



Katowice GZM 2029

Candidate City ▶ European Capital of Culture ▶▶ Preselection



Play! Play!

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Franciszek Kurzeja
Ciuciubabka
 1989, oil on canvas
 65×81 cm
 Silesian Museum Collection

Introduction – General considerations

Q1

Why does your city wish to take part in the competition for the title of European Capital of Culture?

Why? Because Katowice knows that bidding for European Capital of Culture can be a game changer.

Last time we lost to Wrocław. But we won lots for the development of culture in our city. Our concept at the time was 'City of Gardens'.

Out of the bidding team grew a new organisation of this name that is taking part in managing culture in the city. The logo of the 2016 bid became the new official city logo. We launched parts of the social and artistic programmes proposed in the application and made investments in cultural infrastructure. Our new concert hall for the Polish National Radio Symphony Orchestra (NOSPR) has become a new symbol of the city that has drawn national and European attention.

So why do we need to put ourselves through it all again?

Our journey as a city still has a long way to go. We have big challenges and even bigger opportunities which can only be realised with the impetus that the European Capital of Culture will deliver.

Investing in People

The last decade has been a time of great investments created with the people in mind. Now it is time for even greater investments in people themselves. Because communities are struggling.

Through our industrial traditions, Katowice and the regions of Silesia and Zagłębie have always had strong local communities. Over the past 30 years, however, many communities have crumbled under Europe's economic and social changes. New ones are emerging with difficulty and they need more support. At the same time, in recent years, a big shift has taken place to undermine the building of communities all over Europe: a lack of trust.

As a nation, Poles are at the bottom of European rankings in terms of social trust.

Rebuilding this trust – in the social fabric and in the communities is a number one priority.

Moving out of the Zones

Many people also lack trust in culture. Or at least, they struggle to engage with it on its current terms. We have created shrines of culture – concert halls, theatres, museums – but are they all that people need to express themselves creatively? And do they see themselves in the cultural offer that is provided for them? There is a gap between the cultural zones and the surrounding neighbourhoods, which needs to be bridged.

In Polish we use the term 'High Culture' to talk about high quality arts and culture. This creates the impression that culture is hard tedious work, that it is only for 'serious people' and not for everyone. We have lost (or probably never had) the sense of playfulness, freedom and emotion that comes with cultural activities. This is why we have chosen *Play!* as our concept title.

Showing the new baby to Europe

In terms of city age, Katowice is still a baby with just 150 years of age. It grew out of the heavy industry and is now the heart of Górnośląsko-Zagłębiowska Metropolia. This translates to Upper Silesian and Zagłębie Metropolis, and when we say Metropolis GZM or Metropolis this is what we mean by that. With 41 cities in Upper Silesia and Zagłębie region, it is Poland's only metropolitan organisation.

Everyone in Europe knows about Silesia, don't they? Probably heard the name at some point? But what do Europeans really know about this historically and culturally rich and diverse part of Europe? We feel the story and stories of Katowice, Silesia and Zagłębie have not yet been told in Europe – neither as a melting pot of European cultural diversity nor as a typical example of Europe's crazy connections in languages, border shifts, and cultural phenomena. The European Capital of Culture is our chance to share stories and emotions about this hotspot of Europeanness that transcends the idea of the nation and questions deeply what identity and sense of belonging mean to people in a Europe of regions.

Finding purpose

Katowice became a city because of heavy industry. The heavy industry is gone and yet Katowice is still here. What is its purpose today? Do we need to re-invent Katowice and with it a whole region created for the same purpose and which declined because of the same lack of purpose? How can we find trust if we have an identity crisis? How can we find our place in Europe if we feel a bit lost about who we are and why we are?

We believe that the European Capital of Culture can help us on the trajectory to create a complementary cultural ecosystem in the five subregions of the Metropolia. It can also help us



↑
Erwin Sówka
Libsta
2001, oil on canvas
60 × 70 cm
Silesian Museum Collection

Jerzy Sewina
Urodziny dyrygenta
1982, oil on canvas
55 × 90 cm
Silesian Museum Collection

in transitioning from looking too much at the past to rooting ourselves in the present and further into what will be the present tomorrow and the day after. We see geopolitical issues becoming more pronounced, climate change affecting everyone, and democracy seems to become a less desirable model around the world. As threats are rising, we need a better way of finding resilience and peace within our communities.

Better together

To deliver our vision for local community culture, we need to act in a true partnership with both local people and international partners. That is why we are carrying out a comprehensive research of the cultural needs and preferences of the inhabitants of the entire Metropolis. The scope of this project is unparalleled in our country. The conclusions of this research, enriched by the guidelines of our multidisciplinary Consultative Council and consultations with the creative community of the entire Metropolis, make up the unique programme for Katowice and the Metropolis GZM's candidacy for the title of European Capital of Culture 2029.

We learned a lot from last time. We know that the quest to become European Capital of Culture is a journey and not just an application. Of course, ECoC alone will not solve all of the challenges we set out above and the many more that we, and Europe, are facing.

But we believe it will become a turning point on our journey to building a renewed metropolitan identity and a revitalised sense of community and purpose. And this will help in facing the challenges of the future. Because there is no better platform for integrating people than culture. And it is only through culture that we can. The game changer for a PLAYful and imaginative city.

We have lost (or probably never had) the sense of playfulness, freedom and emotion that comes with cultural activities. This is why we have chosen Play! as our concept title.

Q2

Our plan to involve the surrounding region

A new Cultural Metropolis? In our ambitious journey towards the European Capital of Culture, we are not alone. Behind us stand the 40 cities and municipalities that make up the Metropolis GZM. But what do we mean by Metropolis? When you get on a tram in Katowice going in any direction, you won't even notice that a few minutes later you are in another city. You will only be informed by signs: Sosnowiec, Katowice, Chorzów, Bytom...

Katowice lies at the heart of this polycentric conurbation managed by the Metropolitan Authority. With its 2.2 million inhabitants, it is our little European Union. Like the EU, it knows no borders, but is bound together by common values, a similar history and challenges. Separately, we are just a group of small and medium-sized towns and cities in the middle of the Silesian Region. We are all struggling with the difficulties of transition from industrial to postindustrial economy, the decline in population and changing age structure. The Metropolis GZM is communitising these problems and trying to find common solutions for them.

On the cultural level, the cities of the Metropolis are like a jigsaw puzzle. Only together do they form a single picture. You go to symphonic concerts in Katowice, musicals in Chorzów, opera in Bytom and industrial heritage sites in Zabrze or Tarnowskie Góry.

This is why Katowice cannot apply for the title of European Capital of Culture 2029 any other way than together with the Metropolis GZM. There is no Katowice without the Metropolis. There is no Metropolis without Katowice.

To date, however, culture has not been a focus of the Metropolis GZM as an organisation. Bidding for the ECoC title is a unique opportunity to create a brand new metropolitan cultural ecosystem.

To do so, we've started and we'll continue networking with cultural stakeholders from the Metropolis through a set of meetings, workshops and other cooperative activities. We created this bid book with representatives of the cultural sector from the five subregions of the Metropolis.

We see the Metropolis as a shared space for our Play! concept. Most artistic and social projects will take place in key locations all over the Metropolis. Local Culture Hubs established in each of the subregions will facilitate its management.

In the Metropolis GZM we are similar, but not the same. We have devoted special attention in our programme to the Zagłębie subregion. For historical reasons, it is a subregion of the Metropolis that stands out from the rest. For decades, its diversity has been a source of confusion, even antagonisms. The title of European Capital of Culture will help us to finally bridge these divides by focussing on common goals of community wellbeing and joining forces in PLAYful activities.

Two Steps Beyond

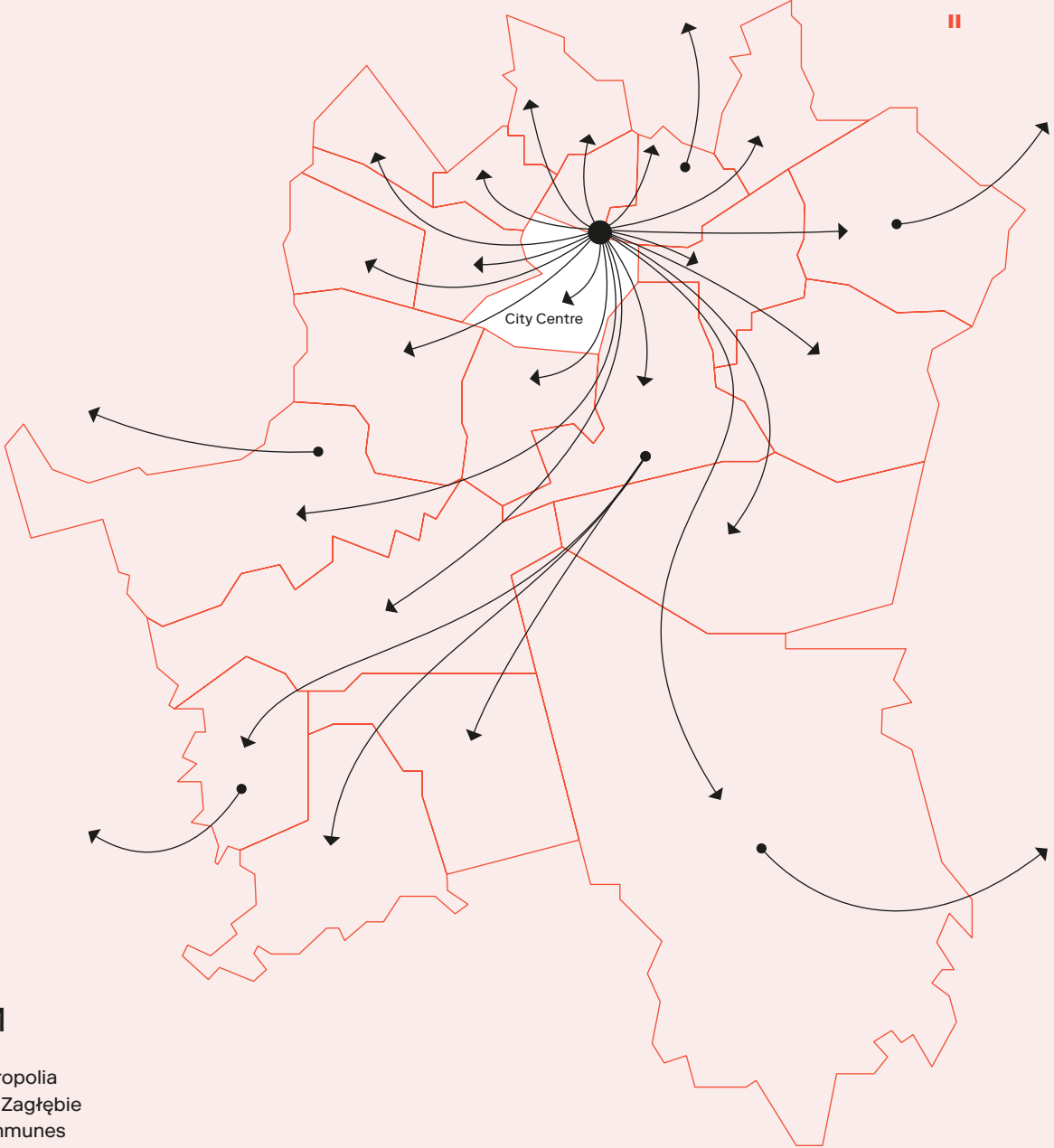
However, we also look beyond the borders of the Metropolis. As we said in Q1, the stories from Silesia and Zagłębie – this deeply European but still rather under-recognised part of Europe will form a part of our 2029 narrative, stretching beyond our core area for some specific projects and opening opportunities for other Silesian cities. The ECoC can bring closer relationships, uniting our region.



Moving out of the zones

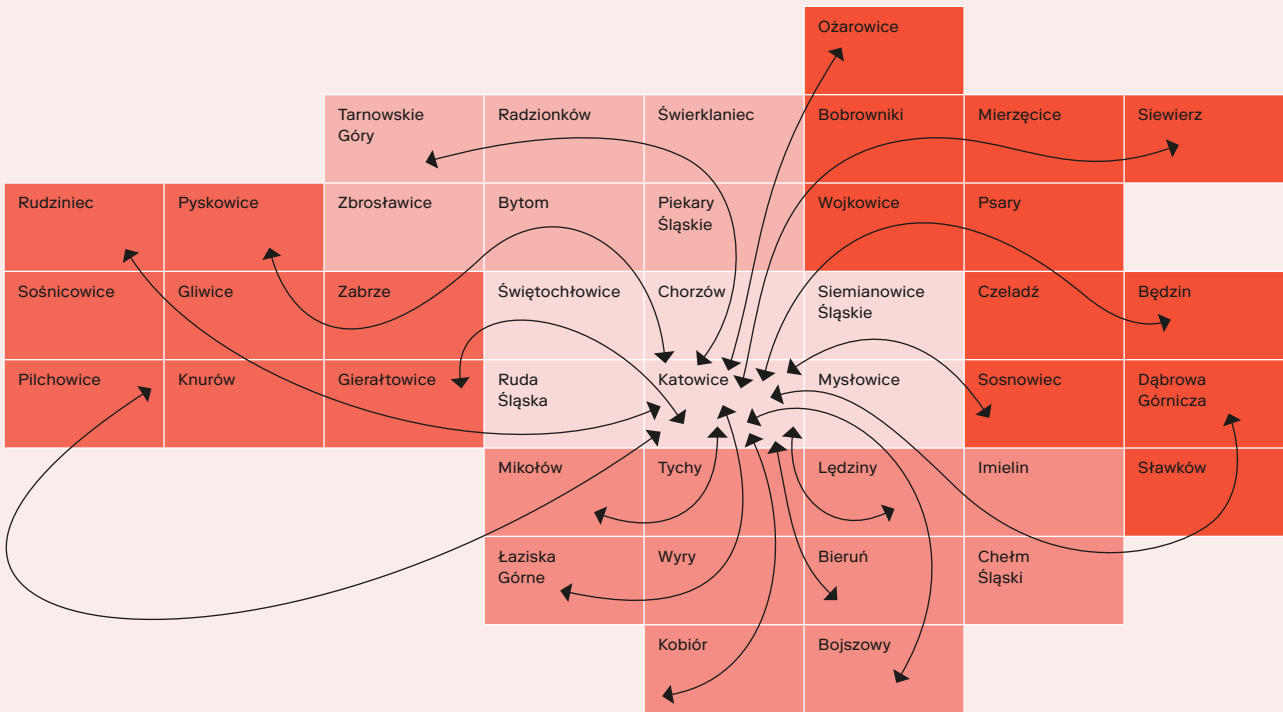
Katowice

Katowice has 22 districts with a total of 282 755 residents (as of 2022)



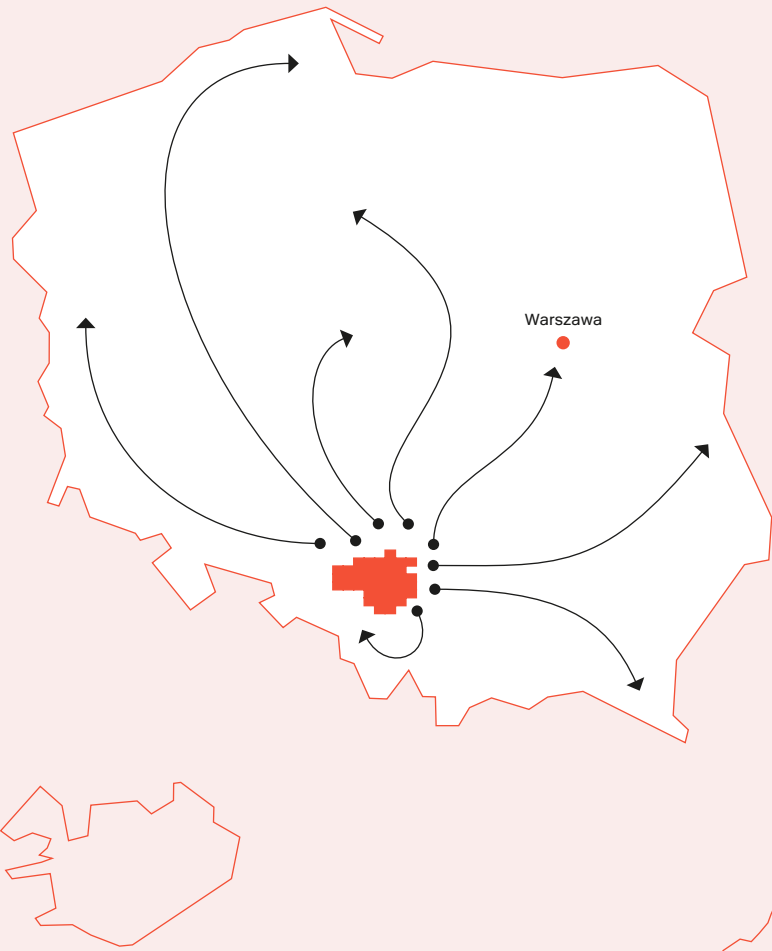
Metropolis GZM

Górnośląsko-Zagłębiowska Metropolia translates to Upper Silesian and Zagłębie Metropolis, consisting of 41 communes located in the centre of the Silesian region



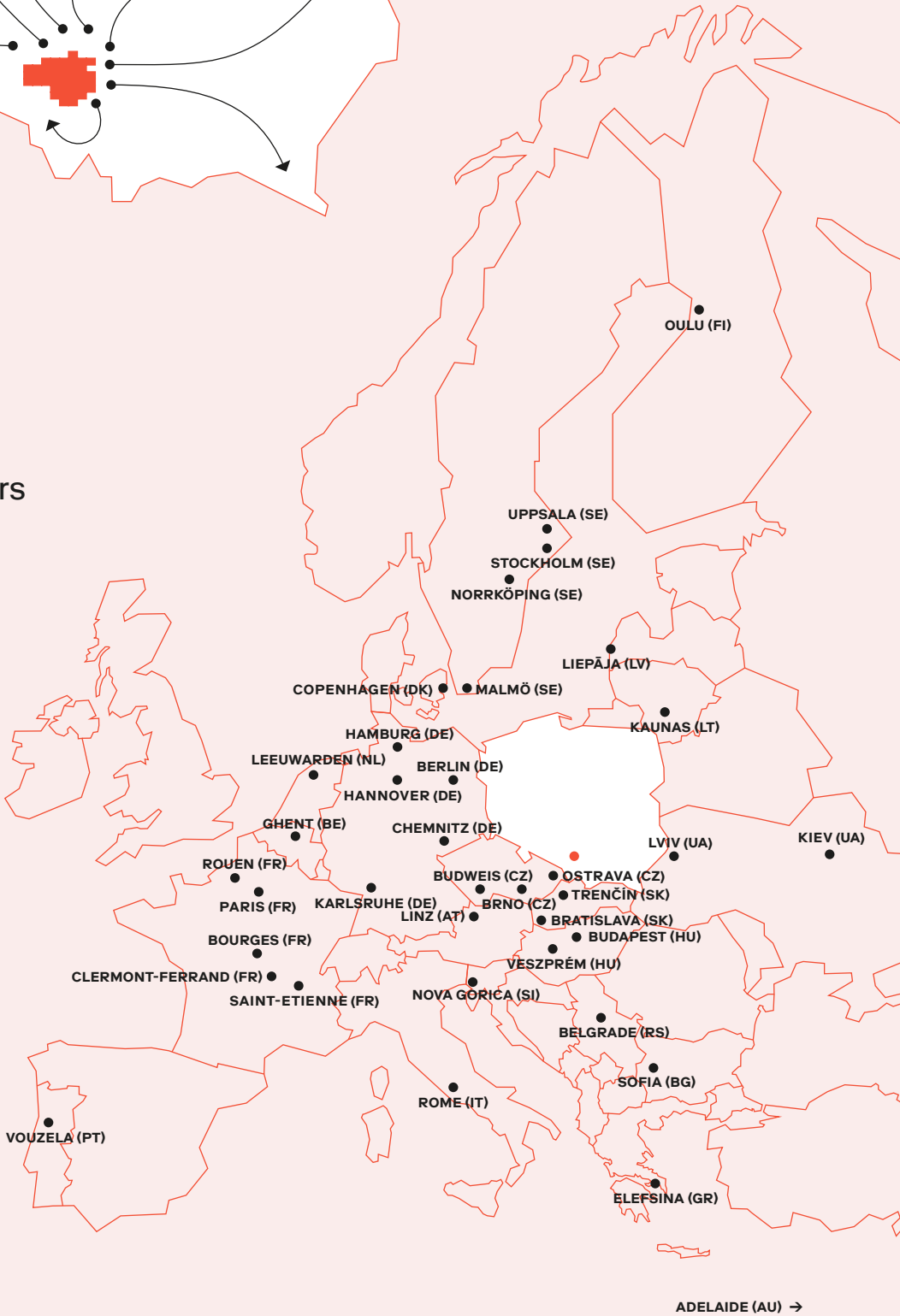
Poland

Metropolis GZM is the first and so far the only legally recognised metropolis in Poland



European partners

Existing and anticipated partners described in Q11, Q14c and Q16





Many post-industrial sites have gained new cultural functions, such as the former Katowice mine, which now houses the new Silesian Museum.

