, joint performances of theaters and others. Therefore I already recommended Wrocław to the major cultural organizations in Breda

The European Year of Intercultural Dialogue (EYID) 2008 recognised that Europe's great cultural diversity represents a unique advantage. It will encourage all those living in Europe to explore the benefits of our rich cultural heritage and opportunities to learn from different cultural traditions.

Both Wrocław and Breda want to encourage cultural expressions for the benefit of all their citizens and visitors. Let me therefore bring back to your mind the EYID slogan 'Together in Diversity'.

I am convinced that Wrocław will be an excellent European cultural capital.

Best regards,

P.A.C.M. van der Velden
Mayor of Breda



Große Kreisstadt Görlitz
Der Oberbürgermeister

Urząd Miejski Wrocławia
Prezydent Wrocławia
Pan Rafał Dutkiewicz
Sukiennice 9
50-107 Wrocław
Polen

Ihre Bewerbung um den Titel "Kulturhauptstadt Europas 2016"

Sehr geehrter Herr Dutkiewicz,

für das Jahr 2016 haben Spanien und Polen die Chance, die „Kulturhauptstadt Europas“ vorzuschlagen und auszurichten. Mit großem Interesse habe ich vernommen, dass sich auch die Hauptstadt der Woiwodschaft Niederschlesien, Wrocław, bewerben möchte.

Aus Sicht der Stadt Görlitz, die sich um den Titel für das Jahr 2010 gemeinsam mit ihrer polnischen Partner- und Nachbarstadt Zgorzelec beworben hatte, möchte ich Ihnen zu dieser Entscheidung gratulieren.

Die Stadt Görlitz hat in diesem Bewerbungsverfahren wertvolle Erfahrungen sammeln und auch als Zweiplatzierter europaweit Bekanntheit erlangen können.

Aufgrund der geografischen Nähe zu Wrocław, der Verbindungen zwischen dem Freistaat Sachsen und der Woiwodschaft Niederschlesien und der persönlichen Kontakte zwischen unseren beiden Städten sehen wir in Ihrer Bewerbung auch die Möglichkeit, dass die Entwicklung in der gesamten deutsch-polnischen Region davon partizipiert und profitiert. Kultur ist nicht nur ein weicher Standortfaktor, der Titel „Kulturhauptstadt Europas“ kann einen wichtigen Impuls geben und als Triebkraft die Wirtschaft befördern. Ich hoffe, dass sich daraus nachhaltige positive Effekte ergeben, die mit dringend benötigten zusätzlichen Arbeitsplätzen einhergehen und somit zur weiteren Verbesserung der Lebensqualität in unserer deutsch-polnischen Region beitragen.

Der Stadtrat der Großen Kreisstadt Görlitz hat deshalb am 28. April 2010 folgenden Beschluss gefasst:

„Die Stadt Görlitz begrüßt die Absicht der polnischen Stadt Wrocław, sich für das Jahr 2016 um den Titel „Europäische Kulturhauptstadt“ zu bewerben. Die Stadt Görlitz erklärt ihren festen Willen zur Zusammenarbeit mit der Hauptstadt der Woiwodschaft Niederschlesien bei der Vorbereitung der Bewerbung für den Titel der Kulturhauptstadt Europas 2016. Aufgrund ihrer umfangreichen Erfahrungen aus dem Bewerbungsverfahren unterstützt die Stadt Görlitz Wrocław bei der Entwicklung grenzüberschreitender Projektideen ideell mit Know-How und Informationstransfer.“

Stadtverwaltung Görlitz
Postfach 30 01 31 / 30 01 41
02806 Görlitz
Untermarkt 6-8, 02826 Görlitz
Telefon + 49 (0) 3581 67-0
www.goerlitz.de

Für den Wettbewerb auf nationaler Ebene drückt die Stadt Görlitz Wrocław ganz fest die Daumen, dass die niederschlesische Metropole das Rennen macht und dann letztlich auch vom Europäischen Rat zur „Kulturhauptstadt Europas 2016“ ernannt wird.

