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The social dimension in the European City of Culture programme – the analysis of the applications of the Polish candidates to the title in 2016

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Chapter 1: Introduction

The aim of the first chapter will be to outline very shortly the foundations for the present thesis: its subjects, the origins of the topic and the way it was specified as well as the structure of the of the work to follow in the subsequent parts.

1.1 The genesis of the thesis

The European Capital of Culture (ECoC[1]) programme seems to be one of the most unique initiatives of the European Union. What makes it extraordinary is, probably, most of all, the fact that although it relies on culture – the area so which has never been a typical focus of the EU, it has been dynamically developing for the last twenty-five years and it does not seem to slow down its pace. Quite the opposite – the interest it is raising among the European cities – accompanied by the increased interest among the researchers and in the popular discourse – grows considerably. Its exceptionality, on the global scale, on the other hand, can be illustrated by the projects like the American Capital of Culture or the Arab Capital of Culture which it has inspired.

What renders the ECoC extraordinary is, probably, most of all, the fact that it appears to surpass the initial expectations which it has been associated with not only in terms of the extent of its celebrations but also the areas which the celebrations have entered and the sustainable changes they have been able to trigger in the ECoC host cities if only such changes have been placed in a context of the cities' long-term development policies. At the beginning of the progamme, probably, no one has hoped that the ECoC could considerably affect the economic, the environmental or – most importantly from the focus of the present thesis which will be further presented – the social development of the city. All these, albeit unplanned, become the reality of the ECoCs. Moreover, a phenomenon typical of the programme have become evident that the benefits mentioned might be to a certain extent achieved even if the cities applying to host the event are not eventually granted the title, yet participate in the competition to organise the celebrations in a way which renders the cultural year an integral part of their sustainable development.

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[1] Originally, the programme was named the European *City* of Culture. The name was officially changed to the European *Capital* of Culture only in 1999 and the first city to hold the title of the European *Capital* of Culture was Cork in 2005. For the purposes of the present paper the event will be referred to as ECoC, regardless of if the very acronym will be used in the context of cities which held the title before 2005 or in/after 2005.

All the above mentioned observations influenced the belief that the ECoC initiative could be an interesting and topical subject of the thesis. Obviously, however, discussing the programme as such would be far too general and the angle must have been determined from which it could be presented. The very step has appeared the most difficult one in the preparation for the current work; yet, knowing that what will serve as its analytical material will be the candidate applications of the Polish cities wishing to organise the ECoC event in 2016 and having the preliminary literature review behind, it has been decided that the particular focus of the present thesis work will be the ECoC's social dimension, an area which still seems to be paid considerably less attention than the economic or the environmental developments associated with the initiative.

1.2 The aim and the content of the thesis

The aim of the present thesis will be, as has been already suggested, to analyse the social dimension of the candidate applications of the Polish cities which have ran for the title of the ECoC in 2016. What should be, probably, explained to avoid any difficulties in comprehension of the current work before its structure is outlined is the time frame – the main part of the thesis has come into being at the stage when it has been known that the celebrations in the 2016 will be organised in one city in Spain and one in Poland, yet the competition among the candidates has been still going on and it has been decided not which of the applying cities would be awarded the title; the present introduction, on the other hand, is being written a few days after the announcement of the decision that the Polish ECoC celebrations in 2016 will take place in Wrocław.[2]

As far as the structure of the present thesis is concerned, except for the current introduction, it will be composed of the literature review, the theoretical background for the work, the analysis based on the applications mentioned in the previous passage, the results of the analysis and the conclusions.

As regards the content of the particular parts, the first will form a brief presentation of the most important publications used in the theoretical research for the present work, the second will attempt to present as extensively as possible two pillars of the present work,

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[2] It must be underlined that since the present thesis does not focus on the influence of the candidate applications on the final effects of the application process discussed, the very timing has in no way affected the results of the work included in the present thesis.

that is, the concept of the social dimension of culture and the ECoC initiative. The third will be an in-depth study of certain elements of the already mentioned applications which are believed to represent the social aspiration of the ECoC candidate cities best (it will be preceded by the introduction of the questions to be answered on the basis of the very study). The fourth will present the trends observed concerning the social dimension of the applications which will, at the same time, precisely address the questions introduced in the previous part. Finally, the fourth will be an attempt to sum up the whole work and present the areas of possible further research.

It is hoped that the following work will form an interesting insight into the study of the social dimension of culture in general and the social dimension of the ECoC programme.

Chapter 2: Literature review

The aim of the literature review is to provide a short background for the research conducted for the purposes of the present thesis as well as to present the most important publications (and authors) which will be referred to in the present thesis as far as the main areas of its interest are concerned.

2.1 Research – introductory remarks

The research of the social dimension of culture and of the social dimension of the ECoC in particular, conducted on the purposes of the present thesis, have been much more difficult than it has been expected.

What has been particularly demanding here has been, probably, finding the precise definitions and descriptions of the social dimension of culture. One may get an impression that the phenomenon is well known but, since it is very broad and easily blurred with other aspects of cultural activity like the economic or the purely cultural ones, it is easier to illustrate it with particular examples than to precisely define it.

The situation appears to be similarly difficult with the research of the particular subject of this work, that is, the social dimension of the ECoC programme. Although it seems that the interest in the social side of the very initiative both on the part of EU policy makers as well as on the part of researchers is steadily evolving, which finds its expression in the specific publications, what prevails is, probably, still the study of the more tangible (and, consequently, more quantifiable) economic and physical objectives and legacies of the programme.

2.2 Literature background

What has been of a special interest to the present thesis has been the literature which can be, probably, best delineate by the thematic scope of two main sections of the following theoretical chapter, that is: the social dimension of culture and the concept of the ECoC programme. The first of them will attempt to encompass, mostly, the evolvement, the definition and the description of the discussed dimension as well as the problem of blurring it with other facets of culture; the second will try to sketch the historical origins and the development of the ECoC initiative (including the celebrations in Kraków as the only Polish city to organise it so far) as well as the evolution of its objectives, criteria and

selection procedures. Some of the publications which will be referred to in the theoretical background of the present thesis will be used in relation to both sections mentioned. Thus, their presentation in the following passages will reflect their general importance for the research rather than their relevance for one section or the other.

It seems that what should be mentioned first is the publication which has been the inspiration for the present thesis, namely the article "City/Culture Discourses: Evidence from the Competition to Select the European Capital of Culture 2008"[3] by Ron Griffiths. Having as its analytical corpus the applications to the ECoC title submitted by the UK cities which competed to host the event in 2016[4], the article has made it evident for the author of the present thesis that this type of document can serve as a interesting basis for the analysis of the trends among the ECoC candidate cities and has become an encouragement to render the applications of the Polish cities running for the ECoC in 2016 the source of the analytical material of the study to be conducted in the present thesis.

The publication which has also appeared particularly important to the present work is *Cultural Policy and Urban regeneration. The West European Experience*, more precisely – its chapter "Remaking European Cities: the role of cultural policies" by Franco Bianchini. The very author is one of the most important researchers, advisors and lecturers on the cultural policies and planning. Thus, it has come as no surprise that his chapter has been the most in-depth and the most widely quoted review of the role of the twentieth century Western European cultural policies which has been encountered in the research to the present thesis. What will be of special importance for the current work will be, obviously, above all, the pieces of Bianchini's chapter which refer to the social side of the cultural policies.

Taking into account the fact that, as has been already mentioned, what has been particularly demanding in the research for the present thesis has been finding the

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[3] A bibliographical footnote will be entered in the present thesis for every piece of literature (book/chapter/article/review/study etc.) mentioned in the literature review only when they are first precisely referred to or quoted in the following chapters.

[4] At the time when the competition took place the ECoC selection procedure was valid according to which to when delegating an ECoC for a given year a particular country could leave the decision to choose it to the EU or make the decision itself; if the second path was taken, one of the ways to select the city was to organise the national contest; that is the case of the British ECoC 2008 described by Griffiths.
(According to the present regulations, the national contest is an obligatory element of the selection procedure.)

definitions of the social dimension of culture, the publication which has appeared especially valuable here has been also an exhaustive study by Michelle Reeves titled *Measuring the Economic and Social Impact of the Arts: A Review* where, albeit limited, some definitions of the phenomenon have been presented.

Grasping the illusive character of the social dimension of the ECoC in particular, has been further possible thanks to Robert Palmer, the leading expert of the ECoC whose review of the programme commissioned by the European Commission is, probably, the most in-depth and comprehensible study of the initiative so far[5]. Its main focus are the cities to host the celebrations between 1995 and 2004, yet it also refers to the longer-term legacies of the 10 ECoCs which held the title between 1985 and 1994, and the ECoCs which were designated for it for the years 2005-2008. Comprising of two parts – one devoted to the reports of particular host cities between 1995 and 2004, exclusively – the review offers a great amount of information on many aspects of the programme. The elements which have appeared to be the most important ones from the perspective of the present thesis have related, however, predominantly, to the social legacies of the programme as well as to the particular information on the ECoC Kraków 1990.

As far as the ECoC legacies of different types are concerned, the researcher whose work might not be extensively referred to in the following, theoretical, chapter but has, undoubtedly, significantly influenced the preparations to the present thesis is Beatriz García, an expert in the area of cultural policies and urban regeneration with a special interest in flagship events, in particular the ECoC. What has appeared as particularly helpful from the perspective of the present thesis is her studies of the long-term legacies of the ECoC, which clearly delineate the social and the cultural effects of the celebrations form their economic and physical legacies and argue the need for a greater research of the first type. Interestingly, an important part of García's work is formed by the long-term legacies of the ECoC Glasgow 1990 which later in the present thesis will be claimed a turning point of the discussed initiative also in terms of its focus on the social matters.

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[5] Since original report was published in 2004 its three subsequent updates were released in 2007, 2009 and 2011 created by Robert Palmer in collaboration with Greg Richards.
Richards is another leading researcher of the subject of the ECoC; he specialises in cultural tourism and, albeit only once, he is also referred to in the present thesis.

Furthermore, what has been especially useful as far as deconstructing the development of the ECoC's procedures, criteria and objectives as well the general idea standing behind it is concerned, has been, obviously, primarily the original legislation of the EU institutions: communications, opinions, decisions. Yet, the publication which during the research for the present thesis has helped to understand the very development and provided a comprehensive background for it is also *Europejska Stolica Kultury. Miejsce kultury w polityce Unii Europejskiej*[6] by Danuta Glondys. Interestingly, what the author provides in her book is not only the presentation of the ECoC programme, including its three angles: European, economic and most importantly for the following chapters – the social one, but also the presentation of a wider context in which the culture in the EU is placed.

Except for the above mentioned literature, which has turned out to be fundamental for the present work, what its research has greatly relied on is also the official EU documents concerning the Union's general approach to the social and cultural matters (e.g. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world* or *Opinion of the European Economic and Social Committee on The social dimension of culture*) and the research prepared on these matters for the EU either by the its own institutions (e.g. "Summary of the European Commission conference 'Celebrating 25 years of European Capitals of Culture'") or by some independent bodies (e.g. "The Economy of Culture in Europe. Study prepared for the European Commission"). Finally, the research for the current work has included the review of the ECoC-related practical documents issued by the EU e.g. "Proposed Application for the Title of the European Capital of Culture" or "Guide for cities applying for the title of European Capital of Culture".

Last but not least, the preparation to the present thesis has encompassed the review of the abundance of expert journal articles, popular press articles, book chapters, studies and web pages. Not all of them, however, are equally significant for the work presented. That is why they will be, obviously, mentioned in the footnotes when they are referred to but are not elaborated on in this chapter.

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[6] The English translations of all Polish titles used in the present thesis will be provided in the bibliography.

Chapter 3: Theoretical background for the analysis

The following chapter will elaborate on two concepts which seem to be crucial from the perspective of the practical analysis of the present thesis. More particularly, it will make an attempt to give a general theoretical background for the idea of the social dimension of culture and the concept of the ECoC programme. The very background will be, on the other hand, helpful in the practical analysis of the present thesis which will focus on the social dimension of culture as included in the formal applications of the Polish cities running for the title of the European Capital of Culture 2016.

3.1 "Social" in the context of culture

The aim of the following section is to shed some more light on the concept of the social dimension of culture. It will start with presenting a historical background for the development of the social objectives of cultural policies. Then it will present some conceptual confusion related to the dimension discussed, resulting, in particular, from merging the social impacts of culture with the economic and cultural ones. Having explained the reasons for confusion, the section will make an attempt to define the phenomenon of the social dimension of culture, preceded by the introduction of a broad definition of culture which lets one speak of its social perspective. Further, since the existing definitions of the dimension discussed are believed to be greatly insufficient in the context of the analysis to be conducted in the practical part of the present thesis, the descriptive approach to the problem will be adopted and, consequently, concepts like: access development (relating to the participation in culture), cultural inclusion, cultural instrumentalism and social inclusion will be introduced and discussed. A final point in the following section will relate to the individual and collective actors which can be influenced by the social effects of culture.

3.1.1. The social dimension of culture – historical background

Assuming from the analysis of the cultural policies in Europe in the second half of the 20th twentieth century conducted by Bianchini, social objectives in the area of cultural polices are nothing new on the political agenda of most Western European countries.[7] In his

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[7] Franco Bianchini, "Remaking European Cities: the role of cultural policies," in *Cultural Policy and Urban regeneration. The West European Experience*, ed. Franco Bianchini and Michael Parkinson (Manchester: Manchester University Press, 1994), 1-19.

review, Bianchini presents several periods characterised by different trends in thinking about cultural policies.

The first period, which he mentions, yet does not elaborate on, is the post-war time of the 1950s and then most of the 1960s. These were the years when the term "culture" was understood in a very limited way and, related to that, cultural policies received little attention from policy makers.[8]

The second period, which deserves much more attention from the perspective of the present work, is the time of the emergence of the Western European post-1968 social movements as well as grassroots groups and their activity in the 1970s. The movements, as claimed by Bianchini, did not only understand culture in a significantly broader way and rejected the traditional high/low art distinction, but also had a considerable impact on local politicians, especially the "new left". The newly emerged groups could count on the authority's willing support.[9] The support for cultural initiatives of the movements, on the other hand, resulted in realisation of a number of social objectives from among which Bianchini mentions, for example, widened access to culture, in general, and different forms of culture like arts festivals, in particular, to everyone within the city, regardless of their age, gender, social/economic status or disabilities – to mention just a few.[10]

The third period mentioned by Bianchini relates to the 1980s when, as the result of the neo-conservative and neo-liberal governments in power at national levels in Western Europe, expenditures at local levels had to been reduced, which, consequently, led to a shift from the social orientation of cultural policies towards the focus on the economic objectives of cultural projects, a process whereby: "The language of 'subsidy' was gradually replaced by the language of 'investment'"[11]. Interestingly, the commercially-oriented attitude towards culture found its supporters not only among the rightwing but also among the leftwing politicians which might be illustrated by the example of Great Britain, a leader of modern cultural solutions. As claimed by Beckett in relation to the very country, the shift appeared to herald the end of the era of "(…) grateful but passive

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[8] Ibid., 9.
[9] The movements formed a very valuable electorate for the left-wing politicians, especially, taking into consideration the decline in the traditional leftist working-class supporters.
[10] Ibid., 9-11.
[11] Ibid., 13.

residents [especially, of deprived areas], and promised instead to involve the public in creative activities, and to materially improve their lives at the same time".[12]

Although the trend took place and further in the 1990s the emphasis was put on the, primarily, economic development taking the form of the culture-led urban regeneration and preventing the social objectives of cultural policies from regaining the privileged status they used to have in 1970s, the very objectives, as pointed out by Bianchini, have never totally disappeared from the Western European cultural agenda.[13] Moreover, at the beginning of the first decade of the twenty-first century Dubois and Laborer noted a significant reemergence of the social rhetoric of culture, especially at the EU level.[14] The recent reemergence of social objectives seems to be, however, much more complex and does not necessarily imply pushing the economic focus of the 1980s and 1990s to the secondary position. According to Griffiths, following in his reasoning Stevenson, these days participation in the society, inevitably, equals participation in the economy. Thus, the two dimensions: social and economic have entered the phase of a much more sophisticated coexistence.[15]

3.1.2 The social dimension of culture – conceptual confusion

The social dimension of culture, as has been already mentioned in the previous section, is not a new area of interest for the social and cultural studies. Still as claimed, most evidently, by Palmer:

> (…) ideas about the social dimension of culture remain unclear to many cultural professionals. There is a widespread opposition to perceived instrumentalisation of culture, but, at the same time, many people are passionate about widening the cultural franchise. Debates about social responsibility and effects, within and beyond, the cultural sector, can be simplistic (…)[16]

As the result of the processes mentioned by Palmer it seems very hard to delineate the social effects of culture from other, most notably, the economic and the cultural ones, especially, as far as flagship festivals like the ECoC are concerned. They, inevitably, fall

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[12] Andy Beckett, "Can culture save us?" *The Guardian*, 2 June 2003, Culture section.
http://www.guardian.co.uk/artanddesign/2003/jun/02/architecture.artsfeatures (accessed 13 March 2011)
[13] Franco Bianchini, "Remaking European Cities: the role of cultural policies," 19.
[14] Vincent Dubois and Pascal Laborer, "The 'Social' in the Institutionalization of the Local Cultural Policies in France and Germany," *International Journal of Cultural Policy* 2 (2003). 195-206.
[15] Ron Griffiths, "City/Culture Discourses: Evidence from the Competition to Select the European Capital of Culture 2008," *European Planning Studies* 4 (2006): 427-428.
[16] Robert Palmer, "European Cities and Capitals of Culture: Part I. Study Prepared for the European Commission," (Brussels: Palmer-Rae Associates, 2004), 140.
http://ec.europa.eu/culture/pdf/doc654_en.pdf (accessed 1 February 2011)

into the mixed "socio-economic" or the "socio-cultural" categories, which, on the other, makes defining "social" alone very complicated. What one can encounter in literature is, most of the time, chaotically introduced concepts used to describe or illustrate the social effects of culture rather than to comprehensively define what the social dimension of culture really denotes. To put it in Reeves' words: "Although the social impact of the arts [and more generally – culture] has become an increasingly familiar phrase in [cultural] policy debates (…) few studies have attempted to define it."[17]

What will be made in the following sections will be, thus, firstly, an attempt to explain the situation which may lead to the confusion in understanding of the term "social" in the context of culture, that is, the circumstances in which the social objectives of culture are merged with the economic and cultural ones. Secondly, the definition of culture which allows for speaking of its social dimension will be discussed. Thirdly, a few available definitions of the social dimension of culture will be provided. Finally, since, as has been already mentioned, the idea of "social" in regards to the effects of cultural activity, inevitably, involves a number of concepts which describe it rather than define it, the ones out of the descriptive concepts which are believed most important from the perspective of the current work will be presented and elaborated on.