The Festival of Premieres in NOSPR concert hall. Culture, and music in particular, is a source of wellbeing.



And finally, for a long time Katowice has had a special relationship with Kraków, Poland's first European Capital of Culture (2000). So strong that we have even coined a special term – Krakowice. Krakow has officially expressed their support for our candidacy. In case we are preselected we will benefit from the enormous potential of Krakow's cultural environment together with our partner Krakow Festival Office, with whom we are already co-organising the Film Music Festival.

Q3

The cultural profile of Katowice and the Metropolis

Katowice, as well as the entire Metropolis GZM, contradicts the stereotype that post-industrial regions are 'no-culture zones'.

What is true is that people here have been recognised for their hard manual labour rather than (the no less hard) creative work. But these two worlds often intermingled. After a day's work, many miners or steelworkers played the accordion or were active in a brass band. Their wives and children sang in choirs – both church and amateur ones.

To this day, the amateur music movement is still a vibrant part of our cultural landscape. Add to this an extensive network of music education at all levels and the activities of outstanding orchestras and classical music ensembles dating back to 1945, and you have the background to explain the phenomenon that in Katowice (the first and still the only UNESCO Creative City of Music in Poland) and the Metropolis, music is queen.

Thank you for the music

The jewels in the city's cultural crown are our symphony orchestras. Katowice is home to the Polish National Radio Symphony Orchestra (NOSPR), considered one of the best European radio orchestras. Its quality is evidenced by its artistic directors and also its first conductors. With the end of the 2022 / 2023 season, Marin Alsop has taken over the baton from Lawrence Foster.

In turn, the Silesian Philharmonic Symphony Orchestra is hosting an event of the stature of the Frederic Chopin Piano Competition, but for young conductors – the Grzegorz Fitelberg International Conducting Competition.

Our orchestral triad is completed by the AUKSO Chamber Orchestra of the City of Tychy, whose speciality is contemporary music.

The cities of the Metropolis form a complementary network of musical institutions. Opera lovers from all over the region travel to the Silesian Opera in Bytom. Those who prefer a musical choose the Rozrywka Theatre in Chorzów, exactly halfway between Katowice and Bytom.

The queen should also have a palace. Ours is a concert hall of the NOSPR. Completed in 2014 it has quickly become a new symbol of the city and has drawn national and European attention.

All these institutions are continuously staffed by graduates of the Karol Szymanowski Academy of Music in Katowice.

This oldest university in the region educates instrumentalists, vocalists, composers and conductors. The academy was also the first place to start teaching jazz music in Poland, making the current Jazz Department one of the most important forges of young jazz talent in the country. Students and graduates of the faculty also form numerous ensembles and projects that go beyond improvised music.

Summer in the City

Summer in the Metropolis belongs to music festivals. Katowice is co-organiser of two events of significant international appeal. The OFF Festival (awarded the European Festival Award as Best Middle-Sized Festival) attracts around 40k fans of alternative music. Tauron Nowa Muzyka (winner of Best Small Festival) has a slightly smaller audience, for whom electronic music, experimental music and avant-garde jazz are important.

The animation of festival life in the Metropolis is largely due to the private and NGO sector. We have inspiring examples of success – the All'Improviso Festival of Improvised Early Music of the Fuga Cultural Association from Gliwice has established itself in a short time to attract Arianna Savall as artistic director.

Nevertheless the music ecosystem of the Metropolis has its weaknesses. The undeveloped network of small, independent music scenes has shrunk even substitute with more after the pandemic, limiting the opportunities for emerging artists.

There is also a lack of coordination of events between institutions and organisations, making it not uncommon for similar events to compete with each other. This is a problem at both city and metropolitan level.

Theatrical togetherness

The theatre network in the Metropolis works much better together. Nine public theatres (including one dance theatre in the long-established dance city of Bytom) in cooperation with a strong group of private partners organise the annual Metropolitan Theatre Night. The two strongest players, the Silesian Theatre in Katowice and the Zagłębie Theatre in Sosnowiec, initiate valuable projects to bring the two disparate parts of the Metropolis closer together.

All these initiatives and institutions have their loyal audiences. However, it remains a constant challenge to expand this audience and to gain the trust of successive generations of viewers. In a Metropolitan community strongly marked by a working-class culture, standard forms of cultural consumption remain enclaves of the elite. Breaking this pattern is one of the aims of our candidacy.

Paint the town!

When we talk about miners playing in brass bands, did we mention that many of them were also great painters? One of Katowice's districts was once home to the Janowska Group, a circle of amateur painters (everyday miners and steelworkers) whose paintings were admired by the whole of Poland and a large part of Europe. Non-professional painting is still going strong in our city and region. It is shown in private galleries such as the Wilson Shaft in the former coal mine building, as well as in the modern interiors of the Silesian Museum (which, surprise surprise, is also located in a former coal mine complex).

Speaking of more professional art, we must mention Silesian design, and above all the phenomenon of our graphic design born in the Academy of Fine Arts in Katowice. When the poster was what Instagram is now, there was talk of a 'Silesian poster phenomenon' in Poland. Today, our graphic design continues to attract attention. The bid book you are holding in your hands is, of course, the work of Silesian designers.

We have created shrines of culture – concert halls, theatres, museums – but are they all that people need to express themselves creatively? And do they see themselves in the cultural offer that is provided for them? There is a gap between the cultural zones and the surrounding neighbourhoods, which needs to be bridged.





Whether you play the violin or play it safe. Whether playing basketball or playing hide and seek. All Play! is created equal. Come out and Play!



Workshop on computer animation during SummerLab organised by Medialab Katowice.



The impressive NOSPR concert hall is one of the shrines of culture erected in Katowice in the last decade.

Play the game!

Since 2013 every year at the break of spring Katowice transforms into the world capital of competitive gaming, hosting in the iconic Spodek Arena the world finals of one of the biggest esports championships – Intel Extreme Masters. Since 2015 it is accompanied by the IEM Expo and other new media and cultural events, like Youtubers Meetup.

The recent years have witnessed a rapidly growing gaming industry in the region and a big emphasis on attracting digital creative industries to Katowice. The strategic plans for the city's future envisage the investment in the revitalisation of the Wieczorek coal mine into a Digital Valley of sorts. The Gaming and Technology Hub is intended to provide a common space for technology companies, game developers, and the esports community, who organise games, tournaments and broadcasts. There are around a dozen such companies in Katowice and several dozen in the region. The idea of the Hub is to bring together representatives of new technologies in one place and to attract more companies by meeting their requirements and enabling further development.

And to end with just a snapshot of our cinema potential: the Krzysztof Kieślowski Film School educates future cinematographers, directors and producers, and the Silesia Film institution ensures that audiences have access to independent, high-quality cinema and supports filmmakers.

Q4

The concept of our programme

We choose Play! as our concept. Yes, it is simple and can be applied to almost anything. But this is exactly the point we want to make. We want everyone to feel that culture is relatable, simple, down to earth, playful. This concept has the potential to appeal to everyone in Katowice and the Metropolis, around Europe and beyond. Keep it short and simple. In our region, we like to make things clear, to go straight to the point.

Is this a time for Play? With a war going on in our neighbouring country? With all the struggles in the world? With changes in climate making it uncertain whether our children will be able to live in Europe in a few years' time? With the aftermath of a global pandemic and who knows what next? With mental health issues soaring and loneliness becoming a common denominator for young and old across Europe?

We say: YES. Let's play to keep our humanity and our sanity. Let's play to counterbalance and cope with anxiety and stress. Let's play to learn. Let's play to regain trust. Let's play to change our behaviour, to build better social ties, to create equal and broad access to culture. Let's play to become what we play.

We choose Play! to recharge the image of culture with fun, warm, enjoyable associations. In Polish we rarely say, 'classical music'. More often we use the term 'serious music'. This is how most of us perceive culture – as something elitist, serious, requiring knowledge and preparation. In short: not for me. Play! breaks up this perception and brings back the notion of culture as a source of wellbeing. Plus: You cannot play by just watching! You have to get immersed and be active and invested to Play!

City of Katowice Culture
Development Strategy 2030+



mission

Katowice becomes a city
recognised for its culture,
at both European and at
community levels



strategic objectives

Increasing
Participation

Creative
Cooperation

Cultural
Space

Coherent
Image



operational objectives

- Widening the field of culture (Enriching and diversifying the ways of participation in culture).
- Guaranteeing accessibility (Opening institutions to new and/or special needs of cultural participants. Cultural institutions to include residents in decision-making processes).
- Maintaining participation despite the crisis (supporting NGOs, artists, entrepreneurs / Strengthening cultural animators towards cultural education, animation of local communities).

- Cooperation within the Upper Silesian and Zagłębie Metropolis (joint application of Katowice on behalf of the GZM for the title of European Capital of Culture 2029).
- Continuity for active participation in UNESCO Creative Cities Network as City of Music.
- Supporting Katowice's creative and cultural industries.
- Promotion of Katowice's creators, supporting innovative artistic projects.
- Cultural cooperation with non-governmental organisations active in the field of culture.

- New management in cultural institutions (audience development) in the context of changing needs and demographics. Inter-institutional cooperation, including the international perspective).
- Culture proposed in post-industrial spaces.
- Inventory of cultural heritage resources.
- More active cultural tourism.

- Ensuring continuity for the City of Gardens project.
- Higher quality of public space in Katowice.
- Co-shaping the image of Katowice through culture, by promoting the multicultural past of the region.
- Continuous diagnosis of the state of culture (Regular annual surveys of the state of institutional culture).

1

Contribution
to the long-term
strategy

Q5 + Q7

Katowice's cultural strategy and how the
European Capital of Culture is included

Work on Katowice's cultural strategy began in 2020 and the strategy is largely completed. The process involved a wide range of consultations with local cultural stakeholders in the form of focus groups and in-depth individual interviews despite the pandemic restrictions. The final political endorsement of the strategy by the city government will take place by the end of the year. Some of the operational objectives may also be enhanced through information and ideas flowing from the major piece of research which we describe later in this application.

The three-level structure of the cultural strategy is presented in detail in the diagram.

Additionally, a general Development Strategy of the City of Katowice 2030, updated on 22 June 2023, recognised the bid for European Capital of Culture 2029 as one of the flagship projects that corresponds to all five strategic areas identified in it (ie.

Social quality of life, metropolitenity, entrepreneurship and economic development, climate and urban ecosystem, space and infrastructure), thus contributing to its long term vision of a city:

‘Effectively addressing the challenges of the modern world, in particular initiating a strategy to create a larger urban centre within the Metropolis GZM. Drawing on its industrial heritage, an example of successful social, economic, environmental and spatial transformation. A city that is making a social and green turn by balancing metropolitan and local. By respecting the diverse community, the city creates new development prospects for it and with its participation. By building an urban ecosystem, it offers good living conditions in the face of climate change and the drive towards a zero-carbon economy.’

The table shows how the cultural strategy Strategic Objectives and our ECoC goals are connected.

CULTURAL STRATEGY: KATOWICE BECOMES A CITY RECOGNISED FOR ITS CULTURE, AT BOTH EUROPEAN AND AT COMMUNITY LEVELS	
STRATEGY OBJECTIVES	ECoC GOALS
Increasing Participation: quantitative and qualitative development of the cultural offer to find new ways of participation and new groups	Becoming the missing link between culture and communities, promoting the egalitarian nature of culture, cultural offer tailored to real needs and preferences (Personal Playlist)
Creative Cooperation: a new model for creative cooperation between cultural people, cultural partners and cultural institutions	Networking cultural institutions of the entire Metropolis, creating new models of cooperation between stakeholders to develop a common cultural system for the entire Metropolis (Fair Play)
Cultural Space: a new, flexible approach to cultural space both linked to cultural institutions and post industrial spaces across the Metropolis	To take culture beyond the ‘temples of the arts’ and the cultural zones, bring it closer to the people, engage citizens and experts in dialog about the future of the city space (Total Immersion)
A Coherent Image: integrating the presence of culture into a new coherent image for Katowice	Transformation of Katowice and the Metropolis through culture, new narratives about unrecognised heritage, diversity and fringe identities (re:play)

Q6

Strengthening the capacity of the cultural and creative sectors

With approx. 1,000 business entities in the creative industries sector (data from the Central Statistical Office in 2022), Katowice's creative industries sector is at the average rate in Poland.

The current state of affairs is influenced by the limited capacity of the local market, which, although comprising 2.2 million inhabitants in the Metropolis GZM alone, is characterised by a limited absorption capacity for services provided by entities operating in this sector.

In addition, the creative industries of Katowice and the Metropolis are subject to a constant brain drain by stronger and bigger creative urban centres in close proximity – Kraków and Wrocław. Both offer a much larger demand for creative sector activities and products.

The Katowice City Culture Development Strategy 2030+ will be the key driver to halt and reverse these negative trends.

Under the strategic objective 'Creative cooperation' the Culture Development Strategy has some key operational objectives to strengthen cooperation between the city and the creative sector, including:

- Supporting Katowice's creative and cultural industries – based on a stronger nexus of cooperation between local government cultural institutions
- Promotion of Katowice's creators, artists and creative circles, supporting innovative artistic projects
- Cultural cooperation with non-governmental organisations active in the field of culture

Gaming

A particularly important area of development in the city's policy is the gaming industry. The long-term goal is to make the video games industry one of the leading elements of the creative industries in Katowice.

A key reinforcement of this process will be the creation of the Gaming and Technology Hub in the revitalised former coal mine in the Nikiszowiec district. A preparatory phase is currently underway to initiate change and development of the creative industries in the city. This includes consultations with the gaming and esports sector to define needs and building a network of relationships within the local and global gaming industry ecosystem. An equally important action is to work with universities so that they are ready to train a specialised creative workforce.

These plans also include a vital role for the cultural sector by working with musicians, orchestras and music universities from Katowice and the region to use their potential to create music for games.

Music

Cooperation between music and the gaming industry is a part of Katowice's wider strategy as part of its membership of the UNESCO Creative Cities Network in the field of music. A study of the music market (the document 'Music Policy of Katowice' prepared by Sound Diplomacy) helped define priorities, pointing above all to the need to support emerging artists in their pursuit of professionalisation and audience development.

Fulfilling these guidelines, the cultural institution Katowice City of Gardens has been running a number of professional capacity building (District Sounds Good, Music Hub, Katowice Music Radar, Rappshops), as well as educational (Muzykodrom, Katowice Orchestral People's University) and support (Muzykogrants) projects since 2016.

These key proposals will be developed in parallel with the work to better connect the cultural system with a wider range of people across Katowice and the Metropolis as set out in Q5/7. The combination of a more playful and inclusive approach to culture together with a creative focus on gaming sets the scene for us to become a significant European State of Play by the end of the planned ECoC year.

Q8

Foreseen long-term impacts

State of Play

In its City Development Strategy, Katowice talks about its vision of a city 'addressing the challenges of the modern world'. We are all unsure at the moment exactly what those modern world challenges will be by 2029. But to address them we plan to create a State of Play:

You have to choose to play (Personal Playlist)

Who are the players? What roles do they take on? Are they just passive content consumers? More active participants? Or maybe co-creators? And who does not play and what is stopping them?

Thinking beyond audience development, getting to know our players, their needs and limitations, their preferred roles and modes of engagement can help us shift the trends of consumerism towards co-creation. Using the results of our extensive research, we will create a segmentation model of the metropolitan population in regards to their levels of cultural activity and preferences, including those absent from cultural activities altogether.

Broadly available data will inform a much more tailored cultural offer, responding to actual needs of the people. Even smaller institutions will be able to monitor and evaluate their progress using the Open Science methodology and tools we developed. Identifying barriers of entry will be an important step towards a more accessible and inclusive cultural offer.

Expected cultural impacts:

- A shift in proportions of different identified segments of the audience towards more engaged models
- An increase in attractive offer of active forms of cultural participation
- Greater engagement of non-participants in cultural offer
- More systematic approach to evaluation and monitoring of the audience engagement by cultural institutions in the city and Metropolis

Community and dialogue (Fair Play)

With whom do they play? And on what terms? Do they play together or is it a fierce competition? Who makes and upholds the rules?

Playing together can be an opportunity to meet and get to know the Other from a different district, city, country. Instead of hostility and tribalism, fostering fair-play and friendly matches can go a long way. We just have to make room for open dialogue and delineate together clear rules of engagement for connections over shared interests to bloom.

Safe and controlled environment of a low stakes leisure activity is a perfect opportunity to get to know people representing different ethnicities, beliefs, orientations. Thus having a huge impact on tolerance, social cohesion and prevention of marginalisation. Additionally, instead of anachronistic boundaries, silo thinking about sectors and competing for the same audiences, a new model of a complimentary network of cultural and social institutions from all over the Metropolis will create a synergy and best practices cross-pollination.

