



Special projects



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Lower Silesia



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news

of the European
Capital of Culture
Wrocław 2016

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32 pages

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ECC in Wrocław forever



5 million participants,
2000 events,
and countless experiences.
Wrocław residents, artists,
journalists, sociologists,
and others
sum up the European
Capital of Culture.
32 pages of coverage,
interviews, photos.
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Dziecinada Festival



Lear – Roberto Bacci

In accordance with our expectations, Theatre European Capital of Culture rested primarily upon Theatre Olympics, to which all theatre goers had been looking forward intensely. The four autumnal weeks in October and November will remain in the audience's memory, as they had an opportunity to watch the spectacles by the great ones (chronologically from Suzuki to Brook), and talk to their authors during open meetings. My greatest personal experience was watching the performance *Go down, Moses*, brought to Wrocław by one of the most intelligent creators of the modern stage, Romeo Castellucci.



He is an artist who cares for a profound sense of his works, at the same time not forgetting about the emotional sphere and visual and acoustic impact on the recipients' senses.

Parables and a dream that has come true

Some found *Battlefield* by Peter Brook, incorporating motifs from *Mahabharata*, delightful – the work being the most famous event in the life of the artist, who works in France; others argued that Robert Wilson won standing ovation not merely for his name. Indeed, Wilson offered an approach of a star – quite legitimately – to the already-classical Beckett's text. The staging of *Krapp's Last Tape* by the American was a perfect encapsulation of the principles of his theatre, and additionally surprised with an unorthodox shape of the very play. It is known to be a rare thing in the case of Samuel Beckett's plays because

the inheritors of the great Irishman care about the staging rigor.

The mainstream, however, besieged by the audience, could disappoint at times. Mostly intimate, small-cast performances, monodramas were invited, which disagreed with the Olympic rank. One could do with a more balance between attractiveness and intimacy. The mainstream should cater for the demands that are greater than off-stream should, the more so because Dialog International Festival had been held successfully in Wrocław for many years, so we are – when it comes to the encounter with the world of theatre – spoilt. My expectations about this part of the Olympics were – bluntly speaking – greater. However, the Theatre Olympics is after all More than Theatre (the current dedicated to handicapped artists), Eastern Line, Forefathers' Eve-Recycling, thus more elite things, and Lower Silesian Theatre Platform – the dream about Wrocław regional theatres festival coming true. A different matter is the memory of what happened during the Olym-

pics and several-months' preparations of their paths, at the numerous workshops, conferences, or sessions participants', and finally at the organizers'. The ECC will leave – also in the discipline of theatre – invaluable experiences, and may they have their continuation in future. Read: may Wrocław never run out of money for its theatre.

From comedy to pantomime festival

Along Grotowski Institute, realizing the Olympics, other institutions joined the European Capital's theatrical life. Ad Spectatores made its performance appearance during the opening weekend of World Book Capital and by a cycle of successful performances about Wrocław history, searching for attractive ways with theatre for a spectator, as well as Mons (ECC 2015). We had a festival of lighter entertainment performances, organized by Wrocław Comedy Theatre, that enjoyed popularity, as well as the jubilee 50th Wrocław Meeting of One Actor Theatre, wrongly pushed by deci-

sion-makers to the margin – the oldest such festival in the world (with guest-starring Dorota Stalińska or Janusz Gajos). Wrocław Pantomime Theatre had its special season. Celebrating its 60th anniversary, it moved the residents, inviting them to its place for meetings and workshops, Action-Education, and, first of all, by four premieres, which appealed to the audience and critics.

A special May edition of Stage Songs Review, during which a brilliant formation Chłopięce Legitymacje (Sambor Dudziński, Konrad Imiela, Cezary Studniak) reactivated, turned out a surprise. Gala from Budorigum (antique legendary name of Wrocław) told our alternative story with allusions to here and now, eagerly interpreted by the audience. The concert-spectacle titled A.

Theatre Olympics: *Gospel*, directed by Pippo Delbono

Grotowski at the Olympics in Budorigum



The ECC will leave – also in the discipline of theatre – invaluable experiences, and may they have their continuation in future.


Brave Kids: final

Theatre Olympics, *Forefathers' Eve*

Stage Song Review, *Budorigum*

Children's Theatres Review

for Alzheimer, or *Memory and Arsenal*, or an *Amazing Space for Culture* proved to be the most interesting point of the programme. The yard of Archaeological Museum in Wrocław hosted an ephemeral work, a multimedia event with a capital E, something immersed in the past, but at the same time absolutely contemporary.

Theatres full of children and the voice of the excluded

Summing up the Theatrical ECC cannot omit street and children theatre festivals, both in June and September. It's a trend which educates, in an original way, future stage audiences and people open toward the world of reality and imagination, but especially toward other humans. Wrocław Puppet Theatre hadn't had a better off year for five years. Way to go! The operatic-theatrical series of performances realized by Michał Znaniecki, titled *The Voice of the Excluded*, left wonderful memories. But these performances are merely a little fragment of what this

project gave its participants: seniors, so called difficult youth from a correctional facility, or representatives of ethnic minorities living in Wrocław. Their meetings with recognized professional artists are an added value, both artistically and socially.

A very interesting proposal – and, I believe, not a one-off – was Drama Festival, prepared by Wrocław Contemporary Theatre. A review of plays by Polish living authors, feeling the pulse of the present, although often inspired by the classics (Paweł Demirski), always in dialog with issues close to us. This idea – also containing the form of staged readings of new texts – can engender a very important, buzzing festival. Along with the dramaturgy competition, it could become one of the most significant showcases of the theatrical Wrocław.

Help for the young and an unusual *Forefathers' Eve*

I also remember the enthusiasm with which the students of Wrocław PWST

(National Academy of Theatre Arts) – for example when preparing for ECC International Meeting of Puppet Faculties of Theatre Schools Metaforma – talked about their dramatic-puppet art being gained in the studio of Radio Wrocław Kultura. In this context, the Post-graduate Self-formation Programme for actors – originated by the ECC theatre curator, Jarosław Fret, and addressed to Wrocław students, the aim of which is to support young artists in the difficult post-incubation period – seems to be an ideal carry-over from the event like European Capital of Culture. The yearly actual aid in forming the spirit and, simply, careers is a hope and a pillar for actors or directors, thanks to which they can stand on their own artistic feet. May the city remember about this excellent enterprise in future seasons.

Well, but year 2016 in European Capital of Culture doesn't deserve only applause. For one reason. Although formally ECC has nothing to do with it, the topic number one of the year, so im-

portant for the local culture, discussed widely in the country and Europe, was the changes in The Polski Theatre. In any case it's no wonder, as they happened at the moment of the theatre's greatest successes (festival opening in Avignon, invitations from the whole world, awards), the moment when the fourteen-hours' overall performance of Mickiewicz's *Forefathers' Eve*, historic in terms of idea and quality, united the artists and audience unprecedentedly.

Forefathers' Eve, incorporated in ECC celebrations, was in my opinion the most precious theatrical event of 2016. Unfortunately, the performance turned out to be a dance on a sinking ship, which, although didn't pull down the capital-European culture, obscured this culture considerably with the shadow of its wreck.

GRZEGORZ CHOJNOWSKI

The author is the director of Radio Wrocław Kultura, which in 2016, every day, sometimes several hours long, reported the events and hosted ECC Wrocław 2016 creators.

Headline and crossheads by the editor

The biggest theatre celebration in the history of Poland

JAROSŁAW FRET,
ECC WROCLAW 2016
THEATRE CURATOR:

In the programme book presenting the theatrical projects, I allowed myself for a kind of faith confession. The faith in the theatre medium, and at the same time the belief 'that these are theatre stages that pose questions about our European, multicultural identity, about tolerance, about a shared and balanced vision of an open society; that today, similarly as at the beginning of theatre, stage is becoming a platform for dynamically describing dynamic changes, which our life modus undergoes, and in providing this description, engaging the entire human, it is less grossly wrong than other media. Theatre, depicting a human in action, creates them anew all the time. In this sense it remains the fundament of our self-understanding and democracy. Skene still not only supports the urban agora, but makes the latter more profound and transports it to the realm of the world that is consolidated and understandable.' This confession, brought to the plane of cooperation among many people of theatre in our city and Lower Silesia, originated a wave of projects carrying all theatre variations and genres. Many projects of 'education for and through theatre' had begun long before 2016, so it came as no surprise that the first half of the European Capital of Culture was dominated by educational projects.

Altogether, over 5 thousand people, often dedicating several to over ten weeks of their time, took part in a dozen or so educational projects, which not infrequently went for many months. Here are the unique specificities of theatre projects: going-deeper-than-skin-deep, profundity, dedication.

The theatrical map of the second half of the year was marked by festivals, festive meetings, extraordinary historic events. One of them was The Theatre Olympics, the biggest theatre festival in the history of not only Wrocław but also Poland, which brought the presentations of 159 unique events from 18 countries, including 81 performances (137 shows and reruns), 7 remixes, 19 meetings, 7 debates, 2 lectures, 1 conformance, 4 concerts, 14 films, 2 rituals, 7 exhibitions, and 11 workshops.

REALIZED THEATRICAL PROJECTS:

50

UNIQUE EVENTS:

2000

SUMMING UP

Photo: Sławek Przewa

Photo: Krzysztof Bielecki

Photo: Sławek Przewa

Photo: Tomasz Wodny


Photography Never Dies – vernissage

OSTRALE weht ODER – vernissage

Wrocław – Entrance from the Backyard

Magaphones in Wschodni Park during Eco Expanded City

Warhols and Kiefers arrived in Wrocław and art entered form the backyard

‘Thanks to visual arts programme, ECC was not only a series of mass events to respond to the needs of the public. The year marathon demonstrated the expansion of art,’ **AGATA SARACZYŃSKA**, an art critic and journalist with *Gazeta Wyborcza*, sums up the year 2016.



One of the basic assumptions of Wrocław application for European Capital of Culture was to expand spaces for beauty. And this is what happened. Arts took over not only the galleries and museums existing for a long time, but also new exhibition spaces, and primarily it sprawled around the city.

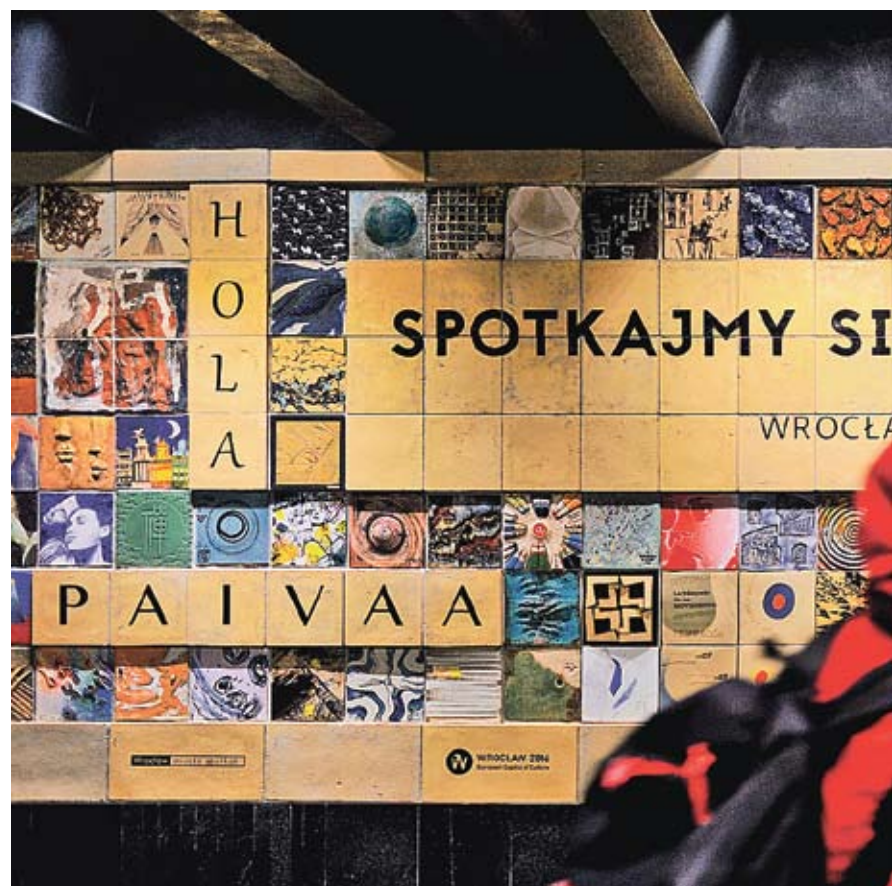
For a year we had an opportunity to watch exhibitions of artists from the canon of arts history, avant-garde ones, shows in galleries and public space, planned by the artistic curator.