3.1.3 Merging the social objectives of culture with the economic objectives of culture

The reason for blurring boundaries between the social and economic effects of cultural undertakings should be, most probably, associated with the mutual influence which the two fields have on one another.

On the one hand, positive improvements in the social sphere of a particular urban area can, undoubtedly, contribute to the economic performance of the place. Such an attitude might be exemplified, for instance, by the "Economy of Culture in Europe. Study prepared for the European Commission" where the socially-motivated cultural strategies, in the context of the present thesis, most notably – supporting grassroots initiatives – are mentioned, mainly, due to their ability to add to the economic attractiveness of a particular place through the improvements in its social and territorial cohesion, its community's

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[17] Michelle Reeves, *Measuring the Economic and Social Impact of the Arts: A Review* (London: The Arts Council of England, 2002), 29.
http://www.artscouncil.org.uk/media/uploads/documents/publications/340.pdf (accessed 1 February 2011)

professional skills or its cultural diversity.[18] In this case, the social objectives might be seen as a means to an end not the end in itself, a situation in which, as Uraz puts it, "the social vector of the project" is not its main point but "just a supplement for the disguised aim of economic accumulation."[19]

On the other hand, however, the other way round point of view might be also adopted whereby the positive social changes in the community can be triggered by its cultural policies implemented with economic development in mind. As explained by Stevens:

> (…) social inclusion is achieved through economic development which is achieved by fostering the creative industries (which in practice largely refer to "the arts", but discursively embraces the popular and multicultural [dimensions of culture]) (…)[20]

Obviously, the social inclusion does not stand for the whole social dimension of culture. Still, since for many policy makers it is the ultimate social objective to be meet, it seems reasonable to treat it as a firm representative of the field.

Interestingly, there might occur also a situation when the two areas do not "cooperate" and the strong focus on the economic and/or physical urban development resulting in the enhanced attractiveness of the post-industrial areas, especially under flagship cultural events like the ECoC, leads to the negative social processes such as gentrification.[21]

3.1.4 Merging the social objectives of culture with its cultural objectives

The other difficulty related to defining the social dimension of culture might be attributed to the, already mentioned, blurring of the boundaries between the social and the cultural objectives of cultural projects, a problem mentioned by Palmer in the context of the ECoC.[22] Taking into account the fact that the economic and the cultural goals in the context of the cultural activity are, frequently, two opposite poles, associating the social dimension with both might raise some doubts; yet, controversial as it may seem, it should be acknowledged.

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[18] KEA European Affairs, "The Economy of Culture in Europe. Study prepared for the European Commission" (2006), 10.

[19] Arzu Uraz, "Culture for Regenerating Cities: What can Istanbul 2010 learn from the European Capitals of Culture Glasgow 1990 and Lille 2004?" (MA thesis, Erasmus University of Rotterdam, 2007), 48.

[20] Deborah Stevenson, "'CIVIC GOLD' RUSH. Cultural planning and the politics of the Third Way," *International Journal of Cultural Policy*, 1 (2004): 128.

[21] Arzu Uraz, "Culture for Regenerating Cities: What can Istanbul 2010 learn from the European Capitals of Culture Glasgow 1990 and Lille 2004?", 48.

[22] Robert Palmer, "European Cities and Capitals of Culture: Part I. Study Prepared for the European Commission," 138.

The reason for merging the social and the cultural dimensions of cultural undertakings should be, probably, associated with a similar, intangible, character of the two, a quality which would be advocated, most notably, by García.[23] She would also argue that the nature of these types of legacies renders them uneasy to measure and, consequently, they have been so far significantly understudied in comparison to the "hard", most of all, economic and physical legacies of cultural activities, especially in the context of the culture-led urban regeneration.[24] Similar opinion might be encountered in the EU's official publications like the "Summary of the European Commission conference 'Celebrating 25 years of European Capitals of Culture'", which attracts one's attention to how little information might be found about the impacts of past ECoCs in particular on local people, (above all, on their participation and involvement in culture).[25] On the other hand, the document points to some recent positive trends in the evaluation of the less tangible, cultural and social impacts of the event, exemplified by "Impacts 08", research on the legacies of the ECoC Liverpool 2008[26] which includes, for example, a continuous study of the effects of the festival on the access to and participation in cultural celebrations among different groups and subcultures (for more detailed information see the "Impacts 08" website[27]).

Yet the social effects of culture (including cultural events) do not need to be associated with its cultural impacts for their similarly "soft" natures exclusively. They might be also linked with one another because, as claimed by Kong, who in this respect follows Bianchini, together with the revitalisations of a political life of the city, they form a precondition for its sustainable physical and economic reconstruction[28], which, on the other hand, takes one back to the situation when the social impacts of the cultural activity serve as a stepping stone for further economic development (described in the previous subsection).

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[23] Beatriz García, "Deconstructing the City of Culture: The Long-term Cultural Legacies of Glasgow 1990," *Urban Studies* 5/6 (2005): 841-868.
[24] Ibid., 842.
[25] Education and Culture DG of the European Commission, "Summary of the European Commission conference 'Celebrating 25 years of European Capitals of Culture'" (2010), 9.
http://ec.europa.eu/culture/our-programmes-and-actions/doc/ecoc/conclusions_ecoc.pdf (accessed 1 February 2011)
[26] Ibid., 11.
[27] University of Liverpool, "IMPACTS 08 - European Capital of Culture Research."
http://www.liv.ac.uk/impacts08/research-themes/researchthemes.htm (accessed 8 March 2011)
[28] Lily Kong, "Culture, Economy, Policy: Trends and Developments," *Geoforum* 31 (2000): 389.
http://profile.nus.edu.sg/fass/geokongl/introgeo.pdf (accessed 18 March 2011)

3.1.5 The definition of culture in the context of its social objectives

It is believed that having discussed the circumstances in which the boundaries of the social objectives of culture are blurred with the boundaries of the economic and cultural objectives of culture, yet before the presentation of the available definitions of the concept of the social dimension of culture, the definition of culture which allows one to speaking of such a dimension should be provided.

According to the *Communication from the European Commission on a European agenda for culture in a globalizing world*, as a complex term culture can, on the one hand, relate to "the fine arts, including a variety of works of art, cultural goods and services", on the other, it can be denoted in the anthropological terms[29] as "a particular way of life whether of a group of people, a period, a group, or humanity in general".[30]

Since it is not very precise, the broad definition of culture as "a way of life", undoubtedly, enters other fields of human activity which can be in no way perceived as cultural in the first, traditional, sense. At the same time, however, as pointed out by Glondys in relation to the ECoC, since the understanding of culture adopted by European Cities/Capitals of *Culture* is what sets the boundaries for the festival (and, in this way, for the inclusion of different social groups involved in it), it is right the adoption of this very broad explanation which allows the ECoCs to include in their programmes the events addressing a variety of social objectives.[31]

3.1.6 The social dimension of culture – definitions

Having discussed the situations of conflating the social objectives of culture with its economic and cultural objectives, and having provided the explanation of culture which

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[29] The distinction has been recognised after *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world.*
Commission of the European Communities, *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world*, SEC(2007) 570, 3.
http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF (accessed 1 February 2011)
[30] Raymond Williams, "Culture," in *Keywords: A Vocabulary of Culture and Society* (London: Fontana, 1989), 90.
[31] Danuta Glondys, "Wymiar społeczny – wzrost spójności społecznej i rozwój społeczności lokalnych," in *Europejska Stolica Kultury. Miejsce kultury w polityce Unii Europejskiej*, (Kraków: Wydawnictwo Attyka, 2010), 133.

allows one to speak of its "social dimension", it appears necessary to, finally, provide the available definitions of the very dimension itself.

The European Economic and Social Committee in its opinion on the social dimension of culture defines it in relation to three concepts: "knowledge-based economy", "economic globalization", and "civil society".[32] From the perspective of the present work, however, a more appropriate explanations seem to be provided by an EU-independent work by Reeves in which methods of measuring the economic and the social impacts of the arts are reviewed.[33] What may raise doubts here is the use of the term "arts" which is applied instead of "culture". Attention must be paid, however, to the British environment in which the review has been conducted and to the fact that, as claimed by Bianchini, in the very environment the narrow terms like "the arts" and "arts policy" have traditionally been used less willingly than the "culture" and "cultural policy" adopted in continental Europe.[34] Thus, although "the arts" may be used in the definitions which will be provided, based on the work by Reeves, it is believed that they may be applied equally well for the purposes of the present thesis which as its focus identifies "culture". Attention needs to be paid in the context of the work by Reeves also to the fact that what she precisely defines is not the social *dimension* of culture, but rather the social *impacts* of culture. However, since it is assumed in the present work that in practice the dimension is, most of the time, reflected through the objectives which, on the other hand, trigger actual impacts, effects or legacies, the explanation by Reeves will be perfectly suitable here.

The first explanation, which Reeves quotes after Landry at al (1993), defines the social effects of culture as "those […] that go beyond the artifacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, peoples lives."[35] Another definition provided by the same researcher defines this concept as the "effects on people and the way in which they relate"[36]. Finally, Reeves provides a list of the contributions of culture to the society based on the document "In From The Margins: A contribution to the debate on Culture and Development in Europe" by the European Task

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[32] *Opinion of the European Economic and Social Committee on The social dimension of culture* from 15 March 2006, OJEU C 110/34, 9.5.2006.

[33] Michelle Reeves, *Measuring the Economic and Social Impact of the Arts: A Review*, 1-137.

[34] Franco Bianchini, "Remaking European Cities: the role of cultural policies," 3.

[35] Landry at al (1993) in Michelle Reeves, *Measuring the Economic and Social Impact of the Arts: A Review* 29.

[36] Lingayah at al (1996) in Michelle Reeves, *Measuring the Economic and Social Impact of the Arts: A Review* 29.

Force on Culture and Development, which introduces a division between direct and indirect social effects. What is included by Reeves under the "direct" is "socially valuable leisure activities" which positively influence people's way of thinking, their well-being and their sensitivity. What the author selects to paraphrase after the European Task Force on Culture and Development under the "indirect" impacts of arts in the social sphere is, on the other hand, developing physical environment (new facilities), enhancing organisations (amateur, grassroots), encouraging creativity and innovation, positive contribution to community's memory as a source for future inspirations and improving the quality of life, for example, through a greater security in the streets.[37]

The above explanations, undoubtedly, give some idea of what might be understood under the social dimension term. At the same time, one cannot escape the impression that they are not very useful in the context of the practical analysis which will be conducted further in the present thesis. If the social dimension is tried to be given more general meaning, like in the case of the first two definitions, it is, inevitably, very imprecise and leaves space for, probably, too broad interpretations. On the other hand, if one tries to define the very concept in a more precise way, like in the case of the last explanation, it is very hard not to make it more an incomplete list of examples than a comprehensible definition.

3.1.7 The social dimension of culture – descriptive approach

Taking into account the above mentioned constraints to the definition of the social dimension of culture, it is believed that the best way to shed some more light on the way culture operates for the social development will be to take a descriptive approach to the problem – that is, to name and present the most crucial concepts relating to the discussed dimension encountered in the literature on this subject. Obviously, taking into consideration the abundance of the concepts, even if the most significant are taken into consideration, it may be difficult to select the ones to be further developed. That is why, the basic conceptual framework will be derived here from the study by Robert Palmer in the form of three phenomena: access development, cultural instrumentalism and cultural inclusion.[38] Then an additional point will be introduced by the description of the concept of

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[37] Michelle Reeves, *Measuring the Economic and Social Impact of the Arts: A Review, 30.*
[38] Palmer uses them to describe the social dimension of the ECoC in particular, that is why they seem to be of special relevance in the context of the present work.

social inclusion. And finally, an attempt will be made to grasp the specific nature of the social dimension of culture through the perspective of the individual and group level actors which can benefit from it.

3.1.7.1 Access development

According to Palmer, developing the access to culture is "a principal approach to achieving social objectives" which includes, for instance, "creation of new facilities, improved customer care and controlled prices".[39] In the context of the past ECoCs surveyed by the researcher this approach implies also targeting the programme of events to the social groups within the city which would not, typically, take part in the celebrations. These could be achieved through encouragements in the form of "discounted tickets, pass cards, dedicated transport", "free events" or the initiatives implemented in particular environments like "neighbourhoods, schools or community venues".[40] Additionally, what Palmer attracts one attention to is the fact that the access development relates not only to the passive participation through the city population's attendance in the events but also to their active "non-professional" participation in the cultural creation, for example, through the involvement in workshops.[41]

Similar focus on both the access to culture and the participation in culture (which is viewed as one of the aspects of the access) may be found in the document on the policy guidelines prepared by the Civil Society Platform on the problem of the access to culture.[42] The document not only sees the participation in culture as a precondition for the development of other social objectives[43] and other areas of public life like education or

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[39] Robert Palmer, "European Cities and Capitals of Culture: Part I. Study Prepared for the European Commission," 132.

[40] Ibid., 132.

[41] Ibid., 133.

[42] More background information about the Platform can be found on the web page of the European Commission:
European Commission, Culture, "Involving the cultural sector (Platforms)".
http://ec.europa.eu/culture/our-policy-development/doc1199_en.htm (accessed 21 March 2011).

[43] These social objectives are, probably, best encompassed by the following quotation: "(…) only when audience development and participation in the arts are recognised and addressed properly by policy makers will policies on creativity and innovation, arts and education, youth access to culture, intercultural dialogue, multilingualism and linguistic diversity, social inclusion and citizenship, achieve their full potential."
Civil Society Platform on Access to Culture, "Policy Guidelines", (2009), 50.
http://ec.europa.eu/culture/our-policy-development/doc/PlatformAccessCulture_guideline.pdf (accessed 14 March)

economy at different – EU, national regional and local – level[44], but also recognises it to be a fundamental right in itself. The very right, as showed in the document, is acknowledged, primarily, in the Article 27 of the *Universal Declaration of Human Rights* ("Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"[45]) and the Article 15 (1) of the *Covenant on Economic, Social and Cultural Rights* ("The States Parties to the present Covenant recognise the right of everyone: To take part in cultural life"[46]).

The publication of the Civil Society Platform stresses also a strong relation between the access to culture and training/education. The relation is multidimensional, but there are two dimensions here which appear to be of the highest importance. Firstly, education seems to be indispensable in providing one with the, so called, "decoding tools" that make culture, typically, reserved for elites understandable to anyone.[47] Secondly, in the other way round situation, cultural experience may have the educational attributes which equip people with new "transferable skills" like creativity and in this way contribute to the social development.[48]

3.1.7.2 Cultural inclusion

The cultural inclusion seems to be linked to the access development to a great extent.

According to Palmer, what the very concept stands for is offering the opportunity of the participation in the cultural activity to the groups of people whose cultures would be otherwise marginalised in or even placed outside the mainstream culture. Its main goal is to enrich the cultural perspective by the inclusion of the new elements coming from different types of marginalised groups (youth, non-professionals, ethnic/cultural or linguistic minorities – to name just a few) – to diversify the dominant scene by letting them express their distinctiveness. The cultural inclusion implies, thus, combining of what is dominant in culture, on the one hand, with what is hardly visible in culture, on the other.

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[44] Ibid., 49.
[45] United Nations, *Universal Declaration of Human Rights*, 10 December 1948.
http://www.un.org/en/documents/udhr/index.shtml#atop (accessed 9 March 2011)
[46] Unites Nations. *United Nations, International Covenant on Economic, Social and Cultural Rights*, adopted by General Assembly resolution 2200A (XXI) of 16 December 1966 and entry into force 3 January 1976.
http://www2.ohchr.org/english/law/cescr.htm (accessed 9 March 2011)
[47] Civil Society Platform on Access to Culture, "Policy Guidelines", 48.
[48] Ibid., 25.