Expected cultural and social impacts:

- More inclusive and dialogue-driven cultural offer (zero tolerance for racism and xenophobia)
- Higher level of cooperation and networking between cultural institutions form the entire Metropolis (with tools such as capacity building programme, biannual Metropolis of Culture Congress, common events database, resource sharing platform)
- Higher level of cooperation of cultural institutions with local communities (regranting and subsidiary forms of participatory culture programming implemented)
- Local Culture Hubs serving the bottom-up initiatives of the citizens and forming a decentralised network of local communities
- Intergenerational volunteer programme implemented (rising number of volunteers of different age groups)

Pushing boundaries (re:play)

What is the game? What do we consider culture? Should it be only widely recognised art, 'serious' music, theatre? What about subcultures? How about leisure? Crafts and hobbies? Amateur sports?

By broadening the definition of culture we invite more people to play. By convincing everyone that what brings joy is also culture we invite people to shape the future of it while the narrow elitist understanding makes too many feel excluded or not qualified to participate in the conversation at all.

Validation of previously dismissed forms of creativity, niche subcultures and amateur movements creates space for unique and previously unheard voices in weaving a new narrative about diversity, local identity, heritage and the future of the Metropolis and Europe.

Expected cultural and social impacts:

- Exhibitions, festivals, retrospectives and academic conferences on unconventional, niche forms of creative activity attracting broader audiences
- Entire communities and subcultures empowered to share their passions, achievements and redefined heritage
- Subverting traditional valorisation of serious artistic pursuits over hobbies and 'handicrafts' helps dismantle patriarchal gender roles

Out of the zones (Total Immersion)

Where does it take place? Why should we partake in cultural activities only in specific designated zones (concert halls, operas, theatres)? Can we take it to open public spaces? What about the digital world?

We cannot pretend that the world is not changing in front of our eyes. The digital revolution is already taking by storm so many spheres of human activity that pretending it does not concern how we partake in broadly defined cultural activities can be disastrous. Exactly because so many things can be done in the private space of our homes (as the pandemic showed all too clearly) we have to come up with new ways and reasons to come out of our comfort zones to the shared public spaces and play together.

Culture embracing the rapid changes, making use of Augmented Reality and other new possibilities offered by technology to come up with creative and fun new ways of connecting people. Urban design responds to shifting public needs with smart and friendly public spaces. With a growing need for walkable cities and decentralisation, local activism and heritage can be a great source of energy and inspiration for innovative urban design and development.

Expected urban, economic, and cultural impacts:

- Better public understanding of and cooperation with the emerging digital industry (Gaming and Technology Hub)
- Redefined roles of traditional cultural institutions (like libraries, culture centres, concert halls), making use of the new technologies
- Metrolabs opened in cities of Metropolis GZM, serving as spaces for citizen consultations of urban development
- More innovative urban design and industrial heritage sites revitalisation initiatives developed

Culture as a game-changer

Why do we play? Why is it worth the time and effort? Is cultural activity just a cherry on top of the cake (and when times are tough can be discarded as a frivolity)?

Mounting research shows that cultural activity can be linked with significant increase in overall wellbeing, lessening the prevailing feeling of loneliness and emptiness. Culture can give our existence a sense of meaning, joy and excitement and a sense of belonging.

Expected environmental, urban, and social impacts:

- Increase in reported wellbeing of the inhabitants
- Increased sense of belonging among the citizens of the Metropolis, identifying with a broader community
- Cultural charter for green and social accessibility issues developed and signed by cultural institutions
- Agenda 2030 Strategic Development Goals tackled with the help and boost of creativity of the culture sector
- Innovative cultural education programmes piloted by the ECoC, implemented all over the Metropolis and beyond as good practices
- Programmes of inter-sectoral cooperation with sports, public education, health and social services



'Głusza' exhibition
in the Silesian Museum



'Data (for) Culture' exhibition
in the City of Gardens Gallery

We pioneered using exhibitions as a form of data presentation, including a wide audience in the dialogue.

Q9

Monitoring and evaluation

Monitoring and evaluation lies at the heart of the culture we have grown with as a cultural institution. The City of Gardens institution that grew from the previous Polish ECoC competition and now leads the work on this application was one of the first in Poland to use innovative monitoring tools like large datasets on streams of people, in collaboration with software communities at the stage of data analysis (through hackathons – also one of the first in Poland).

We pioneered using exhibitions as a form of data presentation, including a wide audience in the dialogue and frequently and successfully cooperating with academia, but also with independent researchers. Many cultural actors in the city and region carry out evaluation as part of their artistic projects on a regular basis – more or less elaborate, sometimes based on quantitative methods, and sometimes as part of workshop and animation work methods.

In one of our previous projects a group of city researchers, designers, programmers and data scientists explored the cultural ecosystem of Katowice. We obtained data via social media and online services and by interviewing several thousand event participants. In the design process, we transformed 'raw' data into visualisations to understand the complicated mechanisms that govern the urban environment and to tell about them in an engaging manner. We learned a lot about Katowice. You can find it here: www.dataforculture.eu/en

Not starting from scratch

What this also means is that our monitoring and evaluation does not have to cover all the research for every area of intervention in the ECoC process, since we can leave some of the work to our partners in the city and region. With our M&E activities we will identify the gaps that are left for the implementing organisation to fill if we are designated.

What we will do

Already a large-scale research project has been started as part of this application. This will provide a baseline for all future evaluation of Katowice 2029 should we be designated as European Capital of Culture. Our approach is to 'translate' data from research into practice – e.g. to inform our programme and the overall cultural, social and urban policies of the city. This is a work culture we have been practising for years, and which accompanies us in a conscious, planned way in the preparation process of projects.

Briefly this project will be a core part of our M&E programme, providing a comprehensive diagnosis of the cultural sector across the Metropolis GZM with particular focus on:

- a diagnosis of the cultural potential of the Metropolis GZM municipalities (both in the context of geography and centralisation of culture, as well as digital culture)
- a diagnosis of participation and non-participation in culture
- an analysis of the condition of the cultural sector of the Metropolis

The research objectives of the project relate to 4 areas which are, in turn, closely aligned to the key Katowice Culture Development Strategy 2030+ objectives. These are (I.) increasing participation in culture, (II.) creative cooperation (III.) a new approach to the cultural space (IV.) co-creating a coherent image.



The survey will cover the residents of the Metropolis GZM and separately Katowice, leading to two representative samples. Their selection will be of a quota nature, reflecting the percentage share of the inhabitants of a given municipality in the total population of a given subregion (for the Metropolis GZM) and reflecting the percentage share of the inhabitants of a given district in the total population of Katowice. It will mix quantitative research (surveys) and qualitative research (interviews and workshops) as well as some innovative design research at the Metropolis of Culture Congress for the metropolitan culture actors.

The results of the research will be developed and disseminated in accordance with the Open Science methodology, allowing for broad usage and potential reiterations for continuous monitoring of trends in the region. We hope all municipalities, cultural institutions and NGOs involved in the sector will make use of them while making important decisions.

One of the results will take the form of a segmentation of the inhabitants of the Metropolis GZM in the context of their participation in culture, including a statistical description of the individual segments. Such segmentation will be fundamental in future programming of culture as well as a long-term strategy for audience development.

This will form the strategic bedrock of our baselining. At the same time, we are engaged in a very interesting piece of neighbourhood work which will directly inform our approach to Outreach (Q17–19). A series of Walking Surveys has begun already and will continue through the Autumn. These dynamic community engagement surveys will begin a process of helping local people set up the 'imagination scaffolding' so they can be directly involved in creating our more imaginative and playful way of delivering culture.

Can we measure play?

We care very much about Play! so we will try. As a special feature of our M&E we will create, test and use methods and

tools specifically aimed firstly at children and young people – yet, embracing all age groups whilst still based on the idea of play. Experiences, good and bad practices in this area will be shared with other researchers interested in similar topics, across Europe.

This can take the form of a 'research laboratory', where the ECoC process is a field for experimentation and learning (and benefits in terms of concrete knowledge) for researchers across Europe. The topic of empowerment of children in relation to researchers, scientists, etc. is trending at the moment, but is still rather poorly recognised.

Our initial research project will also include a major piece of generative research with a focus on young people, including research workshops with children and young people (8–16 workshops in different cities of the Metropolis:

- 2–4 workshops with children aged 3–6 (pre-school)
- 2–4 workshops with children aged 7–9 (early childhood education)
- 2–4 workshops with children aged 10–14 (primary school)
- 2–4 workshops with young people aged 15–18 (secondary school)

Further descriptions of this work and its planned outcomes is contained in Q19

Who?

In Katowice and our Metropolis there is a dense network of knowledge, contacts, practices related to the use of results from research in cultural and artistic activities. And there is also a professional and recognised infrastructure in the form of research and marketing agencies. Should we progress to the next stage, we would tap into this expertise to draw up a team to take forward our M&E programme.

In summary

Our monitoring and evaluation approach is about:

1. Creation of a research framework that is at the same time appropriate for evaluating / recapturing the ECoC process as a whole, as well as for the individual actors and stakeholders involved in it.
2. Systematic collection of existing and ongoing research, and filling in key gaps e.g. research on the processes of knowledge production and practical use, to be able to improve knowledge management in the project, but also research on the impact of the ECoC process on the local economy or on the civic practices of the residents of the metropolis.
3. Ensuring that the research carried out by the ECoC team and the cultural actors themselves is consistent with the M&E framework for the ECoC process as a whole.
4. Providing support to those actors who want to carry out research activities in their projects and need assistance in doing so.
5. Integrating research results and baseline data from multiple sources, including sources completely external to the ECoC (national and international public statistics, data from public administrations, data from ticketing systems, social media, etc.). The idea is to synthesise multiple sources of knowledge in order to be able to look at an issue as comprehensively as possible.
6. Creation of knowledge, which is useful (providing a source of inspiration and reflection, but also concrete ideas for action; embedded in the local context and needs, but also allowing for a distanced bird's eye view); current, (allowing for the introduction of 'quick fixes', but also allowing to follow long-term trends and developments) and fully reliable (based on recognised, often scientific criteria: relevance, reliability, objectivity, adequacy).

Finally, we want to include in the M&E framework an idea that each project has a percentage of its budget set aside for evaluation and monitoring. In addition, there will be an M&E unit in our organisation that will integrate these studies, making sure they fit into the research 'framework' of the whole ECoC. The M&E unit aims to fulfil the role of 'honest friend', i.e. to second-guess the research within the projects and evaluate it, as well as synthesise it at ECoC project level.

2

Cultural and artistic content

Q10+Q11

Artistic vision and strategy +

Outline and structure of our cultural and artistic programme

We have combined these questions to present our exciting cultural and artistic vision and programme structure together.

Historians and theoreticians of culture such as Johannes Huizinga argue that even the most respected forms of culture can be traced back to play as a primordial source. We believe we can draw fresh inspiration from it, to invigorate our stagnated culture shrines.

At the same time we want to tap into the disruptive potential play can have, as Michail Bachtin describes in mediaeval carnivalesque celebrations, exposing the absurdities and inequalities of status quo. We believe that treating game as a metaphor for culture as a whole allows us to clearly grasp that the social rules, like traditional gender roles, are made up and can and should be modified to suit our changing needs.

But most of all, we want playfulness, eager participation and joy derived from varied and inclusive cultural activities to help replenish our energy reserves and maintain or improve our mental health, so we all can tackle the serious crises looming on the horizon.

Our four programme lines show what artistic strategies we apply to our vision of Play!

PERSONAL PLAYLIST represents for us individuality and openness to share experiences without a trace of snobbism. Despite the sheer vastness of the Metropolis and its population, not to mention the international audiences, we want to concentrate on the individual and create opportunities for authentic and personal cultural experience. We do not believe in a one size fits all kind of approach. Instead we choose to create a broad spectrum of different modes of engagement, registers and genres to choose from, hoping that everyone will find something for themselves. That is why we put so much emphasis on consultations, surveys and evaluation of the existing cultural offer. To find the underrepresented niches and not let the mass overshadow the individual.

With **FAIR PLAY** we want to concentrate on relationships between people and trust that culture can foster. This programme line will span from bonding exercises for local communities, intersectional cooperation, to metropolitan and international networks of culture actors. With this call back to sportsmanship

and to the mental comfort that clearly stated rules of conduct afford us in games of all kinds, we want to shine a spotlight on fair and equal rights to participate in culture. We firmly believe they are as important as any other human right.

TOTAL IMMERSION is about embracing the future with all its new shiny toys. Hailing game studies, but useful also in describing older forms of cultural activity, the concept of total immersion corresponds to the experience of absolute engrossment resulting in feeling of being transported to a different place altogether. Just like the term itself turned out to be a new tool highlighting a much older experience, we feel that innovative digital technology can be useful in better understanding and creating new forms of cultural activity. What is more, exploring the spatial metaphor we want this programme line to focus on the cityscape we are immersed in, rethinking the roles and functions of public spaces in times of digital enhancements. In this line we will be discussing the future of the city allowing for people to have their say in the evolution of the urban space.

If Total immersion was about spaces, both real and virtual, **RE:PLAY** is about time – the distance and reflection it affords us. As with a sports event transmission, where you can see a replay of key moments to better understand what transpired, we want to look back on our local history and cultural heritage to gain perspective and a more nuanced understanding. Channelling the subversive force of play we will lead serious discussions on not so seriously taken matters and outright ask questions about hidden assumptions dictating the unspoken rules... and change them!

Using the same series of questions (who, with whom, where and why) that we already introduced in foreseeing the long-term impacts of the ECoC implementation, we show you below how our programme will engage different audiences, foster partnerships, incorporate unobvious spaces and what it will change.

This structure has enabled us and our partner contributors to cocreate a series of playful and imaginative projects as set out below.

Personal playlist



● MOVE YOUR BRASS

Who can play along: inhabitants, visitors, passers-by

Where do we play: streets, squares, courtyards, balloons, coal mines, pools, ice rink

Why do we play: wellbeing, playfulness, community building, heritage

With whom do we play: European Brass Band Association (BE)

For a few days the GZM Metropolis becomes the European capital of brass bands, taking the living tradition of mining orchestras (included on the National Intangible Heritage List) and elevating it to a European level. Miners' orchestras, brass bands, Balkans' fanfares or street brass ensembles from all over Europe and the Metropolis engage in a variety of activities such as musical battles, marches, dance parties or shows, but also restore the orchestras' functions they once served for communities. It is an opportunity to play together, learn, share experiences, dance, sing, laugh and be moved. The best orchestras from across Europe and Upper Silesia will play in the air, on ice, in water and even underground. The interiors of trains, flats or lifts will become the stage for action. Move Your Brass will travel around the region bringing the brass music close to the citizens and will be accompanied by a wide range of workshops developed on the basis of community consultations (workshops for conductors, composers, musicians, choreographers and orchestra managers).

● TWO TOWERS

Who can play along: inhabitants, visitors

Where do we play: Five Ponds Valley between Katowice and Sosnowiec

Why do we play: community building, heritage, environmental awareness

With whom do we play: Zentrum für Kunst und Urbanistik (DE), Silesian Park (PL)

The 54-metre-high greenhouse tower was an admired landmark and attraction in today's Silesian Park between 1968 and 1983. A structure ahead of its time, full of modern mechanical and hydroponic solutions, it is today a forgotten symbol of our region's modernity. The reason for the structure's disappearance was also symbolic – air pollution darkened the glass and the greenhouse no longer fulfilled its function.

With the help of art, we are restoring this imaginatively stimulating object to the collective memory of the inhabitants of the Metropolis. The artist selected in an international competition will recreate the greenhouse tower as a contemporary, impressive installation (using ecologically sustainable or bioengineered materials as a prerequisite) on the border between Katowice and Sosnowiec, a place where the barrier between Upper Silesia and the Zagłębie region (which was part of Russia until 1918, unlike Upper Silesia, which was within Germany's borders) is still perceptible and present in the inhabitants' consciousness. The new tower has the potential to become a landmark, both in the physical sense as a new orientation point in the landscape of the Metropolis, but also as a milestone on the road to bridging the old divide.

● START ME UP

Who can play along: local musicians and sound artists

Where do we play: MusicHubs, music clubs, Europe

Why do we play: artistic value, gender equality, capacity building, economical development

With whom do we play: MusicHub (PL), St. David's Centre in Adelaide (AU), Le Fil Saint-Etienne (FR), Hangvető (HU), Hannover UNESCO City of Music (DE), Colors of Ostrava (CZ), Ukrainian Institute (UA), JazzDanmark (DK)

ECoC is expected to bring increased visibility to musicians and bands from the Metropolis. Our music scene is broad and diverse, but it needs systemic support, especially for debutants. Start Me Up is an extension of the proven concept of MusicHub Katowice – a program to professionalise young artists and an open rehearsal space. We will create at least two additional MusicHubs in other sub-regional capitals, using substantive support from similar institutions of our international partners like St. David's Centre in Adelaide (AU), Le Fil Saint-Etienne (FR). Their work will be promoted through a regular series of concerts under the Start Me Up banner in music clubs and on the occasion of major music events in the cities. The best can count on an international exchange program with UNESCO Cities of Music and other partners [Hangvető (HU), Colors of Ostrava (CZ)], as well as an export fund to cover travel and accommodation costs.

Implementing the principle of gender equality, we will develop within Start Me Up a project of unique workshops for female music school students **Jazzcamp for girls** [together with JazzDanmark (DK)], directing their interests towards improvised music.

INTERNATIONAL RADIO ORCHESTRAS FESTIVAL

Who can play along: music-lovers
Where do we play: concert halls, broadcast Europe-wide
Why do we play: artistic value, playfulness
With whom do we play: Polish National Radio Symphony Orchestra – NOSPR (PL) and European orchestras mentioned below

With ‘Joy’ as the keynote of the programme, the festival presents the best European symphony orchestras united by their membership of the radio ensemble family. As the home of the leading Polish National Radio Symphony Orchestra since 1947, Katowice feels particularly entitled to host the festival, which will feature ensembles from neighbouring countries including the Czech Radio Symphony Orchestra (CZ), the Symphonieorchester des Bayerischen Rundfunks (DE), the Ukrainian Radio Symphony Orchestra (UA), and further afield the Swedish Radio Symphony Orchestra (SE), the Orchestra of Roman Switzerland (CH), the BBC Symphony Orchestra (GB), enhanced by Europe’s top virtuosos. Exploring the idea of joy in the music of composers from the 17th to the 21st century (from Haydn to Lutoslawski), the programme emphasises that communing with classical music, among other emotions, can also be a source of delight.

Not forgetting the future audience of classical music concerts, part of the program will be adapted to younger audiences (starting from 6 yo).

To increase the event’s outreach, the concerts, in addition to being broadcast on the European Broadcasting Network (CH), are also being streamed in high definition to selected concert halls and cinemas in the Metropolis.