Classics...

It was a common expectation for the visual arts stars and their work to appear for ECC. This postulate was met owing to bringing two collections from the Berlin Nationalgalerie: the one of Jachim Wagener and the contemporary one of Erich Marx. We had an opportunity to see German masterpieces of painting from the 19th century and the new art review: paintings exhibited in Hamburger Bahnhof, that is all these Warhols, Rauschenbergs or Kiefers, which we go abroad to see.

Thanks to a private collector, Wrocław could present Polish masterpieces from the break of the 19th and 20th centuries, and from Chagall's Museum in Vitebsk there were brought avant-garde pieces from before a hundred years, i.e. works by Braque, Picasso or Matisse.

BWA Awangarda prepared an equally attractive review of the contemporary art. At the beginning of the year, we were reminded of the oeuvre of Eduardo Chillida, one of the most recognized sculptors of the last century from the twin ECC – San Sebastian. The show will stay in memory for long because of the progressive and charming artist's concept, as well as an interestingly realized exhibition idea. A true bijou. ‘Closer to flesh’ was the exhibition *Trendy and that's it!*, reminding the fashion from the PPR period. Personally I had


International ceramic mural *Spotkajmy się / Let's Meet*

hopes connected with *Wrocław Europe*, i.e. bringing back Bartłomiej Strobel, one of the most outstanding creators of the 18th century. However, it turned out impossible to bring his most famous canvas, titled *Feast of Herod*, which is an allegory of the Europe of his times, but the National hosted other beautiful masterpieces.

...and novelties

Starting Contemporary Art Museum in the Four Domes Pavilion did not impair arising new exhibition spaces. By no means less important exhibitions were prepared in the Main Railway Station. These included *Meditation and Expression*, with works by Opalka, Abakanowicz, Hasior, Fangor, Szapocznikow and Sosnowski in Art Main Station by mia. This was where the show *Flow*, i.e. a review of the ne-

west Polish art, was hosted. It was also in the station that the festival *Play with Glass* and the excellent exhibition *Photography Never Dies* were organized. (The latter can be seen by the end of March 2017 – editor's note.)

New spaces and territories were also pointed by Art Centre WRO, which placed the exhibition *Eco Expanded City* in Pokoyhof, a Jewish mykveh, and by Eastern Park, which proposed an artistic melange of innovative techniques and nature. A new toll for artistic expression was Pop-Up Pavilion, realized by WRO with Goethe Institut during summer months in Nowy Targ square.

Leaving the gallery...

However, creme de la creme of the visual programme and all ECC celebrations was the *Wrocław – Entrance from*



TIFF – Open Photography Library

SUMMING UP

There was lots to look at

MICHAŁ BIENIEK,
ECC 2016 visual arts
curator:

The year of European Capital of Culture was the time when we presented over 70 exhibitions and 20 realizations within the project: *Wrocław – Entrance from the Backyard*. The programme also incorporated performative events, shows or artistic festivals, such as Survival Art Review, TIFF Festival, or European Glass Festival. Eduardo Chillida's works exhibition *The Sounds* was a significant event, which opened the visual arts programme. It was the first time in Poland that 40 works of this outstanding Basque creator were shown. The choice of the famous sculptor was purposeful. Chillida was born and led his creative life in San Sebastian, which shared the title of European Capital of Culture 2016 with Wrocław. Another artistic expression revealed itself in Krzysztof Gieraltowski's exhibition *Polish Individualities* in San Sebastian. The realizations which connected the two ECCs are also the project BASK and the exhibition of Łukasz Rusznica's photography, *European Eyes on Japan*. Wrocław artists occupied a special place in the programme. The exhibition *Art Searches for IQ* is worth mentioning here. The curator's choice represented different trends and techniques: from the art originating in the neo-avant-garde of the 60s, through the counter-culture generation, to the newest art. An important event was reminding the work by Waclaw Szpakowski, regarded as one of the pioneers of abstract art in Poland. Year 2016 was also a good opportunity to hold exhibitions outside the capital of Lower Silesia. The following exhibitions were organized in such a way: *Wild West. A History of Wrocław's Avant-Garde*, *Germans Did Not Come*, or the cycle by Wrocław artists in Test Gallery in Warsaw.



Photo: Tomasz Wozny



Photo: ASP



'Summer Residence' in the Four Domes Pavilion

Photo: Filip Basara



'Summer Residence' in the Four Domes Pavilion

Photo: Filip Basara

the *Backyard* project, which started already last year and is still being realized in different districts on the city outskirts. It's an action at the junction of aesthetics and ethics. Most projects emerged among the neglected post-German tenement houses and blocks of flats: like in Kozanów, where *Search for the Miraculous* went on. Polish and German creators, intervening artistically between the blocks of flats, triggered discussions among the inhabitants, and even led to a protest action. An energetic reaction was caused by the activities in Nadodrże. On the one hand, the projects integrated the Wrocław residents (like during the building of *The House on the Ash*, or in *Yard Serial*), showed the new faces of the city (Jacob's Ladder, Glowworm), or changed the surroundings (*Trafostation* and *Urban Mutations*).

Nonetheless, an unparalleled reaction was sparked by the bench *I Love*, placed in one of the most materially and socially devastated yards of Olbin. This action by Elżbieta Jabłońska fulfilled Michał Bieniek's dream for the *Entrance from the Backyard* to make the residents realize their significance in shaping their surroundings, to animate them to action and responsibility for the place where they lived. And although in effect *I Love* featured even in tabloids, attacking the organizers for wasting money on games while the yard drowns in mud, the inhabitants started talking with one another, and even integrate to take up the reigns.

...and staying forever

And just as after many ECC actions only memory will remain, the visual

arts programme has left permanent marks in the city. These are the ceramic mural *Let's Meet*, symbolically representing Słodowe Passage under the Dominican Square, and the project *The Paths of Text*, commemorating the Wrocław concretist Stanisław Dróżdż. His 'ideaforms' were transferred onto Wrocław houses, which Internet users started calling 'word town houses'. Visual arts also found themselves among the proposals of events in the field of architecture and performative arts, and in the Coalition of Cities or Lviv Month concepts.

We had therefore a possibility to get familiar with the architectural achievements, which were the responsibility of Zbigniew Maćków – bringing to Wrocław the monumental review of European Architectural Mies van

der Rohe Awards, a pioneer summing up of the accomplishments of the 20th century modernism, or the first collective retrospective of all German Werkbund estates, as well as a significant presentation of the Wrocław classics: Jadwiga Grabowska-Hawrylak's projects.

Also, the events for which Chris Baldwin was responsible, like *Flow* quartet, especially its first part, realized still in 2015, titled *Bridges*, featured visual arts shows: from photography, happenings, to the thought-over and consistently realized idea of Karina Marusińska titled *Hug*.

The author is a historian and critic of arts. Bound with Orange Alternative and Wrocław independent stage, urban activist and cyclist. Since 1992 – a journalist with *Gazeta Wyborcza*, editor of the newspaper *Co jest Grane* (*What's on*).

PLACES OF PRESENTATION: WROCLAW:

36

THE WORLD:

11

(INCL. VENICE, DRESDEN,
BUDAPEST, SAN SEBASTIAN)

REALIZED PROJECTS:

54

ARTISTS, CREATORS:

1467

ART PUBLISHERS:

16


Heaven

Photo: Duvveel Photography


Flow

Photo: Duvveel Photography


2016 Where to Now?, directed by Zbigniew Preisner

Photo: Marcin Biedowski

THE YEAR OF ECC

photo gallery

'Spaces for Beauty' – the slogan came entirely true in Wrocław in 2016. It is visible in thousands photos which document what happened in European Capital of Culture. They show not only the magnitude of the enterprise, the venues and spaces of the events filled with audience, and artistic visions of creators, but also the amazing scenery of ECC – the beauty of cultural Wrocław.