Consequently, actions in this field are mostly cultural, though implemented with the social objective in mind.[49]

3.1.7.3 Cultural instrumentalism

Cultural inclusion encompasses actions aiming at the social objectives (the inclusion of certain social groups), yet its social perspective seem to be always limited to the field of culture (the inclusion relates to *cultural* values of the targeted groups). In the case of the cultural instrumentalism, on the other hand, the social objectives go far beyond the domain of culture, with culture itself being reduced to a tool and, thus, taking a "secondary position".[50] What needs to be made clear here, however, is the distinction between the neutral understanding of the term "instrumentalism", as presented by Palmer[51], and the negative connotations made in relation to instrumentalisation of culture which, as explained by Griffith, result, for example, from "marginalizing or displacing local cultural distinctiveness" or "damaging the long-term viability of cultural organizations"[52].

What deserves attention as far as the nature of the cultural instrumentalism is concerned, is the fact that it relates very closely to learning, especially, continuing education. As presented by Palmer in relation to the ECoC initiative, it very often points to the training programmes aiming at the development of the skills for a better functioning in the society (for example, at the job market) or improving people's awareness and knowledge of certain social issues like health problems, cultural/ethnic diversity or civil society.[53]

3.1.7.4 Social inclusion

Cultural inclusion and cultural instrumentalism should, ideally, lead to the social inclusion and though the term is not precisely described by Palmer it is worth some attention, as it is

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[49] Robert Palmer, "European Cities and Capitals of Culture: Part I. Study Prepared for the European Commission," 134-135.
[50] Ibid., 133-134.
[51] Palmer claims: "Cultural policy is necessarily instrumental in that it has purpose: the differences are of ideology and degree."
Ibid., 133.
[52] Ron Griffiths, "City/Culture Discourses: Evidence from the Competition to Select the European Capital of Culture 2008," 416.
[53] Robert Palmer, "European Cities and Capitals of Culture: Part I. Study Prepared for the European Commission," 134.

mentioned in almost every source which relates to the problem of the social objectives of culture.

Although it is not easily achieved, since it has the power to contribute to further, more complex, social changes like fostering social cohesion, community development or active civil society, the very phenomenon seems to be the highest priority as far as the social objectives are concerned. At this stage, it is, probably, worth mentioning that it is frequently described in the opposition to the social exclusion which can be defined as:

> (…) the process of being detached from the organisations and communities that compose society and from rights and obligations (which are economic, social political, *cultural* and educational) of mainstream society.[54]

Interestingly, as pointed by Uraz, who in this respect follow Atkinson (2005), the reasons for exclusion of particular groups from the "mainstream society" may vary – sometimes it might be "powerlessness", sometimes one's "choice", while sometimes just "circumstances" which one finds oneself in. What follows from this is, thus, simple as it may seem, the need for cultural programmes to address not only the problem of social exclusion in itself, but also its sources.[55]

An interesting comment regarding the usage of the cultural tools for dealing with the problem of the social exclusion – probably, contrary to the popular view of the issue – is made also by Stevenson, who presents culture as a mechanism for the implementation of the goals of a wider political and governmental character:

> When the ways in which ideas of social inclusion fuse so readily with cultural planning (…) it becomes clear that the central assumptions are not about using the arts or cultural activity to achieve social justice, but (…) social control, place management, and the achievement of conservative forms of citizenship and community.[56]

Additionally, as claimed by Stevenson, following at this point Giddens (1998), the problem of the social exclusion does not need to relate to the stereotypically marginalised groups like the elderly, the disabled, minorities or, most of all, people disadvantaged in an economical way. It may also relate to the top, wealthy elites who decide to separate themselves from the rest of the society intentionally, in order to escape the responsibility

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[54] Tom Leney, "European Approaches to Social Exclusion," in *Tackling disaffection and social exclusion: education perspectives and policies*, ed. Annette Hayton (London: Kogan Page Limited, 1999), 35. Emphasis added.
[55] Arzu Uraz, "Culture for Regenerating Cities: What can Istanbul 2010 learn from the European Capitals of Culture Glasgow 1990 and Lille 2004?", 61.
[56] Deborah Stevenson, "'CIVIC GOLD' RUSH. Cultural planning and the politics of the Third Way," 125.

for the public sphere – a phenomenon which would find its realsations, for example in creation of closed residential districts.[57]

3.1.7.5 Individual and collective social impacts of culture

What appears to be significant in the social dimension of culture is also people who it is addressed to. It seems that the impacts of the socially-oriented cultural policies can, fundamentally, be either personal or collective ones.

The first group of impacts would, most briefly, encompass a broad range of skills (e.g. communication or analytical skills), knowledge (culture-related or culture-unrelated), experience (gained, for instance, thanks to participation in cultural productions or workshops) developed by individuals; the impacts, if placed in a job market context would, probably, equal with what is called "human capital".

The second category would relate to the collective/group/community/civic impacts (e.g. professionalisation of grassroots, development of networking, fostering collective identity or group empowerment) and would, consequently, contribute to what is called "social capital", that is, the "features of social life….which enable participants to act together more effectively to pursue shared objectives."[58] The social capital, on the other hand, may be, interestingly, viewed in terms of trust, understood as both as trust towards the other members of the community and as trust towards "them", that is, "community and voluntary organisations and agencies".[59] Similarly, "trusting them" may, probably, imply a better communication between the cultural circles and community as one party and the local authority as the other.

Obviously, the two types of impacts described differ; still, both should, ideally, contribute to the changes in certain attitudes and patterns of behavior. What should be, probably, acknowledged is also the mutual relation between them (changes in one may lead to changes in the other dimension).

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[57] Ibid., 126.
[58] Putnam (2000) in Michelle Reeves, *Measuring the Economic and Social Impact of the Arts: A Review*, 79.
[59] Walker et al (2000) in Michelle Reeves, *Measuring the Economic and Social Impact of the Arts: A Review*, 80.

3.2 The European City/Capital of Culture programme

The aim of the following section will be to discuss the points relating to the ECoC initiative which are believed to be the most important ones from the perspective of the analytical part of the present thesis. It will start with a description of the early development of the programme and the ECoC Glasgow 1990, which in the present work is believed to be as a turning point of the initiative. Then the section will juxtapose the popular and the research perspectives of the programme, after which Kraków, that is, the only Polish ECoC so far will be presented. Following the presentation, the analysis of the development of the objectives of the programme will be made, by which a special focus will be placed on its social objectives reviewed up to the present "City and Citizens" criterion (the criterion will be devoted a separate section). Finally, the examination of the development of the ECoC selection procedures will be conducted, which will put an emphasis on the current procedures, necessary to understand the selection process which will designate the Polish ECoC for 2016.

3.2.1 The early evolvement of the ECoC programme

Most of researchers agree that the original idea of the ECoC, which came from Melina Mercouri, a Greek Minister of Culture and a widely respected artistic figure, during the meeting of the Council of the Ministers of Culture of the European Community organised by her in 1983, was primarily a cultural one. To some extent, it has been confirmed by Mercouri's own words:

> I want to improve communication amongst artists and the intelligentsia in Europe. It is time for our voice to be heard as loud as that of the technocrats. Culture, art creativity are not less important than technology, commerce and economy.[60]

The cities which held the title at the very beginning of the programme (Athens, Florence, Amsterdam, West Berlin and Paris, in the years from 1985 to 1999, respectively) were either European capitals, already the established cultural centres or combined the features of both. With the evolvement of the ECoC event, however, largely due to what the authors of the "Summary of the European Commission conference 'Celebrating 25 years of

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[60] Quoted in Gianna Lia Cogliandro, "European Cities of Culture for the Year 2000. A wealth of urban cultures for celebrating the turn of the century" (Association of the European Cities of Culture of the year 2000, AECC/AVEC, 2001), 12.
http://www.labforculture.org/en/resources-for-research/contents/research-in-focus/european-capitals-of-culture/resources/european-cities-of-culture-for-the-year-2000-a-wealth-of-urban-cultures-for-celebrating-the-turn-of-the-century (accessed 13 March 2011)

European Capitals of Culture'" view as increased cultural capabilities of non-capitals, the celebrations has gradually moved to smaller, often post-industrial cities.[61]

What has changed in the course of the duration of the programme during the last 25 years has been, however, not only the type of the cities participating in it but also the length and the scope of the festival, the definitions of culture employed by the participating Capitals as well as the ECoC selection procedures (for an in-depth analysis of the evolution of the programme see, for example, the study by Gierat-Bieroń[62]). Moreover, according to Richards, cities which have held the title have been using it with different objectives in mind: "to support, extend or challenge the original Cultural Capital Concept".[63] Finally, as pointed out by the authors of the "Celebrating 25 years of European Capitals of Culture" summary, though initially not expected to be a part of any long-term development, the programme has become an element of broader urban regeneration strategies.[64]

3.2.2 The ECoC Glasgow 1990 as a turning point of the ECoC initiative

The city whose selection might be claimed as a turning point in the context of most of the changes mentioned above is Glasgow – the ECoC 1990. It was not only the first ECoC to schedule a year-long programme of the events, adopted a broad definition of culture to be implemented, rendered the cultural year the element of the wider culture-led regeneration of Glasgow[65] but also the one which was inspiring to the latter holders of the title in the context of its engagement in the social problems within the city. According to García, what was included among its priorities was, among others: the inclusion of the cultural activities beyond the city centre, the activities for people disadvantaged in some way or the support for grassroots initiatives.[66]

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[61] Education and Culture DG of the European Commission, "Summary of the European Commission conference 'Celebrating 25 years of European Capitals of Culture'. Brussels, 23-24 March 2010," 4. http://ec.europa.eu/culture/our-programmes-and-actions/doc/ecoc/conclusions_ecoc.pdf (5 March 2011)

[62] Bożena Gierat-Bieroń, *Europejskie Miasto Kultury/Europejska Stolica Kultury 1985-2008* (Kraków: Instytut Dziedzictwa, 2009), 7-28.

[63] Greg Richards, "The Scope and Significance of Cultural Tourism," in *Cultural Tourism in Europe*, ed. Greg Richards (Wallingford: CAB International, 1996), 27.

[64] Education and Culture DG of the European Commission, "Summary of the European Commission conference 'Celebrating 25 years of European Capitals of Culture'. Brussels, 23-24 March 2010," 4.

[65] For more information on the long-term cultural strategy in the city see Booth and Boyle (1994). Peter Booth and Robin Boyle, "See Glasgow, see culture," in *Cultural Policy and Urban regeneration. The West European Experience*, ed. Franco Bianchini and Michael Parkinson (Manchester: Manchester University Press, 1994), 21-47.

[66] Beatriz García, "Cultural Policy and Urban Regeneration in Western European Cities: Lessons from Experience, Prospects for the Future," *Local Economy* 4 (2004): 319.

3.2.3 The ECoC – popular discourse vs. EU and academic research

What has been a characteristic feature of the evolvement of the ECoC programme has been a raising media discourse around it, which was additionally heated by the claims about its regenerative power that, according to García, has become almost mythological.[67] What the media interest does is, undoubtedly, contributing to the already great, and further growing, popularity of the initiative among the Member States of the EU, exemplified by an increasing number of the cities running for the title in recent years.[68] At the same time, as claimed by most researchers of the subject, the expectations of the ECoC should be treated with considerable caution and two reasons for such a careful attitude towards the initiative should be, probably, mentioned.

Firstly, according to, for instance, the authors of the "Celebrating 25 years of European Capitals of Culture" summary, until a very recent period the evaluation of the less tangible and, consequently, less easily quantifiable social impacts of the programme in particular has been very limited.[69] The initiative has lacked the comprehensible and reliable evaluations of the effects of the ECoC event on particular cities, especially in the long-term perspective and although some evaluation reports of the cities have been conducted, they have taken, mostly, a short-term perspective. The risk has also existed that the reports might be created more for the purposes of the city branding than truly objective research. To put it in Palmer's words:

> The absence of independent research about the impact of the ECOC designation in the long-term (more than 10 years) creates difficulties when attempting to distinguish between the stories that cities tell themselves, sometimes for reasons of city marketing and public relations, and the factual reality of what may or may not be linked to the ECOC event.[70]

Secondly, as indicated by both the "Celebrating 25 years of European Capitals of Culture" summary[71] and "Guide for cities applying for the title of European Capital of Culture"[72],

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[67] Ibid., 321.

[68] The competition among Polish cities which at the pre-selection stage comprised 11 candidates (detailed description of the selection process will be presented in the analytical chapter of the present thesis) is a good example of the trend.

[69] Education and Culture DG of the European Commission, "Summary of the European Commission conference 'Celebrating 25 years of European Capitals of Culture'. Brussels, 23-24 March 2010," 10-11.

[70] Robert Palmer, "European Cities and Capitals of Culture: Part I. Study Prepared for the European Commission," 172.

[71] Education and Culture DG of the European Commission, "Summary of the European Commission conference 'Celebrating 25 years of European Capitals of Culture'. Brussels, 23-24 March 2010," 9.

[72] European Commission, "Guide for cities applying for the title of European Capital of Culture." http://ec.europa.eu/culture/pdf/doc633_en.pdf (accessed 1 February 2011)

the legacies of the ECoC do not follow automatically from the title. Simple as it may seem, they require the efforts in a number of areas, a deliberate strategy to render the festival an element of a longer-term development of the city being, probably, one of the most important.

3.2.4 Kraków – the European City of Culture 2000

As pointed out by one respondent taking part in the study by Palmer, cultural life outside Warszawa, the capital of Poland, has been developing particularly dynamically since the early 1990 and the interest in cultural partnerships and networking as well as the ECoC programme has been expressed not only by Kraków but also by cities like Wrocław or Gdańsk.[73] Kraków's decision to run for the title was also taken at that time, initially jointly with Nurenberg.[74] Already in 1992 Kraków was the first city to organise the European Capital Month, an initiative which, as indicated by the *Conclusions of the Ministers of Culture meeting within the Council of 18 May 1990*, was created additionally to the ECoC programme, as a reaction to its great popularity "both inside and *outside* the Community".[75]

Kraków's application for the title of the ECoC 2000 was accepted in 1995 . Yet, unlike in the previous years of the programme, it was not the only city selected to host the event in the year. Due to the great popularity of the initiative among the European cities and justified by the special meaning attached to the turn of the millennium, the decision unprecedented in the history of the programme was taken to accept the applications of all nine cities which had run for the title for that year, provided that they would be able to cooperate and create one cultural area.[76] As a result, Kraków shared the title with eight other cities: Avignon, Bergen, Bologna, Brussels, Helsinki, Prague, Reykjavik and Santiago de Compostela, with which it formed the Association of the European Cities of Culture of the year 2000.

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[73] Robert Palmer, "European Cities and Capitals of Culture: Part II. Study Prepared for the European Commission," (Brussels: Palmer-Rae Associates, 2004), 177.
http://ec.europa.eu/culture/pdf/doc656_en.pdf (accessed 1 February 2011)
[74] Ibid., 177.
[75] *The Conclusions of the Ministers of Culture meeting within the Council of 18 May 1990 on future eligibility for the European City of Culture and on a special European Cultural Month event*, OJEU, No C 162, 3.07.1990. Emphasis added.
[76] "The KRAKOW 2000 European City of Culture Programme. Final Report," (Kraków: Krakow 2000 Bureau, 2001), 11.
http://www.ecoc-doc-athens.eu/attachments/294_Krakow%202000%20Final%20Report.pdf

Kraków's participation in the programme was unique in its idea and, at the same time, quite troublesome in its organisation.

As far as its programme was concerned, it decided to realise an extraordinary concept to start the celebrations of the ECoC 2000 already in 1996. Consequently, to each of the years between 1996 and 1998 a discipline was attached (theatre/film, poetry and music) and a world famous Pole acted as its patron (Andrzej Wajda, Wisława Szymborska/Czesław Miłosz and Krzysztof Penderecki, respectively), while 1999 served as a direct preparation for the 2000 events organised with the "Thought-Spirituality-Creativity" motto in mind.[77] Such a way of scheduling the celebrations had, as implied by the authors of "The Krakow 2000 European City of Culture. Final Report" both its fundamental advantage and a considerable disadvantage: on the one hand, it was a unique way to gain experience, on the other, it proved to be very tiring for the organisers.[78]

As far as the purely organisational side of the ECoC Kraków 2000 was concerned, it faced two basic difficulties. The first related to the structure of the organisation which relatively quickly turned out to be inefficient and had to be changed. The second related to the lack of any earlier information from the city and the national authorities on the level of funding which the organisers could have counted on in a given year of the celebrations. The fact that the information was announced only after the budget for the particular year had been approved led to a situation in which the budget for the 2000 events was announced only in March of the same year.

As regards the social objectives of Kraków's celebration, it seems quite clear that they were not the focus of its programme. It was aimed "to include the maximum possible audiences in cultural life – including people who usually tend to stay outside".[79] As reported by Palmer, however, no specific social objectives relating to the local community were in fact encompassed by it.[80]

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[77] Ibid., 34-36.
[78] Ibid., 26.
[79] Ibid., 33.
[80] Robert Palmer, "European Cities and Capitals of Culture: Part II. Study Prepared for the European Commission," 175.