BALKAN EXPRESS

Who can play along: art lovers, gallery non-goers, non-professional artists
Where do we play: museums, galleries, streets and squares of Janów, Nikiszowiec and Giszowiec districts
Why do we play: wellbeing, joyfulness, heritage
With whom do we play: Wilson Shaft Gallery (PL), Museum of the History of Katowice (PL)

The Balkan Express is the popular name of the train carrying workers of the Giesche coal mine in Katowice, which passed through the Nikiszowiec and Janów districts. It often appeared in the paintings of artists of the Janowska Group who created there in the second half of the 20th century – a fascinating collective of originals who transformed themselves from miners and steelworkers into Katowice’s bohemians after work. Just as the name ‘Balkan Express’ transported the imagination to a far-away world, so the paintings of the Janowska Group went imaginatively beyond the Katowice world of mines and steelworks. The mythology of the Far East, the occult and parapsychology were mixed with Silesian myths.

‘Balkan Express’ brings the art of the Janowska Group to the place it deserves – the consciousness of a European audience. At the same time, it shows the continuity and vitality of non-professional (formerly known as naïve) painting, presenting the work of the Janowska Group in relation to contemporary non-professional art from Europe and around the world.

The incomparable attraction of this painting will be strengthened by the largest international painting plein-air in the history of Katowice, bringing together hundreds of artists in picturesque districts of the city such as Nikiszowiec and Giszowiec (a former garden city) and infecting all generations with this passion during numerous workshops.

YES AND... NO FESTIVAL

Who can play along: youth, young adults, poets, improvisators
Where do we play: theatres, clubs and bars, streets of Katowice and Metropolis
Why do we play: artistic value, playfulness, participation
With whom do we play: Impro Silesia (PL), Sofia Improv Fest (BG), World Poetry Slam Organization (BE)

The festival will focus on presenting best European examples of improv, spoken word, jazz poetry and other performance, literary arts in the form of poetry slams, open mics, improv competitions, hyde park and workshops.

We have strong communities associated with stage improvisation (Impro Silesia), and new generations are rediscovering the phenomenon of poetry slams. In Poland, these experimental art forms made their debut relatively late, or at least in the form popular in western Europe. We want to support and integrate these grassroots movements.

Being aware of the differences between genres, we want to create the conditions for the cross-pollination of arts i.e. politically engaged spoken word to influence and develop improvised comedy.

Fair play

NEW MEDIOPOLIS

Who can play along: local communities, visitors, new media fans
Where do we play: public space in community and residential areas
Why do we play: participation, heritage, new media, audience development
With whom do we play: Ars Electronica (AT), Transmediale (DE), Biennale WRO (PL), Pixelpoint Festival and BulevAR (SI), ECoC cities

The dialogue between artists and the local community is a value we will create by inviting new media artists to the smaller centres of the GZM Metropolis. By reaching out to artists from the countries celebrating the ECoC title until 2029, we invite them to immerse themselves in the history and social fabric of their chosen locality. Social participation is the key. Invited artists actively engage in dialogue with the residents, co-creating new media objects or projects (like AR map of the town) that not only represent the artist’s vision, but are also the result of collective creation by the local community. It promotes social engagement in the field of art and culture and introduces a new quality of artistic impact on public spaces, inspired by local people and their history. The project aims to foster connections between different cultures and build bridges of communication, contributing to increased understanding and tolerance among communities. Additionally, it is an attempt to integrate new media art into spaces that are not traditionally considered exhibition areas.



Hip-hop concert at JAZBAR Katowice

Culture can give our existence a sense of meaning, joy and excitement and a sense of belonging.

Contemporary dance workshops for seniors



48H: THE STREETS ARE OURS

Who can play along: youth, active adults
Where do we play: urban space, city centres in the Metropolis
Why do we play: wellbeing, social cohesion, celebrating subcultures
With whom do we play: Skate PTG (PL), tera ino tera (PL), Graffiti Hangaren Malmö (SE), Uppsala (SE)

For 48 hours, Katowice will celebrate the positive impact of sub-cultures on the fabric of the city. For two days it is handed over to amateur urban sportspeople – skaters, skateboarders, BMX riders and parkour artists. The closed streets and squares in the city centre become temporary skateparks where amateurs practise and present their skills. Accompanying competitions in several disciplines, whose arenas are the cities of the Metropolis, become unofficial European championships. The grand finale is the crossing of the Drogowa Trasa Średnicowa (the Central Highway), the main thoroughfare connecting several cities of the Metropolis, which will be closed for traffic for the occasion. The city also becomes a musical stage for music associated with urban sports – hip-hop or breakbeat, while the more family-oriented dimension of the event is guaranteed by numerous buskers. The preparation for the Games is the **Try!Urban** project. Local NGOs promoting major urban sports are entering disadvantaged neighbourhoods in several cities of the Metropolis to encourage young people to try their hand at it. **Graffiti Playgrounds**, which will be set up in several cities on the occasion of the project, will become a place where young people will be able to express themselves freely, while also learning about the principles of responsible use of the medium.

OPERA UTOPIA

Who can play along: people at risk of exclusion, elderly, youth, opera buffs
Where do we play: streets, prisons, senior homes
Why do we play: social inclusion, artistic value
With whom do we play: Tobiasz Sebastian Berg (PL), FEDORA –The European Circle of Philanthropists of Opera and Ballet (FR), Municipal Social Welfare Centre (PL)

Is it possible to find a utopia in a situation of imprisonment, homelessness, old age? Is it possible to create a utopia in such a situation? We seek answers to this question by talking to people at risk of exclusion: the homeless, prison inmates, people with disabilities, senior citizens. Inspired by the interviews, the libretto and score of the Opera Utopia is being created. Its performance will be entrusted to a youth choir created especially for the project (but with the possibility of participation of those involved in the creation of the libretto). In this way, we will use the voice of youth to talk about transformation, hope and faith in others.

STAY WITH US

Who can play along: LGBTQ+ community, performing arts fans
Where do we play: clubs, cafes, art spaces, galleries
Why do we play: social inclusion, community building, playfulness
With whom do we play: collective Śląsk Przeglęty (PL)

This festival of queer music, drag, burlesque, cabaret, stand-up and other performing arts aims to network the work of LGBTQ+ people. Through the arts we strengthen the local LGBTQ+ com-

munity and build national and international relationships. An important element of the programme is the open stage, which provides opportunities for debutants and newcomers to perform. Concerts, performances, workshops, meetings and activities in the urban space stimulate relationships between those attending. Safety, ecology and accessibility for people with disabilities are important aspects. We collaborate with the Silesian Climate Movement and develop recommendations for sustainable participation in the festival and organise audio description of drag and burlesque performances, including blind people in the festival.

DIFFERENT VOICES

Who can play along: immigrants, people suffering from depression, stressed city dwellers
Where do we play: streets, forests, rehearsal rooms, concert halls
Why do we play: social inclusion, wellbeing
With whom do we play: Chórtownia Association (PL), European Choral Association (DE), Lviv Radio (UA), Nova Gorica’s project Cantaquartiere (SI)

Based on the conviction that singing, as one of the most primal forms of expressing oneself and sharing emotions, is an extremely effective and empowering way of positively influencing people, we target selected groups with projects using singing, but also listening, as ways of integrating and improving psychological wellbeing. We invite the rapidly expanding group of immigrants from Ukraine to take part in **Holosy** – regular workshop meetings on the Slavic tradition of white singing techniques for Polish and Ukrainian women. They are also a forum for creative and human encounters. Despite language and emotional barriers they can be a tool for the integration of women, but also make it possible to deal with taboos, traumas and unspeakable situations. The process of integrating the new inhabitants of the Metropolis coming from Ukraine will be facilitated by the **School of Listening**, using field recording and experience gained by our partners from the Ukrainian Lviv Radio. **Lift Your Spirits** will engage choirs from all over Poland in activities dedicated to the growing proportion of people suffering from and at risk of depression and involving them in open rehearsals, vocal workshops and concerts. Conducting a series of music therapy sessions in the forested areas of the metropolis within our **Ambient For/Rest** projects aims to draw participants away from the urban hustle and bustle, inviting them to commune with nature.

INDUNATURE 2029

Who can play along: slow-tourists, industrial heritage geeks, visitors, inhabitants
Where do we play: post-industrial and industrial spaces, nature points of interest
Why do we play: heritage, wellbeing, eco-awareness
With whom do we play: Agata Magdalena Nowak, Marcin Doś, Slaskie.Travel – Silesian Tourist Organisation (PL), Academy of Fine Arts Katowice (PL)

Alternative tourism in the Metropolis. Instead of monuments, museums and cities, we visit post-industrial sites (those revitalised and those untouched but accessible), as well as mines, steel mills or factories still in operation. In addition to passive sight-seeing, we offer alternative attractions like off the golf course turbogolf on the brownfields. We uncover the unobvious natural

wealth of the Metropolis, often found alongside industrial heritage for residents and visitors. InduNature will take the form of an alternative travel agency, but will also use new media. A self-guided tour app will guide tourists along the most easily accessible routes, while modern technology (AR) will help to better understand the sites visited. **Sculptureality**, as part of InduNature, invites you to get to know the region through the eyes of the monuments, sculptures and bas-reliefs around you. The project uses Augmented Reality technology to bring stone mouths alive and tongues to loosen. An app will enable motion and voice activation through the phone screen directed at the object.

METROPOLIS OF CULTURE

Who can play along: employees of the cultural sector
Why do we play: capacity building, networking
With whom do we play: culture institutions from Metropolis GZM and Poland, partner institutions from other ECoC cities for example Leeuwarden (NL), Trenčín (SK), Rouen (FR)

Capacity building for culture is designed by us based on data obtained at workshop meetings in the sub-regions of the Metropolis carried out during early 2023 and attended by people from the cultural sector.

- The programme consists of elements such as: competence-enhancing workshops, study visits, trips abroad, joint projects, mentoring in areas like:
- cultural management,
 - budget management,
 - project application writing,
 - funding and sponsoring,
 - marketing and communication,
 - audience development,
 - monitoring and evaluation,
 - legal support,
 - intercultural competence and more.

The basic premise of the programme is constant communication and collaboration, so that it is also a platform for the exchange of knowledge and experience with our partners from other ECoC cities. A permanent component of the programme is the Metropolis of Culture Congress, which will be held every two years in different cities of the Metropolis – first edition in October 2023. It will bring the sector together in lectures and workshops. The programme is monitored and evaluated to respond to changing needs in the sector.

LOCAL CULTURE HUBS

Who can play along: everyone
Where do we play: decentralised spaces all over the Metropolis
Why do we play: grassroots initiatives support, community building
With whom do we play: local NGOs from subregions, local municipalities and cultural institutions, partner institutions form other ECoC cities like Oulu (FI), Kaunas (LT), Budweis (CZ)

As a capacity building project for citizens we will create a network of hubs – umbrella institutions created as incubators for fledgling culture creators, local leaders, informal groups lacking know-

how as well as structure and access to space and amenities. The hubs offer anyone interested in community activities premises with technical facilities, an Internet portal, a notice board, legal and accounting assistance. This supports networking between NGOs and individual activists as well as cultural institutions. They provide mentoring, access to experts, sponsorship support, information on calls for proposals and a database of available infrastructure: spaces, equipment, instruments, lighting.

Total immersion



CITY QUEST: UNVEILING THE HIDDEN STORIES

Who can play along: residents and visitors of Katowice and the metropolitan area
Where do we play: urban space of Katowice and beyond
Why do we play: playfulness, immersion, heritage, local identity, redefinition of culture
With whom do we play: LARP creators like Liveform (PL), Funeral (PL), Sirius Games Studio (PL), local historians, Liepāja’s xr project the Karosta Paradox (LV)

Welcome to City Quest, a grand interactive LARP adventure inviting residents and visitors of Katowice to embark on a thrilling exploration of the city’s hidden and forgotten stories. Spanning the entire city and its surrounding areas, City Quest transforms the urban landscape into a sprawling playground, beckoning participants to embrace their roles as intrepid explorers. As the city comes alive with possibilities, players experience a captivating journey filled with immersive role-playing, engaging puzzles, and interactive challenges. Beyond the realm of entertainment, City Quest bears a profound impact on its participants. It provides an opportunity for people to forge a deeper connection with the cultural heritage of Katowice, fostering a sense of pride and belonging within its inhabitants. Through partnerships with local cultural organisations, historians, and artists, City Quest ensures an authentic and meaningful experience. Each storyline and puzzle is carefully crafted to breathe life into forgotten narratives and engage participants. By the end of the quest, participants ideally will carry with them not only cherished memories but also a renewed sense of connection to their city and its captivating past.

SOUND FORM

Who can play along: inhabitants, visitors, sound art fans
Where do we play: public spaces, industrial heritage sites
Why do we play: artistic value, wellbeing, urban development, playfulness
With whom do we play: ZKM Karlsruhe (DE), HAI ART (FI), DISK (DE), Q-O2 (BE), Binaural/Nodar (PT)

In the modern world, dominated by the paradigm of the eye, the realm of sound is relegated to the background, which manifests itself even in the actions of urban planners and architects who focus on the visible. The Sound Form project, through sound interventions and installations inscribed in urban space, continues the activities initiated by R. Murray Schafer, who was one of the first to draw attention to sound as a matter that carries additional content affecting human existence. The aim of sound-art interventions and installations is to reverse the paradigm of the eye in favour of the paradigm of the ear: to draw attention



↑ Katowice Street Art Festival



↑ 'VRoom' exhibition
at Ars Independent Festival

to the functions and dysfunctions of specific urban spaces and buildings, to make residents aware of the role of sound in their surroundings and to sensitise them to the auditory experience. The festival's programme task is to discuss the acoustic hygiene of cities of the future and the role of sound in increasingly crowded media spaces. The focus is on contemporary problems of visually and auditorily overloaded urban spaces.

METROPOLIS: VISIONS OF THE FUTURE/CITY

Who can play along: cinephiles, gamers, science fiction fans, urbanists, futurologists, everyone interested in the future of the city

Where do we play: International Congress Centre Katowice, independent cinemas, and all over the Metropolis in other venues (MetroLabs especially)

Why do we play: urban development, celebration of subcultures, redefinition of culture

With whom do we play: Planetarium – Silesian Science Park (PL), Silesian Technical University (PL), Silesia Film Institution (PL), KÉK – Kortárs Építészeti Központ (HU), Belgrade International Architecture Week (RS), Zentrum für Kunst und Urbanistik (DE), Academy of Fine Arts and Design, Bratislava (SK)

Fritz Lang's *Metropolis* will be 102 in 2029, yet it remains one of the most influential dystopian visions of the future in the history of cinema. Starting from this landmark we take you on a journey through different visions of the future city in fiction across media – science fiction novels and comics, cinema, television and video games. Exhibitions, discussions, workshops and movie screenings will set the tone for a central event: the international futurology and urban design congress, where together with top thinkers and researchers of the world we will draw conclusions from past predictions and utopian visions and try to come up with new directions. 58 years prior, the greatest Polish science fiction author Stanisław Lem published *The Futurological Congress* and we will continue the tradition started in his honour by Kraków's annual conference named thus.

LET'S PLAY

Who can play along: children, youth, young adults
Where do we play: online, schools, NGOs, Gaming and Technology Hub

Why do we play: education, redefinition of culture, playfulness

With whom do we play: University of Silesia (PL), Little Bit Academy (PL), European Games Developer Federation (SE), Intel Extreme Masters Katowice – ESL Gaming (PL/DE), Oulu's Art loves Tech programme line (FI)

A programme of educational, artistic activities and events aimed at creating good conditions and a friendly space for young people to explore the world of video games culture.

For children and youth approx. 6–18 years old

A selection of educational activities in the sphere of video game culture:

- workshops on the creation of video essays on the topic of video games (results later made available online),
- lesson plans on the topic of video game culture,
- tournaments of selected games for schools and universities in the Metropolis, with the finals taking place during the Intel Extreme Masters Katowice,
- integrative workshops and hackathons for children and

young people (video games as a medium for learning, game design as a means of storytelling),
→ a handbook for parents and teachers introducing the world of games created, written by young gamers (regularly updated).

For young adults approx. 18–29 years old

A series of events, meetings for young art and music graduates and the GameDev industry (especially smaller, independent studios):

- presentation of contemporary video game projects from Poland and Europe in the form of small, interactive exhibitions with the participation of developers,
- workshops in the form of case studies on examples of accessibility in video games,
- thematic events devoted to (1) niche but influential fields of computer art, such as Demoscene, and (2) trends in video game culture, such as Cosplay.

METROLAB

Who can play along: everyone

Where do we play: Katowice – Młyńska Street, Metropolis

Why do we play: participation, urban development

With whom do we play: local municipalities, universities, Institute of Urban and Regional Development (PL)

Urban cooperation laboratory open to dialogue about the city and joint problem solving. It is intended to support and share the tasks of the GZM Metropolis organisation in, among other things, the shaping of spatial order, social and economic development or transport. Cooperation with the external environment will be important, as will the integration of tasks in the municipalities. By promoting participatory processes and inviting the citizens to open dialogue about the future of their cities, this initiative creates a basis for a new model of city planning, dynamically responsive to rapid social changes.

re:play

BETWEEN ARTS & CRAFTS

Who can play along: DIY fans, arts & crafts practitioners, youth, museum- and gallery-goers

Where do we play: galleries, museums, communal workshops

Why do we play: creativity, redefinition of culture, intergenerational skills transfer, circular economy

With whom do we play: Zamek Cieszyn (Cieszyn Castle – a hub for arts & crafts) (PL), social economy enterprises and private craft workshops, Héritages ouvriers et savoir-faire [Workers' legacies and know-how] in Clermont-Ferrand (FR), Makerhubs in Chemnitz (DE), Majstrovalnica project in Nova Gorica (SI)

We want to provoke thought by exploring the assumptions around the divide between serious and celebrated forms of art and much less recognised crafts, hobbies and handicrafts.

Following the footsteps of world-famous Polish artist Magdalena Abakanowicz, let's talk about hard and soft media as stand-ins for gender stereotypes in thinking on art. By organising gallery exhibits of textile based crafts such as bobinlace, mac-

rame, needlepoint, knitting or weaving we celebrate the forms of creativity thus far disregarded as women busywork. This paradigm shift will unleash the latent creative potential of so many people, who do not think much of their leisure activities now.

Industrial traditions of the region ensure that the Makers Culture is strong here. Starting from DIY and circular economy hallmarks Fab(rication) Labs we invite citizens of all ages, genders and competences to share their skills, ingenuity and resources. We want the open for the public workshops to be inviting not only for the male, technologically oriented crowds of 3D printing enthusiasts and hackers, but also feature for instance knitting and overlock machines for the amateur clothes designers. We believe that all forms of creative repurposing can be beneficial in introducing the wider society to ideas of circular economy, zero waste approach and combat fast fashion. By equally enabling the skills associated with all genders we want to encourage especially the youth to learn them without bias.