Mit herzlichen Grüßen



Joachim Paulick

Görlitz, 4. Mai 2010

LETTER OF SUPPORT FROM THE CITY OF GÖRLITZ

**The letter of support concerning the co-operation of Hradec Králové
with Wrocław for the benefit of earning the title of the European
Capital of Culture 2016**


Mayor of Hradec Králové taking into consideration:

- favourable geographical position of Hradec Králové and Wrocław, and in general, Královéhradecký Region and Lower Silesia, which in case of gaining the title of the European Capital of Culture by Wrocław, enables the realization of common projects in the field of culture;
- unique cultural qualities and development strategies for the cities and the regions;

as well as acknowledging that the title of the European Capital of Culture would:

- contribute to enrichment of cultural life in the cities and the regions in a way that culture may become one of the major motive powers of their economy;
- enable people of culture to realize their creative initiatives on a large scale;
- lead to significant increase in tourism in the cities and the regions, and augment the role of cultural tourism;
- contribute to the economic growth in the cities and the regions, especially the development of the new fields of creative economy and the knowledge-based economy as well as formation of new workplaces;
- contribute to intensification of the promotion of the cities and the regions in Europe and in the world;
- support further integration of the cities and the regions with the European Union;
- enable the municipalities and the local governments acquisition of greater number of European funds, which could be assigned to the promotion of culture and to the development of infrastructure connected with culture;
- raise the attractiveness of the cities and the regions as the places to live;

declares his support and willingness to co-operate in preparation of Wrocław's candidacy for the European Capital of Culture 2016. If Wrocław was to win the title, Mayor of Hradec Králové would participate in realization of the program of the European Capital of Culture in Hradec Králové and in Královéhradecký Region.


Otakar Divíšek
Mayor of Hradec Králové



Poitiers, le 25 Juin 2010

M. Rafał DUTKIEWICZ
Maire de Wrocław
Urząd Miejski Wrocławia
Sukiennice 9
54-107 Wrocław

Monsieur le Maire,

Je me réjouis, avec mes collègues Vice-Présidents concernés, de la qualité des échanges que nous avons pu tenir lors de votre venue dans la Vienne, les 15 et 16 Juin derniers.

Vous nous avez présenté les ambitions de votre Conseil Municipal pour le développement de la ville de Wrocław, pour l'Université, dans le domaine économique et pour le développement durable.

Nous avons pu, à cette occasion, évoquer le projet de candidature de la Ville de Wrocław au titre de Capitale Européenne de la Culture en 2016.

Votre candidature s'inscrit dans une démarche initiée de longue date et entre parfaitement dans le cadre du partenariat que la Département de la Vienne entretient avec Wrocław depuis maintenant 20 ans. C'est donc bien volontiers que le Conseil Général vous apporte son soutien pour cet important projet qui contribuera à renforcer encore le développement de Wrocław.

Nos partenariats pourraient porter sur l'ensemble de ce projet, avec un intérêt particulier pour les aspects culturels. Je vous propose que notre soutien à votre candidature s'organise autour de plusieurs thèmes qui pourraient être le patrimoine, l'animation culturelle, les nouvelles technologies dans les loisirs et la gastronomie.

En effet, parmi les nombreuses richesses patrimoniales gérées dans la Vienne, figure l'Abbaye de Saint-Savin, classée au Patrimoine Mondial de l'UNESCO, qui pourrait être associée à cet événement ; l'association SALUT L'ARTISTE, soutenue par le Conseil Général, sera également un interlocuteur privilégié pour ses réseaux d'artistes de renommée internationale. Le Parc du Futuroscope, orienté vers la culture des loisirs de demain, sera lui aussi un partenaire associé, l'Association Tous Azimuts dont vous êtes le Parrain également, ainsi que les chefs étoilés de la Vienne, qui contribueront au rayonnement de l'art culinaire, langage universel s'il en est.