On the other hand, assuming from the recollections by Glondys, it was very keen to address a wider European public, to broaden its knowledge of the newly reemerged Central European countries and, in this way, make an attempt to reunite Europe symbolically.[81]

What, probably, serves as the most sustainable tangible legacy of the ECoC Kraków 2000 is its Festival Bureau, which originating in 1997, continues the cultural activity as one of the best known institution in the city to promote and deliver the most prestigious, on the one hand, and the most widely attended, on the other, events of local, regional and international character. In 2005 it was renamed to the Krakow Festival Office, which may blur the connections with the ECoC, still its links to the European initiative are officially acknowledged (see the Office's website[82]).

3.2.5 The evolution of the ECoC's criteria and objectives

The evolution of the objectives of the ECoC programme may be, probably, best traced on the basis of the official documents like resolutions, conclusions, decisions and opinions published by the EU. In most of them the objectives have been named directly as "aims" or "objectives". It is believed in the present work, however, that in some documents they might have been expressed also indirectly, for example, through "criteria" (purely technical criteria being excluded from the group). Additionally, taking into account the focus of the present thesis, a special attention in the review of the documents to follow should be, probably, paid to the objectives of the programme which could be labeled as "social".

The Resolution of the Ministers responsible for Cultural Affairs from 1985, which serves as the first widely available document issued on the subject of the ECoC, was, definitely, very general as to the expectations to be met by the holders of the title and, consequently, left much space for these cities to interpret and use the event freely. It famously identified as its main aim to highlight "common elements" and "a richness born in diversity" of the European culture as well as to help bring "the peoples of the Member States closer together". It also recommended the host cities to focus on the elements of

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[81] Danuta Glondys, "Kulturalny know how. Polska droga do tytułu Europejskiej Stolicy Kultury," *Res Publica Nowa* 21 (2008): 31.
http://publica.pl/media/archiwum/Pages_from_194-4.pdf (Accessed 13 March 2011)
[82] Krakowskie Biuro Festiwalowe, „Historia."
http://www.biurofestiwalowe.pl/historia.html (accessed 13 March 2011)

their culture and the culture of the surrounding region which might be of interest to the wider European public. As far as its focus on the local community was concerned, the document advised the holders of the title to expose the local inhabitants to the influences which might be contributed from other Members States.[83] No more precise instructions were, however, given.

Since the 1985 Resolution related only to the first cycle of the programme, that is, the cities selected to host the event between 1985 and 1996, in 1992 the decision concerning the future of the programme was taken and presented in the *Conclusions of the Ministers of Culture meeting within the Council*. It was an opportunity to render the objectives of the programme more precise. Yet, the possibility was used in a considerably limited way. The Conclusions, visibly, clarified the selection procedures for the future ECoCs relating to the timing of the designations, deadlines for submissions and the form of applications. At the same time, however, the selection criteria which the Conclusions included may have appeared as considerably "technical"[84] and, in fact, brought no new guidelines as to what elements relating, for example, to the city or its citizens could be recognised in the programme of the celebrations.[85]

The second cycle of the programme encompassed ECoCs from 1997 till 2004. Yet, according to Glondys, the works to reshape the programme were initiated already at the beginning of the 1990s and additionally prompted by signing of the Treaty of Maastricht (with the famous Article 128 – the first to clearly recognise the question of culture at the Community level), and then the Treaty of Amsterdam (with Article 151 simply repeating Article 128), which opened the possibility for the ECoC programme to be rendered into a Community action.[86] *The Decision of the European Parliament and of the Council establishing the Community action* was not taken until 1999. However, when it was finally

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[83] *Resolution of the Ministers responsible for Cultural Affairs, meeting within the Council, of 13 June 1985 concerning the annual event "European City of Culture,"* OJEC No 153, 22.06.1985.

[84] Except for the point which stated that the title might be awarded to the city which respects basic values like democracy, pluralism, the rule of law and human rights, the Conclusions related to the issue of EU and non-EU cities participating in the initiative, the geographical balance between selected cities, the need for the programme to include non-capital cities and the possibility of two cities being selected to host the event in a given year.

[85] *Conclusions of the Ministers of Culture Meeting within the Council of 12 November 1992 on the procedure for designation of European cities of culture*, OJEU, No C 336, 19.12.1992.

[86] Danuta Glondys, "Procedury przyznawania tytułu Europejskie Miasto Kultury i Europejska Stolica Kultury," in *Europejska Stolica Kultury. Miejsce kultury w polityce Unii Europejskiej*, (Kraków: Wydawnictwo Attyka 2010), 82.

reached it revolutionised the programme. Not only did it rename it from the European *City* of Culture to the European *Capital* of Culture and gave it a number of formal changes (for example, as far as the flow of its selection and nomination procedure, actors to be involved in the procedure and their relative importance are concerned) but also required from the ECoC candidates to specify how they were going to meet a list of specific objectives of the event included in the Article 3 of the Decision, most importantly from the social perspective of the present thesis: the need to "ensure the mobilization and participation of large sections of the population and, as a consequence, the social impact of the action and its continuity beyond the year of the events". Furthermore, Annex II to the decision precisely named the planning and evaluation criteria, a few among which very strongly alluded to the social dimension of the programme. The Ministers of Culture within the Council suggested, for example, that the candidates to the title of the ECoC should include in their programmes the points relating to the access and the awareness of the cultural base within the city, develop specific actions aimed at increasing the interest in the arts among young people, add to the social cohesion and promote the usage of multimedia, audiovisual and multilingual measures to enable the access to the celebrations to a wider public. Interestingly, one of the points emphasised also the need for the celebrations to strike the balance between the expectations of the visitors to the city and its inhabitants.[87]

The Decision from 1999 which included Annex I with a chronological order in which the Member States were required to participate in the programme was scheduled for the years 2005-2019 and, consequently, it did not include the countries that entered the EU in 2004 and 2007. Thus, in 2005 the Decision has been taken by the European Parliament and the Council to amend the 1999 regulations and pair each of the Member States from Annex I to the 1999 Decision with one of the new Member States, starting from 2009.[88] Except for the formal amendment, no additions to the ECoC objectives or criteria were, however, made.

Further modifications to the programme were introduced only with *the Decision of the European Parliament and the Council* from 2006 which was greatly influenced by the,

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[87] *The Decision of the European Parliament and of the Council of 25 May 1999 establishing the Community action for the European Capital of Culture event for the years 2005 to 2019*, OJEU L/166/1, 1.7.1999.
[88] *Decision No 649/2005/EC of the European Parliament and of the Council of 13 April 2005 amending Decision No 1419/1999/EC establishing a Community action for the European Capital of Culture event for the years 2005 to 2019*, OJEU L117/20, 4.5.2005.

already mentioned, report on the subject of the European Cities and Capitals of Culture prepared for the European Commission by Robert Palmer.[89] On the basis of the 1999 Decision, the 2006 Decision (valid for the Capitals holding the title from 2013) introduced new or modified the already existing selection and nomination procedures of the ECoC programme which are, probably, best described by the names of particular Articles in the document: "Access to the action", "Applications", "Submission of applications", "Selection panel", "Pre-selection", "Final selection", "Designation", "Monitoring and advisory panel", "Prize" and "Evaluation". What is most significant is, however, the fact that for the first time in the history of the programme two groups of criteria for the ECoC: "European Dimension" and "City and Citizens" were identified.

Although both of them are important for the evolution of the initiative, it was the "City and Citizens" criterion in which, according Glondys, the ECoC's social dimension was embodied. And since, as has been mentioned, the social dimension of the programme forms a special interest of the present thesis, only this criterion will be further presented in more depth.

3.2.6 The social dimension of the ECoC as embodied in the "City and Citizens" criterion

The objectives set by the "City and Citizens" criterion are defined by Article 4 of the 2006 decision. According to the criterion the ECoC should namely:

a) foster the participation of the citizens living in the city and its surroundings and raise their interest as well as interest of citizens from abroad;
b) be sustainable and be an integral part of the long-term cultural and social development of the city.[90]

Concise as the two points are, they indeed very well outline the most important social components of the ECoC programme in its current shape.

First of all, attention should be paid to the concept of attracting the interest and encouraging the participation, further developed by "Guide for cities applying for the title of the European Capital of Culture" which emphasises that: "Attractiveness [of the

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[89] Robert Palmer, "European Cities and Capitals of Culture: Part I. Study Prepared for the European Commission."
[90] *Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a community action for the European Capital of Culture event for the years 2007 to 2019*, OJEU L 304/1, 3.11.2006.

celebrations] from local to European level is one of the main objectives for a Capital of Culture".[91] Attractiveness, on the other hand, should result in the "effective participation" ensured by "both the public and the local cultural networks".[92] In accordance with this point of the "City and Citizens" criterion, the Guide gives examples of valuable projects from the past which relate in a special way to "Citizen Participation in the Cultural Life of the City", "Citizenship of Children and Young People" and "Celebration/Promotion of the City outside its borders"[93]. In this way, a more specific idea is given as to what direction the objectives of the "interest" and "participation" should follow.

The second point of focus under the "City and Citizens" criterion refers to the sustainability of the ECoC – the event is supposed to be an integral part of the city's medium- and long-term development. Interestingly, however, although the objective is presented along the first, visibly social, objective of the "City and Citizens" criterion, one cannot escape the impression that the extent of the social dimension included under the "sustainability" point is, in fact, considerably limited in comparison to the "interest and participation" one. It seems that, in fact, out of the description of the very objective included in the Guide, only a very short passage devoted to the sustainability of "projects, networks and organizations" may be regarded as truly contributive to the discussion of the social objectives of the ECoC.

3.2.7 The development of the ECoC selection procedures

It appears that the description of the ECoC programme would be incomplete if it did not include a brief review of the development of the ECoC selection procedures up to the current legislation, valid for the Polish cities whose candidate applications will be analysed in the practical part of the present thesis. According to Glondys, the following selection procedures may be identified in the history of the ECoC: "the procedure of nomination", "the procedure of competitive selection", "the procedure of assessment and opinion" and, finally "the procedure of competition and opinion".[94]

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[91] European Commission. Culture, "Guide for cities applying for the title of European Capital of Culture," 12.
[92] Ibid., 13.
[93] Ibid., 30-33.
[94] Danuta Glondys, "Procedury przyznawania tytułu Europejskie Miasto Kultury i Europejska Stolica Kultury," 79. Own translation.

The first one, which related to the ECoCs between 1985 and 1996 assumed that the selection of a ECoC would be made by the government of a Member State, appointed to hold the title in a given year by the order of the States agreed earlier; then the formal nomination would be made by the Council. The second procedure which applied to the ECoCs hosting the event between 1997 and 2004 gave the right to decide about the city to hold the title in a particular year to the Council of the Ministers of Culture which would receive the applications from particular cities on behalf of the representatives of their national governments; no order of the States was scheduled and non-EU countries could also participate in the programme. The third procedure, valid for the Capitals between 2005 and 2012[95], assumed that the proposal of the city/cities to host the event in a given year would be made by the country assigned to the year by a chronological order of the countries.[96] The proposal would be then assessed by an independent selection panel, passed for an opinion to the European Parliament, further recommended by the European Commission and formally nominated by the Council; the non-EU countries could also use the opportunity to participate in the programme.[97]

The final, forth procedure has been the most complex one so far, yet as it relates to the Capitals to hold the title between 2013 and 2019, including one Polish city in 2016, it is believed that its detailed explanation is essential for a good understanding of the analysis to be conducted in the practical part of the present paper. The procedure has undoubtedly much in common with the previous one. At the same time, one cannot escape the impression that it might have been to some extend modeled after the national procedure used in Great Britain to select an its ECoC representative for 2008 and which it appears to resemble on a broader EU scale.[98]

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[95] It should be mentioned, however, that for the ECoC 2010-2012 transitory procedures were applied, which based on the procedure of assessment and opinion but, at the same time, adopted some elements of the later procedure of competition and opinion.
[96] The country could make the choice of the Capital on its own, for instance, by conducting a national competition, or leave the choice to the selection panel if more than one city was nominated by the country.
[97] Danuta Glondys, "Procedury przyznawania tytułu Europejskie Miasto Kultury i Europejska Stolica Kultury," 78-88.
[98] For the description of the British selection procedure of the ECoC 2008 see Griffiths.
Ron Griffiths, "City/Culture Discourses: Evidence from the Competition to Select the European Capital of Culture 2008," 419.

The basis for the procedure itself is laid down by the *Decision of the European Parliament and the Council* from 2006.[99] However, its most concise and, at the same time, precise description seems to be provided by the "Guide for the cities applying for the title of the European City of Culture".[100] Fundamentally, the selection process for the cities to bid for the ECoC title for the years 2013-2019 can be divided into two phases: a pre-selection one and a selection one. The pre-selection phase starts six years before the year in question with a call for submissions of applications which is published by the Minister responsible for cultural affairs of a particular Member State of the EU.[101] The cities interested in running for the title have then ten months to respond to the call by sending their answers to the questions included in the application form called "Proposed Application"[102] to the national authority responsible for the selection process. At this stage some answers in "Proposed Application" are non-obligatory and the official form can be accompanied by the application file which should support it with further information about the bid. The next step is the meeting of the independent selection panel which consists of seven members designated by the European Institutions and six experts designated by the given country. On the basis of the applications and the presentations performed by the representatives of the cities which participate in the run the panel prepares a short list of the candidates to continue the competition for the title. The decision is accompanied by a report to justify it.[103] Then the pre-selected cities have a few months to update and develop their answers to the questions included in "Proposed Application" as well as to answer the questions which were non-obligatory at the pre-selections stage. The final presentations of the cities' proposals in front of the selection panel, followed by the final selection, take place nine months after the pre-selection meeting.[104]

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[99] *Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a community action for the European Capital of Culture event for the years 2007 to 2019.*
[100] European Commission. Culture, "Guide for cities applying for the title of European Capital of Culture," 12.
[101] The procedure does not allow non-EU countries to participate in the programme, that is why only the Member States are mentioned.
[102] European Commission Culture, "Proposed Application for the Title of the European Capital of Culture". http://ec.europa.eu/culture/our-programmes-and-actions/doc/ecoc/ecoc_proposition_candidature_EN.pdf (accessed 2 February 2011)
The shortened title "Proposed Application" will be used in the present thesis for convenience.
[103] For the report on the pre-selection of one of Polish cities running for the ECoC 2016 title, which was issued in Autumn 2010 see the website of the Polish Ministry of Culture and Cultural Heritage.
Ministerstwo Kultury i Dziedzictwa Narodowego, Europejska Stolica Kultury, „Raport Komisji w wersji angielskiej."
http://www.mkidn.gov.pl/media/docs/esk2016/101115_Polska_raport_preselekcja_EN.pdf (accessed 13 March 2011)
[104] Ibid., 4-7.

After the final selection the particular Member State passes the final report of the selection panel to the European Institutions; the European Commission makes relevant recommendations and the selected city is officially nominated by the Council. The city is obliged to further developed its ECoC programme, which is a process guided by the, so called, advisory and monitoring panel. The panel consists of seven members of the selection panel designated by the European Institutions, who meet the representatives of the designated ECoC twice more: two years and eight months before the beginning of the celebrations.[105]

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[105] Ibid., 7-8.

Chapter 4: Practical analysis

The aim of the following, practical, chapter of the present thesis will be to analyse the social dimension of the candidate applications submitted by eight Polish cities running for the title of the ECoC 2016. It will consists of two sections: the first will set the background for the study to be conducted; the second will form the actual analysis

4.1 Background for the analysis

The following part of the analysis is the section where, firstly, the particular object of the study will be determined, secondly, the questions to be answered on its basis will be introduced and, finally, the constraints to the analysis will be presented.

4.1.1 The object of the analysis

The aim of the present chapter of the thesis will be the analysis of the social dimension of the proposals made by the Polish candidate cities applying for the title of the European Capital of Culture 2016. The social dimension here will be indicated by "Proposed Application".[106]

   As has been already indicated in the subsections 3.2.5 and 3.2.6 of the present work the social dimension of the very document in its current form has been embodied, especially, in the question devoted to the City and Citizens criterion (included in the Decision of the European Parliament and of the Council from 2006). Thus, although the broad context of the whole "Proposed Application" will be acknowledged, what will serve as a particular object of the following analysis will be the answers of the candidate cities right to this question (question nine)[107].

"Proposed Application" quotes it as follows:

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[106]By 30th August 2010 the applications of the Polish candidates to the title of the ECoC filled in on the basis of the questions and guidelines from the "Proposed Application" document were submitted to the Ministry of Culture and National Heritage of Poland by eleven cities: Białystok, Bydgoszcz, Gdańsk, Katowice, Lublin, Łódź, Poznań, Szczecin, Toruń, Warszawa, Wrocław. On the basis of the applications and the presentations candidate cities which took place on 12th and 13th October 2010, five cities: Gdańsk, Katowice, Lublin, Warszawa and Wrocław were pre-selected to take part in the further competition and were given seven months to complete and develop their answers to the questions included in the "Proposed Application". On 16th May 2011 they submitted the amended versions of their applications. At the moment of writing the present thesis, they are waiting for the final presentation of their applications which will take place on 20th and 21st June 2011.
[107] To make it more convenient the following sections the question will be frequently named as the "City and Citizens' question.

> Explain how the event could meet the criteria listed below. Please substantiate your answer for each of the criteria (this question must be answered in greater detail at the final selection stage).
>
> 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?[108]

Very importantly, however, since the understanding of the social dimension in the present thesis has been so far, inevitably, limited to the local and regional scope of its influence, the focus of the following analysis will not be placed on "the population at European level" but rather on the "artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme"[109]. Similarly, although the last point of the above question mentions two types of the legacies (cultural and social), the following analysis will focus only on the social one.