Initially located within the Local Culture Hubs, we hope the multipurpose Fab Labs as an idea of communal workspace for all sorts of creative projects gains popularity.

● GAME ON! THE HISTORY OF VIDEO GAMES

Who can play along: gamers and nongamers
Where do we play: Gaming and Technology Hub
Why do we play: artistic value, redefinition of culture, playfulness
With whom do we play: University of Silesia (PL), VIGAMUS Rome (IT), Stockholms Spelmuseum (SE)

A large, comprehensive, cross-sectional and playable exhibition presenting the history of video games from the scientific and technological experiments in the 1940s and 1950s, through the entry into increasingly private spaces (home, pocket) to the formation of a completely new and unique field of art.

The exhibition has the immodest ambition to propose a new language for telling the history of the medium that focuses on artistic and social meaning and emphasises the essence and importance of the European contribution to the development of this art form.

● PIEKARNIOK

Who can play along: inhabitants and guests interested in local traditions and culinary heritage
Where do we play: local squares and courtyards all over the Metropolis
Why do we play: community building, heritage, social cohesion
With whom do we play: Lokal Bakery (PL), Kolektyw Studio (PL)

The walking consultations ‘Share your neighbourhood’ in city districts of Katowice yielded many valuable propositions, but this one was the most prevailing. Older generations of inhabitants remember fondly the freestanding bread ovens that served entire quarters of familoki (multifamily housing for industry workers specific to Upper Silesia), allowing for a lot of social connection. Now most of the piekarnioki are gone, but we recreate the experience of communal preparing and baking of bread and confectioneries (kołocze), with a lot of klachy (small talk). The new piekarniok will be mobile in the form of a food-truck with a traditional bread oven, that sets up in different neighbourhoods surrounded by picnic tables and shades inviting the locals to share their recipes and the fruit of their communal labour.

● JOLLY YOUTH ORCHESTRA JOY

Who can play along: children in primary schools
Where do we play: primary schools all over Metropolis, cultural institutions, concert halls
Why do we play: social inclusion, audience development, community building, heritage
With whom do we play: local brass bands and musicians, Hangjáték (Playing Sounds) project in Veszprém (HU)

This project introduces classes on wind instruments for children into the curricula of primary schools . Piloted by local cultural institutions (with the institution Katowice City of Gardens as the leader), we are reviving the amateur music movement by drawing on the most vibrant tradition of Upper Silesia and Zagłębie. Making music together positively influences the condition of peer groups, families and local communities. We use brass bands as a universal tool for integration, irrespective of linguistic or musical predispositions, cultural conditions or financial possibilities.

By popularising brass music among children and young people, we encourage them to engage in intergenerational dialogue, to become continuators of local traditions and to place them in new, current contexts. JOY gives a second life to the cultural legacy associated with the traditions of mining brass bands, included on the National List of Intangible Heritage.

● BORDERLESS THEATRE

Who can play along: local communities, inhabitants of neighbouring districts of Katowice and Sosnowiec,
Where do we play: courtyards between Katowice and Sosnowiec
Why do we play: community building, social cohesion, playfulness
With whom do we play: Teatr Poddąńczy – theatre NGO (PL), Zagłębie Theater, Sosnowiec (PL), Silesian Theater, Katowice (PL)

Katowice and Sosnowiec are separated by one narrow river, but residents are still separated by much more – stereotypes, prejudices, sometimes distrust. Borderless theatre, led by professional theatre creators experienced in similar projects, will install itself in border neighbourhoods, where it will collect stories about Katowice and Sosnowiec on both sides, and thus listen to residents talking about themselves as well as their neighbours. Gradually, it will involve Silesians and residents of the Zagłębie region in playing together and increasingly crossing the border – the physical one on the river, but above all the mental one. The meeting places will primarily be courtyards – the smallest centres of local activity. And it is in the courtyards that the final effect of the whole process will be staged – a neighbourhood performance woven from the stories of residents and prepared together with the residents.

● LISTEN UP!

Who can play along: the d/Deaf, interested in deaf culture
Where do we play: Metropolis
Why do we play: inclusion, community building
With whom do we play: GAG – The Group of Deaf Artists (PL), Migawka Foundation (PL), international Deaf theatres, World Federation of the Deaf (IT)

A series of events centred around Deaf culture. The ideas came from the Deaf Roundtable, which we mention in our outreach. It aims to showcase Deaf creative activity as a cultural minority. It will include: exhibitions by Deaf artists from Poland and the World, concerts by groups singing in Polish Sign Language (PJM) and International Sign, performance shows by Deaf theatre groups.

To allow the hearing majority the Deaf experience, we will playfully invert the accessibility issue: these events will have translations for hearing people.

We want Deaf culture events to become a permanent part of the Metropolis’ stages. This is complemented by educational projects in the area of PJM and accessibility, such as **Visual Communication Laboratory**. An interdisciplinary educational project that includes, among other things: courses for sign language interpreters in culture and art, PJM courses for Deaf performing artists and artists, lectures on improving Deaf education and promoting sign language learning.

Q12

How the programme combines local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions

With video games phenomena included in the Play! concept, we are entering the field of cutting-edge technology. However, we are changing the perspective. Our exhibition **Game on! The History of Video Games** or the **Let’s Play** project will show the extent to which modern technologies can become art, presenting, for example, independent video games, many of which are actually interactive works of art.

Current solutions in the field of Augmented Reality and Virtual Reality will also help us reach new audiences and extend the experience of participants in tours of the industrial heritage of the Metropolis organised as part of the **InduNature** project (virtual reconstructions of the objects visited). Artists working with local communities during the implementation of **New Mediopolis** will also reach out, creating at least AR maps of the cities in which they will work.

Through the **Two Towers** project, we want to honour a greenhouse in the form of a hydroponic tower that existed between 1968 and 1983 in Silesia Park. It was the tallest structure of its kind in the world. This will be an opportunity for an innovative play on the heritage of the City of Gardens idea on the one hand and the engineering wonders of the past on the other.

The revitalisation of the region's cultural heritage is only possible by putting it into a contemporary context. Silesian miners’ orchestras, included on the National List of Intangible Cultural Heritage, will shine with new brilliance when we showcase their strength along with other brass bands from all over Europe during **Move Your Brass**. Our brass band tradition will become attractive to young people as they experience the joy of playing in **Jolly Youth Orchestra** classes.

A positive surprise will be our contemporary **Piekarnioki**. We are taking the tradition of neighbourhood gatherings at the oven to bake Sunday cake to another level by recreating Piekarnioki as a food truck with an oven on board that comes to neighbourhoods where they are still remembered.

We will tell the fascinating stories of Katowice in a new and surprising way, turning them into a huge LARP game happening on the streets of the city in our project **City Quest**.

Playing with the old and making it playfully fresh and new – could there be anything more fun?

Q13

How we involved and will involve local artists and cultural organisations

There is no involvement and connection without dialogue and constant consultations. That’s what we’ve learned and that’s what we’re sticking to. We play together.

We invited local artists and cultural institutions to create this candidacy and the future programme for the European Capital of Culture through consultations and discussions.

In each of the GZM Metropolis’ five subregions, we organised workshops for local cultural actors, activists, artists, organisations, and independent operators to identify the potential and resources of the cultural sector. These meetings were supplemented by two series of meetings for cultural institutions from Katowice and Sosnowiec. Participants of the meetings exchanged views in free discussions, expressed their criticism on what works and what doesn’t in the co-creation of cultural networks. The wish that was expressed by the players was to maintain this kind of meeting as a constant.

The results from our numerous discussions and surveys with the cultural field resembled each other strongly. Main concerns were wages that are too low and insufficient funds for the activities carried out. The opportunities identified for change were to increase funding, increase the autonomy and fund long-term processes rather than temporary projects. The bureaucracy when applying for grants was equally lamented. For artists, it was important to increase public awareness that artistic activity is a profession, not a hobby, and to increase public belief that art is an important part of people’s lives. The surveys showed that the cultural operators have a great deal of experience and a large pool of ideas to implement. However, they feel blocked by the above-mentioned issues.

In October 2023, we are organising the first Metropolis of Culture Congress. We would like to bring together circles of art-

ists, animators, and cultural managers to discuss the state of culture in our cities and answer the question of how to shape future cultural policy. We plan to make this conference a cyclical event, held every two years in different cities of the Metropolis. To create the programme of the congress, we have entered into a dialogue with the circles of animators and organisers of culture as well as artists and creators.

In our previously mentioned ongoing outreach research not only recipients of culture, but also creators of professional and amateur culture will be surveyed. The survey will further inform us on the way they want to be involved in the ECoC, should we progress beyond preselection.

We engaged local cultural organisations and local artists in many ways. Many artists have submitted ideas through the open call ‘Submit your idea’ which have featured in our programme playlist:

- **Opera Utopia** – Tobiasz Sebastian Berg
- **Stay with us** – collective Śląsk Przeglęty
- **Lift Your Spirits** – choristers from NGO Chórtownia and national choirs
- **Sculptureality** – Agata Magdalena Nowak, specialists from Academy of Fine Arts Katowice

We are creating the major part of the programme in collaboration with the local community:

- **Let’s play** – Little Bit Academy
- **Borderless Theatre** – Zagłębie Theater, Teatr Podkańczy – theatre NGO,
- **Jolly Youth Orchestra JOY** – local brass bands and musicians
- **Listen Up!** – Deaf artists, NGO Migawka
- **City Quest** – local LARP scene, Liveform, Funeral, Sirius Games Studio

We plan to hold further open calls through which we will invite artists to carry out projects or create artistic responses to our programme lines. We will give priority to local artists as they are the ones we care most about.

To implement a shared approach to the cultural programme in the bidding phase we created a Consultative Council. We invited representatives of activist communities from such fields as urban planning, architecture, public transportation, ecology, design and economics.

So far, their task has been to design with us the ECoC 2029 artistic programme with regard to the artistic vision, the concept of Play! and the issues and challenges identified. Should we be allowed to proceed with our application the Council will be expanded through an open competition.

3

European dimension

Q14 a,b

How we intend to contribute to Europe’s cultural diversity; how we tackle European issues and promote common aspects of European cultures and heritage

European diversity is part of the genetic make-up of Katowice and the cities of the Metropolis. From the outside, they may appear culturally homogeneous. But until a little over a hundred years ago, just 10 kilometres from Katowice’s market square ran three borders – German, Austro-Hungarian and Russian.

A distant history? Perhaps, but it still echoes in cultural richness, diversity and to some extent even conflict in our region. The idea of a Europe of nations is fairly recent as are most of our borders in Europe. And this European ‘messiness’ is very much reflected here. Take, for example, the Silesian language – an unusual combination of Old Polish, German and Czech. And since we have chosen Play! as our concept we will add some notorious Silesian humour (here we really know how to laugh at ourselves) to the European mix.

The great European unknown

Actually, it is the European ‘messiness’ of shifting borders, shifting languages, and displacing people that have given Upper Silesia and the Zagłębie a fascinating, complex culture. On the one hand people here are proud of the rich history and diversity – on the other, diversity is to a certain extent a source of discord. We feel that bringing (back) a more European perspective to the local mix can help us perceive our diversity with a more PLAYful, relaxed and appreciative attitude. It is high time that we understand more just how European our ‘messy situation’ is, the ups and downs of history, borders, languages, and intertwined stories, since we share it with almost all other regions in Europe.

And in return it is high time to make ourselves known to a broader European audience since we have a lot to share from our corner in Poland, close to Germany, the Czech Republic and Austria. But as we said before, even to our close European neighbours we are ‘the great unknown’. Diving deeply into a European Capital of Culture with the entire Metropolis GZM is an opportunity to foster a more networked approach to the urban landscape, learning from Europe and bringing our diverse set of strengths to Europe.



Giesche Festival in Zinc Rolling Mill in Katowice

Let’s play with a thought for a moment. What if former industrial conurbations in Europe like the Metropolis GZM stop struggling and start playing?



‘Stay with us’ stand-up festival



As ECoC we plan to literally turn the entire Metropolis into a cultural playground.

New state of play

Let’s play with a thought for a moment. What if former industrial conurbations in Europe like the Metropolis GZM stop struggling and start playing? What if we find a new purpose and a new common bond through Play? Creating a metropolis from this patchwork of a polycentric conurbation is in itself an experiment, the only legally recognised conurbation in Poland, boasting around 2.2 million inhabitants across 41 municipalities. But the process of forming a common identity and ways of streamlining public services in ways that will not be hindered by old municipal borders is at its early stages. Finding a new state of play is tough. We want to take the opportunity of the moment where cities like ours can PLAYfully reinvent themselves not only for the local advantage but as a contribution to healthier, more resilient European regions. Those who play together stay together.

Retaining talent

How can post-industrial areas like Upper Silesia and Zagłębie stay in the game and remain attractive for young people? We have to find new avenues of growth and appeal, now that the coal mines and steelworks are shutting down. There is much less cultural and academic tradition in Katowice compared to cities like Kraków or Wrocław, so the brain drain is a real threat that needs to be addressed. One of our answers is to support emerging new media and especially the gaming industry (like capacity-building projects carried out with the Gaming and Technology Hub). Bridging the divide between art and tech, turning towards greener policies, creating more international cultural bonds and networks can give our young people a promising path into the future. New media can, literally, be a game changer for regions like us in Europe. Translating the technical and engineering competence in our DNA into a set of exciting and in demand new skills to help us embrace the best features of AI.

Community and wellbeing

The industrial character of the region strongly determined the value system of its inhabitants. The hard and dangerous work in the mines or steelworks required total commitment and respect – for one’s own work and the work of others. This mutual respect was a source of solidarity. Workers as well as their families supported each other. These were the foundations of strong, small communities. Solidarity, trust and support of each other were their pillars.

Today these communities are in crisis. Local social bonds have weakened, and a lack of trust towards the larger social context is soaring. The recent pandemic as well as some very alarming reports on mental health in youth made very clear that we all have to treat wellbeing and social bonds as a priority – which is very much in line with the recently published European Union’s communication towards a more comprehensive approach to mental health. We firmly believe that culture and specifically our approach to Play! is a great tool to create mental resilience. Starting with extensive research and social consultations we want to propose active forms of Play! that will foster social bonds and bring joy and meaning to the lives of everyone involved.

Projects like **Lift Your Spirits** or **New Mediopolis** enable direct interaction between artists and local communities or involve them in action to improve people’s mental wellbeing.

Integrating new residents

Upper Silesia and the Zagłębie region have always been a place of migration. The great migration movements were first caused by industrialisation, and then a huge change in the social structure was brought about by political processes after 1945. Today, migration is again an important European issue. In our case, it is primarily migration from war-torn Ukraine. Katowice was in the forefront of the cities that received the most people fleeing from it.



We cannot predict what will happen in our eastern neighbour by 2029. But we can be sure that a large number of those who came to us in 2022 will stay in the city and the Metropolis. Their integration is and will be one of the key challenges. We know culture can make them feel safe with us and prevent their exclusion. That’s why we are proposing projects like **Holosy** (in Ukrainian ‘Voices’) or **School of Listening** (with Lviv Radio institution), which make use of music, sound and singing as an integrating tool.

Shifting gender roles

Another industrial vestige of the past still lingering in our society is the patriarchal mentality, based on the traditional family model separating the women as homemakers and caregivers and men as breadwinners working mostly in heavy industry. Despite this male economic predominance, Upper Silesia and the Zagłębie region also developed strong, independent women.

Since the economic basis of this is no longer viable and most women have to go to work, we have to support a shift in thinking about gender roles. One of the ways we will do that is through initiatives like Keychange, ensuring equal visibility and opportunities for female artists. Another is shifting the boundaries of what is considered ‘noteworthy’ towards creative activities associated with women that were mostly dismissed before, like in **Between Arts&Crafts** project.

Green placemaking

Heavy industry has severely affected the nature of our region. We have long experienced its destructive impact on the environment and even more so with the onset of climate change effects. Making our cities more livable, greener, supporting mental and physical health and offering better social interactions play a huge role in our reinvention. It is not a coincidence that culture has its part in the European Green Deal through the New European Bauhaus activities. We want to integrate green and blue infrastructure into the urban landscape and create PLAYful ways of experiencing and owning the city.

Projects like **InduNature** are geared towards sensitising people to natural environment in relation to industrial heritage.

We will also be guided by the principle of sustainability, promote green solutions in the organisation of events (by adopting Green Charter of Culture) and support the increase of environmental awareness for all audiences of our programme.

Q14 C

Our partnerships with cultural operators and cities around Europe

The cultural ecosystem of Katowice is strongly anchored at the international level.

Katowice is a UNESCO City of Music within the UNESCO Creative Cities Network which means that our institutions cooperate with partners like St. David’s Centre in Adelaide (AU), Le Fil in Saint-Etienne (FR) or Musikpark in Mannheim (DE).

There is a vast network of individual partners that we can approach in this field for our ECoC projects.

Katowice is a member of ICORN International Cities of Refuge Network linking more than 70 cities across Europe that provide refuge for artists facing persecution in their own countries.

From 2017 to 2021, Katowice was an active member of the CreArt 2.0 (Network of Cities for Artistic Creation) and an affiliate member of the 3.0 edition. The project objective was to promote, from the solid base of local reality, a competitive offer in the European and international creative industries sector, by improving training, exchange and exhibition of visual arts.

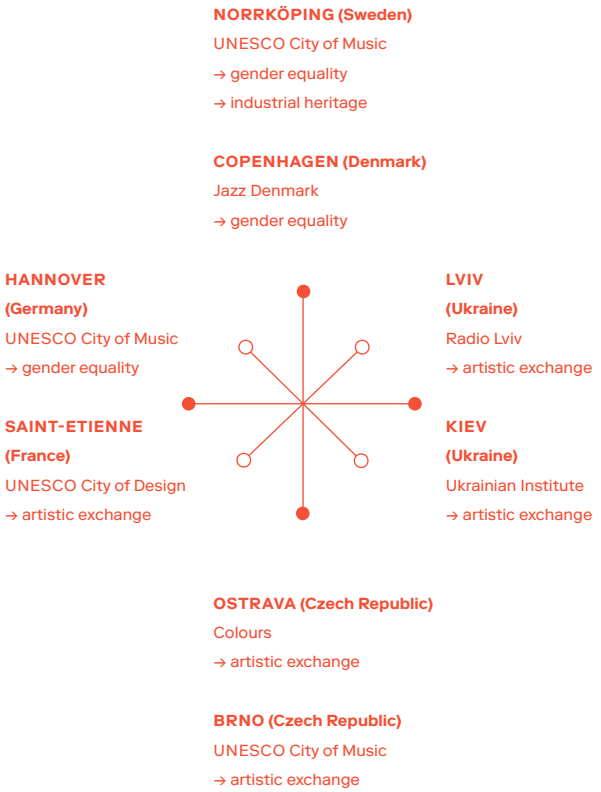
Many international networks also link cultural associations and festivals, such as the European Jazz Network, which includes the Katowice JazzArt Festival, or the Keychange Initiative linking events promoting gender equality.