Je souhaite ainsi vivement que votre ville puisse obtenir le titre de Capitale Européenne de la Culture en 2016 et reste naturellement à votre écoute pour discuter plus avant des modalités de mise en œuvre de notre partenariat sur ce sujet, par l'intermédiaire de notre Direction des Affaires Internationales.

Vous remerciant à nouveau de la qualité des échanges que nos deux collectivités entretiennent depuis bientôt deux décennies et de votre engagement personnel à les renforcer en permanence,

Je vous prie de croire, Monsieur le Maire, à l'assurance de mes sentiments les meilleurs.

Claude BERTAUD
Président du Conseil Général

CONSEIL GÉNÉRAL DE LA VIENNE
HOTEL DU DÉPARTEMENT
PLACE ARTISTE BRAVARD - BP 319
86008 POITIERS CEDEX
TÉLÉPHONE 05 49 55 44 00
FAX 05 49 58 77 36

LETTER OF SUPPORT FROM THE DEPARTMENT OF LA VIENNE



Lille, le

Monsieur Rafał Dutkiewicz
Maire
Sukiennice 9
50-107 Wrocław
Pologne

Monsieur le Maire,

En devenant Capitale européenne de la Culture en 2004, Lille et toute son Eurorégion ont partagé une aventure culturelle et humaine sans précédent qui a changé durablement leur image. Si l'on s'accorde à dire que nous avons gagné dix ans de notoriété, nous percevons chaque jour les effets de cette année exceptionnelle.

Culture, développement économique, urbanisme, rayonnement international, ce sont autant de domaines qui ont depuis trouvé de nouvelles impulsions. Au-delà, cette épopée nous a offert de mieux nous connaître et de mieux vivre ensemble.

L'art et la culture, parce qu'ils s'adressent au cœur et à la raison, peuvent nous aider à construire une société retrouvant ses valeurs, plus juste, plus solidaire et plus belle. C'est aussi dans cela que réside le sens de toute Capitale européenne de la Culture.

Depuis le début de notre partenariat avec la Ville de Wrocław, nous partageons un même engouement pour la culture, non seulement à travers les institutions culturelles et les nombreux festivals qui fondent la renommée de votre Ville, mais aussi à travers le foisonnement d'initiatives culturelles innovantes que nous avons pu repérer dans cette capitale régionale, stimulée par une forte présence de la jeunesse et de prestigieuses institutions universitaires.

Aujourd'hui, Wrocław veut franchir une nouvelle étape et la Ville de Lille la soutient dans cette belle aventure européenne, prêt à partager son expérience et à renforcer les liens culturels et artistiques que nous entendons ensuite pérenniser entre les deux cités.

Je tiens personnellement à saluer ce choix de la culture pour propulser votre ville dans un avenir européen des plus prometteurs, ainsi





ЛЬВІВСЬКИЙ МІСЬКИЙ ГОЛОВА

Україна, 79006, м. Львів, пл. Ринок, 1 тел./факс: 38 (032) 297-59-00, факс: 38 (032) 297-57-47
e-mail: a.sadovyy@city-adm.lviv.ua

26.05.2016 2102-17

На № _____ від _____

Президенту міста Вроцлава
п. Рафалу Дуткєвічу

Шановний пане Президенте,

Львів і Вроцлав – це два великі міста, які віддавна поєднують тісна дружба та плідна співпраця. Історія, дух і сучасний образ цих двох міст свідчать про те, що вони є спадкоємцями найкращої європейської культурної спадщини. Динаміка контактів львівських і вроцлавських культурних середовищ підтверджує величезний суспільний потенціал взаємних відносин, потребу повнішого двостороннього пізнання. Шляхом підтримки постійних зв'язків і в більшій кількості спільних проєктів мистецтва висловлюють свій погляд на ситуацію, в якій дві близькі народи були розділені політичним кордоном.