On the other hand, it is believed in the present thesis that the social objectives of the ECoC programme might be reflected very well at a different point of the candidate city's application, namely, in its answer to the following, eleventh, question of "Proposed Application":

> 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.[110]

And consequently, the answers of the candidate cities to the above question will be the second component of the corpus under analysis.

4.1.2 The questions to be answered on the basis of the analysis

The main aim of the following analysis and, at the same time, the core objective of the present thesis will be to answer three questions: first of all, what are the social changes which the candidate cities analysed in the coming sections would like to come to life as the result of the ECoC initiative; secondly, what trends seem to be predominant in the

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[108] European Commission Culture, "Proposed Application for the Title of the European Capital of Culture."
[109] For convenience and cohesion in the following analysis the expression "the city, its surroundings and the area involved in the programme" will be, most of the time, substituted with "local" and "regional" (e.g. "local and regional community").
[110] European Commission Culture, "Proposed Application for the Title of the European Capital of Culture".

realisation of these objective (in other words, what are the approaches which predominate in realisation of these objectives and what key phrases they are embodied in?); finally, what attitudes would the cities to be discussed like to take in relation to the core of all the ECoC social undertakings, that is, the community involved? All the questions will be answered in the "Result" chapter of the present work.

4.1.3 Constraints to the analysis

Although the very clear frames of the analysis have been set, the analysis itself will, inevitably, be limited by a few constraints.

The first constraint relates, simple as it may seem, to the availability of the applications of the candidate cities. Most of the applications under discussion in the following analysis have been found (also in the English language versions) on their official candidate websites or sent by the organisers of the ECoC in a particular city via e-mail on the request. The applications of two out of eleven cities have, however, not been reached. The first such a city is Bydgoszcz whose application could not have been found on the Internet and two e-mails sent to the organisers with the request for the access to the document have remained unanswered. The second one is Gdańsk whose application has not been found on the official website of the event, while what has been made available by its organisers via e-mail has been only a document outlining the main objectives, idea and themes of the candidacy.

The second constraint is less formal, more content-oriented. Namely, there are no guidelines as to the way in which the questions included in "Proposed Application" should be answered. Firstly, there exists no requirement to respond to each of the three points under the "City and Citizens" question separately and this factor will always render the attempts to juxtapose the answers to the question on the basis of its structure a partial failure. Secondly, the responses to both of the questions under the analysis here vary in length and, consequently, in detail they offer. Finally, the very answers differ in terms of their relevance. As far as most of the applications is concerned, the relevance has been, obviously, sufficient enough to include them in the analysis. In the case of Poznań's application, however, the lack of the visible connection between its particular passages and the particular questions from "Proposed Application" has made it impossible to include it in the present study.

To sum up, taking into account both the availability of the particular applications and their content-oriented attributes, the following analysis will focus on eight cities – four pre-selected ones (Katowice, Lublin, Warszawa, Wrocław) and four which can no longer take part in the competition for the ECoC title (Białystok, Łódź, Szczecin, Toruń); yet it will not include Bydgoszcz, Gdańsk and Poznań.

4.2 Analysis

The following section will form the actual analytical part of the present chapter and of the whole thesis. Each of the candidate cities included in the study will be devoted a separate attention. The cities will be ordered alphabetically[111].

4.2.1 Białystok – City and Citizens[112]

Białystok is the only candidate city under research in the present thesis whose response to the "City and Citizens" question does not follow the order of the bullet points outlined by the very question in "Proposed Application". Consequently, there is no possibility to indicate the points where the authors of Białystok's application relate to the wider European public, the local and regional community or the long-term cultural and social effects of the celebrations anticipated. In fact, the first and the third aspect seem to be visibly absent from the response.

The main hope of the city concerning its inhabitants appears to be the reviving of their common identity and the change in their mental attitude, which the authors of Białystok's candidacy would like to implement through the reconstruction of the citizens' collective memory of the Białystok from before the World War II period. The very reconstruction, on the other hand, is intended to be conducted through encouraging Biołystokers' personal interest in and bond with significant places, people and events from the city's past, which are often related to their families or friends. Białystok's community should, ideally, become aware of the historical multiculturalism of the city and use the knowledge about the various cultures living there together in the past as an example for the future. In practical terms, as outlined by the authors of Białystok's application, the idea should

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[111] Since the Polish spelling of the cities has been introduced, the alphabetical order of the cities will follow the Polish alphabet (if the English spelling have been introduced "Lodz" would come before "Lublin").

[112] "Application for the title of 'European Capital of Culture 2016"– BIAŁYSTOK 2016'. The Art of Coexistence," 58-60.
Obtained via e-mail to Urząd Miasta (City Council) in Białystok: kultura@um.bialystok.pl on 24th March 2011.

become a source of a number of projects of different characters (cultural, social, educational etc.).

An example of the approach described which the authors of the application provide is the "Non-existing city" project. The objective of the project is to revive the memory of the places in the city which can be no longer found in their original form by encouraging the local community to research into the history of the very places (frequently located at the residents' contemporary areas of living). The common participation in learning the multicultural past of the city should, ideally, evoke among both the inhabitants of the whole city as well as among the inhabitants of its particular areas or even districts of blocks of flats the spirit of the community and pride.

What the authors of the application attract one's attention to under the "City and Citizens" category is also Białystok's attempts to make the choice of cultural events in the city wide and varied enough to encourage the participation of the people who do not form a typical cultural audience. This, on the other hand, should add to building, among others, the cohesiveness of the community. The application also underlines the importance of the close relation between the citizens and the artistic/scientific/academic/business circles of the city, which is thought to be indispensable for building mutual trust within the community (an objective which further contributes to the community's better operation). What is mentioned is, interestingly, the fact that thanks to the relations developed the citizens in Białystok are not only the addressees of the program but also its creators.

4.2.2 Białystok – particular target groups[113]

As far as the initiatives for particular target groups are concerned, Białystok's application mentions educational projects for children and youth, special programmes for ethnic minorities (especially Romani people) and religious minorities, workshops and programmes of artistic and wider cultural character devoted to disabled and unemployed people (who serve as examples of "representatives of the excluded social minorities"[114]) and actions encouraging immigrants, especially asylum seekers, to involve in the city's cultural life. Furthermore, Białystok's culture, according to the authors of its application, should be made accessible and participative for the people from little regional towns.

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[113] Ibid., 62.
[114] Ibid.

Finally, actions devoted to academic circles and European artist are planned to be included in the programme.

What needs to be emphasised is, however, the fact that though the above groups are listed, no details or specific plans are mentioned in relation to any of them.

4.2.3 Katowice – City and Citizens[115]

In comparison to Białystok's response, Katowice's answer to the "City and Citizens" question appears to be structured very clearly – each of three areas of focus outlined in the very question (interest of the population at the European level, participation of different actors locally and regionally, sustainable cultural and social development) is described in a separate section. However, since, as has been already mentioned, what the present analysis is interested in is the first of the points mentioned and the social aspect of the last of them, only the two will be further presented.

4.2.3.1 Katowice – participation of citizens and socio-cultural scene

The area of the greatest focus in the context of the present work, that is the influence which the ECoC can have on the community locally and regionally, is in Katowice's application divided into a few particular subjects: "Residents", "Districts", "the World of Culture", "Entrepreneurs", "Culture Tenement" and "Responsible Design".

The first, "Residents", presents the openness of Katowice to its inhabitants. As an example given to illustrate this phenomenon is the Facebook profile of Katowice's candidacy – a private initiative which has been awarded with a job place in the very candidate's office. The passage emphasises also the attention paid in Katowice to the direct contact with the citizens during the events in public places as well as in the special ECC clubs. What is mentioned is, furthermore, the engagement in the ECoC programme visible among particular groups: students whose initiatives are going to be implemented through a Student Project Bureau and pupils with their Young Cultural Circle project. Here, the authors of the application underline also the Internet activity apparent in the city and the attempts to render the virtual space a platform for its citizens' communication and organisation. What is stressed, however, is the fact that the very candidacy is not restricted

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[115] "KATOWICE. City of gardens. CANDIDATE. European Capital of Culture 2016," 237-238.
http://esk2016katowice.home.pl/web-live/sites/default/files/ESK_2016_CITY_OF_GARDENS.pdf
(accessed 3 January 2011)

to the virtual space solely. Its authors find it important to encourage the local residents to shape also their real life places of living, a strategy initiated by the distribution by the bureau of Katowice 2016 of sunflower seedlings which the citizens have been asked to plant, for example, in their own private gardens. Finally, what the authors of the bid find important in relation to Katowice's residents is also the community educational projects, exemplified in the application by the workshops and performances within the Music Potlatch programme referring to the Silesian music traditions.

The "Districts" passage, on the other hand, relates to the ways of attracting Katowice's inhabitants' attention to the neighborhoods which they live in. The authors of the city's application underline that their aim is to encompass all areas of the city, even the most neglected post-industrial ones. In order to raise the interest of the local community in this field, they would like to implement a few programmes. "Urban Space Narratives", the first one mentioned, aims at attracting the attention of the citizens to one particular district of the city every year. Through various cultural and research initiatives implemented by specialists from different artistic and academic circles as well as through popular events accessible for everyone (flash mobs, happenings etc.), the local people would be stimulated to identify the problems and the opportunities of their districts. Furthermore, the city community (once again, including both ordinary people as well as artists, representatives of NGOs or entrepreneurs) would be encouraged to take the actual responsibility for their immediate physical environment through the initiatives like "Let's smarten up our neighbourhood" and "Re: definition", conducted in various forms – from workshops to performances.

In the "The world of culture" passage, on the other hand, the authors of the application point to the need to integrate the cultural circles of Katowice and the whole region for the development of a well operating cultural scene. They present the plans of conferences and workshops for the actors from the cultural field; they touch upon the openness of the Katowice's ECoC candidacy to the very actors' projects; they express the willingness to develop cooperation with the socio-cultural scene. Finally, they point to the planned involvement in the ECoC project of the educational institutions of all levels – starting with nursery schools, ending with universities, whereby children, youth and students are viewed as both potential sources and recipients of the cultural and educational initiatives of the programme.

The enhanced cooperation mentioned in the previous point is encouraged also under the further "Enterpreneurs" passage. This time, however, it relates to the cultural circles and the world of science and business. What the authors of the application present as an example of such a collaboration is, among others, the relationship initiated by the Katowice ECC Office with the Regional Chamber of Commerce.

The support of the business and scientific fields for the development of the creative and cultural enterprises is also the assumption of the "Culture Tenement" (the title of the passage being derived from the name of the programme). As explained by the authors of Katowice's candidacy, the plan here is for the very type of the enterprises to be assisted by the businesspeople and researchers as well as the local authorities and institutions (e.g. Culture Incubator) in both the development of the ideas and the facing the administration issues. The help is aimed to be of different types – related to the content of the undertakings as well as to the operation of the enterprises. Additionally, the programme assumes the assistance provided to the creative and cultural operators in establishing European networks of contact and cooperation.

The participation of different actors in Katowice's socio-cultural scene through its ECoC programme is, finally, according to its authors, aimed to be realised through the "Responsible Design" programme. The assumption of the programme is to promote the design which is responsible socially and environmentally – a goal to be achieved, once again, through the collaboration of experts in different fields (artistic and technical) and sectors of activity (culture and business), aiming at rendering Katowice a modern centre of European design.

4.2.3.2 Katowice – sustainable social effects

What seems to be most significant from the social perspective as far as the sustainability of the ECoC project and its integrity with Katowice's long-term policies are concerned, is probably the aspiration of the city to enhance the cohesiveness of the local community and its quality of life. The fact which the authors of the bid turn one's attention to is, notably, its inclusion of various projects relating to improving the physical environment and, most of all, the educational initiatives devoted to the people at different stages of their life which should, ideally, equip the residents with intellectual and cultural competences indispensable in the contemporary knowledge society.

4.2.4 Katowice – particular target groups[116]

The answer to the question about the specific target groups which the authors of Katowice's candidacy would like to address their initiatives to limits to a list of the groups and names of the projects assigned to a particular type of recipients. What one can learn in this respect is that the plans of the city are in a special way focused on: "children", "adolescents", "third age generation", "people suffering from physical and cognitive dysfunctions", "inhabitants of areas at risk of social exclusion", "sportsfans" and "entrepreneurs". (Descriptions of some of the programmes enlisted under the particular groups can be found in the additional part of application.[117])

4.2.5 Lublin – City and Citizens[118]

Although Lublin's application does not relate to three, already mentioned, bullet points outlined by the "City and Citizens" question in a *direct* way, the relation between the very bullet points and the subjects touched upon by the authors of the candidacy is clearly visible. The first topic mentioned is the local community's, mostly, bottom-up socio-cultural activity (engagement of the local community), the second refers to the NGO and the civic group scene in the city (engagement of the local socio-cultural scene), the third elaborates on the concepts like multiculturalism, intercultural and borderland dialogue in the context of the European civic society (raising the interest at the European level), while the fourth concerns he issue of "sustainable relations" (sustainable social and cultural development of the city) .

4.2.5.1 Lublin – participation of citizens and socio-cultural scene

As far as the first category is concerned, the authors of the bid underline, above all, a great immediate support which the candidacy has received from Lublin's residents – starting with the official cultural leaders gathered under the Artistic Committee of the candidacy cooperating with cultural organisations from the region, ending with SPOKO, an informal group of individual citizens and NGOs from a broad range of sectors ("architects, librarians, academics, social activists, children, senior citizens, football associations, and

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[116] Ibid., 241.
[117] What is meant by "additional" is the part of the application which does not constitute the answers to the questions included in the "Proposed application" document.
[118] "Lublin. The European Capital of Culture 2016. The application," 44-52. http://kultura.lublin.eu/pi/14276_2.pdf (accessed 3 January 2011)

people with disabilities"[119]) which has been founded as a grassroots initiative in response to the announcement of Lublin's candidacy to the title of the ECoC.

What is mentioned by the authors of the application as the interesting initiative related to the community is, above all, a volunteering programme for a wide group of citizens (from teenagers to elderly people), which is aimed to give them the opportunity to take part in the preparation of the cultural events in the city, on the one hand, and to gain some valuable knowledge and experience, on the other, and the educational programmes for primary and secondary school pupils, whereby they are informed about the ECoC idea and the culture of Lublin.

The community projects are one thing, the interest of the community in the ECoC program, which in the case of Lublin is, according to the authors of its application, triggered largely by the local media (including the student ones) is the other. Importantly, however, all the above mentioned activities (undertaken both in the form of the projects as well as in the form of the media broadcast), reinforced by the conscious strategies of the Lublin's authorities have allegedly, resulted in a great public support for its ECoC aspirations and the citizens' increased interest in their city cultural life manifested, for example, in the festival called "Night of Culture".

Having discussed the ECoC initiative in Lublin in the context of its ordinary citizens, the second of the subjects which the authors of the analysed application attract one's attention to (in relation to the social dimension of their bid) is, as has been already mentioned, the activity of their city's third sector. What they observe as regards this group is, primarily, a great enhancement of its activity. A significant change in this subject is, according to them, especially, the interest in the third sector increased on the part of the public authorities and a positive contribution which the very interest has made to the sector in financial terms.

Thirdly, as has been mentioned, Lublin's answer to the "City and Citizens" question relates to the problems of the historical and the contemporary coexistence of different cultures within the city and the region. Historically (though not only), the problem has related to the complicated borderland issues which the city has been facing. Contemporary, it would, probably, concentrate on the coexistence of different ethnic and national

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[119] Ibid., 44.

minorities as well as foreign students or refugees. What the authors of the bid attract one's attention to in relation to the question of different groups living side by side is, most notably, the fact that in the case of Lublin and its region, the very problem is addressed, once again, mainly, by means of the actions performed by the non-public sector – a trend which, allegedly, renders the this type of organisations the fundaments of the contemporary European civil society.

4.2.5.2 Lublin – sustainable social effects

As far as the sustainability of the effects of the ECoC in social terms is concerned, probably, the only point worth mentioning in the case of Lublin's application is the expectation of its culture to be shaped by its cultural operators in a "socially and culturally inclusive manner"[120]. All the rest of the information under this point is devoted to the long-term plans for the development of culture in the city in institutional terms and, thus, is not very useful from the perspective of the present work.

4.2.6 Lublin – particular target groups[121]

As far as the approach of the authors of Lublin's application to the particular target groups is concerned, it is much more detailed than the one presented by Białystok or Katowice. What is emphasised here is a broad range of channels for public communication (media, including the Internet, surveys and direct contact). Most of all, however, unlike in the case of the previous cities analysed, in Lublin's application not only are the particular target groups (national/ethnic minorities, senior citizens, disabled, homosexuals) listed, but also the initiatives which the groups have already been or are supposed to be involved in are briefly described.

The groups which the authors of the bid enlist as ethnic/national minorities living in Lublin are: primarily Ukrainians and Belarusians, Polish Armenians, Roma, Jews as well as refugees from Chechnya and foreign students (mostly from the USA and Ukraine). The initiatives which are mentioned in relation to these is the Minorities Advisory Board, being established in the city, as well as the programmes continued as the legacy of Lublin's participation in 2008 European Year of Intercultural Dialogue ("Multicultural Lublin", "L2: Empowering the Culture of Lublin and Lviv" and "Ukraine in the Centre of Lublin").