The city and its cultural institutions are active participants in international networks like for example the membership of the National Polish Radio Symphony Orchestra in the European Concert Hall Organisation.

The global nature of many of these networks offers great opportunities for international cooperation.

In planning the scope of international cooperation, however, we want to balance two opposing issues – the need to open up the inhabitants of the Metropolis to other cultures with the need to preserve the ecological balance of the planned artistic collaborations.

Therefore, recognising the principle of sustainability as a priority for our activities, we focus on destinations and partners with similar issues and tried and tested good practice. Below are a few examples of our long-established partnerships that will serve as a basis for further development of our international network.



→ Please refer to the map on page 09 bottom for further European partners.



We want to integrate green and blue infrastructure into the urban landscape and create PLAYful ways of experiencing and owning the city.



Q15

Our strategy to attract the interest of the European and international public

Katowice for a Change is the current city marketing slogan. A place you would not normally think of for your conference, your romantic weekend, your cultural catch-up. And we've been pretty successful in the first of those examples. Katowice with its good infrastructure, connectivity and good venues has grown in importance for major conferences and conventions. Big events too, like the Intel Extreme Masters which is the finals for one of the World's biggest esports championships. But culture and leisure? Not so obviously. And that's our next step. That's where Play! comes in.

The strength of the Play! concept lies in the ease with which it is understood by the people of Europe. It refers to universal and natural human needs – play, recreation, acting in relationship with others and striving for emotional balance. Play is one of the oldest expressions of culture, so Play! overcomes any cultural differences that have arisen subsequently. It is non-controversial and will therefore evoke positive reactions everywhere.

How about playing to the music of several dozen brass bands from all around Europe and the region during our Move Your Brass? What is more playful than crazy street parades, musical battles, concerts on trains, in lifts or even... underground? All you have to do is just **Move Your Brass!**

We are guided by the principle that culture is an indispensable building block for the psychological wellbeing of human beings. With the ECoC, we are not only aiming at a top-quality artistic experience, but also offer an artistic experience aimed at enhancing the quality of life of the audience – residents and visitors alike.

Who would miss that opportunity? For instance to come into soothing contact with the colourful and joyful works of non-professional (once called naïve) art. Our exhibition **Balkan Express**, will show the phenomenon of Silesian non-professional art (there is much to talk about, believe it!) in the context of what has been, and is being created in Europe.

As part of our Play! concept we are expanding the concept of culture to include phenomena such as video games. This action also significantly expands the target audience of our programme. Esport, gaming or table-top role-playing games and LARPS bring together communities from all over the world and have long since passed the status of subcultures and entered the information mainstream. Any significant activity in this area attracts global attention, with reach running into the millions. But no online broadcast can replace a chance to participate in **City Quest** or visit to one of the gaming events in our new Gaming and Technology Hub. Only on site will you be able to see how cutting-edge technology fits into the revitalised former coal mine complex more than one hundred years old.

The strength of the message will be further enhanced by the context of the programme's location. The Upper Silesian and Zagłębie Metropolis is a space attractive by a rare combination of industrial heritage and exceptional natural conditions. In the case of Katowice alone, as much as 42% of the city's area is made up of green spaces.

Our activities are focused on valorising the natural heritage of the Metropolis and revealing its original character.

If slow tourism is what you love, during the year-round **InduNature** program we will take you to the most surprising places not only from our industrial history, but also relevant to our natural and cultural heritage – remnants of the Silesian primeval forest, a UNESCO World Heritage nature reserve or Neolithic sites. Now that's a romantic notion.

Q16

Connections to designated European Capitals of Culture and other candidate cities

We want to form connections to many of the present and future ECoCs, to some potential as well as some past ones (for their perspective and strong legacy). Some recurring themes or topics of cooperation:

- Industrial heritage and its artistic and social reinvention
- Gaming, new media and digital technology
- Grassroots initiatives, volunteers, participation, co-creation, cultural education and audience development
- Street art, alternative culture, subcultures, pop culture (science fiction and fantasy)
- Traditional and disappearing crafts, culinary traditions, intergenerational skillsharing, gendered handiwork
- Wellbeing, mental health, relation to nature, inclusion and accessibility
- Data gathering, evaluation, knowledge generation, Open Science

Present ECoCs

2023: Veszprém (Hungary)

- Hangjáték (Playing Sounds) project experience will facilitate programming of music education projects, including our **JOY Orchestra**.

2023: Elefsina (Greece)

- Connections on topics related to industrial heritage, workers culture, and migration / integration.

Future ECoCs

2025: Chemnitz (Germany)

- Our common industrial heritage and ways to reinvent it can be a shared theme. We want to show that work and play can be complementary!
- On the gaming topic we want to cooperate on The Kinderstadt, a large-scale simulation game for children and adolescents. Participants playfully simulate day-to-day life in a city and contribute their own ideas to the action.

- We see potential links to their New Undiscovered Narratives Festival connecting culture, civil society, and academia.

2025: Nova Gorica (Slovenia)

- For our new media projects we want to link to their Pixelpoint festival and BulevAR new media and Augmented Reality incorporation in art.
- Nova Gorica's project Cantaquartiere, a revival of the tradition of amateur choirs, can become a link to our own traditions and ways to keep them alive.

2026: Oulu (Finland)

- Oulu's Art Loves Tech programme line is closely connected to our new Gaming and Technology Hub, both focussing on gaming and digital creative industry cooperation and networking.
- We share the topic of culture of the centre and periphery (city vs hinterlands) in our decentralised cultural offer development.

2026: Trenčín (Slovakia)

- We want to develop connections with their Playground programme line.
- We also share the wellbeing and mental health focus, the accessibility topics approach exemplified by their ETR bid book.

2027: Liepāja (Latvia)

- Their Go Ahead and Play! traditional children play inspired project can become a good connector to our intergenerational themes and revalidation of playtime.
- We want to cooperate on projects making use of game design like Liepāja's xr game the Karosta Paradox.

2028: České Budějovice / Budweis (Czech Republic)

- kul.turista local participation programme concentrated on promotion of local heritage, decentralised community building and empowerment as well as fun – which very much corresponds to our Play! concept and ideas for co-creation.
- We also want to exchange notes on their project Robin Playhood (children engagement).

2028 Clermont-Ferrand (France)

- MetaMassif, a transmedia project, connecting gaming, virtual reality, cosplay, nods toward science fiction and fantasy tropes ties in with our Total Immersion programme line.
- Héritages ouvriers et savoir-faire [Workers' legacies and know-how], revalidation of handicrafts and workers heritage can become an approach on the presentation of our industrial heritage.

2028: Rouen (France)

- Culture as a right, thinking beyond audiences towards the underprivileged and non-participants links to our approach in this field, we plan to invite them with the results of this movement to our Metropolis of Culture Congress.
- Industrial heritage spaces reintegration via culture like in the Vertical River project.
- Playful example to integrate science and fun: Seine-Fiction, science fiction connection, scientific component

2028: Bourges (France)

- Interesting for our gender topic is Bourges' approach to Cultural Rights in Europe, based on women's and minorities' place in the society and in urban public spaces development.
- Low carbon cultural travel, incorporation of trains and train stations in the ECoC programming is something we can literally connect to by rail.

2029: Uppsala (Sweden)

- Games studies department in the Uppsala University as a partner with Katowice's local researchers and businesses from the game design sector on capacity building programme for future game development employees.
- Participation of the street art scene from Uppsala in our **Graffiti Playground**, as a reference to a historical event from 1991, when artists from Uppsala created the first legal graffiti in Katowice with an ecological theme and an attempt to answer the question of what ecology is in times of climate catastrophe once again.

Past ECoCs with strong legacy

2018: Leeuwarden (Netherlands)

- We were invited to cooperate on their legacy project Arcadia on traditional arts and crafts.
- Mienskip board game will be tested in Katowice and potentially translated to Polish – participatory action connected with capacity building and education of new generations of activists, audience development best practices.

2022: Kaunas (Lithuania)

- Exchanging on their inter-sectional and bottom-up approach.
- Learning from their new narrative approach (The Beast) to cultural identity and broadening the cultural offer.
- Following up on their approach to alternative culture, fantasy and science fiction themes.

Last but not least, we are becoming members of the Culture Next network of cities that are or were bidding to ECoC, no matter if they were awarded the title or not. Culture Next is a good source of experience and connections, giving also very important context of thinking from the start about long term legacy but also taking into consideration the less-than-ideal scenario that we will not win the competition and how not to waste the potential for change the bidding process provides.

Among the majority of Polish candidate cities, we entered into an agreement whereby we jointly undertook to cooperate regardless of the outcome of the competition.

4

Outreach

Q17

Involvement of the local population and civil society

From the very beginning of the project of Katowice's bid for the title of ECoC together with the Metropolis GZM, we knew that conversation and consultation would be one of the most important components of our application on which we finally based our programme. The ECoC is aimed at benefiting people who live here, and it is most important that it is developed in cooperation with them. After all, it is local people who are the experts of their own lives. Administrators (even cultural ones) sometimes forget this and keep imposing their own ideas. That's not Fair Play!

Open doors policy

So, since June we have opened the doors of our ECoC office to everyone, where on Mondays, Wednesdays and Thursdays you can come and talk to us about the process, ask questions, come up with an idea for an activity that can be implemented as part of the ECoC, or just have some coffee with us. Meetings are held face-to-face and online. It is also possible to use a sign language interpreter during the meetings.

We also had many conversations with people living in Katowice and the 40 other cities in the metropolitan area. One of the main elements of these talks were consultation meetings in the five subregions of the Metropolis. At the first stage, we held five such meetings in the Bytom, Gliwice, Katowice, Sosnowiec and Tychy subregions. They were open to people living in the area as well as local activists, people representing the NGO's and the cultural environment.

It very much resounded at these meetings that culture allows to build, initiate, stimulate social activity, care for the quality of life of the residents and the level of civil society. It is a tool for long-term impact building identity, social ties, and interpersonal relations. Great emphasis at these meetings was also placed on smaller communities, municipalities and cities. Seeking the title of ECoC is a good time to initiate and develop a more inclusive system of cultural and other benefits for smaller towns and their communities. It should be developed and monitored with the involvement and continuous dialogue with their representatives.

From these consultations, the idea of creating a grant programme for small communities was born. The main goal of the project is for the ECoC office operating within the Katowice City of Gardens institution to support cultural and social projects in the entire Metropolis. Its scope includes: neighbourhood activ-

ities, activation of local communities, local history and heritage, grassroots social initiatives, activities based on social ties, activities aimed at communities / places in need of special support. After all, in line with the ideas of the competition for the ECoC, culture should be looked at broadly. Culture is a tool for building community, a sense of belonging, reassurance. Culture is also supposed to pose questions and point out problems. Culture is one of the foundations that create the prosperity of cities and their citizens.

Let's ask everyone

The next step in our in-depth dialogue with the community is an ongoing survey of people living in the Metropolis GZM. The area of research includes various aspects of participation in culture, as well as why people don't participate. It is aimed at a comprehensive diagnosis of the cultural sector in the municipalities, including publicly and privately funded culture.

The research areas include:

- motivations and needs
- values
- difficulties and barriers
- forms of participation
- economic issues
- availability of culture
- logistics and public transport

As introduced in Q9, this is one of the largest cultural surveys ever in Poland. The research results will be summarised at the end of 2023 – that is, after the application for the ECoC 2029 has already been submitted. It is important for us that with the application deadline we do not stop our work. The process of working on the ECoC continues, discussions and consultations continue. We are not closing the doors of our office.

Workshops on the move

In fact, in addition to our very deep and serious research project, we also wanted to introduce more playful ways to consult with local communities about cultural life. So we asked them to come out and play with us. We set up 'workshops on the move' with people living in Katowice city in the form of neighbourhood walks called **Share Your Neighbourhood**. Several of these took place over spring and summer 2023 in Katowice's suburbs and they also serve as a pilot for spreading these 'workshops on the move' format right across our metropolitan area.

We also are committed to encouraging 'local tourism', which is also a fun way to establish dialogue with and between local people. Our **Share Your Neighbourhood** concept will allow people living in a neighbourhood to share their own stories and say how they themselves would like local heritage and identity to be told. It is also a good opportunity for those who live in the neighbourhood as well as those who come from outside for a walk to learn about the neighbourhood's history.

The participatory walks technique was used in a form that combined local guides and facilitators into duos – people responsible for animating the group, encouraging participants to share stories and write down stories, and mapping the emotions associated with the various places and themes of the tour. The goal of this activity was to discover forms of self-definition and the ways in which residents wanted to tell stories about their local heritage. The aim was also to build new ways of engagement with our neighbourhoods.

The profile of participants in the walks was very diverse, with the largest number of 30+ people showing up, children and young people being the smallest group. A lot of seniors also joined, although walking is not always the most comfortable formula for

→

Outreach walks
Share your
Neighbourhood



them. Among the participants, you could also find people who are active locally, but most of them were residents simply interested in their district. The tours were also very popular with residents who came to learn about other neighbourhoods in the city. This makes the tours inclusive and builds relationships between local communities and also helps change their perceptions of particular places. Mixed groups can also mobilise and encourage local residents to tell their stories – the listener here is not just the local guide, but people interested in the topic whose knowledge of the walking area is limited.

We came to first conclusions

During the walks, there was repeated information about the need to create community-oriented spaces that have the power to integrate and activate the local community. Places that recur in stories about the past and call for change in the future are: **piekarnioki** (communal baking houses), neighbourhood cafes and community initiative centres. Also, pigsties evoke conversations about how to restore these places and transform functionality by giving them new life.

The strongest sense of missing something special were the stories about piekarnioki, i.e. places where residents of a neighbourhood could bake their own bread and cakes. This was not only a great convenience, but also unintentionally created a local centre where social life flourished. After all, when working together and baking, it was the best place for 'klachy' (gossip and small talk in Silesian).

This is a very strong hint for us to keep this tradition alive, to recreate community baking houses as meeting places, and common culinary workshops.

Any ideas?

A mobile meeting point with the local community as well as visitors was established over the summer as a promotional booth, which, thanks to its multifunctionality, will continue to be a space for talks, meetings and research. The booth appeared at various festivals as well as in public spaces of various cities in the Metropolis.

Q18

How we include marginalised and disadvantaged groups

Everybody plays

If the game is to be fair, everyone must have the conditions and opportunity to play. Our concept from the beginning is about equitable participation, creating communities across divides and discovering the joy of cultural activity (which has an increasingly critical wellbeing dimension).

This includes additional emphasis on currently excluded groups. The research we have described in Q9 and Q17 will allow us to better map barriers and understand obstacles to cultural participation. It will allow us to learn about niche (but equal) forms of cultural participation (e.g. club culture, gaming culture, queer culture, etc.).

With the obvious caveat that the catalogue of excluded groups is not a closed one, at this stage we are able to list some areas on which we have already started working. Our work has been guided by meetings with people representing excluded and at risk of exclusion groups and using the results of the work of our ECoC Consultative Council.

We are driven by a passion to ensure that access to culture is a universal and unquestionable norm just like access to drinking water.

Institutional empathy

A key aspect of greater cultural inclusion is to increase empathy among cultural organisers, but also administration and decision-makers by organising training and workshops on the situation of groups excluded or at risk of exclusion.

The first series of institutional training sessions within the framework of the candidacy is planned for the Metropolis of Culture Congress in October.

Representation in the ECoC decision-making structure is also key. We need to ensure that excluded groups can co-determine the direction of the ECoC project. Already at this stage we have secured a place for self-advocates of excluded groups in our Consultative Council, among others.

In June, we held a Deaf Roundtable, which was the first meeting in a series of meetings with d/Deaf and hearing-impaired people. Through these meetings, we hope to get to know each other and help this community expand people's awareness of their culture, language, needs and incorporate it.

Welcoming our neighbours

Like most Polish cities, in cooperation with a number of local and international institutions (including UNICEF), we prepare educational programs, community centres, integration events or guides for the Ukrainian refugee community. Including these people in the process can be particularly challenging due to the fact that many of them function under the belief that their stay here is temporary and they will be able to return in a short time.

However, we need to be prepared for a situation in which they stay.

We have been developing highly specialised informal education projects, with a special focus on those with integration potential for Polish and Ukrainian children and youth (I.e. video

games educational curriculum **Let's Play, School of Listening** with Lviv Radio institution or musical project **Holosy**). This will be mainstreamed into our 2029 programme.

We will have to find a way to deal with xenophobic attitudes, especially online.

Process not project

Systemic changes in the area of everyday coexistence are key to eliminating barriers. Therefore, we propose within the framework of the ECC to focus on working at the grassroots and improving access in everyday cultural life, among other things, by:

- Supporting the implementation of film screenings, performances and concerts adapted for the sensory-sensitive and also for people with young children
- Supporting the implementation of permanent augmented subtitles for films and performances for d/Deaf and hearing-impaired people.
- Creation of a cultural guide of ECC events available in sign language as well as in easy to read language (ETR) and national minority languages (e.g. Ukrainian, Romani)
- Launching a senior volunteer service (which does not exist at the moment) for cultural activities. Ultimately, intergenerational volunteering.

Indeed, well-developed volunteerism will be an ideal tool for including the younger generation, often so absent from cultural institutions, in the activities and programming of the ECoC year. Coordinating it at a higher level than one institution or one city can bring tangible results as we have already seen in our visits to other ECoC.

We are also keen to involve the senior community, often overlooked, but nevertheless very active and willing to join in the co-organization of events. It will also be a good opportunity to create intergenerational ties, very important for local communities.

Building on our strengths

We have also begun or will begin collaboration and support of already existing events and communities accessibility and/or diversity. For example:

- Developing the European dimension of Śląsk Przegięty project with artists promoting drag, burlesque and queer culture (**Stay with us**)
- Głusza project and an informal group of Deaf artists from Katowice, (**Listen up!**)
- Open The Door Festival and a theatre troupe founded by homeless people
- Activities of the Spilno Hub and networks activating refugee women from Ukraine (**Holosy** project)
- Social economy community and organisations involved in activating excluded (**Between Arts and Crafts**)
- Developing a very successful **Lift Your Spirits** project



Brass band concert at Katowice elementary school

We are driven by a passion to ensure that access to culture is a universal and unquestionable norm just like access to drinking water.



Workshops for children with mental disabilities



↑

Sometimes you just need
to make some noise.

Schools are the best place to educate future audiences and develop habits of participation in culture. Unfortunately, cultural education is currently underrepresented in the curricula.