Ми з зацікавленістю спостерігаємо за намаганнями міста Вроцлава отримати звання Європейської Столиці Культури у 2016 році. Запрошення Львова підтримати кандидатуру Вроцлава є чудовою нагодою для реалізації спільних європейських ідеалів обох міст. Поєднавши потенціал Вроцлава та Львова, ми можемо створити виняткову програму і лише з огляду на важливе значення обох міст та їх культуротворчих середовищ, але також з огляду на те, що така програма, яка охоплює не лише країни Шенгенської зони, набиратиме символічного значення. Нашою метою є не лише надати мешканцям Львова та Вроцлава можливість участі у неповторному багатомірному заході і спільно насолоджуватися результатами його реалізації, але і звернути увагу на те, що дискусія про кордони сучасної Європи все ще не дійшла до завершення, яке б задовольняло наші сторони.

У зв'язку з зазначеним вище, бажаємо успіху у Ваших намаганнях і декларуємо готовність разом з Вами реалізувати проєкти і заходи, пов'язані з Європейською Столицею Культури 2016 році.

З повагою

Андрій Садовий

LETTER OF SUPPORT FROM THE CITY OF LVIV

ZVI BAR

Mayor of Ramat-Gan



צבי בר
ראש העיר רמת-גן

MUNICIPALITY OF RAMAT GAN
35 BIALIK STREET
RAMAT GAN, ISRAEL 52100
FAX: 972 3 675 3222

Fax: 0048717778678
Date: Thursday, May 27, 2010
To: Mayor Rafal Dutkiewicz
Wroclaw Municipality

Dear Mayor Dutkiewicz,

Wroclaw and Ramat Gan have been *Sister Cities* since November 1997. It will be my honor to support Wroclaw to become "the European Capital of Culture 2016".

Your city has shown its goodwill and openness to our religion and culture, the most recent example is the rededication of the New Synagogue of Wroclaw.

The city of Ramat-Gan is open for joint projects with your city; such as, exchange of dance groups, singing groups, chorus, young students' orchestra and exchange of artistic and photographic exhibitions.

Best Regards,
Zvi Bar
Mayor of Ramat-Gan

LETTER OF SUPPORT FROM THE CITY OF RAMAT GAN

LANDESHAUPTSTADT



Der Oberbürgermeister

Herrn Stadtpräsidenten
Rafał Dutkiewicz
Pl. Nowy Targ 1/8
50-141 WROCLAW
POLEN

21. Juni 2010

Sehr verehrter Herr Stadtpräsident Dutkiewicz,

zunächst möchte ich mich für Ihr Schreiben vom 10. Mai 2010 bedanken. Es erfüllt uns in Wiesbaden mit großem Stolz, dass unsere schöne Partnerstadt Breslau sich als Europäische Kulturhauptstadt 2016 bewirbt. Aus meiner Sicht könnte es keine geeignetere Stadt geben, um die Republik Polen im Jahr 2016 international zu repräsentieren.

Ich bin daher überzeugt, dass es Ihnen und den Bürgerinnen und Bürgern in Breslau gelingen wird, mit Ihrer Begeisterung und Tatkraft die Kandidatur in einen Erfolg bei der nationalen Vorausscheidung umzumünzen.

Gerne bestätige ich Ihnen, auch im Namen des Magistrates der Landeshauptstadt Wiesbaden, unsere volle Unterstützung für die Bewerbung der Stadt Breslau zur Europäischen Kulturhauptstadt 2016.

Außerdem kann ich Ihnen berichten, dass eine weitere Partnerstadt Wiesbadens sich um den Titel der Kulturhauptstadt bewirbt, nämlich die spanische Stadt Donostia-San Sebastián. Auch diese Kandidatur unterstützen wir und vielleicht sind ja im Jahr 2016 gleich zwei unserer Partnerstädte europäische Kulturhauptstadt.

Mit den besten Wünschen für eine erfolgreiche Bewerbung,

herzliche Grüße aus Wiesbaden
Ihr

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LETTER OF SUPPORT FROM THE CITY OF WIESBADEN

WROCLAW FESTIVALS

Music Festivals:

Summer Opera Festival. It is a festival organised by the Wrocław Opera. Its idea is to perform outside the Opera building, in the open air; in this way the shows presented are more accessible to the public and accommodate more audience.