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[120] Ibid., 52.
[121] Ibid., 60-61.

As far as the senior citizens are concerned, the application emphasises, above all, their participation in SPOKO (the already mentioned social, cultural and educational initiative), within which they have initiated the "Retro Life" project (a collaboration with the University of the Third Aged) and the "Senior Graffiti" (a cooperation with a younger generation).

Finally, as far as the disabled are concerned, the greatest part of Lublin's undertakings would be, probably, focused on the activity of the already widely recognised Occupational Therapy Workshop and the Art Therapy Centre established by the "Unblazed Trial" project. The first enables the disabled people to create performances together with professional artist (the performances are then staged both at the festivals in Poland and abroad). The second concentrates on various projects of artistic and educational character which involve cooperation between disabled and non-disabled creators and take place, once again, both in Poland and internationally.

4.2.7 Łódź – City and Citizens[122]

Like the answer to the "City and Citizens" given by Katowice, the response offered by Łódź reflects three bullet points outlined by the very question very clearly. It seems worth reminding once again, however, that the focus of the present analysis has been placed on two of the points, namely: the attitude of the candidacies to the local and regional community (including its socio-cultural circles) and the sustainable social results of the event, and that, consequently, only these two will be further developed in depth.

4.2.7.1 Łódź – participation of citizens and socio-cultural scene

The first issue underlining the community character of Łódź's bid, described by its authors under "In the World of Culture" headline, is the engagement of the cultural circles of the city in the process of the bid creation and the involvement in shaping particular events of the ECoC which the very circles would like to undertake. What triggered the interest of various organisations and institutions in the candidacy, and their consequent participation in its preparation (from the provision of the ideas to the actual preparation of the bid) is, as claimed by the authors of the application, the hope for the ECoC to initiate the process of

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[122] "ŁÓDŹ. REVOLUTION OF IMAGINATION. APPLICATION FOR THE TITLE OF 'EUROPEAN CAPITAL OF CULTURE 2016',"156-173.
Obtained via e-mail to the spokesperson of Łódź Europejska Stolica Kultury:
e.bienkowska@lodzartcenter.com on 10th January 2011

changes in the city life. The candidacy has already resulted in creation of many new partnerships both within the cultural circles as well as between the cultural sector and the other sectors in the city.

The second area of interest in relation to the "City and Citizens" dimension of Łódź's application is the involvement the initiative has triggered among the residents of the city and the surrounding region (the authors of its bid underline the broad awareness of the candidacy among Łódź's residents resulting from the promotional activities conducted in recent years). The local community has been actively engaged, particularly, in contributing its opinions about the programme on the website of the project and, especially in the case of young people, in developing the community's own initiatives.

As far as the construction of Łódź's programme is concerned, its authors point to three platforms of the project which are expected to encourage its citizens to the active participation in the ECoC. These are: "®ECONSTRUCTION", "®ECREATION" and "®ELATIONS". As the names may suggest: the first relates to the artistic interventions in public spaces, the second should be a wide encouragement to spend one's free time actively, while the third, probably most importantly from the perspective of the present work, comprises "social projects building the feeling of identity, trust and tolerance".[123] Furthermore, the ECoC programme in Łódź encourages the residents to volunteer within the "Volunteering for Łódź" and "1 to 1 for 1" programmes (the first is a regular volunteering programme; the second assumes a kind of private one to one guidance provided by the individual citizens to Łódź's 2016 visitors to Łódź). Finally, the application includes the plan for the local community to establishing personal international and intercultural relations with guests to the city who could not afford a regular accommodation in the city during the ECoC celebration by offering them stays at the private places of Łódź's residents.

As has been already implied, the bid does not limit its scope to the borders of the city. Its authors underline their attempts to establish the partnerships between the city and the regional authorities for the common goal of educating the residents of the whole region on the ECoC idea and encouraging them to participate actively in all the projects which would be addressed to the citizens of Łódź if it were selected the ECoC on an equal basis.

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[123] Ibid.,165.

As regards the interest which the bid places upon the ordinary citizens, the answer to the "City and Citizens" question points also the educational character of Łódź's programme. If Łódź had been pre-selected to the ECoC title, the aim of the educational projects in the city, conducted by its various actors and devoted to its various groups, would be, mostly, to make the recipients of the very programmes ready for the demands of the modern society. On the other hand, such initiatives could have also a regional character, that is, teach Łódź's citizens about their place of living and contribute to their local pride.

Except for the cultural circles and the ordinary citizens, the answer to the "City and Citizens" point relates also to the "Socio-economic Scene" of the city. As far as the first, "socio"-oriented, component of the phrase is concerned, its importance for the programme, by the authors of the bid claimed to be the highest one, results in the attention paid in Łódź's programme, particularly, to the social projects enhancing public trust and the belief in the effectiveness of the local community's third sector initiatives. The new undertakings in this area, on the other hand, attract the interest of media, thanks to which the publicity and favourable conditions for growth of the new innovative non-governmental initiatives are created. Added to by the new structures of cooperation between NGO-s and unofficial networks, all the awakening of the social activity is, observed to have already resulted in some debates within the city and the increased interest in the ECoC initiative.

The second, "economic", component of the "Socio-economic Scene" is represented by the assistance which the candidacy has been given by the city entrepreneurs, for example, in the long-term programme "Business for Łódź". As emphasised by the authors of Łódź's application, the tradition of the business support for culture in their city is nothing new. The awareness of culture as an inevitable component of urban revival among Łódź's entrepreneurs is claimed to have been illustrated by the attention they have paid to the conscious renovation of its architecture and by the creation of new multi-functional buildings able to combine both business and cultural purposes, on the one hand, and by the financial support they are willing to lend to the city's cultural undertakings, like festivals, on the other.

4.2.7.2 Łódź – sustainable social effects

As far as the sustainable development of the city is concerned, out of eight objectives which the application mentions the one which seems to be of a real significance form the

social perspective of the present thesis is, probably, only the development of Łódź's cultural audience. More precisely, the city aims at growing the audience which would be aware and educated so that it could fully participate in the city everyday cultural life.

4.2.8 Łódź – particular target groups[124]

What the authors of Łódź's application emphasise in the introduction to the "particular target groups" point is, firstly, the interest in different groups in the city observed both on the part of the public authorities and on the part of the third sector actors, and, secondly, the particular attention Łódź's candidacy pays to people "with special needs" or "endangered with marginalisation or exclusion"[125].

The examples of the initiatives which the authors of the candidacy describe in detail relate to: the disabled, senior citizens, children and their parents, young people, young people at risk of social exclusion, minorities in the city, and target groups defined by the place of their residence. However, some more explanation on Łódź's approach is given only as far as the disabled, the young people and the groups identified by their specific residence are concerned, and, thus, only these groups will be further concentrated on in more detail.[126]

What is mentioned as most significant in regard to the disabled is, probably, the aspiration of the city to improve their access to the cultural facilities both in physical and in virtual space (as underlined by the authors of the bid, the website promoting Łódź's candidacy has already been adapted for the needs of the disabled people). Accessibility, as implied, should be further accompanied by a better quality of the artistic and educational offer (including more professional staff) and the openness of the projects in the city to participation of the disabled, especially those active in the field of culture. As reported by the application, the project has already been established which offers the possibility of the works of the disabled to be exhibited along the "regular" art without marking it as special.

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[124] Ibid., 174-193.
[125] Ibid., 174.
[126] The "particular target groups" passage contains project descriptions which relate to most of the groups mentioned and it is acknowledged in the present thesis that an in-depth description of the projects could be a valuable source of information on the approach of the candidacy to the groups which these projects are addressed to. Still, due to a considerable number of the projects described, on the one hand, and to a limited scope of the present thesis, on the other, it is believed that the analysis here should be confined to the target groups for which not only the project descriptions but also some more background have been provided (the disabled, the young people and the groups defined by specific residence).

Furthermore, the initiatives are going to be implemented aiming at the integration of people with particular disabilities with certain other communities (the example of B-boys and wheel chair users is given). Finally, the aspiration of the city is presented to encourage its disabled artists to professionalisation of their activity and evoke the sense of entrepreneurship among them, so that they could use their work as a source of income.

As far as the needs of the young people are concerned, the answer to the "particular target groups" question emphasises, above all, the willingness of the authors of Łódź's candidacy to involve the group in the active preparation of the bid. The best European experience, education and professionalisation accompanied by the creative sector practices are to be initiated, primarily, to prevent the young people's social exclusion (the emphasis put on this problem is, probably, best illustrated by the fact that in the case of Łódź's application the projects devoted to the young people at risk of social exclusion are treated separately from regular initiatives aimed at young people).

Finally, a little background is also given for the projects concerning the groups defined by the place of their residence. The aspiration of the city here is to enhance a better quality of life in both: its particular districts and some specific towns and villages of its surrounding region.

4.2.9 Szczecin – City and Citizens[127]

Similarly to the response to the "City and Citizen" question provided by Katowice, Lublin (indirectly) and Łódź, the answer by Szczecin has been structured according to the areas of interest which the very question introduces in the form of the already mentioned bullet points. Like in the cases of the responses by the very cities (and in line with the objectives of the present analysis) too, the focus will be placed in the following subsections only on two of them, that is: the encouragement of the participation in the project among the local and regional community and the integration of the social legacies of the event into Szczecin's long-term policies.

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[127] "SZCZECIN 2016. European Capital of Culture Candidate," 48-54.
http://www.szczecin2016.pl/esk2016/files/97A6188A45D346A7AED8470CD644646D/SZCZECIN2016-EN.pdf (accessed 3 January 2011)

4.2.9.1 Szczecin – participation of citizens and socio-cultural scene

The first aspect of Szczecin's application which its authors emphasise as far as the "City and Citizen" dimension is concerned, is the bottom-up character of their initiative and its openness reflected in the public consultations conducted with various actors at each of the stages of the project development – a situation which, if Szczecin had been pre-selected for the title, the organisers of the ECoC in this city wanted to maintain, reducing their role to the coordinators of the initiative.

As far as the ordinary residents of the city are concerned, using the "Hospitality" project (an initiative assuming that the residents would provide the visitors to the city with guidance on the ECoC events and the city itself) the local community would be engaged in the programme, primarily, as the host of the celebrations. Importantly, as claimed in the application, the residents would be included in the programme regardless of which district they live in. Areas, which require considerable regeneration performed by the experts in the field of the community work, that is: "streetworkers, social workers, cultural animators"[128] would be placed a particular emphasis on. All areas of the city would be, however, involved, for example, in the educational projects aimed at the construction of social networks and place narratives. Furthermore, according to the authors of the bid, if Szczecin became the ECoC, its community would be also invited to discover various interesting places of the city through a long-term "Walking around…" programme. Finally, the citizens of every district would be encouraged to designate one person to represent them in the "Pallio di Szczecin" bicycle contest (a long-lasting project to expand every year), to visit "Sites of the first contact with culture" planned to be established in every district and, eventually, to take part in various popular celebrations organised in cooperation with artists in public space.

As regards the question of the cultural sector, what is underlined in Szczecin's application is, firstly, the aspiration of the city to provide its local cultural operators from different areas of specialisation with the opportunity to learn and professionalise their activity through trainings, workshops and experts' advice. Another challenge mentioned by the authors of the bid would be changing the way of thinking about funding culture – making it perceived as a common good and encouraging financial support for it on the part

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[128] Ibid., 51.

of the ordinary citizens and the city entrepreneurs. Last but not least, the importance of the cultural circle for Szczecin's ECoC programme has found its realisation in the participation of its representatives in the debate surrounding the project from its very first stages as well as in the introduction of the projects which are aimed at promoting the artistic activity, offering the artists the space for creation and supporting those of them who has just made first step in the cultural/creative sector or simply need financial support ("Labyrinth of Culture", "Laboratory of Culture", "Incubator of Culture" and "Micro-support", respectively).

4.2.9.2 Szczecin – sustainable social effects

What Szczecin's application puts an emphasis on in terms of the long-term social legacies of the ECoC which would be expect in the city is, first of all, the conviction that the sustainability of the effects of the very programme can be achieved only if the changes in the way of thinking of the local community take place. Consequently, the objective underlined in the document is the need to encourage the citizens to develop their individual social skills and competences (e.g. openness or the ability to cooperate), which, on the other hand, should add to the construction of the positive social relations, preventing further problems like social exclusion and enhancing the local community's active and aware participation in and democratisation of the city cultural and social life. According to the authors of the discussed application, the very objectives in case of Szczecin could be achieved, above all, by means of the cultural animation, education and social work, conducted by experts in these fields (e.g. animators, streetworkers or social workers), and by means of the local centres of community or cultural activity (e.g. "Sites of the first contact with culture").

4.2.10 Szczecin – particular target groups[129]

As far as reaching particular target groups is concerned, the fundamental point made by the authors of Szczecin's application is the claim that what should be encouraged is not so much the projects devoted to the specific groups separately from one another but rather the projects involving the interactions between the groups. What the candidacy attracts one attention to is, in other words, the need to counter the existence of closed, separate communities which are, stereotypically, believed to be disinterested in one's another

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[129] Ibid., 58-60.

activity and to open the cultural dialogue between them. The realisation of the very idea is illustrated, for example, by the programmes like "Underground culture – sky-high culture" (including "Painting battles" – a joint project for traditional painters and graffiti artists) or "Creation of space" (cultural workshops aiming at taking down the barriers between children, parents and grandparents). The precondition for the common projects is, as pointed by Szczecin's application, the identification of the needs of particular groups or the support for their own recognitions of their needs – an objective claimed to be met, for example, by means of the already mentioned "Sites of the first contact with culture".

Finally, in a way somehow unrelated to the previous points concerning the attitude adopted in Szczecin's programme towards the "particular target groups" issue, the application of the very city mentions its aspiration to address one particular group, namely, national minorities. What is underlined in relation to the initiatives devoted the national communities is, however, not so much their official cultures but rather their everyday "codes of conduct". The undertakings serving as the illustrations of this idea are: the exhibition of the objects used by representatives of various cultures in their everyday life called "Where we are from" and the initiative focusing on different holidays celebrated by various cultures called "Common calendar".

4.2.11 Toruń – City and Citizens[130]

Similarly to the answers to the "City and Citizen" question provided in the applications of the previous cities (except for Białystok), a response offered in the application of Toruń centers upon three already mentioned areas of interest which the very question exposes by means of its bullet point structure. Like in the cases of the previous candidates too, the following analysis will focus on two of the points of a special importance from the perspective of the present thesis, that is: the extent to which the ECoC event is planned to encourage the participation of the local and regional community (including the socio-cultural community), and the way in which the 2016 celebrations are expected to become a sustainable and integral element of the long-term social policies of the city.

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[130] "Universe of Culture. The application of the City of Toruń for the European Capital of Culture 2016," 46-49.
http://www.torun2016.eu/aplikacja_en.pdf (accessed 3 January 2011)

4.2.11.1 Toruń – participation of citizens and socio-cultural scene

What the authors of Toruń's application emphasise in relation to its ordinary citizens is, first of all, the fact that the involvement of the community has been visible in case of their city from the very beginning of its engagement in the ECoC project, which is claimed to be exemplified by the fact that it has been the residents who have chosen the logo of the candidacy and lent their images for the bottom-up promotional campaign "I am… I support Toruń" (launched first on the Internet and then in the city space). Similar, quick, engagement of the ordinary citizens as well as the cultural circles might have been observed in their participation in the preparation of Toruń's programme and application. The cultural operators in the city have been, additionally, invited to submit their project proposals which, according to the organisers of Toruń 2016, have been then effectively included in the application.

Another point which the authors of Toruń's bid introduce in relation to the community dimension is the attempt not to limit the scope of their candidacy to the Old Town exclusively, but to widen it to other districts of the city, in the end encompassing its whole population. As indicated by the research commissioned in Toruń, some parts of the city can be characterised with a high level of civic engagement and the readiness of their communities to involve in the revitalisation of the districts. The aspiration pursued in these districts would focus on the support of the old cultural and social initiatives and enhancing the new ones – a process which, as believed, could be conducted there with the help from voluntary and non-governmental organisations.

Finally, Toruń's application turns to the issues related to the cultural sector. What characterises its approach here is the attempts to integrate and engage the cultural actors in the ECoC project not so much on the city but rather on the regional level. As pointed by the authors of the bid, to realise this goal some visits to the regional cities have been made and the openness to the initiatives of the regional cultural circles have been expressed. Finally, the idea has received a positive response from the municipal cultural institutions and resulted in a particular number of projects for the ECoC coming from the region.

4.2.11.2 Toruń – sustainable social effects

As far as the long-term social effects of the ECoC are concerned, what is mentioned as most important in Toruń's answer to the "City and Citizens" question is, probably the changes anticipated to occur in the way of thinking about the meaning of culture for the political, economic and social well-being of the city, the role of culture in shaping the mentalities and identities of the local community, and the importance of culture for the growth of the surrounding region. This being rather general, the authors of Toruń's application give also the examples of some more detailed legacies expected from the ECoC. A significant expectation which the city would hold if it were awarded the ECoC title would be, for example, the involvement of the residents of its particular districts in influencing the surrounding them small-scale architecture, the establishment of the regular scholarships for young artists just entering the professional environment and the creation of the favourable conditions for their further development in the form of "incubators" of culture.