Opening Ceremony of European Capital of Culture Wrocław 2016



Photo: BTW Photographers Maziarz Rajter



Photo: Lukasz Rajchert

6 in National Forum of Music



Photo: Lukasz Rajchert

Bridges



Photo: BTW Photographers

Spanish Night with Carmen at the Wrocław Stadium



Photo: Duvael Photography

Heaven



Photo: Krzysztof Bielinski

Stage Songs Review



Photo: Duvael Photography

Heaven in the Centennial Hall



Photo: Filip Jasara

Forgotten City



Photo: Duvael Photography

Agnieszka Dygant, SSR: Budorigum

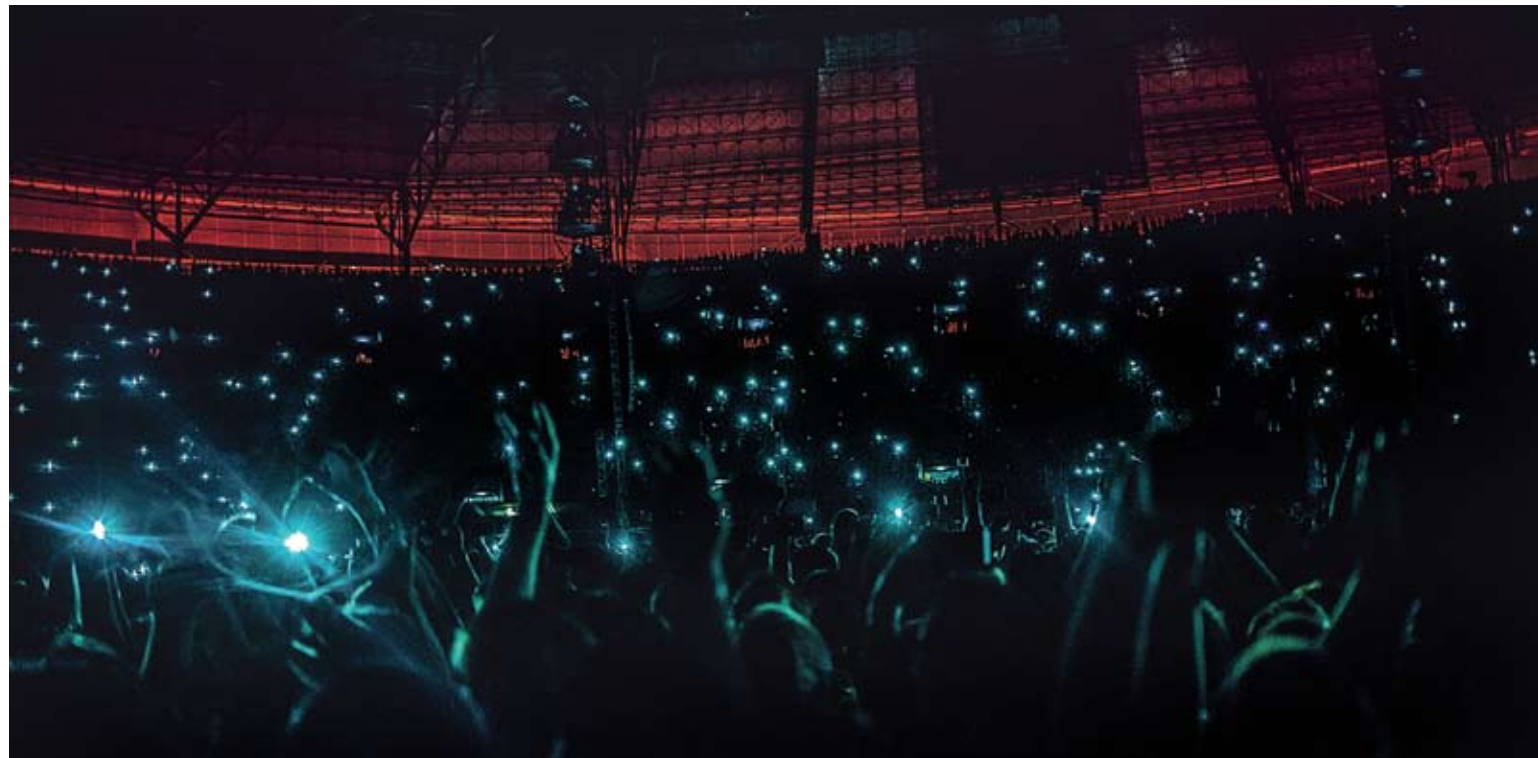


Photo: BTW Photographers Maziarz Rajter

Capital of Rock at the Wrocław Stadium

From WuWa to the 'ECC estate'

– Wrocław architectural story

'It happened. Architecture, next to literature, music, visual arts and others, was recognized as one of curator fields of the ECC programme. This way, for the first time in the history of European Capitals of Culture, it was distinguished as an independent discipline of a broadly understood culture,' – ZBIGNIEW MAĆKÓW, ECC literature curator, sums up the twelve months of the year 2016, which were full of the story about Wrocław and world architecture.



Undoubtedly, for the last 15 years architecture in Wrocław has been much more noticeable in a broadly understood social and cultural discourse. For example, it is demonstrated by many initiatives that have originated in Wrocław in this time, such as Lower Silesian Architecture Festival (DoFA), or yearly architectural awards: 'Beautiful Wrocław'. What also contributes to it is an especially good collaboration of all significant architectural centres: Wrocław SARP, Lower Silesian Chamber of Architecture, Museum of Architecture (the only one in Poland), or Faculty of Architecture at Wrocław University of Science and Technology. And the effects can be seen for instance in the record number of architectural competitions announced and realized in the recent years in Wrocław. And what dotted the 'i's and crossed the 't's was the title of the application: 'Spaces for Beauty', which asked for being materialized.

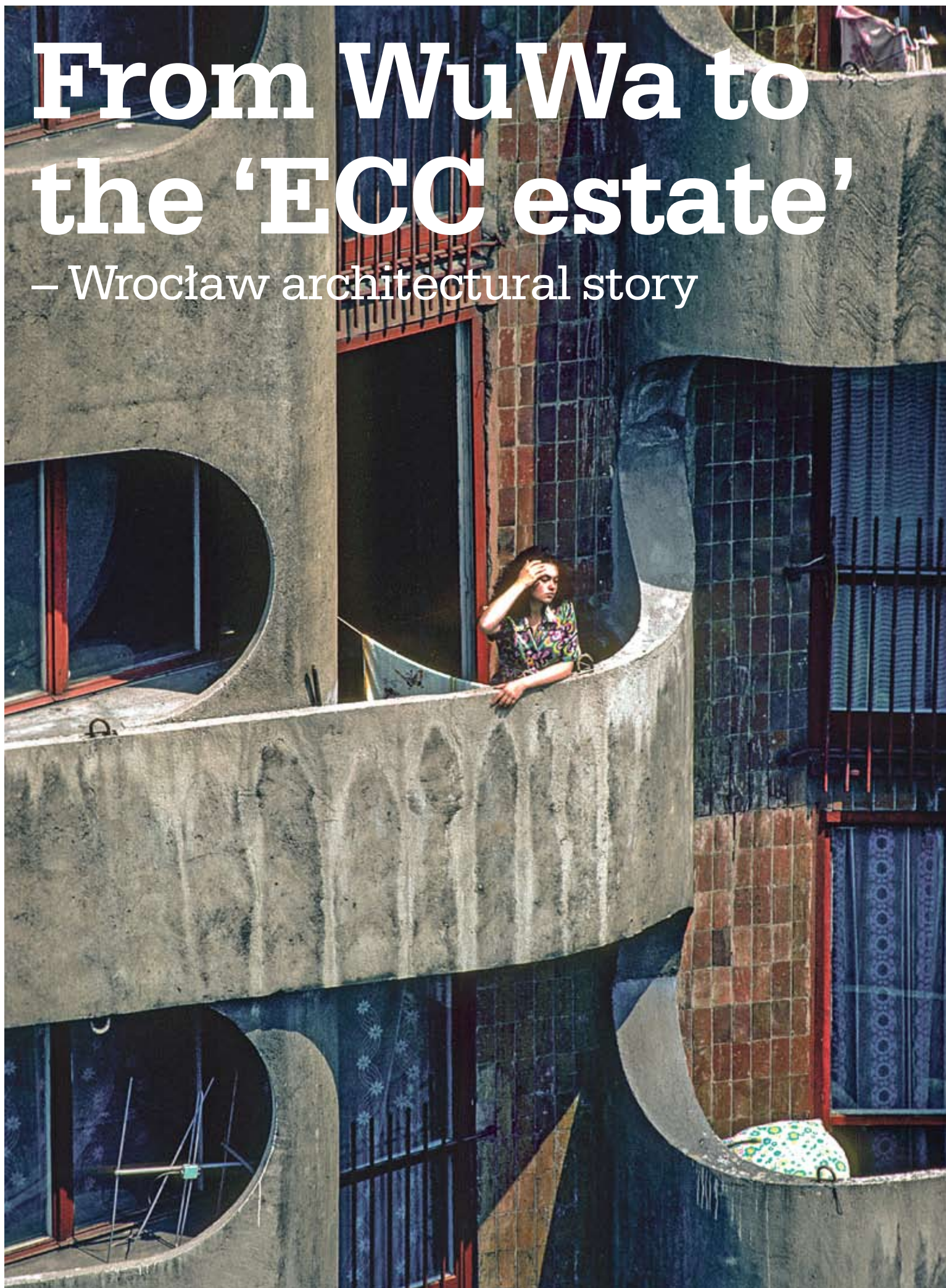
The context of an extraordinary city

Wrocław is special. Against other Polish cities, it has its unique history and its own story. Since the very beginning, it's been the place where co-existence, respect for the past, and inscribing into



We wanted to oppose the catchy, media narration about the ugly, grey architectural PPR. Until recently, one of the popular newspapers flirted with the survey among its readers, making a ranking of necessary demolitions. Half of the list contained the best houses from the 60s.

Photo: Chris Niedenthal



Residential complex in Grunwaldzki square. Photo: Chris Niedenthal, 1982



Pavilion of MoKaPP, the Mobile Catalyst of Public Space, assembled in Chojnów



Visualization of the ECC housing estate 'Nowe Zerniki'

the existing context are learnt. This inherent spatial tutelage translates directly into a certain pattern of relationships and cooperation, which can be called the Wrocław model. Exceptionally, all the professionally active milieus do not compete, but instead collaborate for the sake of the development and promotion of architecture, and this in turn translates into communication on the social plane. Banal as it may appear, this patent is very difficult to reach in practice and usually gets crashed against the reefs of various particularisms and egoisms, which is why such seemingly simple investment task as building a new exemplary estate

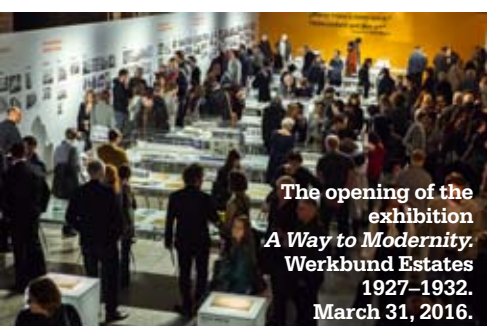
Photo: Architektura ESK Wrocław 2016



The exhibition *Lviv June 24, 1937. The city, architecture, modernism* in Museum of Architecture.



The exhibition *Made in Europe. 25 years of European Union Contemporary Architecture Award.*



The opening of the exhibition *A Way to Modernity. Werkbund Estates 1927-1932. March 31, 2016.*

'New Żerniki' happens only in Wrocław for the time being. This model also translates directly into creating a city that is a multi-coloured patchwork of cultures and aesthetics inter-permeating each other; a city of exchange and listening, of co-existence and reading the past; a city gradually built of layers, from generation to generation

A question about the architectural DNA

Following this trail, one encounters the question about its architectural identity. And it was with this question that we began. ECC created an important exhibition *Made in Europe*, which presented nearly 150 models of buildings distinguished by being shortlisted during the 25 year history of UE Mies van der Rohe Award. We tried to answer this question in the cycle of public debates with Polish architects, who have been shortlisted for it. I think it's not some aesthetic code by any means. It's rather thinking about architecture in the context of the unusually characteristic and determining urban tissue, which is specific only for cities in our part of the world, and not for all of them. Anyway, the map of architectural Europe doesn't overlap with its geographical borders. Therefore, the identity of this architecture comes more from the typology of its emergence in accumulated determinants than from arbitrary decisions.

Architects with a big A and a lesson from Nowe Żerniki

Owing to ECC and the whole year edition of the *Big A* project, organized by



WuWa kindergarten.

SARP, Wrocław managed to invite recognized architects from abroad who share quite an innovative approach to the profession and the attempt to experiment with space in different ways. Organizing these three cycles of lectures, we aimed for the architecture to do away with the airs and graces. Instead of seeing designing as the creator's testimonial, we wanted to regain the understanding of the process – the fact that architecture, also today, deals with solving current problems of humanity. The lectures were addressed to everyone, and non-architects participated in them to a large extent. Significantly, we were able to see how architecture helped solve urgent social issues in poor Colombian suburbs, fight for the quality of landscape in urbanized Europe, discuss with new typologies of house building. We could also spy on how architecture was trying to work out a new educational model in a rather hierarchically organized Japan. These were extremely important voices, which made us, politicians and decision makers, realize during the whole year that architecture did not only serve as an indicator of where to put a photogenic icon for advertising folders.

A tremendously important enterprise was building the model estate 'Nowe Żerniki'. I have an impression that it is a lesson which, to a certain extent, we all did: architects, developers, city authorities, and finally residents. That we all, each in a different respect, had to revise how to build a good, people-friendly city. And that with the experiences that we've already had, but also those most important, which we

expect – resulting from living in an estate – we'll be able to implement better strategies of city building in the nearest future. I have an impression that we primarily understood that the priority of form, so strongly determining what we do every day, is the least important in the case of well understood urban needs.