International Festival Wratislavia Cantans continues since 1966. During the festival the public enjoys cantatas, symphonic, chamber and opera music as well as ballet performances, exhibitions, oratorios, vocal and instrumental recitals.

Musica Electronica Nova came to life in 2005 and since then earned several prestigious awards. The idea of the festival is to search for new ways of musical and aesthetic experiences, often by means of unconventional instruments and innovative arrangements. It is organised by Association of Polish Composers and Impart Centre of Art.

Festival of Contemporary Opera, organized by Wrocław Opera, presents works of composers written in 20th and 21st century. It stages operas less famous than classic repertoire, but very interesting in their music and dramatization.

Musica Polonica Nova is organised since 1962 and promotes Polish contemporary music, presenting prestigious national premieres performed by foreign and Polish soloists.

World Double Bass Festival is a fiesta for lovers of the largest string instrument. The festival is organized by Polish Association of Double Bass Players, Karol Lipiński University of Music, Wrocław and the Wrocław Philharmonic. During the festival one can enjoy not only concerts performed by great artists from all the world, but also participate in master classes, meetings with artists, happenings and Double Bass Competition.

Leo Festival, initiated by a well-known Austrian violinist and conductor Ernst Kovacic is organized by Wrocław Chamber Orchestra Leopoldinum. Its general manager Andrzej Kosendiak said: "Music entering other areas of art is a characteristic feature of our event. It gives a chance to discover new worlds not only for the audience but also for us – artists".

Forum Musicum is a festival of music of the past centuries, played on early musical instruments or their copies; it encourages historical performing practices. Festival guests present very diverse programme including works of composers from various musical epochs – from the Middle Ages to the present times.

Arsenal Nights – Chamber Music Festival. The initiator and host of this festival, held since 1997, is the Chamber Orchestra "Wratislavia". Concerts take place in the beautiful courtyard of Wrocław Arsenal in late

evenings in June and July. Acoustics of the courtyard makes it an excellent venue for the presentation of both chamber music in its purest form (trios, quartets), and of works composed for chamber orchestras.

International Clarinet Festival "Clarimania" is an annual festival organized by Karol Lipiński University of Music. Its programme includes concerts, recitals, master classes, lectures, meetings with artists and exhibitions of instruments.

May with Early Music takes place since 1992. The idea behind the festival is to present the music written for medieval, renaissance and baroque instruments. All concerts are held in the historic setting of Wrocław (including City Hall, Museum of Architecture, Oratorio Marianum). The music is performed by price-winner artists and ensembles, as well as by young students of early music.

International Festival of Viennese Music takes place since 1993 and promotes Viennese music. The festival program covers dance music, operetta and symphony.

International Festival “Non Sola Scripta” is a Wrocław festival known also as Wrocław Organ Summer. Besides organ recitals its programme includes also chamber concerts.

Pax et Bonum Festival. Leading idea of the festival is to combine music with efforts on behalf the peace in the world. This alternative form of expression of pacifism was originated by the Wrocław Franciscan Order.

Young Classics Wratislavia – Festival of Young Orchestras is organized for young school orchestras from the whole Europe. It is a result of cooperation of musicians from Poland and Germany; young musicians from both countries prepare common programme and later go on a tour with it.

Thanks Jimi Festival is combined with attempts to establish a Guinness World Record in the number of guitarist playing Jimi Hendrix’s “Hey Joe” on the Wrocław Market Square. It has been organized by Leszek Cichoński, musician and educator, who set the aim to teach people a new Hendrix song every year.

The Jazz on the Odra River is the oldest music festival in Wrocław; it is organised annually since 1964. The Festival hosted world known artists from around the world: Pat Metheny, Paco de Lucia, Stan Getz, Don Cherry, Larry Coryell, McCoy Tyner, Al Di Meola,

Buddy Rich and many others. Jazz played by the Odra River became a musical flagship of Wrocław.