4.2.12 Toruń – particular target groups[131]

As far as particular target groups of the ECoC events in Toruń are concerned, the authors of the application of the very city mention: children, youth, seniors, the disabled and those who do not participate in culture on everyday basis (in the end, encompassing, the representatives of the all social communities). What, as they emphasise, they would aim at in the field discussed, if their candidate became the ECoC, would be, above all, attracting the particular groups to the initiatives such as: "Mobile Arts and Community Centre" (for the inhabitants in danger of social exclusion) "55 and over – Mature Creation" (for the elderly citizens) or "Sound of a Vacuum" (for the deaf and hearing impaired) – that is the programmes which rather than to a mere reception would invite its participants to an active involvement.[132]

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[131] Ibid., 102.
What is worth mentioning in relation to the "particular target groups" point in Toruń's application is the fact that in the case of the document by the very city the "particular target groups" question is replaced from its position in the "Basic principles" section (which it is originally included in the "Proposed Application for the Title of European Capital of Culture") to the "Structure of the programme for the event" section (Toruń's application, is, probably, the only one where such a replacement takes occurs).
[132] The description of the projects can be found described in detail in the section of the application which focuses in Toruń's particular initiatives.
"Universe of Culture. The application of the City of Toruń for the European Capital of Culture 2016," 82-101.

4.2.13 Warszawa – City and Citizens[133]

As far as Warszawa's answer to the "City and Citizen" question is concerned, slightly differently from most of the responses already discussed, it does not refer to the sustainability of the ECoC programme. What it touches upon is only two of the points the analysed question relates to, that is: raising the interest in the ECoC celebrations on the European level and encouraging the participation of the local and regional community (including the cultural sector). Since, however, as has been already underlined, the first issue is of no interest to the present thesis, the discussion which will follow will focus only on the second one.

4.2.13.1 Warszawa – participation of citizens and socio-cultural scene

What the authors of Warszawa's application identify as the greatest problem in the city relating to its community seems to be the "elitist and discouraging participation" perception of cultural activity and a very weak sense of citizenship the residents in the capital hold. In this context the creation of the environment which would be favourable to a widespread and participative culture is seen as the fundamental precondition for the development of the active citizenship in the city while the ECoC itself is viewed as a tool which may lead to the democratisation of the domain of culture and broadening the access to it. Meaningfully, what is perceived as important in realisation of these goals is the identification of the actual problems to be addressed in the city and in the region, which in case of the discussed candidacy is claimed to be realised by means of a dialogue with and within the city community.

In practical terms, a better, more open contact with the community and its greater participation in culture is, according to the authors of Warszawa's candidacy, going to be achieved through the engagement of the city cultural circles, especially their bottom-up initiatives related to the neighbourhood relations. The main objective here would be to integrate the activities of the local communities in which such initiatives originate and to encourage them to a greater involvement. Yet, the authors of Warszawa's application put an emphasis on the establishment of connections also between different generations, nations and parts of the city, which, as they believe, should add to the reflective thinking

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[133] "Warsaw. Candidate City for the European Capital of Culture 2016," 54-57.
http://www.warszawa2016.pl/index.php/eng/Multimedia/Download (accessed 10 January 2011)

about the city's past and its future. What is thought to be a practical tool in raising a greater engagement of Warszawa's inhabitants in the city life is the invitation for their ECoC project proposals, a measure to demonstrate the creativity of the very community, on the one hand, and the responsibility they can be entrusted with, on the other. Finally, the authors of Warszawa's application point to their objective of enhancing a greater participation in the cultural life of their city through the removal of the intuitional barriers to culture which they relate both to the "traditional" physical obstacles as well as to the particular way of thinking about cultural institutions as "distant inaccessible, remote, unfriendly and discouraging participation and collaboration".[134]

4.2.14 Warszawa – particular target groups[135]

As far as the answer to the "particular target groups" question is concerned, what the authors of Warszawa's application underline is, once again, the participatory character of their project which reflects in the involvement of the inhabitants of the city as its active creators. The people addressed in the document are classified according to three categories: firstly, age, then, ethnic, sexual and disability-related categories and, finally, place of residence (Warszawa, its suburbs, Poland and abroad).

What is the aspiration of the authors of Warszawa's application is also rendering its programme a truly pan-European one – an objective reflected in the activities related to Polish and European artists ("Residencies"), unconventional tourism, niche audiences ("Culture for everyone") and wide range of marketing techniques. Additionally, the focus of the application is placed on the professionalisation of the actors in the cultural domain to help them reach new audiences. What is emphasised as an important goal here is, however, not only gaining new recipients but, even more importantly, ensuring their sustainable engagement in the city life. This, on the other hand, is believed to be possible thanks to: the use of new technologies, the introduction of the innovative ways of collaboration between the artistic circles and the inhabitants (e.g. by means of cultural education), the cooperation between the cultural circles and the other sectors, the promotion of a more approachable idea of culture as well as the involvement in culture in the context of everyday life, and, finally, finding new areas for the activity of cultural operators (e.g.

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[134] Ibid., 57.
[135] Ibid., 62-65.

NGOs engaging in the areas at risk of social exclusion or introduction of the cultural activity to the public institutions like schools, prisons or hospitals).

What the authors of Warszawa's bid underline along the wider and deeper participation in culture is, eventually, a better quality of the city cultural life, which, according to them, except for some already mentioned tools, can be realised through: the support for the development of the actors within the cultural sector, the emphasis on professionalism in and excellence of cultural production and, finally, the research in the area of cultural activity aiming at its development.

4.2.15 Wrocław – City an Citizens[136]

Similarly to the responses to the "City and Citizens" question of the candidate cities, already presented (except for Białystok), the answer provided in the application of Wrocław reflects quite directly three bullet points which the very question deals with. Like it has been rendered in reference to the previous cities discussed, the emphasis in the following analysis will be put on the points relating to the involvement in the ECoC project of the local and regional community (including its socio-cultural operators) and on the sustainable effects of Wrocław's celebrations expected to influence the sustainable social development of the city. Analogically, the analysis will not take into consideration the passages of the answer devoted to encouraging the interest in the city's ECoC celebrations at the European level and the long-term legacies of the event of a cultural character.

4.2.15.1 Wrocław – participation of citizens and socio-cultural scene

Wrocław's application recognises five groups whose engagement, according to the authors of the bid, should be developed: Wrocław's cultural circles, region's academic and educational scene, NGOs, business sector and, finally, the local and regional community.

Out of the points made in relation to Wrocław's cultural community the issue worth mentioning would be, probably, its participation in the creation of the discussed application, a process whereby a special role seems to be attributed to the innovative cultural association Sprężyna and the experts in the field of Wrocław's culture who have enriched the very document with their research.

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[136] „Spaces for beauty. Wrocław's application for the title of the European Capital of Culture 2016," 57-62. http://www.wro2016.pl/fileadmin/user_upload/application/Aplikacja_2016_EN.pdf (accessed 19 April 2011)

The involvement of the second group, that is the academic community of Wrocław and the region is, on the other hand, claimed to be reflected in its twofold identification of the relation between the academic and cultural life: on the one hand, the members of the discussed community perceive a rich cultural life to be a magnet for potential students; on the other, they recognise the way in which the domain of culture may be enriched by the students. In practical terms, as pointed out by the authors of the analysed application, the involvement of the academic community in the ECoC project finds its realisation in the common support which the candidacy has received from the authorities of the higher educational institutions of the city and of the region.

The next group, the NGOs, maybe slightly surprisingly is not elaborated on in any detail; the only information provided here is the list of twenty-four NGOs which have backed the ECoC project in Wrocław.

As regards Wrocław's business sector, the focus is placed on the "Wrocław Culture" programme – in particular, the rewards for its, so called, Patrons and the plans for the development of the further system of patronage for culture in cooperation with the Lower Silesia Chamber of Commerce, if only Wrocław is selected the ECoC 2016. Some more support for particular projects within the ECoC initiative is planned to be sought by its organisers also among the representatives of the biggest companies in the city and the region. Finally, the sector whose involvement in the programme is, obviously, expected is the one connected with the cultural and the creative production.

Last and, probably, most significantly from the perspective of the present work, the answer to the "City and Citizens" question provided by the authors of Wrocław's application points to the involvement in the city socio-cultural life to which they would like to encourage the ordinary citizens. The main step which aims at activating those who have not been interested in or have been excluded from the cultural life of the city is, as suggested by the document, the establishment of "Wrocław Culture Stakeholder Platform".

As explained, the platform created for the independent cultural operators and residents to shape the city culture can be joined by everyone, in particular, those who support the ECoC aspirations of the city and share the unconventional way of thinking about culture (especially in regard to the introduction of culture to the districts beyond the city centre and to different areas in the region).

A particular focus of Wrocław's programme appears to be placed on children and finds its expression in "Children's Culture Stakeholder Platform", a programme aiming at involving the young inhabitants of the city in the ECoC by collecting their ideas and implementing the best of them. The initiative arises from the assumption that the development of the aesthetical and social sensitivity of children and educating their civic awareness are worth a special attention, since they are right the generations who Wrocław's future is going to be shaped by.

Beside "Culture Stakeholder Platform", the involvement of the citizens of Wrocław in the ECoC initiative might be demonstrated in the opportunity they have been given to actively participate in the preparation of the application of the city by sending their photos to illustrate the document and the invitation for them to involve in a program of volunteering for Wrocław's culture. Finally, in order to raise an interest in the initiative in the region the organisers of the ECoC in Wrocław plan to establish the Regional Capital of Culture 2015, a competition whose winner will be awarded a financial help from the local and regional authorities.

4.2.15.2 Wrocław – sustainable social effects

As far as the sustainable effects in line with Wrocław's long-term social policy are concerned, what the application mentions is a hope for a greater interest in, access to and involvement in culture of the residents both in the city and in the region. The preparations for the ECoC event and the event itself should, according to the document, result also in the introduction of a greater equality between particular districts of the city as far as the conditions of living are concerned. Finally, as claimed by the authors of the candidacy:

> 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 [in the cultural, social or political life of the city].[137]

Interestingly, the changes in people's mentalities are expected to result from the changes in the changes in the city's physical environment.

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[137] Ibid., 62.

4.2.16 Wrocław – particular target groups[138]

What is emphasised in the introduction to the "particular target groups" point in Wrocław's application is a clear definition of groups which the particular projects in the city will be devoted to if Wrocław becomes the ECoC. The ones which the application mentions already with the examples of the projects they will be addressed to are: seniors, low-income people and numerous families ("Cultural bond"[139]), the disabled ("Cultural bond"; also, a special operational programme making it easier for the disabled to get employed by the organisation of the ECoC), young artists, ("Inculturator"), students ("Wrocław Stakeholder Platform") children ("Children Stakeholder Platform", "European Cultural Passport"), youth ("European Cultural Passport") and homosexuals ("inter alia"). As declared by the authors of Wrocław's bid, particular initiatives are planned to be directed also, for example, to emigrants from Poland, ethnic minorities and other, more specific, recipients like Braille users (a special system of information signs at sites of historical importance).

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[138] Ibid., 65.
[139] "Cultural bond" is, generally, aimed at the groups which the application names as "excluded".

Chapter 5: Results

Having analysed the answers of the particular ECoC candidates to the "City and Citizens" and "particular target groups" question, some trends among them concerning the social dimension of their applications might be identified. The trends observed will be presented so that they directly relate to the questions asked in the introduction to the previous, analytical, chapter of the present thesis. Thus, they will address: firstly, the issue of the most popular objectives which the cities discussed would expect in relation to the ECoC, secondly, the trends observed in the realisation of these objectives, and finally, the common features apparent among the candidates concerning the ordinary people and the socio-cultural sector involved in the project.

5.1 The social objectives of the candidate cities

What the candidate cities seem to expect as regards this point is, probably, most importantly, the changes in the way of thinking of the concerned communities.

First of all, the authors of the analysed applications hope for a growth in public trust – both within the local and regional communities as well as between the very communities and the public authorities or the representatives of the socio-cultural field. Somehow in relation to this the authors of the discussed bids emphasise also their desire to restore the memories, prides and identities of the districts, cities and regions they represent. Finally, a tendency among the organisers of the ECoC in the candidate cities might be observed to return in the projects they propose to the past experiences of their places and to employ the past as the source of ideas for facing the problems and opportunities which occur at present and may occur in the future, especially as far as managing the issues of multiethnicity and multinationality is concerned.

Secondly, the organisers of the ECoC in the discussed cities would like to change the perception of culture, distorted, according to them, both by the tangible, physical obstacles (e.g. a lack of proper infrastructure) as well as the specific view of culture as distant, elitist and discouraging participation. In discussing the issue of rendering the domain of culture more open, approachable and participatory they, significantly, underline the need to widen the cultural offer and promote the everyday common participation in it, on the one hand, and to raise the quality of the cultural production and services, including the professionalisation of the socio-cultural sector to prepare it for the needs of various groups

(e.g. the disabled or the groups endangered with exclusion), on the other. The widening of the reach of culture is not, however, the only objective of the ECoC which the candidate cities discuss – what they underline in opening the very domain is also the need to educate its audiences so that they could participate in the cultural activities offer in a fully aware manner.

Finally, what the authors of the analysed applications would like to achieve is the acknowledgement by the communities which they represent of the role culture plays in other areas like the political or economical ones. Seeing the relations on the other hand, would be, eventually, expected to impact, above all, the way culture is funded, resulting in a situation whereby a greater responsibility in this respect would lay on entrepreneurs and ordinary citizens.

Interestingly, the changes in the mentalities of the residents of the particular cities and regions as well as the changes in the cultural offer itself, supposed to result in the common participation in culture on an everyday basis are not an end in themselves. Assuming from the applications of the Polish ECoC candidates, the democratisation of the domain of culture, which these changes herald, should be treated like a step on the way to the general equalisation of life among people. It is also hoped to trigger the democratisation of other domains of public life. Finally, it is thought to be helpful in fighting exclusion and creating an inclusive and cohesive community, which, to a great extent, seems to be the ultimate social goals of the cultural policies.

5.2 The trends in realisation of the social objectives among the candidate cities

Having summed up the main objectives which the discussed ECoC candidate cities expect to achieve in social terms, the attempt now will be made to define the trends which seem to dominate in their realisation.

5.2.1 Interaction

The first trend visible among the analysed applications is, probably, best described by the expressions like cooperation, collaboration, partnership or dialogue. In other words, what all the applications discussed share as their key feature is the encouragement to the interaction of different actors in common undertakings.

The very encouragement relates, for example, to the integration of various operators within the field of culture (representatives of varying districts of the city, towns of the region, forms of arts, abilities or generations). It refers also to the cooperation between the sector of culture and other sectors: science/research, education (including all levels of education: starting with kindergartens, ending with universities), business (individual or institutionalised like in the case of the chambers of commerce) – to name just a few most popular. Furthermore, the interactions within the analysed cities, or even the whole regions, can relate to the partnerships between the public sector (local or regional authorities) and the socio-cultural organisations, institutions or initiatives of a grassroots or non-governmental character[140]. Additionally, the dialogue may be observed between the two types of sectors mentioned and the local and regional community, whereby it is treated as the way to learn the needs of the residents and to identify the problems and opportunities which it faces. The collaboration is then well exemplified in a few applications discussed also between the organisers of the ECoC and the local media, which serves as a source of the information and promotion of the event, contributing to the awareness of and support for the ECoC initiative among the ordinary residents. Finally, for a number of the candidates analysed the ECoC is an opportunity to encourage the dialogue and take down the barriers between different cultures and social groups living in particular cities as well as to initiate the interaction between the artists and the ordinary residents in a regular public space.

5.2.2 "Decentralisation"

The second trend observed in the realisation of the objectives outlined in the response to the "City and Citizen" criteria by the analysed cities is the encouragement for the socio-cultural activity to decentralise – to focus on particular districts and neighbourhoods, on the one hand, and to make the city culture inclusive for all the areas of the city, on the other. What the organisers of the ECoC emphasise, in particular, is the attempt not to limit their programmes to the "old towns", but to concentrate on those areas which due to some difficulties or negligence are in the need of a considerable regeneration, understood not only in physical terms (e.g. construction/reconstruction of infrastructure or architecture)

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[140] These are the names which the analysed applications seem to use most often. Yet, in popular discourse they are often associated also with the names like: "voluntary", "non-profit", "community" or "citizen. Probably, the most appropriate umbrella term for this type of organisations seems to be "the third sector", an expression already used in the present thesis a few times.

but, even more importantly, in terms of human relations. Interestingly, much in this field has been already observed and expected to be further done by means of social work as well as cultural education and animation performed by the third sector organisations. A helpful initiative here is also the establishment of the centres of culture operating in various areas of the city and connected to the ECoC programme, be it ECC clubs in Katowice or "Sites of the first contact with culture" in Szczecin.