To show Wrocław Europeanness

ECC exhibition programme referred to different identities of Wrocław: the German heritage was enshrined in Werkbund estates, and *Lviv. June 24, 1937* exhibition, among others, attempted to address the question about the influence of former elites from the Eastern Frontier. Contemporary Wrocław is a collection of gradually building up layers of carbon copies from different periods. There is no such other city in Poland. On the one hand, it has an excellently preserved pre-war skeleton, on the other – it contains neighbouring buildings fathered by different aesthetics. A unique scale and very good ratio of squares and streets. This is the most European city in Poland. We are in for a lot of challenges; the most important one seems to be a smooth transition from a city dynamically developing its basic infrastructure and enhancing wealth, to that offering a high quality of life for everyone. It is utterly important that in this coming transformation, we should not lose our unique identity or get into a rut of creating shallow copies of solutions thoughtlessly collected from the world.

One of our aims was to popularize

good Wrocław architecture, regardless of the time of its creation. We wanted to disenchant the black PR created in the social space and bad connotations of the most recent history of architecture. We wanted to oppose the catchy, media narration about the ugly, grey architectural PPR. Until recently, one of the popular newspapers flirted with the survey among its readers, making a ranking of necessary demolitions. Half of the list contained the best houses from the 60s. Our task is to balance ignorance and spread what's good locally, so that we wouldn't imagine that all the best things always happen somewhere far from here. The first revitalizations carry the stigma of imperfection and compromising solutions. But an important step has been taken and it's a good time for the informed discussion and drawing conclusions for the nearest future.

From the beginning, our premises were based on a coherent coordination of a string of events. Therefore, everybody could find something interesting for themselves in this mosaic. Events completed other events, and the next ones became their complements or post scriptum. I hoped and planned to awaken the potential receivers' appetite for architecture as an important ingredient of everyday social discourse. I hope that the year of ECC will leave for us, apart from material hardware – over 30 realized erections and newly arisen places – apart from a piece of city in Nowe Żerniki, the awakened appetite for an everyday conversation about architecture and space

The title and crossheadings come from the editor



Urban patch: *A Waiting Room* by No studio arch. Magdalena Szwajcowska, arch. Michał Majewski. The project was distinguished in the Open Call DOFA competition

Summing up of Performance

Wrocław residents told their history to Europe

CHRIS BALDWIN, ECC Wrocław 2016 performance curator:



'Flow Quartet' resulted from the effort of a group of people – the performance team of ECC 2016 – who believed that the city with its residents would be able to create and tell an unusual story. Constantly conveyed, it becomes a way to discover the identity of Wrocław and people living here, with their convoluted family histories, and still topical stories about searching for one's place. The work on 'Flow Quartet' started already in 2013. The first event of the quartet was *Bridges*, the final of which was supposed to happen in 2015. Hundreds of young people, most of whom hadn't planned to combine their lives with art, took part in 27 performances prepared by them on 26 bridges in Wrocław. *Awakening*, the ECC Wrocław 2016 Opening Ceremony, gathered over 1300 artists, mostly Wrocław residents – musicians, acrobats, children, youth, 300 cyclists, and capoeiristas. They all went together 20 kilometres of the marches of four Spirits of Wrocław to meet in the Town Hall Square. In June, Wrocław citizens again had the opportunity to spend the whole day participating in the events prepared for them by the Performance group. *Flow* was the most international project. The invited artists came from Israel, Germany, Czech, Spain, Armenia, Holland, and the Wrocław Ukrainian minority. A lot of Wrocław residents performed in December during *Heaven* at ECC final in the Centennial Hall. One of the aims set to the Performance team by the city was to enhance the participation of the audience in cultural events. We fulfilled the task. Wrocław and its residents really started actively telling their history to themselves, Poland, Europe, and the world.

NUMBER OF PARTICIPANTS:
BRIDGES:

25 000

AWAKENING:

120 000

FLOW:

51 000

HEAVEN:

31 000

PAWEŁ ROMAŃCZUK in a conversation with Igor Waniurski



You began the year of European Capital of Culture with a strong

accent. During the concert at the Opening Weekend, you and Agnieszka Franków-Żelazny spontaneously made the audience of over four hundred people in NFM a big ECC Wrocław orchestra.

PAWEŁ ROMAŃCZUK: My cooperation with ECC had begun half a year earlier, so it wasn't that spontaneous. I started with the negotiations with Chris Baldwin and we created the vision of what we were going to do. We also prepared the opening earlier. Especially for this occasion, music was composed and instruments were to be built by the audience sitting in their seats – from the materials and following the instructions that we had provided. We wondered how we were going to make such large audience play together. It was spontaneous for them indeed; we hadn't run any rehearsals. I'm happy that we managed to create an

artistic community made up of my musical world and the academic one represented by Agnieszka. After all, I entered music via a different way. Nonetheless, we found out how to function together in the sound world and it was super. I'm glad we succeeded – thanks to ECC – in making first steps in our cooperation. I hope they won't be the last ones.

■ It's there that you invite people to the world of music, at the same time lowering the artistic creation threshold. One doesn't have to graduate from musical schools or even treat music as a hobby to derive satisfaction from it.

P.R.: Cultural activities should be available within arm's reach. Artistic creativity is my main activity, but if I can help someone in their development using the same tools, I want to employ them for this purpose. People with various experience and history attend the workshops host because everyone, no matter what phase of life they are in, can participate. We can inspire each other. Just

Paweł Romańczuk

Musician, composer, instrument constructor. An indefatigable innovator and experimenter. His *Small Instruments* is a band focusing on sound quest, and using small-size instruments for this purpose. They give concerts, release albums and books, and run a studio and workshops called 'Samoróbka' (Self-made), employing seemingly non-musical objects as material to build instruments. Paweł Romańczuk created the musical setting of the key European Capital of Culture Wrocław 2016 events, i.e. 'Flow Quartet': *Bridges*, Opening Ceremony *Awakening*, *Flow*, and Closing Ceremony *Heaven*.

where everyone is excellently educated, sewed up, and the suit keeps them stiff. This makes the impression that such music isn't for us. That first we have to apologize, and then, after hours, shyly approach the piano. I'm more interested in a living matter, where simple messages are used to communicate with people. Handing someone a source of sound makes people enjoy it. Such education is valuable at any age. Too often we consider it through the prism of children or youth. Our country is said to be deaf. It's so a bit that we have few musical experiences and we limit ourselves. During the workshops abroad, I observe something quite different: adults come who want to try out something new. I mean to cause such ferment that people across generations will form groups who simply like to play music.

on instruments, we started rehearsing, and the concert was the final. The last stage awaits us: in March we release an album. The mode in which 'Samoróbka' functioned during ECC is very precious – it shows the potential that lies latent in people.

■ What were the assumptions when creating music for the ECC key events, i.e. Chris Baldwin's 'Flow Quartet'?

P.R.: We began in 2015 with *Bridges*, where I wrote music for *Grunwald Bridge*. The June Flow on the Odra was interesting – music was written by four composers, who based on the opening and closing fragments of works that I delivered. It wasn't easy, as the composers were supposed to find themselves in a situation in which the starting point and ending



ECC Opening Gala

■ For a long time you've been popularizing music which isn't simple, as it's an experiment. What can such music give to its recipients?

P.R.: It's a difficult question because everyone should make out for them-

selves what music gives them. For me it's important to be open to various kinds of experiences. If we concentrate on pop culture, we'll see that ninety per cent of people listen to a fragment only: barely ten per cent of the music being created. But music should be much more diverse, interesting, and deliver a gamut of emotional sensations. Such functions of music are obvious in *Small Instruments*, and we aim at them during our 'Samoróbka' educational workshops.

■ You once said that small instruments, like joy piano or miniature organs, attract with their crudeness. They don't create barriers, don't intimidate – they encourage to approach them.

P.R.: It works on the basis of contrast. There is a world of academic music,

■ During the ECC year, a group of people participated in the workshops the final of which was the concert with the use of prepared small instruments at the Closing Weekend. Did these workshops differ from the previous ones?

P.R.: Yes, they did, as the workshops had never been on such a scale before, although I'd done them hundreds of times. Previously they lasted up to five days, and it's too little to work out a bigger effect. Thanks to ECC, we had the possibility to work for over half a year. Each participant had their own place in our study and full support. Once we finished working

I've probably worked in all major cities in Poland. There's something interesting going on in each of them, but Wrocław is distinct. I don't know if it's owing to the atmosphere, or the connections of people and opportunities they create. Or perhaps a skilful form of managing culture? A swarm of wonderful people act here.

– PAWEŁ ROMAŃCZUK



Paweł Romańczuk

were imposed on them. Some tense situations occurred, but it turned out all right. These compositions came back in the final *Heaven* in the Centennial Hall. Music itself is an artistic construct. Its usage as a performance illustration should be for the sake of a story. At the beginning, I asked Chris if he'd thought over well his inviting me to cooperate. He aimed at a mass project, whereas I create niche music. He answered that he'd got acquainted with my work and thought it was a good direction. He didn't want a glazed candy but an artistic creation. Owing to this cooperation, I learned incredible amount of things. Combining so many elements – constitu-

ents of choreography, narration, directing, costume, and location – was a challenge. It was also interesting to observe our readiness for events which couldn't be preceded by a large number of rehearsals. With thousands of people in the streets, it was impossible to expect everything to be predictable and programmed.

■ What did the year 2016 give you?

P.R.: Loads of things; first of all, a completely new perspective on working with people, experience in many spheres. I feel my horizons have broadened. I've been functioning in Wrocław for ten years already, and I've had the possibility of work-

The essence of musical energy and big stars in Wrocław

AGNIESZKA FRANKÓW-ŻELAZNY, ECC Wrocław 2016 music curator:

The 12 months of ECC Wrocław celebrations are over. They were the culmination of many years of work and the essence of artists', creators', organizers', and audience's energy. It was unusually creative time, during which there emerged a programme based on five essential, twofold assumptions. The first was to show the festivals and events existing in Wrocław, like Wratistavia Cantans, Jazz on the Odra, WROsound, Avant Art, Thanks Jimi Festival, One Love Fest, International Ambient Festival, Wrocław Industrial Festival to propose projects dedicated to ECC: Singing Europe, Guitar Masters, Tambor-rada, Pasaż, or Xenakis/Mercury. The second assumption was to invite big stars: Vienna and Budapest orchestra members, New York and Tokyo symphonists, Lang Lang, Roberto Alagna, Ennio Morricone, David Gilmour, or Rammstein. We also promoted our artists and conducted educational activities. We inspired the need to create music in people who didn't commune with it on a daily basis – thanks to Musical Instruments Building Workshops, Sing to Me Mom, Sing to Me Dad, or Wrocław Commenting Choir. In 2016, music sounded in various spaces, from National Forum of Music or the new Concert Hall in The Karol Lipiński Academy of Music, through less conventional places, like the Centennial Hall, City Stadium, Town Hall Square and Wolności Square, railway stations, the airport and private flats, stairwells, forgotten courts and yards (Forgotten City, Jazztopad or Leo Festival). We played music and we talked about music also during many trade conferences (including EFA, Europe Jazz Network, European Forum of Music, International Restrtrum of Composers, The European Forum of Music Therapist, Conference Music, Fine Arts and Theatre in artistic Education). Many pieces dedicated to Wrocław and inspired by the city were composed. Some of the initiated events will have their next editions. I believe that ECC will leave us with the awareness that Wrocław is an infinite space for beauty. I thank all of you whom I met during ECC 2016.



Photo: Tomasz Wójcik



ing with people like Agnieszka Franków-Żelazny. I'm also happy that in Small Instruments study we work – with foreigners as well – on profound culture, which is what underlay the ECC programme from the beginning, and our activities are becoming more and more international. We have reached new recipients, we develop the ideas of Small Instruments, and we want our study to be even more open to people.