Wrocław Guitar Festival. The main idea of the festival is to present the possibilities of combining noble guitar sound with sounds of other instruments. The festival combines classical music with a fiery flamenco guitar, unique in its improvisation jazz and carrying the joyous praise of life Latin American Folk. Every year the Festival invites Polish and foreign virtuosos of the guitar. Besides concerts, lectures and master classes are held during the festival.

Stage Songs Review is the oldest festival of this kind in Poland. It has been held in Wrocław for more than 25 years now. Every year artists of music avant-garde arrive in the capital of the Lower Silesia. Among review events there are: Song Interpretation Contest (now international), Theatre School’s Day, concerts and recitals.

Avant Art Festival is one of the young Wrocław festivals. It is dedicated to music, including experimental music, contemporary dance and performance. Organisers are interested not only in etiquettes and stylistic divisions but in pure artistic quality.

Jazztopad is a festival idea of the Wrocław Philharmonic to brighten up the rainy Autumn period. Yearly the festival becomes more and more important jazz festival in Poland and in Europe. Till now it hosted such stars as Wayne Shorter, Bill Frisell, Kenny Wheeler, Manu Katche and Terje Rypdal.

Havdalah Concerts are monthly meetings with the music in the White Stork Synagogue. They are held every last Saturday of the month and begin after sunset. It is being organised by the Jewish Community and Foundation PRO ARTE.

Sailor Song Festival are meetings with folk music. The festival takes place since 1989 and is addressed to children, youth and sailing enthusiasts. It consists of two parts: the competition and the concerts; in both professional and amateur artists perform.

Wrocław Industrial Festival is the only festival of this type in eastern part of Europe. The festival presents avant-garde art: music, plastic and visual arts, performance. The leading idea is a multimedia expression of different aspects of our technicized world, recognised by collective subconsciousness as an opportunity, but also as a danger. The festival refers to creation of artists from the beginning of 20th century: futurists, environmental art and industrial art.

One Love Festival during its four years existence it evolved into the biggest hall reggae music festival in Europe. The festival goes beyond the stereotypes and conventions. In Wrocław Centennial Hall it gathers several thousands of people who enjoy the rhythm of music and share the feeling of love and fraternity.

Ethno Jazz Festival. Over the past years organisers managed to bring world’s best jazz musicians to Wrocław. The festival attracts masses of ethno jazz music enthusiasts. Very quickly Ethno Jazz Festival created its

own space and earned a solid position at the Wrocław music stage.

Asymmetry Festival. The festival, organised by the Wrocław club Firlej, Asymmetry agency and other institutions, is devoted to a search for avant-garde in rock, metal and original electro music. The festival is a hybrid combining elements of drone, sludge and post-rock music. Organizers focus on modern transmission channels and European dimension.

Summer with the White Stork Music. This event, organized by Bente Kahan Foundation Jewish, became a festival of Klezmer and Folk music. In the past it also presented classic, pop, jazz, and opera music.

Sensation White is one of the world's biggest events where masses of people dressed in white dance to modern techno music. Sensation White means acrobatic dances, fire shows, lasers, fantastic technical setting taking advantage of newest technologies and stars from around the world. It has been for several years now that fans of electro music come to Wrocław Centennial Hall.

Energy of the Sound is a festival of musical avant-garde organized by Industrial Art association. Apart from the energy of daring and unconventional music, "Energy of the Sound" has also an educative aspect comprising lectures, workshops and presentations.

Ambiental Festival is an event organized by Wrocław club Formaty. It promotes ambitious electronic music. Atmosphere of the festival oscillates between ambient,

minimal, lounge and trip hop music. Organizers provide the audience with electric and innovative gigs of Polish and foreign artists.

3rd of May Festival is a festival of Polish rock music. The best Polish bands play on the second weekend of May at Słodowa Island in Wrocław under the slogan "The best Polish bands at the best annual rock event".

Visual Art Festivals:

International Media Art Biennale WRO is considered – both by the experts and the audience – to be a major review of media art in Poland and Central Europe. The crux of the festival is an international competition for works of art depicting the complexity of contemporary art by means of different formats and media.