Interestingly, however, one needs to be careful – the impression that all the actions aiming at the decentralisation of the city cultural life aim at the construction of the relationships among the particular members of the local communities exclusively might be misleading. Such actions can also in a visible manner rebuild and, in some cases, build from the scratch the relationships between the communities and their places of living or – alluding to the official terminology of the ECoC programme – between to the "city and citizens". The very objective is, probably, best visible in the attempts of the candidates discussed to invite their citizens to influence the physical development of their neighbourhoods by their tangible contributions (e.g. planting the sunflowers in Katowice) or expressed opinions (e.g. like in the case of shaping the small architecture in Toruń); yet, it can be illustrated also by the encouragement for the citizens to construct and reconstruct the narratives, identities or histories of their neighbourhoods (e.g. "Non-existing city" in Białystok, "Urban Space Narratives" in Katowice or particular educational projects in Szczecin). Except for building the links between the people and their surrounding, both of the strategies – engaging the residents in shaping their immediate physical environment as well as provoking their interest in the less tangible attributes of their environments like the narratives, identities or histories mentioned – seem to empower the residents to take the responsibility for their places of living, which, on the other hand, is one of the undoubted foundations of the civil society.

5.2.3 Activation

A trend which aims at the activation of the community (including the social and cultural communities) and in this way apparently refers to the previous subsection is the emphasis of the organisers of the ECoC in the candidate cities on the limitation of the passive reception of the ECoC initiatives and enhancing the active involvement of the ordinary people and the socio-cultural operators both in the preparation to the cultural year and its actual celebrations. In line with this approach, the authors of the bids analysed tend to

underline the civic roots of the ECoC in their cities (like in Szczecin) and the openness of their programmes to the inputs of the local or regional communities visible already at the stage of the preparation of their applications either in the form of concrete projects (e.g. in Toruń or Warszawa) and illustrations (e.g. in Wrocław) or in the form of the opinions coming from public consultations (e.g. in Szczecin or Łódź). What is characteristic of the candidacies discussed is also the effective acknowledgement and promotion of the ECoC-related bottom-up initiatives (e.g. Katowice ECC 2016 Facebook profile or the "I am… I support Toruń" campaign).

As far as the actual 2016 projects are concerned, an interesting idea among the candidates (e.g. in Szczecin or Łódź) seems to be engaging the citizens as the host or, alternatively, the guides of the cultural year celebrations and involving them in the volunteering programmes for the city, especially, for its culture (e.g. in Lublin, Łódź or Wrocław).

5.2.4 Education

The last important feature of the applications, which well represents one of the common priorities of the candidate cities analysed, is broadly understood education. The adjective "educational" is used for various types of projects, for example, those which widen the knowledge of the citizens about the ECoC or a particular candidate city, especially its cultural life and heritage (e.g. the educational programmes for children in Lublin's schools), create a positive bond between the people and the place they live (e.g. the educational projects in Łódź) and evoke certain narratives or traditions (e.g. the "Music Potlatch" educational project in Katowice). The "educational" can, however, refer also to a broad collection of projects whose general objective will be to equip its participants with knowledge, skills and competences indispensable in the modern society.

What is worth attention at this point is also the fact that the educational initiatives in the applications analysed do not limit to one type of participants (most stereotypically – children or youth). Probably, the most interesting group as far as this type of projects is concerned is the socio-cultural sector – on the one hand, its representatives can run the educational programmes themselves; on the other, through the participation in trainings, workshops or conferences aimed at raising their qualifications, they become the recipients of education initiatives organised themselves.

5.3 The trends related to the community involved[141]

Finally, knowing both the predominant social priorities and the means the candidate cities would employ to execute these objectives, the time has come to discuss the trends relating directly to the core of all the social undertakings, that is, the community involved in the ECoC initiative, be it ordinary citizens or representatives of the socio-cultural circles.

5.3.1 The trends related to the citizens

As far as particular groups of the ordinary citizens are concerned, the applications in the analysis are, obviously, interested in directing their programme to those which do not participate in culture on a daily basis, are somehow marginalised or even excluded from the cultural and social life of the cities. This includes, most notably: seniors, the disabled, the unemployed, people with low income, families with many children, various ethnic/national and religious communities or groups defined by the place of their residence. It seems, however, that what attracts one's attention at this point is three trends somehow unrelated to a simple identification of the particular target groups of the ECoC and the projects which the very groups could be addressed with.

5.3.1.1 Young people as the creators of the ECoC

The first trend would relate to the focus which the social dimension of the analysed applications appears to place on the young people, especially students. The active participation is, as already mentioned, a general rule among the candidate cities and it refers to most of the groups which the candidacies would like to address. The young people, especially students, however, seem to be expected to become the co-creator of the ECoC in the fullest sense of the word possible. The discussed applications recognise the potential of the students related to the academic/university life they live (the situation which occurs e.g. in Katowice, Lublin or Wrocław), the tools they already hold (e.g. the student media in Lublin) and their bottom-up activity which is hoped to be developed if a favourable environment is created for them (e.g. the Student Project Bureau in Katowice).

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[141] The community here, like in the case of the previous usages, relates both to the ordinary citizens as well as to the socio-cultural communities of the particular cities and regions analysed.

5.3.1.2 Integration of different target groups in common undertakings

An interesting trend relating to the different social groups in the ECoC candidate cities is also, as has been already briefly mentioned, the integration of the various communities in common undertakings, a situation which has been described most deeply in the application of Szczecin. In other words, a regular recognition of the needs of the particular target communities and addressing these needs in a well-suited projects seems to be insufficient these days. What the cities aim for is, thus, the initiatives which will make it possible for the different groups to meet, confront the mutual assumptions with the reality and, eventually, learn from one another. The dialogue implied in such projects can relate to the representatives of various generations (e.g. "Senior Graffiti" in Łódź or "Creation of Space" in Szczecin), people with common interest but different abilities or ways of expression (e.g. disabled and non-disabled artists meeting in Lublin or "Painting battles" project for traditional painters and graffiti artists in Szczecin) or very particular groups with no chances to confront in the regular circumstances (e.g. wheelchair users and B-boys in Łódź).

5.3.1.3 Professional activation of the disabled

As far as the disabled are concerned, an interesting initiative observed in some of the applications analysed is also the promotion of their professional activity. These seem to relate, especially, to the disabled artists and finds its expression in the, already mentioned, common artistic projects to be implemented with the non-disabled artists (e.g. in Lublin) as well as encouraging the professionalisation of the activity of the disabled creators and making it financially beneficial (e.g. in Łódź), and, in some way, in exhibiting the works of the disabled and non-disabled artists next to one another with no difference indicated (e.g. in Łódź). The invitation for this group to become more active in occupational terms is, finally, expressed in the job places planned to be established for them by the actual organisation of the ECoC (in Wrocław).

5.3.2 The trends related to the socio-cultural circle

As far the socio-cultural field is concerned, there are two trends which seem to prevail in the analysed applications. The first one is the focus placed on its third sector dimension; the other one is the professionalisation of its activity.

5.3.2.1 The role of the third sector

The recognition of the role played in the socio-cultural life by the third sector, mostly NGOs and grassroots, includes both the organisations encompassing the whole candidate cities whose origins and activity are often closely connected to the ECoC initiative (e.g. SPOKO in Lublin or Sprężyna in Wrocław) and the small organisations whose activity relates to particular districts or neighbourhoods. What is acknowledged as far as the first group is concerned is, above all, their particular contribution to the ECoC applications (offering ideas and submission of concrete projects) and their general contribution to the social and the city socio-cultural scene. What is greatly valued and, at the same time, hoped to further develop in the case of the second type of the entities is, especially, their engagement in the districts with special needs of regeneration, understood both as the reconstruction of the physical environment and, even more importantly, the reconstruction of peoples' relations, memories, self-confidence, trust or responsibility.

5.3.2.2 Professionalisation of the cultural activity

The second trend, which, as has been mentioned, might be, probably, best expressed as "professionalisation", obviously, relates to the previous point – to increase the efficiency and the quality of the performance of the NGOs or grassroots, it seems reasonable to equip them with the professional knowledge and skills which will make it easier for them to operate. The encouragement to develop in professional terms relates, however, also to some other actors form the cultural and creative sector, especially to the artists who are just entering their career path. They seem to be of a particular interest to most of the candidate cities, which declare the readiness to support them not only with the expert advice, for example, in the form of workshops or trainings, but also by providing them with preferential infrastructural and financial conditions regarding, for instance, the space for creation or scholarships. The promises of the analysed cities in this respect are, probably, best embodied in the culture "incubator" programmes in Katowice, Szczecin and Toruń or the "Inculturator" project in Wrocław, which these candidates willingly mention in their applications.

Chapter 6: Conclusions

The aim of the last chapter of the present thesis will be to present the conclusions to the work performed. The conclusions will be of two types: general and city-oriented.

6.1. General conclusions

The aim of the present thesis has been to analyse the social dimension of the ECoC on the basis of the candidate applications of eight out of eleven Polish cities wishing to host the event in 2016.

Having studied the very applications, in particular their parts devoted to the "City and Citizens" criterion of the ECoC programme and the specific social groups which the programme would be addressed to, the trends among the Polish ECoC candidates have been identified which directly answer three research questions stated in the present thesis.[142]

The results of the practical analysis to a great extent reflect what has been included in the descriptive part of the theoretical background of the present thesis. In fact, all of the phenomena introduced in the very part (namely, the access development, the cultural inclusion, the cultural instrumentalism, the social inclusion and the expectations relating to the social development of both individual and collective actors) are present in the candidate applications analysed and would be put into practice in the discussed cities in a more or less direct way thanks to the cities' ECoC celebrations.

What is symptomatic is the aware approach of the candidates applying for the title of the ECoC. They do not focus on the immediate, easily achieved, superficial goals, but try to include in their programmes the social objectives of a more distant and demanding character. Related to this, they seem to be well conscious of the fact that the praised long-term regenerative legacies of the ECoC do not need to relate to the pure physical regeneration (unless this type of regeneration serves the well being of the community) but are equally applicable in the discussion of the regeneration of the community social relations.

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[142] As has been already clarified in the current work, the questions refer to: the social objectives which predominate among the discussed candidate cities, the realisation of these objectives, and the community of the ordinary people as well as the socio-cultural operators which the ECoC event in the candidate cities would involve.

Assuming from the applications which have been included in the study, the cities which run for the ECoC title seem to be well aware that the care of the physical side of the urban environment will be useless if what will not be taken care of will not be the changes in the people's mentalities. Such an approach is to a large extent visible in the emphasis they place on raising the community trust, restoring its memories, constructing and reconstructing its identities and prides. It can be seen also in their attempts aiming at changing the popular perception of culture and, connected to this, the view of the role it plays in the society.

Obviously, these objectives are not easy to accomplish. Quite the opposite – seemingly distant and elusive, they may be blurred with passing time. Probably, that is why there is no illusion among the ECoC candidate cities that the goals mentioned need to be implemented with the use of specific means devoted to well-defined target groups. Interestingly, however, the means which the analysed cities most willingly mention (the encouragement of the interaction of different actors in the city, the "decentralisation" of the cultural activity, the activation of the ordinary citizens and the promotion of cultural education) as well as the trends related to the community involved (the acknowledgement of the creative role played by young people, the integration of different social groups, the enhancement of the professionalisation of the cultural sector as well as the work performed by the disabled, and recognition of the third sector socio-cultural activity) do not appear to be very innovative as far as the social dimension of the cultural undertakings is concerned.

The only element which may raise some doubts here may be, consequently, the threat of the unification of thinking about the implementation of the social objectives of culture, imposed by the trends favoured in the contemporary discourse of culture, which in the case of the ECoC is probably best exemplified by the "good practices" of the past Capitals, publicised by researchers and the EU itself. The very tested models are obviously a good inspiration and may help avoid unnecessary mistakes. On the other hand, however, they may limit the creativity of the applying cities and threaten the programme with certain repetitiveness.

The recommendation for the cities applying to host the ECoC title which can follow from the study conducted would be, consequently, a constant search for new ways (areas, tools, actors etc.) where and through which the social objectives can be practically implemented.

6.2 City-oriented conclusions

One may get an impression that the above presented remarks try to avoid any particular assessments of the analysed cities. This being true and emphasising once again (as it has been rendered in the introduction to the present work) that the effects of the applications discussed on the final ECoC selection have not been meaningful for the study conducted in the current thesis, it seems impossible not to relate to them in some way.[143]

The question which follows inevitably in the context of the subject of the present thesis is: has the winner's of the ECoC title, that is Wrocław's, application been the best/most interesting/most innovative etc. in the context of its social dimension? Or: are there any other candidate cities which deserve one's attention in this respect, albeit not selected or maybe even not pre-selected?

Wrocław's approach to the social dimension in the context of the ECoC could be, probably, best summed up as viable but not necessarily most innovative. Its down-to-earth approach seems to be reflected, for example, in a clear identification of the groups representing various social backgrounds to be addressed during the cultural year and, maybe even more evidently, in the city's leading project "Wrocław Culture Stakeholder Platform", which may not be a ground-breaking one but, undoubtedly, forms precise frames for the residents' concrete contribution to the ECoC initiative. Furthermore, what attracts one's attention in the social dimension of Wrocław's application is the recognition of the need for its programme to actively involve children – albeit the postulate is present in other applications, probably, only in this one it has been given such a strong ideological background and a far-reaching perspective (children as the shapers of the city future). Finally, an advantage of the social side of Wrocław's proposal – somehow typical of the general strategy for the city employed by its authorities – may be found in the form of the incentives to support the culture in the city which have been prepared for the representatives of the business sector.

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[143] It needs to be underlined once at this point that the final selection has been made on the basis of both the candidate applications as well as the presentations which the representatives of the particular candidates performed in front of the selection panel, and that the social dimension of the cities' proposals is only one of the aspects taken into consideration in the assessment of the candidacies.

Being aware of the strong points of the proposal by Wrocław, one should not, however, ignore the approaches and initiatives introduced in the proposals of other cities, which can be frequently worth even more attention.

The first candidate whose social dimension might at some points be even more interesting than the winner's one is Katowice. What attracts one's attention here is, for example, the sense of the project being conducted largely according to the "bottom-up" community involvement – people, especially young, are viewed there as a strong potential source of the socio-cultural initiatives. Another aspect worth underlining is the created sense of cooperation between different sectors. The relationship which is, probably, most evident at this point is the marriage of culture and business sector. Finally, the attribute of Katowice's proposal which makes it interesting is its emphasis on the active involvement of the citizens in the initiatives shaping their immediate physical environment (e.g. the "Let's smarten up" initiative). Seemingly small-scale, such initiatives show that what counts is not only great infrastructural investments but also simple care about one's closest surrounding which, if well managed, can be a source of empowerment and positive contribution to the creation of civil society.

The second candidate whose proposal seems to be an interesting one in the context of its social dimension is Łódź. What is worth underlining as regards this city is, undoubtedly, the focus it places upon the establishment of the personal relations between its residents and visitors which have been expected to visit Łódź in 2016 through the hosting and guidance programmes. A considerable advantage which Łódź's bid seems to hold over the applications of the other candidates is, furthermore, its strong regional dimension reflected in the plan to implement all the projects involving the citizens of Łódź in other towns of the region on an equal basis. What impresses in the case of the very candidate is also a strong declared socio-economic side of its bid – the already very efficient third sector and the understanding the cultural development finds among Łódź's business circles. Finally, an aspect which seems to distinguish the social dimension of the very candidate from the social proposals of the other cities is the modern way of thinking about disability. What it visibly underlines is the professionalisation of the disabled and encouraging the entrepreneurial spirit among them as well as rendering the cultural activity approachable to this group not only through the introduction of physical but also through the introduction of the virtual (e.g. Internet) facilities.

The last city whose presented social dimension is believed to be worth some separate attention, although it has not been eventually selected the ECoC 2016, is Lublin. What strikes most in the case of this candidate is, probably, the impression of a very "organic" character of its bid, that is the interest in Lublin's ECoC aspirations which the city has, allegedly, gained among the local community and which reflects, for example, in the very broad and very open SPOKO initiative as well as in the local, also student, media attention (as far as the students are concerned what is worth mentioning here is also the efficient use by Lublin's application of the city's academic centre reputation). Finally, once again – like in the case of Łódź – the very candidate seems to show an outstanding – in comparison to the other candidates – focus on the social integration of the disabled, reflected most visibly in the attempts to enable the cooperation of the disabled (especially disabled artists) with the non-disabled representatives of the cultural and creative sector.

Last but not least, what stands out from among the bids analysed are some points related to the social dimension made in the applications of Szczecin and Warszawa. The first one, probably, most distinguishingly from all the candidates emphasises the need to take down the barriers between different social groups in common projects and the necessity for the social work in the city to involve the experts like streetworkers, social workers, cultural animators. Like the proposal by Lublin, the bid by Szczecin is also very "organic", which is visible, probably, most evidently in the declaration of its authors that what they would like to limit their role to if the city had won the title of the ECoC would be a pure coordination of the cultural activities coming from the local community. Finally, similarly to Łódź, Szczecin employs the interesting initiative of the guidance on the ECoC and the city performed for the visitors by the city's ordinary residents. A strong point of the proposal by Warszawa is, on the other hand, a clear recognition of its community's greatest problems, namely, the discouraging perception of culture (and, related to this, the need for the city to exclude not only the physical but also the mental barriers to culture which its citizens may encounter) as well as the weak sense of citizenship present among Warszawa's inhabitants.

To sum up, although Wrocław's social proposals seem to be well structured and viable, one should not ignore the interesting initiatives presented in the applications of the other candidate cities. Additionally, seeing the strong points of the social dimensions presented in the applications of the candidates which have not been eventually awarded the ECoC

title, it seems reasonable to hope that the strategies, approaches, and particular initiatives they have already undertaken or have wished to undertake will be successfully put into practice regardless of the ECoC final selection.

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Analytical material

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