■ You've been creating in Wrocław for ten years. Do you think the city allows for artistic development?

P.R.: I've probably worked in all

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The June Flow on the Odra was interesting – music was written by four composers, who based on the opening and closing fragments of works that I delivered.

– PAWEŁ ROMANICZUK

major cities in Poland. There's something interesting going on in each of them, but Wrocław is distinct. I don't know if it's owing to the atmosphere, or the connections of people

and opportunities they create. Or perhaps a skilful form of managing culture? A swarm of wonderful people act here. Let's look at the Academy of Music, where Cezary

Duchnowski or Paweł Hendrich create. There is Agata Zubel here. Wrocław has great festivals of contemporary music: Musica Polonica Nova and Musica Electronica Nova, organized with Audiovisual Technology Centre CeTA, where modern technologies meet. Loads of artists lead grassroots activity – in my style – for example the Karbido and Kormorany bands or Michał Litwiniec. These are all people who do their stuff no matter what the weather in the world of culture is. Is it the case with other cities? I don't know but I think it isn't necessarily so wonderful.

REALIZED PROJECTS:

65

ACTIVE PARTICIPANTS
(ARTISTS, CREATORS):

18 880

RAFAŁ DUTKIEWICZ,
 president of Wrocław, in
 a conversation with Jacek
 Antczak and Andrzej Jóźwik


In 2016 during European Capital of Culture alone we had around 2000 cultural events. What did ECC give to Wrocław?

It was indeed an unusually rich year. What did it give to Wrocław? It was about causing the constantly rising line of Wrocław development to soar up. This sudden rise, let's not deceive ourselves, required considerable financial outlays; it concerned many things: both expanding tourist movement and saturating the city with cultural infrastructure, but also a change of Wrocław residents' habits. I'll try to describe it on an example. Till recently, Wrocław Philharmonics Hall, comprising 470 seats, hasn't been completely filled during concerts. In 2016, National Forum of Music, which has four rooms – one of them containing 1800 seats, so there were more concerts than ever – was always full. If that wasn't enough, tickets had been sold out many weeks before the concerts. It is this soaring up, connected with the emergence on new positive habits of Wrocław inhabitants.

■ NFM hosted loads of excellent concerts, but what did it look like in other venues?

Similar. So far, when we had an exhibition in the Museum of Architecture, fifty people came to the opening, and overall the whole exhibition was watched by around a thousand visitors. In 2016, around thousand a people happened to come to the opening, and each exhibition was watched by over ten thousand people. Owing to ECC, we are dealing with a new phenomenon.

■ We strongly support the prognosis for European Capital of Culture Wrocław 2016 to remain European Capital of Culture in 2017, 18, 19, and later on. Anyway, the city has always gloried in being a place full of culture; its authorities have allotted more funds for it in comparison with other cities.

And this will stay the same. But because Wrocław residents participate in culture more willingly, this big per cent of means will be used more effectively now. If we think about Wrocław in terms of faces, the first associations will bring up the people of culture: Grotowski, Różewicz, Tomaszewski – these are the most prominent Wrocław citizens. It is therefore true that we've always been a very strong cultural space. But in 2016, we enhanced the density of cultural life. And in many places in the world we caused similar situations, like the one my acquaintance had in Dubai. She encountered a big international group of people there, and when she asked about Warsaw, they couldn't say anything about it, but the word 'Wrocław' triggered immediate response: 'Of course we know it; it's the European Capital of Culture.' It's something entirely new: we gained not only Polish but, most importantly, also international resonance. The biggest one, absolutely awesome, was in the neighbouring countries, i.e. Germany and the Czech Republic. In 2016, we re-entered the map of the world and we

are becoming a very strong brand.

■ Regarding the real Train to culture, running Wrocław – Berlin – Wrocław, and the symbolic one, which could be observed in 2016, do we know what to do in the coming years for these ECC effects to be permanent?

If in the years 2014 and 2015 ten per cent of Wrocław inhabitants participated actively in cultural events, and in 2016 the group constituted 20 per cent, then it's unlikely to drop in the years to come. The point is that it shouldn't drop to 10 per cent again but stay somewhere between 10 and 20 and rise gradually. The answer to the question what to do to make this happen is not so easy. The cultural offer of Wrocław has to be stably attractive and we have to maintain something that was a value in 2016, i.e. active participation in culture, participatory model. Something that for example Chris Baldwin did, involving 'non-artists' in artistic events, not to watch but to co-create. It's a beautiful aspect of year 2016. Besides, the rich network of cultural institutions has become much bigger and denser, which has caused two things. Firstly, we used to be a city which could be sightseen in half a day. Now our guest, tourist can spend a few days in an attractive way. If someone wants to go to the Four Domes Pavilion, visit the Pan Tadeusz Museum, see Zajeżdźnia History Centre and Hydropolis, they'll have to have a couple of days for it. Secondly, the inhabitants of Wrocław themselves feel encouraged to use such benefits of the city. It's happening. I've noticed a new habit of many of my friends: they want to take part in the cultural life of Wrocław. My brother, who is honourable and never asks me for tickets for any event, gets very irritated when he realizes too late that tickets for an interesting concert or performance have been sold out.

■ Olga Tokarczuk, going to Book Fairs to Paris, where Wrocław was a special guest, said that no GDP or other economic indexes had such influence on economic development of a country or city as cultural investments did. You bet on culture in Wrocław, and this love you inherited from the previous president, Bogdan Zdrojewski...

Culture, nature

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I've noticed a new habit of many of my friends: they want to take part in the cultural life of Wrocław.

– RAFAŁ DUTKIEWICZ

In spite of this love – also for Bogdan – I'd contest this thesis. When I took over the city, I took care of culture, but somewhat in opposition to what had (or actually hadn't) been going on before. The example might be the fact that during the recent century, with each year,

Rafał Dutkiewicz and Pierce Brosnan at the European Film Awards gala



Wrocław had been becoming a dead city. Once holiday started, everyone'd leave for the lakes or mountains, which was an applied pattern. I reversed it on purpose: let's take as an example the New Horizons International Film Festival, which we imported to Wrocław. Besides, expenditures on culture have tripled since I had the pleasure to start my presidency. In a rhetorical sense, culture had been very important earlier, but in reality it hadn't been exactly the case. Although we should admit that Wrocław was a poorer city then, so there weren't so many possibilities for this sphere to be so dense and interesting as it is now.

■ And what about this development through culture? Soon non-olym-

pic sports World Games 2017 will be held in Wrocław. Then we may become the European Green Capital, which we have applied for. Will culture remain the priority? Won't we forget quickly that we are ECC?

We won't forget for sure. Wrocław is and will be the city of culture. Naturally, the layouts cannot be the same as in 2016; we are not that wealthy. But they'll rise and doubtlessly culture will stay one of the strongest engines of Wrocław development. What is more, now we add the next aspect to it. Civilizational changes show that life in the future – everywhere in the world, so also in Poland – will concentrate in big cities. That's why cities will have to cater for more and more demands of their inhabitants. First of all, the cultural ones, but also those con-

nected with the desire for contact with nature. Therefore, it's becoming possible to start thinking about the marriage of culture and nature. Till not so long ago, we'd been learning that culture stood in contrast to nature, so a city, as the product of culture, opposed nature. At the moment, our expectations are strongly oriented towards combining culture with nature. Indeed, if we want to rest, our eyes look not for the colour of concrete but for verdure. And it's interesting that during European Capital of Culture an additional desire was born, the one towards European Green Capital. Using the pronoun 'we', I mean both Wrocław residents and its authorities. We realized that there's another horizon, which we follow. I say 'horizon' because we probably won't achieve balance in an ideal

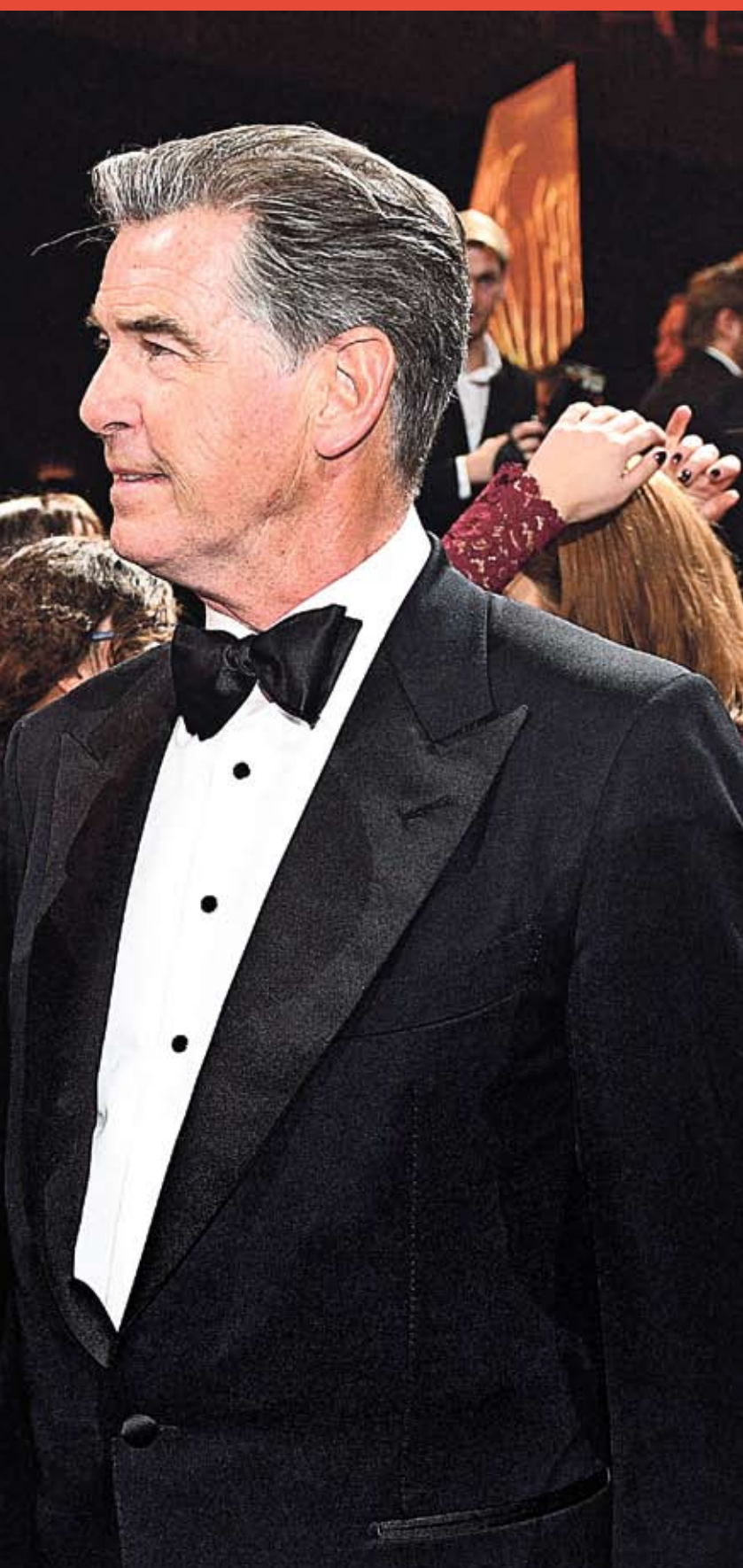


Photo: Filip Banaś



Maciej Stuhr, Wim Wenders, and Rafał Dutkiewicz

Photo: Maciej Kulczyński

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In my opinion, ECC will even go down to the mythical space of Wrocław. Just like the 1997 flood, the visit of pope John Paul the 2nd, or Recovered Territories Exhibition with the World Congress of Intellectuals – although no one really knows exactly how they went in 1948. In my opinion, year 2016 and ECC will also enter this mythical space.