"SURVIVAL" Review of Young Art in the extreme conditions is the only art festival in public space of this scale in Poland. The review selects buildings, complexes of buildings, halls located close to major event centres, as well as public spaces where the daily life of the city concentrates.

Geppert's Contest. The aim of the competition is the presentation of the most interesting phenomena within the young painting scene selected by most eminent curators from the whole country. Tradition of the contest and exhibition goes back to 1989.

High Temperatures Festival is a result of efforts of young artists: students, graduates and educators of Wrocław Academy of Fine Arts, as well as Grawiton, an association supporting young artists. Inspiration to organize the festival was a common fascination with possibilities and the magic of fire in the creation process with such materials as metal, glass and ceramics.

International Drawing Competition. Aim of the festival is to show phenomena characteristic of modern art of drawing (multiplicity of style and artistic attitudes). The competition is enriched by paratheatrical activities, performances and installations.

Interdisciplinary Festivals:

Museums at Night is an event allowing people to visit museums, galleries and exhibition halls during evening and night hours for free or for a symbolic entrance fee. Wrocław "Museums Night" is very popular and is accompanied by many events organised by various cultural institutions.

Wrocław Festival. Concerts, exhibitions and other cultural events, ceremonial City Council sessions, orders for honoured citizens, celebration of the day of John the Baptist, patron of Wrocław – these are only some entries of annual celebration of Wrocław Festival.

Simcha – Festival of Jewish Culture and Havdalah Concerts bring closer Jewish culture to the society of Wrocław and Lower Silesia for over 12 years. In the very centre of the Quarter of Mutual Respect various events gather people eager for art, knowledge and contact with Jewish tradition, open for dialogue, mutual tolerance and respect.

Festival of National and Ethnic Minorities "Kaleidoscope of Cultures". The aim of the festival is to bring closer to citizens of Wrocław the work of artists representing national minorities; German, Ukrainian, Greek, Roma, Lemko, Jewish, Crimean and Bulgarian. The festival attracts not only professional artists but also amateurs fascinated by culture of their ancestors and cultivation of their tradition.

Lower Silesian Science Festival is a popular scientific event organized annually in September (stationary edition) and in October (outgoing sessions in Legnica, Jelenia Góra, Wałbrzych, Ząbkowice Śląskie and Bystrzyca Kłodzka). It is organised by the higher education institutions from Wrocław, Polish Academy of Sciences and non-academic institutions. The festival is addressed to all people interested in science, culture, art and all interesting phenomena in the surrounding world.

Underwater Wrocław Festival. Music and design, cinema and architecture, theatre and intermedial art, photography and literature, fashion, kitsch and underground – Underwater Wrocław is an interdisciplinary festival crossing the disciplinary borders.

Tumskie Nights are concerts taking place regularly since 1999 in the temples of Tumski Island and in the auditorium of Pontifical Faculty of Theology every month's last Sunday.

Days of Muslim Culture is an annual event organized by Muslim minority of Wrocław. Its aim is to promote culture and the religious thought of Islam, present Muslim contribution to European culture and overcome false and detrimental stereotypes about Muslim minority.

Churches Night is a cultural event patterned on "Museums at Night", stressing the religious spiritual

aspect. During the event one can visit places which commonly are closed and inaccessible for tourist, e.g. crypts of Wrocław Cathedral.

Juwenalia is above all a period of good time and fun, enabling students to forget about upcoming end-of-term examinations. It is a mass event, full of concerts, sport competitions and other attractions.

"Europe on the Fork" is not only a gastronomic festival. Its aim is to bring citizens of Wrocław closer to tastes and cultural variety of Europe. Tasting of different cuisines is accompanied by numerous concerts.

Festival "Between East and West" is an interdisciplinary event uniting eastern and western tradition of civilization and culture. The festival is unique and exceptional on the Polish scale, for the culture and art of the East are presented in one of the most westernised regions in Poland.