←

Music workshop at school

II

▶

Q19

Our approach to audience development and the links to education and schools

The idea of Play! is itself an audience development strategy. With our ECoC concept we invite citizens to play to convince them that culture is not as scary as it seems. That culture is a proposition for the industrial or office worker as well as the university professor. That its venue is not just a sophisticated concert hall, but also the courtyard of a tenement house. In a word: we broaden the audience by creating an accessible programme based on the conviction that culture must be an egalitarian and inclusive phenomenon. As we said in Q17, everyone is welcome to play whatever their age or ability. That's only Fair Play. Our audience development strategy is based on 6 features:

Knowledge

Knowledge of audiences is key to formulating the objectives of any audience development strategy. Therefore, as part of our efforts to become ECoC, we are carrying out an in-depth survey of the residents of the Metropolis as described in Q9 and Q17. For the first time, detailed data will be obtained on the cultural behaviour and aspirations of a representative sample of 2.2 million inhabitants of the 41 cities and municipalities that make up the Metropolis GZM. The results will allow us to build an objective picture of both the participant in culture and the person who remains an audience, and to find out the reasons for non-participation and the obstacles standing in the way of active participation in culture. Knowledge of the expectations and predispositions of our potential audiences will allow us to address them according to their approach to culture and, as a result, programme an effective set of activities to engage the widest possible group of residents in the ECoC programme. Open Science methodology and data available as well as support of the ECoC team will also encourage cultural institutions to regularly verify their audience development strategies.

Children and young people

With six years of bidding and preparation for the ECoC year, the current children and young people of the Metropolis are our primary recipient for audience development activities. As part of the aforementioned survey of the inhabitants of the Metropolis, we carry out a separate study focusing on school children and adolescents divided into age groups from 3 to 18. This is a unique measure, as this age group is usually neglected in studies of this type. This is the first time we are giving them a voice. The digital world is the natural space of today's youth, and video / mobile games are their biggest attraction. By introducing events and programmes dedicated to this audience, we are including them in our video game programme, while trying to identify worthwhile phenomena that go beyond the mainstream, such as independent and artistic video games.

Schools

Schools are the best place to educate future audiences and develop habits of participation in culture. Unfortunately, cultural education is currently underrepresented in the curricula. That's something we are keen to change working with partners in the education sector. Our flagship educational programme, which we will introduce to selected primary schools in Katowice and the Metropolis, is **JOY – Jolly Orchestra of Youth**. Those innovative instrumental workshops for children are a first step in preparing them for music, both as recipients and, perhaps, as future performers or passionate amateurs.

Volunteering

Drawing on the good practices of our European partners, we are introducing an innovative intergenerational volunteering programme. Without forgetting that the predominant group among Polish volunteers is youth and young adults, we will expand it to include less active or completely absent groups so far, including economically active people, seniors and people from groups at risk of exclusion. They will all become ambassadors for the ECoC programme and have the chance to become opinion leaders in their communities, working to broaden our audience.

Expanding the cultural field

The idea of Play! introduces phenomena that are currently not seen as 'culture' in our country, such as gaming culture or urban sports. In doing so, it introduces entirely new audiences who may not have perceived themselves as consumers of culture. Valuing their interests and including them as cultural users can be a first step towards getting them interested in other elements of the ECoC programme.

Bottom-up activities

A bottom-up approach lies at the heart of our candidacy and is also part of the audience development strategy. By giving the initiative back to residents, activists and artists, and providing them with the tools to realise their intentions, we are not only engaging in the creation of the ECoC programme, but also building a sustainable and engaged audience, recruited from the environment of the initiators of individual projects.

5

Management

5.1

Finance

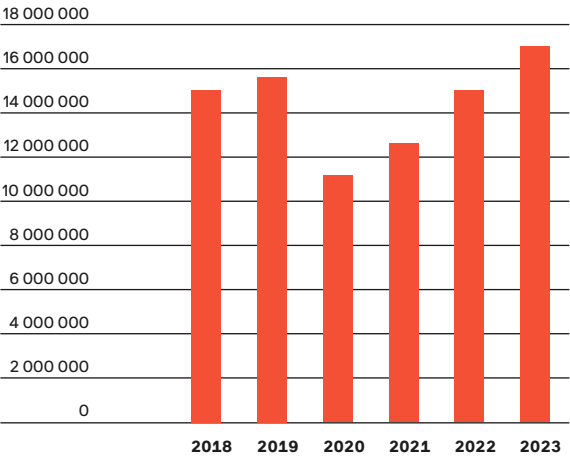
Q20

City budget for culture

The city’s current culture budget largely goes towards municipal cultural institutions.

These institutions finance their own activities as well as external major festivals such as the Off Festival and Taurona Nowa Muzyka. The budget also provides grants for independent artists and NGOs. These figures also include expenses for culture staff salaries and infrastructure maintenance.

YEAR	AMOUNT IN €	% in budget
2018	15 188 107,75	3,95%
2019	15 778 570,36	3,69%
2020	11 306 963,77	2,66%
2021	12 756 374,85	2,81%
2022	15 179 781,72	3,14%
planned for 2023	17 180 297,67	3,37%



Amount (EUR) per year of city budget for culture

Q21

Plans to use the cultural budget to finance the ECoC

The city does not plan to spend existing funds on the European Capital of Culture 2029 project. The project will be financed from new funding specifically dedicated to the project. Some institutions might, additionally, direct parts of their future budgets towards implementing European Capital of Culture programming. However, the budget of cultural institutions from the annual cultural budget will remain unchanged.

Q22

Intended spending from the overall annual budget on culture after 2029

The municipality’s objective is to gradually increase the share of expenditure on culture as a percentage of the total city budget. The aim is for culture to account for 4% of the city’s overall expenditure in 2030. Additional funds will be allocated to activities such as:

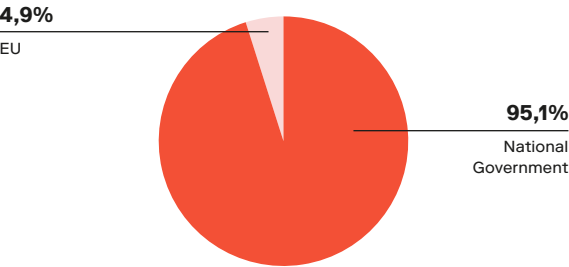
- continuous research into the cultural sector
- awards for those creating culture and leading cultural projects
- grants for local, neighbourhood and community activities

The funds obtained from the Metropolis GZM after 2029 will allow the programme to support the development of cultural staff and the legacy of the ECoC to be maintained at the metropolitan level.

Q23

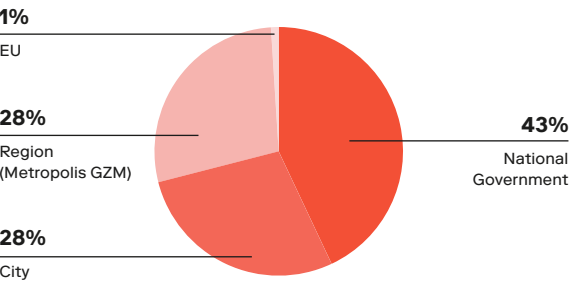
Income to cover operating expenditure

TOTAL INCOME TO COVER OPERATING EXPENDITURE	(IN €)	(IN %)
From the Public Sector	52 500 000	95,10%
From the Private Sector	2 700 000	4,90%
TOTAL	55 200 000	



Q24

Income from the public sector to cover operating expenditure



INCOME FROM THE PUBLIC SECTOR	(IN €)	(IN %)
National Government	22 500 000*	43%
City	14 500 000	28%
Region (Metropolis GZM)	14 500 000	28%
EU	1 000 000	1%
TOTAL	52 500 000	

*Simulation based on the contribution towards Wrocław 2016. The national authorities have not yet confirmed their contribution.

Q25

Financial commitments to cover operating expenditure

The City Council and the Metropolitan Assembly will pass the decision on the ECoC budget before the end of 2023.

For the region (Silesian Voivodeship), a decision on the future financing of the project is planned for the selection phase if we are shortlisted. The National Government has not made any announcement on their contribution yet.

Q26

Fundraising from private sponsors

When thinking about the private sector fundraising policy, we took into account the current economic and political situation in Poland and Europe. The pandemic, high inflation and the high commitment of funds to help refugees from Ukraine are affecting the financial capacity of the private sector.

Based on the experience of previous years, we plan to establish a fundraising specialist position within our structure to give sponsors a “home” within the organisation, fostering the feeling of being part of a family that cares for each other and stays close, giving and taking in mutual respect.

The extensive research we are launching this year will also focus on cooperation with the wider business community – we will hold interviews and focus groups to find out about needs, expectations and mindsets that prevail in businesses towards culture.

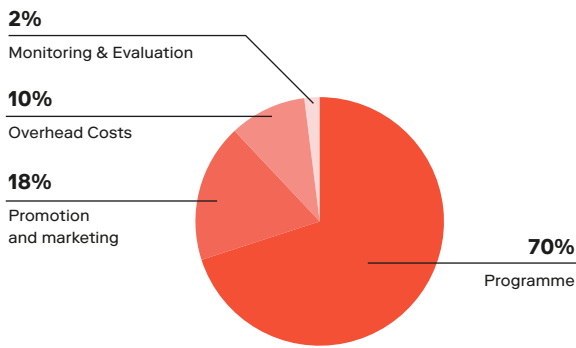
The Play! concept applies here as well. At the moment we are assuming that business-people have similar attitudes to culture like the general public – culture and arts are supposed to be “serious stuff” or just a hobbyhorse of some artist. Ships in the night. Who knows what would happen if they would meet at a “play”shop (why does it always have to be a “work”shop?) or a speed dating event to match and mix artistic and entrepreneurial mindsets? Our approach to sponsors can be a creative and playful process involving business-leaders and their staff. They know the rules of their game – and we offer them to come out and play.

- We played around with a few initial ideas for our cooperation:
- The Local Heroes programme will target small, local businesses. It will be a partnership programme in which businesses provide space for play: creative ways of reaching out to our audiences and especially our non-audiences who frequent the businesses and find themselves immersed in Katowice 2029. In return, the businesses have the advantage to use our brand and to connect to our communication. In this way, more people will learn about the programme, and residents and tourists will learn about local shops where they can buy (e.g. at a discount).
 - For large companies we intend to offer specific larger scale projects to individual companies as exclusive sponsors. This creates the incentive that a project can be matched to a specific company profile. Depending on the amount of support, a gradation of partnerships in categories is also planned. Let’s play beyond the gold and silver leagues.
 - In our Metropolis there is a lot of ground to cover. To do this with a reduced carbon footprint, we will be on the outlook for a fleet partner to provide environmentally friendly electric cars for the ECoC team.
 - Our Metropolitan Transport Authority and Silesian Railways have already committed to providing free transportation for all participants of our Metropolis of Culture Congress in October this year. We want to continue this relationship in our strategic activities, as it can potentially provide free transportation for participants of our ECoC programme which will make the events greener and more accessible to a wider audience.

Contemporary sponsorship is not just about donating money but works much better when it becomes a mutual commitment to play and create something together – which is why detailed programmes of cooperation with business will be subject to consultation and annual evaluation – and in 2024 we are planning a Business Roundtable as a forum for pitching and hearing ideas.

Q27

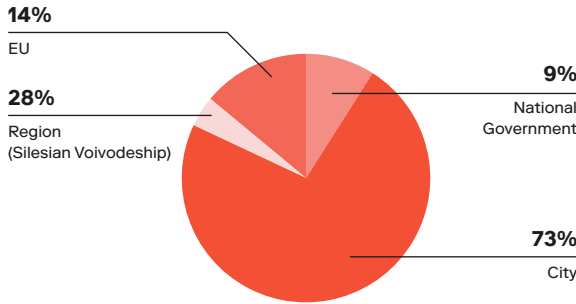
Breakdown of the operating expenditure



TASK	(IN €)	(IN %)
Programme	38 940 000	70%
Promotion and marketing	9 756 000	18%
Overhead Costs	5 420 000	10%
Monitoring & Evaluation	1 084 000	2%
TOTAL	55 200 000	

Q28

Income from the public sector for capital expenditure



FROM THE PUBLIC SECTOR TO COVER CAPITAL EXPENDITURE	(IN €)	(IN %)
National Government	25 269 000	9%
City	199 898 000	73%
Region (Silesian Voivodeship)	10 000 000	4%
EU	40 000 000	14%
TOTAL INCOME	275 167 000	

Q29

Financial commitments of the public finance authorities for capital expenditure

The City Council and the State have already adopted some of the resolutions for funding the investment in culture set out previously.

Kilar House – the project is fully financially secured by the City and the State, and the first groundworks have started this year.

Gaming and Technology Hub – The open competition for the architectural design of the Hub has ended. The City has taken over the land for the development from the State as a donation. Cost estimation for the entire project is ongoing, as are financial commitments from the government and the region.

Witosa Cultural Centre – the project is fully secured by the City, with groundworks starting this year.

Himalayan Center – the architectural design of the building has been selected and land purchase for the project is currently underway. Project is secured by the City and the State.

Q30

Fundraising strategy from Union funds to cover capital expenditure

- For investments, it is planned to raise funds from programmes:
- National Reconstruction Plan
 - Just Transition Fund (JTF)
 - dedicated European funds for the Silesian Voivodeship

The largest investment, Gaming and Technology Hub – will be realised on former mining land, which offers great opportunities in terms of funds from the new EU perspective.

Q31

Spending on new cultural infrastructure to be used for ECoC 2029

Several investments in cultural infrastructure are being launched in Katowice. The figures below are based on the adopted budget resolutions and cost estimates.

PLANNED INVESTMENT	(IN €)
Construction of a cultural centre in the Witosa district	6 300 000
Kilar House – Wojciech Kilar Music Education Centre	3 867 000
Gaming and Technology Hub – building a centre for new technologies and games	250 000 000 (estimated)
Himalayan Center – History of Mountaineering dedicated to the memory of Jerzy Kukuczka	15 000 000

5.2

Organisational structure

Q32

Planned governance and delivery structure

Legal Structure

The Katowice Miasto Ogrodów (City of Gardens) municipal institution of culture, which was responsible for Katowice’s application to the 2016 ECoC competition is both leading the application and will be the legal structure through which ECoC 2029 will be delivered, should we succeed in this application.

We believe that the input and knowledge of the institution’s staff resulting from the earlier application allows for the rapid organisation of the structure needed to implement such a large project.

In the event of progression to the second stage, the ECoC bidding office will become a fully-fledged department of the institution and its activities will be enshrined in its statutes. Should we be designated, the Office of the European Capital of Culture Katowice GZM 2029 will benefit significantly from the ability to use assets of the institution including experienced staff resources and its significant office infrastructure and performance facilities.

Our Values

The values and philosophy of the 2029 bidding team have been based from the beginning on several pillars, including bringing a sense of play and openness in line with the approach set out in this document. These include:

- transparency and openness
- accessibility both to cultural people and organisations and to communities
- genuine representation of a wide range of interests and needs in the structure
- balanced allocation of activities between Katowice and the Metropolis
- constant evaluation of activities and improvement
- openness to dialogue and to Europe

These values have guided us in the design of the key features of our planned organisation as described below.

SUPERVISION, SUPPORT AND ADVICE

Three key groups will provide supervision, support and advice to the 2029 team.

ECoC Supervisory Board

The ECoC Supervisory Board will provide legal oversight and strategic management. It will consist of:

- a representative of the City of Katowice
- a representative from the Metropolis GZM
- a representative from the Ministry of Culture
- a representative from the Silesian Voivodeship
- five representatives of the Metropolis GZM subregions

The task of the Board is to supervise the activities of the office and also to support contacts at the official level at City, Regional and National levels. The Board will meet at least four times a year.

Arts Council

The Arts Council will be made of curators from different disciplines, to support and develop the artistic concept and programme as set out in the application. Its role is to provide a key connection between the Programme Coordinator and his/her team and the cultural and artistic life of the City and Metropolis.

Selection of curators will be done through an open call with clear rules of engagement. The Arts Council will elect a chairperson from among its members by means of a vote. The Council's actions are subject to evaluation by the Supervisory Board and it consults with the Consultative Council on economic, social or accessibility issues.

External experts

Since the beginning of the work on the first bid book, the ECoC bidding team has cooperated with a number of local and foreign advisers and experts which has proved to be extremely helpful in providing an external perspective and bringing in best practice, especially from a European dimension.

The task of the external experts and consultants will be to support the ECoC team in its activities as well as to contribute content and ideas to the programme. A minimum of 30% of the ECoC Office's experts will not originate from Poland in order to support the European dimension of the project. The selection of experts is made directly by the ECoC Office – based on knowledge and experience.

LOCAL ENGAGEMENT

In line with our values, we wanted to embed some crucial connection points with local people and places into the heart of our organisational structure. Here they are.

ECoC Consultative Council

Based on the model which we believe has served us well during the Application process so far, we will continue with our ECoC Consultative Council. This is and will be made up of representatives from various walks of life from across the Metropolis. As part of the preparation of the preselection application we set up pilot Consultative Council, one of whose tasks was to develop rules for the selection of the Consultative Council. And, should we succeed in this competition, the election of the members will follow open and democratic process (open calls).

The purpose of the Council is to consult and give an opinion on the ECoC projects (in for example economic, social and accessibility terms), also providing a direct connection between these issues and the artistic programme and Arts Council.

Local Culture Hubs

Umbrella institutions called Local Culture Hubs will be established in each subregion of the Metropolis. They will support those creating and organising culture (having premises with technical facilities, an Internet portal, legal and accounting assistance, networking, mentoring, sponsorship, access to experts, a notice board, information on calls for proposals, databases and infrastructure bases: rooms, equipment, instruments, lighting). They create spaces for, support and animate local culture. Local Culture Hub will also aim to offer a forum for local people to express and share their ideas as well as informing them about ECoC activities.

Metropolitan Working Groups

Five working groups will be set up at the level of the five subregions of the Metropolis and will bring together local representatives of the cultural sector. They will be an important body that will assist in profiling projects under the specificities of the subregions of the Metropolis.

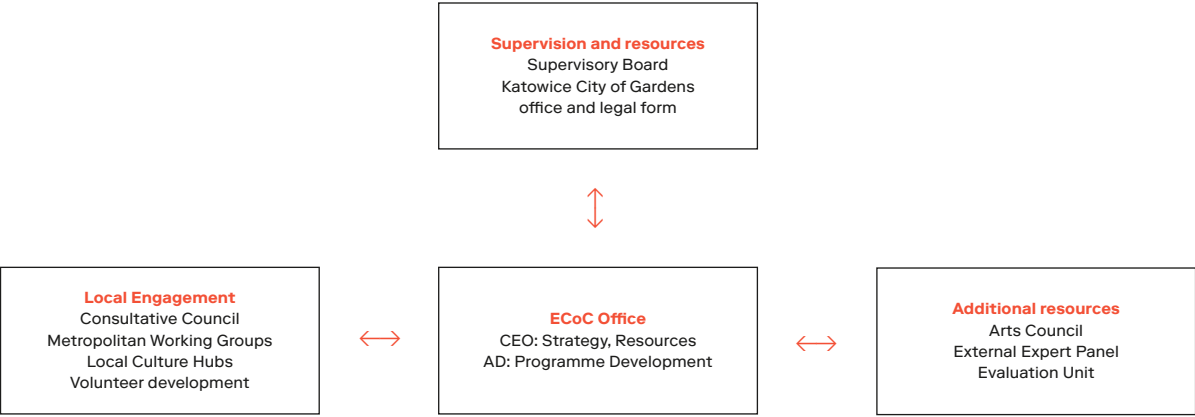
Each working group will have a representative on the ECoC Supervisory Board. The Metropolitan Working Group also manages the Local Culture Hubs.