– RAFAŁ DUTKIEWICZ

Photo: Maciej Kulczyński

Exhibition with the World Congress of Intellectuals – although no one really knows exactly how they went in 1948. In my opinion, year 2016 and ECC will also enter this mythical space.

■ And what did we learn about the residents of Wrocław and what changed as a result of the twelve-months' culture celebrations? What remains to be used in the future? A change happened on the existential level because, as you said, a new habit of culturally spending time has appeared – it's the change that deeply interferes with everyday life.

A friend of mine, father Mirosław Maliński, told me that looking from the pastoral and youth-coordinating perspectives, he noticed the emergence of new energy in 2016. In his opinion, it was the same energy as the one we saw at the turn of 1989, when we became a free country during the first self-government elections. It's

ger for this change isn't like a light switch that transforms darkness into light right away. We talk about a very difficult social issue, which we have to look to thoroughly.

■ It's a common opinion that Wrocław residents are willing to participate and act to create culture. It is so for sure. But – let's not deceive ourselves – they want great events, sports or cultural Olympics. During ECC, there were lots of such games: the aptly named Theatre Olympics, European Film Awards, Gilmour's and Morricone's concerts, *Night with Carmen*, or *Capital of Rock* on the stadium. Will ECC result in, for example, Jo Nesbo locating a thread of his detective story in Wrocław, or Wim Wenders filming *Wroclowe Story*? Is there a chance that these names will come back to us?

There is, although future is inscrutable. After the gala in NFM, Wim Wenders said beautifully: 'Rafał, it's the beginning of a great friendship.' I think he meant me a bit, but most of all – Wrocław. It's true that I showed him Wrocław in Speedy Gonzales' pace, but he was fascinated with the city. He especially took to the part that is a bit rough and neglected, i.e. Nadodrze. I think that in the case of Wim, there is a chance of his artistic coming back to Wrocław, and I'll remind him about that. Yet, generally speaking: by organizing ECC 2016, we really took an entirely different league by storm. We have become a recognizable city, and this must bear fruit, although it will also awaken various kinds of expectations and hopes, which we won't be always able to meet.

■ Till April, we are still UNESCO World Book Capital, we're bound to perform worldwide the book hymn with the words of a poem by Tadeusz Różewicz. By the way, did you read more books in 2016 on this occasion than usual?

Yes, I did, and because I read in my free time, I managed to read about ninety, including several authors that I'd already read: for example the whole Steinbeck, and Graham Greene, the name being unrelated to the literature curator...

■ And which ECC events impressed you most?

Personally, I would name four. Euro-

and Wrocław

citizens' energy released

sense. However, quoting Roman Gutek, it turned out again that one should cross the barriers and expand horizons. It's Wrocław's biggest social value, which in 2016 was enhanced by beautiful things, but also by tensions and arguments, which we weren't short of in that time.

■ But, let's not deceive ourselves, not everything worked out well in ECC. The sociologists who studied its reception among Wrocław inhabitants (read: p. 27 – editor's

note) noticed the false start of *Awakening* final, or just the statement in the surveys that Ennio Morricone didn't get flowers after the concert, and other lesser or greater blunders. Do you remember them?

I try to remember good things rather, whereas certainly among thousands of artistic enterprises there were some per cent of the ones where something fell, blunders happened. Matter resists, that's why in the real world, unlike in

the spiritual one, not everything turns out all right. But as Dr. Jacek Pluta explained it to me, the assessment that Wrocław residents made of ECC is surprisingly high as for modernizing society. These are not top grades, but indeed very good ones, which means that generally, according to Wrocław inhabitants, this enterprise succeeded. In my opinion, ECC will even go down to the mythical space of Wrocław. Just like the 1997 flood, the visit of pope John Paul the 2nd, or Recovered Territories

something new here. And we should use this positive energy for Wrocław to become a more and more open, international and tolerant city. It's a space where there's lots of mental and – exactly – cultural neglect, as we've been ethnically homogenous for a long time. I don't have ready-made recipes or a plan but I think it simply has to be dealt with. If this city got a new energy injection owing to ECC, let's channel this energy to shift the cultural attitudes of people. The trig-

pean Film Awards, which did Wrocław a great service, as they fulfilled its residents' and Poles' latent dream to touch something so prestigious in the artistic world. I also favour ECC Parks very much; they attracted people to come to Wrocław parks spontaneously. I admit I originated the idea, and Dorota Feliks realized it excellently. I also thought up 'Ruska 46', full of artists, and I consider this project to have been completed well. I like Chris Baldwin's *Bridges* as well.

3xR WE WERE READING, WE ARE READING, WE WILL BE READING



'In 2016, Wrocław gave the lovers of literature what they needed on a daily basis. On many levels it showed that reading makes sense. It substantiated the value of listening to and reading what writers had to say about our reality. All unconventional projects connected with books proved to be able to give more than official academies,' MICHAŁ NOGAŚ sums up the literary part of ECC Wrocław 2016.

From Nesbo to Tokarczuk, or Wrocław made Poland read

The task I was given was mostly unrealizable, and – I have to admit – I'd been reluctant to undertake it. How to describe, remind, sum up in a brief text all that the European Capital of Culture had offered for twelve months to the residents and guests in the field that is closest to my heart, i.e. literature? (Although – by the way – I have to stress: hats off to the curator Maćków for the excellently prepared architectural programme!) It's impossible, and I shouldn't even try. Instead, I'll choose what I consider as the best, most interesting and important, and trust that many readers will agree with me.

At the beginning there was *Writers' Newspaper*

Let's begin with the project which combined two titles: ECC and UNESCO World Book Capital. On the day Wrocław took over the latter, the *Writers' Newspaper* appeared, the first such paper in the history of the Polish press, entirely created by authors. On the cover, Jo Nesbo smiled in his particular way; Olga Tokarczuk appealed to all of us to pay attention to the contemporary word's issues; and inside, Stasiuk taught how to talk to a Russian; Szostak – in a language from long ago – told about the Obamas' visit on the court of Elizabeth II; and Kuczok dedicated his column to – naturally – football. Adding to this reprints or texts written by foreign authors especially for the *Writers' Newspaper*, one cannot fail to observe that we obtained an extraordinary thing. The special issue, prepared together by ECC and *Gazeta Wyborcza*, sold excellently, and the idea will, I hope, be continued. Even Polish politics as described by men of letters seemed more friendly.

Let's stay for a while with April 23, 2016. Indeed, have you ever seen crowds of



European Literature Night: Krystyna Janda and Maciej Stuhr

Photo: Filip Baran



Authors writing in different styles and genres from all over the world came to literary events.

any city inhabitants (Wrocław – in this case) wander the streets from place to place to see and listen to others read? Yet this was the case with the special edition of European Literature Night, dedicated to Shakespeare on the 400th anniversary of his death. Magdalena Cielecka, Dorota Segda, Maria Pakulnis, Jan Nowicki, or Bartosz Porczyk, solo or in male-female duets, read fragments of the works by this master of matters, and Wrocław residents – frequently whole families – stood silent or whispered known sentences, quotations that entered our everyday language. I looked at that, delighted and happy. No wonder then that ELN lived to see its rerun: what's good is always in demand. It's good that the next



Radio Three reads for children during the UNESCO book weekend

Photo: Marcin Oliva Soto



Ewa Skibinska and Bartosz Porczyk in Aula Leopoldina during European Literature Night

Photo: Dariusz Photography



Meeting with
Jo Nesbø

Photo: Marcin Oliva Szo



Robert Więckiewicz,
Małgorzata
Foremniak and
Arkadiusz Jakubik in
Radio Drama

Photo: Dariusz Photography



Radio Drama in
the Centennial
Hall

Photo: BFW Photographers

on their broad shoulders without any inhibitions. Woodstock was a celebration of LCs, the institution created and coordinated for many years by Elżbieta Kalinowska, vice-president of Book Institute till recently. This merit of the organizer, who is famous for her modesty and excellence, cannot be taken away from her. The reader remembers. By the way, the meeting of LCs members finished with singing the UNESCO World Book Anthem together, instead of the national one. The Town Hall Square in Wrocław sounded with music by Jan Kanty Pawluśkiewicz and lyrics by Różewicz:

*A poet is someone for sure
So listen to the poet's voice
Even if this voice
Was thin as a hair
As one hair of Julietta.*

I know I should also write here about the literary awards handed in Wrocław in 2016, about book fairs that moved to the Centennial Hall, about the cooking book with the recipes by Wrocław citizens, about the exhibition organized thanks to the engagement of school students, about LEMological Congress, Polcon, opening of the Pan Tadeusz Museum, numerous conferences, crowds at the meeting with Jo Nesbø, and the opportunity to dance with books last year, about Wrocław's visit to Lviv, and many, many other successful projects. All this is important.

'PH Literature' has gone out into the world

But finally about something earthly: literature on four wheels. At the end of May, Literary PIT-STOP took place. A simple idea, elegant realization, and, thanks to ECC, Wrocław residents were able to go around Poland with fragments of prose and poetry on their cars. Smaller or bigger stickers greeted other drivers: 'What goes around, comes around,' 'Let's get cracking,' 'Plenty of highwaymen on the road.' I saw it with my own eyes when the interested came closer to others' cars to read and get to know where the quotation came from. Mickiewicz, Witkacy, Fredro, Norwid, and others went around Poland in 2016 and, at least for a while (although I hope it will last longer), they made people remember about their most important works. The literary scene of ECC featured no pomp. It was for people. It showed our authors to the guests from outside Poland in an unconventional way, and it proved to the native readers that to show oneself and be with the book was needed. The high was skilfully combined with the commercial without a scrape. Simply so and so much.

MICHAŁ NOGAŚ

The author is a journalist with *Gazeta Wyborcza*, previously bound with Programme 3 of the Polish radio; on his car, he has a sticker with a slogan. 'I will move when I've finished reading.'

Literature was (and is) the most important

IREK GRIN, ECC Wrocław 2016 literature curator:

ECC literary programme isn't easy to sum up when UNESCO World Book Capital is still going on and five important European Capital of Culture Wrocław 2016 programmes will have been realized by the end of March.



Photo: Tomasz Wozny

I will therefore sum up and assess it after April 22, 2017, when we hand over the WBC title to the African Conakry, the capital of Guinea, and with this symbolic title – very realistic 100 000 ABC books for children in Guinea, enriched with Polish poems for children in French and thousands of books which we inspired our partners from all over the world to present to the Guinea National Library (read: p. 25 – editor's note).

Today, I can and should briefly describe what the literary scene of the European Capital of Culture will doubtlessly leave to Wrocław (and not only), choosing from out of hundreds of actions those most important and those illustrating a huge spectrum and variety of our activities during last year.

We have an already active and very popular Wrocław Publishing Programme, which supports Wrocław publishers and authors, thanks to which eight magazines and over ten books have been issued: from *Rock in Wrocław* by Bogusław Klimsa, through Ewa Sonnenberg's essays, to poetic volumes by Gabriel Leonard Kamiński, Grzegorz Hetman, or Kamil Zajac. Within the ECC publishing series, we released, among others, a unique *Wrocław Cookbook* and an extraordinary collection *The Road Has No End* – an anthology of Polish verse fairy tales in the languages of national and ethnic minorities; a book report of international conferences dedicated to Stanisław Lem, edited by Stanisław Beres; a volume of poetry by Wrocław authors dedicated to Ukraine; a *Dictionary of Polish Crime Literature*; and over ten other important titles. Within the Translation Programme, we not only co-published books by Olga Tokarczuk or Marcin Kurek abroad but also awarded – in a translation competition – several dozen translations of Polish literature which, owing to our support, could be released in over ten countries. These include works by Tadeusz Różewicz or Rafał Wojaczek.