Theatre Festivals:

International Theatre Festival DIALOGUE-WROCŁAW is a review of the most interesting theatrical phenomena in Europe. The festival takes place in a biannual cycle (in odd years) and lasts seven days – from Monday to Sunday. Every day, in accordance with the idea of dialogue, at least two performances are presented: one Polish and one foreign. Summary of the festival is a professionally prepared panel discussion.

The Brave Festival – Against Expulsion From Culture is an event aimed to present activities of the people working to protect their own cultures, traditions, spirituality and sensibility, who cultivate mysteries of rituals, ceremonies, and songs. It is a festival devoted to genuine environmentalists of culture who help many marginalized and forgotten communities to survive.

International Theatre Festival “World is a Place of Truth” is a festival which name is referring to one of Jerzy Grotowski’s performances. It is an opportunity to meet the work of directors who, during their career, were reshaping various areas of theatre in 20th century, often broadening the borders of this area of art.

International Meetings of the Puppet Theatre Academies. This regular event has already ingrained itself in the consciousness of European puppet theatre

fans and professionals. Every two years students and educators, theoreticians and practitioners of puppet theatre meet in Wrocław to confront their didactical programmes, assess condition of education, exchange experiences and opinions about teaching in a relation between school and theatre.

International Festival of Pantomime and Dance KINEMA. This festival combines the art of pantomime with film and dance theatre. It is an only event of this kind in Poland, offering the audience knowledge of many areas of art, including seemingly distant forms of artistic activity.

International Festival of Cabarets – WROCEK has always brought days of fun, filled with shows of contemporary Polish cabaret stage and of invited guests.

International Festival of Street Artists – BUSKERBUS attracts at least 80 performers who participate in the festival: musicians, circus artists, clowns, mimes, acrobats from Poland and abroad. They are mostly street artists from all the world (buskers), soloists and groups, representatives of various disciplines of street art.

Literary Festivals:

International Short Story Festival is a celebration of short literary form. An overall aim of the festival is a promotion of intercultural dialogue.

Literary Post Wrocław is one of the largest literary festivals in Poland. Programme of the festival is filled with books premieres, lectures, poetic presentations and contests, film screenings.

Silesius Wrocław Poetic Award is a prize awarded during festival Literary Port. “Silesius” is a distinction and promotion of the most important works and creators of Polish poetry. The prize is funded by the City of Wrocław, its name derives from Angelus Silesius, a baroque poet, mystic and philosopher.

Angelus Central European Literature Award is the most important award in the area of prose works translated into Polish for writers originating from Central Europe. In their works they all undertake most important topics for the present, force to think and deepen our knowledge about the world of other cultures.

International Detective Stories Festival. The idea of the festival is to present latest crime stories. During the festival The Award of Great Calibre is awarded to the best Polish crime story.

Wrocław Promotion of Good Books. Aim of this event is to promote literature of high quality and artistic and typographic merits. Audience's meetings with publishers, writers and publicists are also targets of this event.

GOOD PAGES – Children and Youth Books Fair is a celebration of books for children and young readers. The fair lasts several days and is filled with various events, meetings with authors, readings of fairy tales and plastic contests.

Wrocław Cheap Book Reading. The aim of the fair and accompanying events is to promote of ambitious and valuable literature. Participants of the fair can buy books as discounted prices.

festival is to create in Poland the space for dialogue “interscenario” – between scriptwriters, directors and film producers, but also between professionals and audience.

American Film Festival is an occasion to get acquainted with contemporary American cinema, as well as with culture and reality of the United States. The festival presents the most recent movies of both acknowledged directors and less known artists.

KAN – International Festival of Amateur and Independent Cinema is one of the largest events of this type in our country. The festival presents movies of amateur artists competing for Golden KANewka prize and works of recognized independent Polish and foreign artists.

Film Festivals:

International Film Festival Era New Horizons is a festival of movies crossing boundaries of conventional cinema. It is a festival of cinema visionaries, uncompromising artists, brave enough to follow their chosen path against any fashion and to tell about the most important things by means of their inimitable language.

Interscenario: International Scriptwriters Festival is an innovative and unique cultural event in Poland. Its first edition took place in 2007. Overall aim of the





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