MONITORING & EVALUATION

Within the team we will establish an Evaluation Unit. We set out in Q9 how important it is for us to share the results of research on an ongoing basis as a vehicle for continuous improvement based on measurable activity. The Evaluation Unit will be responsible for the continuous monitoring of the process of implementation of the European Capital of Culture 2029. As a large part of the programme has a built-in research component, it is planned to work on a “sincere friend” basis, in which the results of the projects' research will be reviewed and shared at regular intervals.

The overall team, supervisory and advisory structure is shown in the chart.

Katowice GZM 2029



5.3

Contingency planning

Q33

Strengths, weaknesses and mitigation plans

STRENGTHS

- The metropolitan dimension of the candidacy – access to the intellectual, human potential and cultural infrastructure of 41 cities and municipalities
 - Basing the candidacy on extensive research conducted in the Open Science system as a permanent modus operandi for the project, implementation and evaluation process
 - A story yet unknown in Europe to be told
 - Bottom-up, inclusiveness and democracy as principles of programme construction
 - Play! concept – accessible and responsive to the real needs of the residents
 - Numerous and lasting international partnerships
- Well-developed cultural infrastructure of Katowice (venues)
 - Diversity of tangible and intangible heritage of the region providing a rich source for building the programme
 - High level of involvement of the cultural community from the Metropolis – institutions, activists and NGOs
 - Financial support of the Metropolitan Authority
 - Experience in the process of applying for the title of ECoC and in managing international projects, including EU funded
 - Existing structure of the Katowice City of Gardens cultural institution as organising body if designated

WEAKNESSES / CONTINGENCY PLANNING

- Large polycentric area generating challenges in project management / Local Culture Hubs having wide autonomy as part of distributed management strategy
- Multi-stage decision-making process / Planning including factors that prolong the decision-making process
- Difficulty in presenting an effective and convincing narrative about the city and the Metropolis / Involving the broadest possible group of residents in the narrative development process
- Complicated financing structure / Taking steps to negotiate simplification of procedures
- Perception of Katowice as a cultural hegemon in the Metropolis / Subsidiarity principle in management of the ECoC
- Difficulty reaching new audiences in the Metropolis with the cultural offer / Quality and permanence of contact with local communities as a paramount value in building the program, well-grounded in research audience development programme
- Lack of a currently functioning mechanism of cooperation of stakeholders at the level of the

- Metropolis / Starting the process of networking stakeholders (biannual Metropolis of Culture Congress, Metropolitan Working Groups)
- Low awareness of the importance of culture as a factor of social transformation among decision-makers / Building awareness through workshop activities and internal communication
- Silo approach to the management of public services (culture, education, sports, health) / Cross-sectoral projects in the programme
- Not up-to-date competences of cultural sector / Capacity building programmes
- Lack of comprehensive data on the cultural sector in the Metropolis / Ongoing implementation of the first studies at the Metropolitan level and their continuation
- Brain drain of cultural employees to other industries and cities / ECoC as an opportunity to implement a long-term international project (hopefully better paid), increase of attractiveness of work in the cultural sector
- High public expectations of the candidacy in connection with the achievements of the previous ECoC 2016 bid / Skillful management of expectations

5.4

Marketing and communication

→ →
Tauron New Music Festival

Q34

Outline of the intended marketing and communication strategy

Katowice GZM 2029 as the European Capital of Culture will require a flexible approach to marketing and PR communication. That is why we are adopting an Agile marketing model, which allows us to adapt to the changes that await us on the way to 2029.

The candidacy of Katowice and the Metropolis GZM is not a one-off project to be implemented, but a process that requires multifaceted communication. We think of it as a game because, although it has rules, it is oriented towards change and allows for a ‘random throw of the dice’.

The Agile model, through its specificity and openness to disruption, allows for constant adaptation. It allows us to get in touch and build a contract (rules of the game) with each tar-

get group based on their needs and expectations. It shows respect for the participant in the process regardless of their age, and for the group as a whole. It shows mutual openness and respect, through which we will build co-responsibility for the process and strengthen social trust.

We, Europeans, are narrative beings, but in a fluid reality and this pace of life, we only have a few seconds to get in touch with the message.

This is why it is so important for us to involve the audience in the creation of the play space, to look for other configurations and new ways of playing not only in Katowice and the Metropolis, but also in Europe.

Our communication will become a playground, in line with the guiding idea of our candidacy. We will play in the real and virtual worlds, because for many of us in Europe today those two are one world.

Who we are talking to

We avoid dividing audiences by country and area. We look at our potential audience as a community of gamers. The idea of Play! will address four segments of audience-gamers, through the tools they use and the language they understand.



Generation Z

The largest group we will be communicating with.

They are extremely pragmatic, genuinely tolerant, highly sensitive to climate issues, engaged and dialogical. They need instant feedback like no generation before. And while smart-phones are their life command centre, they value nothing as much as face-to-face encounters. They are collectors of experiences, and the key for them is matching the values they are offered with the values that are important to them. They expect stimulation and respect mentors.

We will interact with them through relational social media – Instagram, Snapchat, TikTok, Discord. Here, image, voice and online meeting with the prospect of a face-to-face meeting will be important. And above all, engagement. Our decisions related to the choice of appropriate social media channels will be made and will change dynamically, in response to where online ‘Gen Z’ will be. Relationships will be the dominant area of communication.

Generation Y

These are the Millennials, the people of LinkedIn, Facebook, Instagram, WhatsApp and X (Twitter). They have grown up with smartphones, computers and the internet. They communicate asynchronously, spending about 6.5 hours online. Atmosphere and stimulation are important to them, as well as having fun. With them and to them we will therefore be writing, so the dominant area of communication will be narrative.

Generation X

With ‘generation X’ we will be modelling new behaviours, because they are experimenters looking for new paths. Here again, the communication tool will be social media – Facebook, Instagram, LinkedIn, X (Twitter)Tools for creating possible worlds, making the creative space the dominant area.

The Baby Boomer generation

By 2029 this group will be in their mid-sixties to mid-eighties. They habitually communicate only when something is wrong, because they believe that if everything is OK, feedback is not needed. To them, we will be telling about events and inviting them to play, show and enable them to develop their interests. The dominant area of communication will therefore be information.

Never lost in translation

Baby Boomers are great at playing familiar things that consist of familiar elements. Generation X uses familiar elements to create unfamiliar things. Generation Y brings ‘new blocks’ and builds familiar things out of them. And Generation Z would most like to print everything on a 3D printer – because why use blocks in a game when you can do things differently? This metaphor of game and players will also allow us to correctly target our cultural offer in order to accurately select programme proposals for a given audience.

We will ask each group to co-create our content. We will build a network of volunteers from different countries (the professional networking site LinkedIn has added a “volunteering” tab for a reason. This trend will gain momentum, so we see it as an opportunity to broaden our audience field), who will be our support network and will correct and adapt our information to the needs of the market outside Poland.

The nodal point in cyberspace will be a dedicated, accessibility-compliant website in three languages (Polish, English, Ukrainian) for the project and an associated service – a smartphone application that will combine information from the web with dialogue in social networks.

Digital tools are key for us, as is communicating in thematic groups – with the world of gamers, musicians, social activists,

to trigger the flow of knowledge, according to the principle that a dense network of relationships fosters trust and reciprocity in the sharing of information and knowledge.

Who will communicate

A dedicated team of people will operate the website and social media (including YouTube) for each age group according to the principle of omnichannel communication. We will be assisted by information on the age, language and geographical location of people accessing the ECoC’s target site, data on their interests and how they navigate the site. This data will allow us to precisely target advertising campaigns in the next stages of the strategy.

Areas of action

Social content and planning:

- We will adapt and translate social media campaigns taking into account volunteers’ suggestions for content to suit local audiences in different parts of Europe
- We will integrate local stories and news into the social content calendar to control and adapt messages to conditions and events
- We will schedule all social content, ensuring accurate tagging and tracking
- We will manage community engagement, responding to comments and private messages received through social channels
- We will conduct social media audits of the profiles once a quarter from the time they are set up

Supporting events

- We will be open to being advised by European volunteers on social media best practice for announcing and covering events
- We will provide announcements and live coverage of local events on social media channels
- We will follow up reports and coverage after the event to modify know-how

Social information

- We will monitor the performance of social content and report the results to the marketing and communications teams to continuously strengthen the social media presence
- We will regularly track what people are talking about on social media to apply these insights to ECoC’s daily social interactions

Stakeholder management

- Will select communication tools differently for each group, and we intend to communicate with each group in the language and manner that is closest to them
- We will engage with ECoC stakeholders on benefits and social best practices
- We will share best practices and success stories to support knowledge sharing (intangible resources) in intergenerational cooperation.

As the state of play is changing constantly, in our communication we will be as flexible as possible to invite as many people as possible to Play!

6

Capacity to deliver

Q35

Highlighting the European Capital of Culture as an action of the European Union

Carlo Goldoni’s The Servant of Two Masters hits the point very well: The European Capital of Culture brand has at least two masters, too. The European Union as the brand owner and each city that is allowed to carry this brand through a period of one year plus preparation years for its communication with the whole world.

But whilst the servant in Goldoni’s play betrays both his masters, the ECoC brand has done nothing but serve as a great booster for cities and regions all around Europe. So our Play! will not follow Truffaldino’s mischievous ways but rather find playful ways to present the European Capital of Culture as an action of the European Union.

As opposed to UNESCO who obliges the cities that are designated as Creative Cities to carry the name in the title, the European Union has omitted this obligation. However, if not by this, we feel bound by other obligations. For example, we are well aware of what a designated city owes to the brand. Therefore, the visibility of the European Union within the European Capital of Culture will be ensured at multiple levels. The European Union information and logo will be placed on all printed material, websites, social media and graphic materials – in accordance with the official guidelines.

Since we talk about Play! so much: let’s role-play an alternative scenario to Poland joining the European Union. Sometimes it is helpful to remind ourselves which streets, infrastructures, commodities, renovations, consumer protection laws, environmental directives etc. would just not be there or look very differently.

The opening ceremony has – in previous ECoC – also proved to be a good platform to show how the ECoC is inseparably connected to the EU. Invitations to the opening as well as a forum for official addresses by EU and specifically European Commission representatives will be an opportunity to reach out to a larger audience and media.

Applying for EU funds for ECoC projects will present a double opportunity to show that the Katowice 2029 programme is made possible by being part of the European Union.

Q36

Political support and sustainable commitment from the public authorities

The broad political support was very important to us from the very beginning of the project.

Resolutions to enter the competition have been adopted at three levels:

- City: The City Council unanimously adopted a resolution to enter the competition on 15 December 2022 (Resolution No. LVII / 1222 / 22)
- Metropolis GZM: The Assembly of the Metropolis, comprising the 41 Mayors of the Cities that make up this body, unanimously adopted a resolution to enter Katowice and the Metropolis in the ECoC competition on 16 November 2022, while securing 584 000 EUR for the start of the ECoC office in 2023 (resolution of 8 February 2023)
- Sosnowiec: The city of Sosnowiec, as a partner city of the application, unanimously passed a resolution (21 December 2022) supporting the efforts of GZM and Katowice for the competition by securing funds in its budget in the amount of 112 000 EUR for the organisation of the Metropolis of Culture Congress (19–20 October 2023)

Negotiations are currently underway in connection with the support of the regional government of the Silesian Voivodeship.

Q37a

Infrastructure to host the European Capital of Culture: How we will make use of and develop our cultural infrastructure

We will Play! where people feel most comfortable and at ease. In parks, on the streets and even in the backyards of their homes.

But by no means we are ignoring the traditional venues! We want to use the entire network of venues that we have in the Metropolis to reach the widest possible audience with our programme. Our concert halls, museums and theatres will have their doors wide open. People who have never looked in there are to find out that these places are for them, too.

And we have places to invite them.

Let's face it – if you don't visit the hall of the Polish National Radio Symphony Orchestra (NOSPR) as a guest of the ECoC in 2029, it means your Google Maps have misled you to another Katowice. It is a venue that creates a 'wow' effect – with its Yasuhisa Toyota-designed acoustics, warm wood interior and capacity of 1,800 listeners. This is where we will invite you to the **International Radio Orchestras Festival**.

But we will also listen to good music in great halls outside Katowice – the Mediateka in Tychy, the music school hall in Sosnowiec or the Municipal Theatre in Gliwice, to name a few. That is a total of almost 1,500 more seats.

Works of art (like paintings of the large exhibition of non-professional art) will feel best in the underground galleries of the Silesian Museum. This is a complex of exhibition spaces hidden beneath the surface, but also the 19th-century buildings of the former Katowice coal mine, which offer enormous possibilities. Just walking among them is a great pleasure!

But let's go outside. In the middle of the Metropolis, at the meeting point of the three cities, lies the Silesian Park. There probably isn't a local who hasn't been there at least once. It is our Central Park, only... twice as big. Wide avenues, vast meadows and the huge Silesian Stadium (54,000 seats). Large-scale mass events will be hosted by the International Congress Centre in Katowice (15 000 people) together with the futuristic Spodek Arena (another 11 000 people), and on the other side of the Metropolis – the Gliwice Arena (17 000 seats).

We will also surprise you with non-obvious venues. How about a concert of brass bands from all over the world at **Move Your Brass** in a former mine guildhall (Wilson Shaft Gallery), the rolling mill of a zinc works or the ruins of a burnt-down theatre (Victoria Theatre)?

Although this is still nothing compared to the Gaming and Technology Hub in the former Pulaski Shaft (from 1903) of the Wieszorek mine in Katowice. It is due to be done in 2028, so it will still smell fresh, and our **Let's Play** project will be one of the first events there.

Oh, and there will be some new places to show – the Music Education Centre in the former home of prominent composer Wojciech Kilar or the Himalayan Centre commemorating climber Jerzy Kukuczka.

Feel invited to discover!

Q37b

Assets in terms of accessibility

Katowice and the Upper Silesian and Zagłębie Metropolis are one of the best-connected regions in Poland. The main road and rail routes on a north-south and east-west line intersect here. The A4 motorway provides access to cities: Krakow, Opole and Wrocław, as well as to the German border.

Katowice Airport in Pyrzowice, which is one of the three largest in Poland, operates regular flights to dozens of European cities. Pyrzowice is very well connected to Katowice. It also only takes approximately 45 minutes to drive from the centre of Katowice to Krakow Balice Airport.

Katowice has rail connections to all major cities in Poland, including a very good and fast one to Warsaw, where several trains run daily, as well as international connections to Berlin, Hamburg (DE), Budapest (HU), Prague, Ostrava (CZ), Vienna (AT).

Q37c

Tourists' accommodation capacity

Katowice has a leading role in the organisation of various types of events or congresses in Poland. Thanks to the construction of the International Congress Centre, the city's capacity to accommodate tourists has increased significantly. The hotel base is constantly expanding, as evidenced by the ongoing private hotel investments in the city – which are planned at over 44.9 m EUR.

Currently, the hotel base in Katowice comprises 4,683 beds.

However, it's fair to say that Katowice is the capital of a region that is well connected and one of the smallest in terms of area – which makes it very easy to reach many cities in the surrounding area and make use of the range of hotels there. In the Silesian Voivodeship alone there are approximately 250 hotels with a capacity of more than 15,000 beds.

Katowice in 2018 hosted UN COP with 22 000 delegates and in 2022 UN WUF with 10 000 delegates from all over the world – are just two examples. We believe we have clear capacity to playfully absorb a potential ECoC audience should we succeed with the ECoC application.

→ →

Katowice resident in front of the *Family* monument restored during the Katowice Street Art Festival.



Q38

Plans for cultural, urban and tourism infrastructure projects

The largest investment of Katowice for cultural infrastructure is the Gaming and Technology Hub – a centre for new technologies and games. It will provide office and production spaces for creative industries. Up and running by 2028.

The construction of a cultural centre in the Witosa district is part of a strategy to increase access to culture in neighbourhoods that did not have their own cultural centre. The project is due to be completed in the second half of 2024.

Kilar's House is a music education centre named after the famous Katowice-based composer Wojciech Kilar who died here in 2013. The investment, which is being carried out in a house where the composer once lived, will be completed in 2024.

The Himalayan Center is an educational and museum facility that aims to promote the culture of the Himalayas and the figure of the famous Katowice-based Himalayan mountaineer Jerzy Kukuczka. The investment is expected to be completed in the second quarter of 2025.

Metropolis on the move

In recent years, Katowice has invested and will continue to invest heavily in improving public transportation and cycling which does enable more people to connect with culture across the Metropolis – something that was also expressed as a wish from local people during the research.

At a cost of 54 million euros (including 34 million in subsidies from the European Union), four transfer centres have been built, including one for international buses, increasing the network of national and European connections.

In the coming years, national and municipal authorities are planning major and very positive changes to the rail network in Katowice and the Metropolis GZM. There are exciting plans to rebuild the main tracks in the centre to serve as a high-speed urban railroad.

Bicycle infrastructure has also been a priority for Katowice and the Metropolis for many years. Work is currently underway to establish a metropolitan urban bicycle system (8,000 bicycles, 1,100 stations) – which will operate in 41 municipalities, as well as a network of velostrades (120 km) that will connect all cities providing residents with a convenient, environmentally friendly mode of transportation.

The result of all of this work should be to further enhance Katowice's and the Metropolis GZM's cultural infrastructure and provide a strong, environmentally friendly public transport system which will enhance our capacity to deliver a safe and sustainable European Capital of Culture.



Hip-hop concert
at JAZBAR Katowice



The applicant

Katowice City Municipality in partnership with Górnośląsko-Zagłębiowska Metropolia (Metropolis GZM) which includes:

Będzin, Bieruń, Bobrowniki, Bojszowy, Bytom, Chełm Śląski, Chorzów, Czeladź, Dąbrowa Górnicza, Gierałtówice, Gliwice, Imielin, Knurów, Kobiór, Łędziny, Łaziska Górne, Mierzęcice, Mikołów, Mysłowice, Ożarówice, Piekary Śląskie, Pilchowice, Psary, Pyskowice, Radzionków, Ruda Śląska, Rudziniec, Siemianowice Śląskie, Siewierz, Sławków, Sosnowiec, Sośnicowice, Świerklaniec, Świętochłowice, Tarnowskie Góry, Tychy, Wojkowice, Wryry, Zabrze, Zbrośławice

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Franciszek Kurzeja, *Festyn w parku*, 1987, linocut, 36,5×56,5 cm, Silesian Museum Collection

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