We are a member of ICORN (International Cities of Refuge Network) for writers, and the first 'writer-exile' who is threatened with death in his own country will appear in Wrocław in the nearest weeks and we will take care of him for two years.

It was in Wrocław that the World Book Anthem was created. Together with over a thousand members of Book Clubs, we performed the composition by Jan Kanty Pawluśkiewicz to *A Hair of a Poet* by Tadeusz Różewicz for the first time on Wrocław Town Hall Square. On April 22, when we finish our term as UNESCO World Book Capital, the anthem will sound in several dozen cities all over the world, and will remain the song of readers' community forever.

Created by us together with *Gazeta Wyborcza*, *Writers' Newspaper* already inspires editors in the whole Poland to undertake similar actions. Thanks to us Lviv joined the cities hosting the Writers Monthly Meetings, and two festivals: Leminarium and the City of Lem will always remain an item in the calendar of Lviv cultural events.

Very soon, the Polish premiere of LiteraTury (Litera Turns) – an educational mobile game for young people – will take place; also (soon commonly available), the Wrocław Literary Portal – an innovative service dedicated to literary events and life in our city – will stay. Thanks to the Wrocław House of Literature, opened in 2016, educational programmes will be continued (for example the Writing for Children and Young Adults Forum, exceptionally popular among students); the same refers to the SILESIUS International Poetry Festival.

On the walls of Wrocław tenement houses, we put the images of the most important Wrocław creators, and on the fences around buildings – quotes from literature instead of unsightly advertisements. Thousands of Wrocław residents put literary quotations on their cars. I don't think they removed them after 2016.

ECC Wrocław 2016 caused an impossible-to-overestimate and unprecedented intensification of the local, regional, and international cooperation in the fields of literature and creative book concepts. We are convinced that these are the contacts that will contribute for good to the common effort for the sake of literature and readership through the exchange of good practice.

REALIZED LITERARY ENTERPRISES:

37 PROGRAMMES
200 PROJECTS
1600 EVENTS



David Gilmour:
concert at Wolności
Square

'Capital of Rock proved that the stadium wasn't cursed, and the *Flow* cantata conveyed a message to all residents of Wrocław,' – **ANDRZEJ JÓZWIK** sums up the musical ECC



With the passage of time facts, details, impressions fade and become mythologized. However, I don't want to rush into summing up because my stand is that cultural events should be judged from time perspective: by observing their influence on reality and their resonance. Which musical enterprises of European Capital of Culture Wrocław 2016 have stayed in my memory? Here's my subjective list.

It was a very intensive year. A year like that probably won't repeat, and this necessitates an appropriate perspective. From the marathon of events, initiatives and enterprises, I fish up small and big episodes which in my opinion gave ECC distinctness and a sense of diversity.

From Commenting Choir to the *Flow* cantata

One of these is for example the Wrocław Commenting Choir – it must exist and act. Indeed each month brings something curious to comment on in our city. This is also the case with Silence Disco. Wrocław citizens want to be amused in such a way, although I admit I was sceptical about this idea at the beginning.

I will also remember the phenomenal concert of a hip hop group Syny in the tenement house Rynek 25. It was so intense that one imagined neighbouring houses go up in the air and levitate, and we – go up with them as

well. Also the *Flow* cantata, a common work by four composers: Udi Perlman, Amir Shpilman, Jiri Kabat, and Paweł Romańczuk, performed on the Odra banks, will stay in my memory. This musical enterprise, to an adequate extent dignified and vivid, conveyed a message to all Wrocław citizens: the former and the contemporary ones. We will come back to this spectacle, by reminiscing, commenting, analysing. One couldn't miss to observe that the European Capital of Culture programme was tailored to various attitudes and needs. There were therefore concerts that simply had to be organized.

Morricone, Gilmour, Rammstein

These are the concerts of internationally recognized big names and artists that necessarily inscribe themselves into the form of this cultural marathon.

Wrocław's people had looked forward to them, which was evidenced by their attendance and interest. Firstly, in winter, Ennio Morricone could have filled the Centennial Hall to the last place several times, day after day. Then, David Gilmour followed at Wolności Square, and Rammstein on the City Stadium during Capital of Rock. This last concert proved that the stadium wasn't cursed, and could be brimming with fans, when provided with a hefty portion of world quality entertainment. How will this experience be utilized? Will the slogan 'Capital of Rock' be current in the coming years?

Wolności Square itself underwent a kind of check-up, as there were a couple of events held in it, but they haven't yet brought the answer to the question if this is the place that Wrocław residents will take to. In turn, National Forum of Music came up to the expectations excellently. There is a certain

ROCK around the 2016



Rammstein on the
Wrocław Stadium



World Jazz Day: Tomasz Stańko

Photo: BTW Photographers



Guinness Guitar Record

Photo: BTW Photographers



Leszek Możdżer was a guest at David Gilmour's concert



Photo: BTW Photographers

Ennio Morricone



Photo: Dunweel Photography

paradox about it: I've gone to NFM a couple of times, looking forward to experiences, yet not the ones connected directly with a particular repertoire, but to those linked to the curiosity of how this repertoire would sound in such a unique room. I was not alone to feel that. And NFM is awesome.

ECC looks for clubs

Unfortunately, 2016, as the previous years, lacked a festival in the open air. That such events bring benefits (to participants, organizers, tourist gastronomic branch) has been no secret for long, which is shown on the example of Kraków, Gdańsk, Poznań, Katowice. Our city has been long known to have a problem with spaces for such events. I also felt a shortage associated with clubs for live performances. We have too few of them. Thanks to ECC, there appeared spaces adopted to fulfil this aim. I've already mentioned the tenement house Rynek 25, annexed for the sake of Lviv Month and Coalition of Cities. Such a dose of stylistically diverse and cyclically served music hadn't been hosted in our town for a long time. The tenement was a place not only for listening to music but also simply (or unusually) for spending free time. It was a cultural incubator in the heart of Wrocław, where you could meet various people of different artistic professions and from different cities. A phenomenal experience.

After the cycle of concerts by groups connected with Katowice and Gdańsk, I felt a little jealous that the activities of Wrocław music stage were dispersed and enigmatic. However, there are things to boast about. WroSound, especially successful this year, and Underwater Wrocław, though stubbornly sticking to the form of artistic mass mobilization instead of distinct artistic frame, defended our honour this year. It's a pity it was an event for Wrocław citizens only, not promoting the music of the city outside.

New Horizons of Wroclavia Cantans

Which festivals in the ECC programme have the power of a magnet attracting recipients from outside of Wrocław? The music stage of New Horizons has this potential. Balancing the portion of music to be present during a cinema marathon remains an open question. I think that it is more the case here than usual. During the 2017 holiday, we'll see what Roman Gutek's team is going to prepare. Out of the events in 2016, I will remember the atmospheric performance of Xiu Xiu and the shamanic ritual in electro-

punk-hip hop style of Ho99o9.

Whereas I agree that Wroclavia Cantans is a name in itself, Jazztopad, organized in National Forum of Music, was a discovery and surprise for me. The festival obviously looks and sounds coherent and diverse when it comes to its programme. It's not too hermetic, doesn't cater for simple tastes, and brings surprises, like for example the presence of Wayne Shorter. Before the concert, this eighty-odd-year-old musician shared his life wisdom with journalists, to throw in the end belligerently: 'Never give up.' This is unforgettable. The invitation of The Necks hit the bull's eye. Believe me, to see the Australians live – perfectly combining jazz, experiment, and trans – is an experience orbiting around intense emotions, connected with calming down and contemplation. I needed such sensations.

Wrocław Industrial Festival also prepared a special programme for ECC. It was an event that showed the phenomenon of a worldly environment. There's probably no other event in this city whose big percentage of recipients would be Germans, Englishmen, Italians, Czechs, Russians, Americans, or Belgians. I don't fully share or understand the musical fascinations of the organizers (friends of mine) but I'm still impressed by the consistence with which they realize their plans. This attitude is significant – the festival enjoys good reception abroad among fans of post-industrial, gothic, and close-to-avant-garde music. The ECC edition was exceptionally successful.

The year of Small Instruments?

I wouldn't associate the very year 2016 unequivocally with some sound, sonority, key, unless it is a melody generated by the army of instruments constructed by Paweł Romańczuk and colleagues. The Wrocław composer and instrumentalist is engaged in a combination of various dimensions of cultural activity. His music was present during the monumental events of the *Flow* cycle, made and played during workshops for hundreds of people, as well as created in a small group (the 'Samoróbka' project). I wouldn't mind if diversity, hard work and originality – so characteristic of Paweł Romańczuk – marked the Wrocław musical life. Let it be one of the inspirations bound with ECC.

The author is a TV and radio journalist. Last year, he hosted (with Tomasz Kempski from TVP Kultura) 'Kierunek Wrocław' ('Direction: Wrocław') – a live TV programme about European Capital of Culture Wrocław 2016.

'The greatest film makers from Europe – Pedro Almodóvar, Ken Loach, Wim Wenders, Volker Schlöndorff, Jean-Claude Carrière – behaved as if they hadn't come to Wrocław as guests, but as if they were at home here. And Pierce Brosnan admitted that as a teenager he'd dreamt about performing for Grotowski – **PAWEŁ T. FELIS** sums up the film part of ECC Wrocław 2016



Wrocław did excellent as the European Capital of Culture, with the contribution of multiple cultural events and the work of art lovers. Cinema played a special role: if Wrocław came onto everyone's lips in Europe, it was because of T-Mobile New Horizons and European Film Awards.

'Wrocław should stay European Capital of Culture forever,' director Wim Wenders said a couple of days after the European Film Awards. One couldn't agree more. Just because probably no other Polish city backs culture so much. And none demonstrates so much effort for culture to animate local community, activate residents, and change habits. During European Capital of Culture, cinema was Roman Gutek's responsibility. He's the man who, for several years already, has not only propagated good films but primarily charismatically aroused film passion in successive generations. For Gutek, the newest cinema has always been equally significant as older films, sometimes cult ones, otherwise completely unknown. The proof of it is for example New Horizons Cinema actions in 2016 – at eagerly frequented shows it presented on the one hand very contemporary images (also those nominated to European Film Awards), and, on the other, older ones. Numerous retrospectives, for instance the Czechoslovakian New Wave, New French Cinema, also Spanish, Argentinian, Ukrainian, or Basque films were always pretexts for meetings, discussions, sometimes lectures. Eminent film makers visited Wrocław during the whole year, although the largest group came in December (European Film Awards), October (American Film Festival), and July (T-Mobile New Horizons).

T-Mobile New Horizons festival: a must

European Capital of Culture proved that T-Mobile New Horizons has already become a real brand, and not only in Poland. A different thing is that in Wrocław the festival grew impressively – the chamber, charmingly amateurish atmosphere from Cieszyn was substituted by a professional film event comparable with the best ones in Europe. Cinema has also changed: makers once discovered in Poland – such as Sokurow, Dumont, Reygadas, Seidl, or Weerasethakul – triumph at the biggest world festivals today and have entered art-house mainstream. But now, the youngest generation come to Wrocław who don't know these names. And it is from them that young people learn cinema.

To understand the world, or the success of European Capital of Culture cinema



European Film Awards Ceremony

Photo: Filip Basara



Eminent film makers visited Wrocław during the whole year, although the largest group came in December (European Film Awards), October (American Film Festival), and July (T-Mobile New Horizons).



Photo: Filip Basara

Anyway, in principle, New Horizons was to be a festival different from any other: Roman Gutek's unique gift of attracting viewers stands on sharing his passion with others rather than just showing films. This personal approach – very rare today – has worked for years – during ten July days, T-Mobile New Horizons bustles with life, discussions about cinema, and meetings of makers who either changed or have the chance to change the language of cinema. The essence of Wrocław festival is the space for meetings and talks, no hurry, contemplation of cinema, for which there is no time during big

festivals where successive titles are 'devoured'.

Last year, the 16th edition of the festival was special not only because of ECC. In fact, if we want to treat T-Mobile New Horizons as a teenager, its first phase is in a sense finishing: it was Roman Gutek who familiarized Polish viewers with film experiment, caused fascination with cinema which is often described as neo-modernist or slow cinema. Little can shock New Horizons viewers; the openness to what escapes run-off-the-mill classifications has become a fact. Indeed, cinema lives, changes – and so does the festival. Because this yearly

Wrocław celebration of cinema is still needed, perhaps even more now than before. It is even necessary: without it, film life in Poland wouldn't be the same.

Polish European cinema

An extraordinary, even the most important ECC event was of course December European Film Awards in Wrocław. For the Polish cinema – especially nowadays, when it is flourishing and being recognized in the world – the gala of awards had a symbolic significance. The greatest European film makers – Pedro Almodóvar, Ken

Loach, Wim Wenders, Volker Schlöndorff, Jean-Claude Carrière – behaved as if they hadn't come to Wrocław as guests, but as if they were at home here. And the winner of the honorary award European Achievement in World Cinema, Pierce Brosnan, who got a standing ovation, admitted on the stage that as a teenager from a street theatre he'd dreamt about coming to Wrocław and performing for Grotowski.

The December event proved that we didn't have to catch up with the European film makers community: we'd been in it for a long time. The best evidence for this was Wim Wenders moving



16th
International
Film Festival
T-Mobile New
Horizons

Photo: materiały Kina Nowe Horyzonty



Photo: Filip Basara



EFA 2016: Wim
Wenders



Photo: BFW Photographers Maziarz Kajer



speech, when he announced the special award of European Film Academy for Andrzej Wajda. 'Andrzej, what are we going to do without you now?' Wenders said. 'You were the father of many Polish and foreign film makers. We awarded you already twenty six years ago for lifetime achievement. And you went on shooting films. This year we wanted to distinguish you not only for films but also for your citizen and social attitude: you always voiced your stand in the most important matters, not only the ones concerning film. You defended your colleagues also when it was highly risky.'

World eminent film makers confirmed that Wrocław – together with the impressive space of National Forum of Music – came across excellent. Its interestingly thought up gala was not the only reason for this success: the most important was the heartening feeling of being together. From the beginning, European film makers' community functioned in spite of divisions into countries and ethnicities. 'Especially today, connecting through culture is particularly important,' said the chairwoman of the board of European Film Awards, Agnieszka Hol-

land. 'The union of ideas and actions existing between us has never ceased to operate: starting from an array of very skilful producing institutions to very private contacts and connections. I am deeply convinced that the more Europe is going to fall apart, the more people of culture and art will try to act together.' Although European Capital of Culture has been already handed over, Wrocław – especially film Wrocław – won't be forgotten. It was here that, against the heated times of sharp political conflicts and divisions, film makers and viewers were able to feel part of

a community again. This is a community of people for whom cinema is not only entertainment but also a way of talking to each other and understanding the world better. And, by the way – a way of understanding themselves better.

The author is a film critic with *Gazeta Wyborcza*, he has also published, among others, in *Tygodnik Powszechny*, *Kino*, and *Film*. He ran the Internet portal *Gazeta Filmowa*, made by a group of young Polish film critics. He was also the programme director of Lubuskie Film Summer, and is a member of the FIPRESCI International Federation of Film Critics.

Heart of film in New Horizons Cinema

ROMAN GUTEK, ECC
Wrocław 2016 film curator:

The film tradition of Wrocław, combined with the European Capital of Culture title, allowed for creating a unique film programme. New Horizons Cinema became its heart: the biggest European studio cinema, opened in 2012, where reviews, festivals, and educational activities took place for the whole year. The core of the programme was film education: we offered shows and meetings that aimed to shape young viewers' tastes, discover cinema diversity, awaken cultural needs, and prepare for the reception of more difficult films. These activities are essential to raise Wrocław residents' participation in culture and to increase the interest in more ambitious cinema. The realization of this programme allowed for the presentation of a broad spectrum of the European cinema, both in its historical aspect (Czechoslovakian New Wave, Ukrainian cinema) and from the perspective of the most recent achievements (including new Italian, French, Spanish, and German cinema). In cooperation with the simultaneous capital of culture, San Sebastian, Basque film and culinary traditions were presented. The possibility to invite to Wrocław creators like Nanni Moretti, Victor Erice, Carlos Saura, Petr Zelenka, Ulrike Ottinger, Jessica Hausner, Claire Denis, Andriej Konczalowski, Cristian Mungiu, or Wim Wenders was particularly valuable.

The following festivals had their special editions: MFF T-Mobile New Horizons with Masterclasses of Cinema, and American Film Festival with a review dedicated to Europeans creating in the US. *Lost Highway* had its operatic adaptation premiere, M. Barney's film opera *River of Fundament* had its special shows. The crowning of the programme was handing in the European Film Awards in Wrocław, as well as the accompanying laureates and nominees review and meetings with film makers. These activities are expected to contribute, on a large scale, to the recognisability and boosting of the image of Wrocław as an important film centre.



Photo: Tomasz Wójcicki

REALIZED PROJECTS:

29
EVENTS:
60



Foreign press: Arab Times. Sunday

'Judging by the scale of the events during the inauguration opening of European Capital of Culture, nowhere will be such rich cultural and entertainment programme as the one in 2016.' *Arab Times*

'Quirky and eccentric – known as the city of dwarfs – with a history that is, at times, hard to believe, once carrying the reputation of Poland's Wild West.'

Khrystyna Hryshtschuk, *Deń*



Foreign press: Irish Examiner

An evening spent in the Old Town's bars – which can match even Glasgow for boisterousness – confirms that the city now extends hospitality to a throng of students from across Europe and beyond.'

Sean Geary, Irish Examiner

'Wrocław is perfect for a weekend away but you'll probably wish you could stay longer.'

Boyd Tonkin, *The Independent*



Foreign press: El Pais



TEKST GORAN KOŠČAK / **FOTO** PRIVATNE ALBUM, SHUTTERSTOCK, POCOCKSTOCK

Wrocław

Grad dobrih patuljaka

Nekada simbol borbe protiv režima, a danas ih je čak 250 diljem grada. Dočekat će vas gdje se najmanje nadate, a svaki ima ugrađen GPS lokator, da ne – odluta

[illegible]

Foreign press: article Wrocław Grad dobrih patuljaka

**A JOYFUL
CITY,**
full of culture,
or WrocLove
in foreign media

A unique city, extraordinary events – this is how foreign media reported European Capital of Culture in over 5500 publications. Fantastic reviews in print, on the Internet, on the radio, and in television in nearly 40 countries have the measurable value of around 10 million euros. This is how much such promotion and advertising would cost Wrocław.



The Italian agency ANSA praises Wrocław: it used its opportunity.

Organizing hundreds of unique events when holding the ECC title, but also starting new and restoring old cultural institutions, it managed to attract millions of tourists. In turn, Slovenian public TV recommended visiting the city, where chasing dwarfs is much more interesting than catching Pokémons. From the post-war devastation and communist stagnancy through Euro 2012, ECC, World Book Capital, and The World Games – such a way this unusual city has undergone, sums up *The Jewish Telegraph*, which got enthused with the city, but first of all with the scope of European Capital of Culture events.

The capital inspires

POver 250 journalists from 30 countries, invited by ECC organizers and cooperating institutions, contributed to the occurrence of 5500 pieces of information, broadcasts, coverings and reportages about Wrocław as European

Capital of Culture 2016 in European
and world media.

'Since December, the total of 11 big TV stations from Germany, Italy, Ukraine, Austria, France, Malta, Spain, and Bulgaria have come to Wrocław, often repeatedly,' sums up Magdalena Babiszewska, foreign media coordinator in ECC Wrocław 2016 press office. 'Both the very ECC events and the material published by the invited journalists were an inspiration for other world media,' Babiszewska emphasizes. 'The American *Vogue* and one of the most important Indian newspapers wrote about us, though the authors of the articles didn't come to Wrocław.'

Jakub Mazur, representative for ECC Wrocław 2016 promotion, quotes impressive data concerning the advertising equivalent which the city gained thanks to foreign publications: 'We estimate the value of all foreign publications – from traditional to Internet ones – as around 10 million euros. It's the so called media equivalent, which is calculated as the value of advertising space or time that we got, for free of course, in all these media,'

counts Jakub Mazur. "Thanks to ECC, we had a chance and we took it, which means in practice that Wrocław's activities in 2016 significantly topped the sum of promotion actions in all Polish cities. In one word, when the world talked and wrote about cities and culture in this part of Europe, it referred primarily to Wrocław," Mazur relishes.

About Venice of the North with enthusiasm

ECC events inspired the interest in the very city. How do foreign journalists see Wrocław AD 2016? 'It was one of the most pleasant occupations in my career because I worked with people who were amazed by the city and events,' Magdalena Babiszewska says with a smile. According to Pedro Grifol from *El Economista*, Wrocław would deserve extraordinary attention even without ECC, just 'because of its architectural character, mixing a wide range of styles: from gothic to art nouveau.' And Alice Avallone in cosmopolitan.it betted that – after reading her article about the vibrant city, intersected with rivers



'Wrocław should not only be noticed, but furthermore perceived, as a city full of culture, experimenting, ambitious, and – as it was the case for hundreds of years in the past – truly multicultural.' **Sean Geary, Irish Examiner**



'Wrocław achieved its goal as the European Capital of Culture 2016: it marked its existence on the world map, doubled the number of tourists, and encouraged its citizens to take part in cultural activities.' **Hanne Würtz, Jyllands-Posten**

on which small islands are nestled, and the city which one discovers chasing dwarfs – the readers couldn't wait their own trip to Wrocław. The journalist has a comparison: she's been to the most important cities in Poland, including the tourist giants of Warsaw, Gdańsk, or Cracow. 'But it was Wrocław that won my heart,' she wrote. In the opinion of another Italian journalist, Valentina Bosetti from Viacolviaggio.it, the city definitely deserves the name of the Venice of the North. ECC is, according to the Swiss *La Liberté*, a great success, as the attendance at cultural institutions tripled or quadrupled. 'Wrocław attracts more and more tourists who discover that Poland is not only Warsaw and Cracow.'

Cosmopolitan atmosphere
Journalists emphasized the atmosphere of the city in their publications. 'Quirky and eccentric – known as the city of dwarfs – with a history that is, at times, hard to believe, once carrying the reputation of Poland's Wild West,' observes *Irish Examiner*, adding: 'Perfect for a weekend away but you'll probably wish you could stay longer.' 'Cosmopolitan, joyful, and inviting city. The opening gala delighted with its Olympic aesthetics,' *Berliner Zeitung* has one eye on its rich history, [...] the other is focused on a strong avant-garde streak



Journalists emphasized the atmosphere of the city in their publications.

with a vibrant and creative cultural scene thrust into the spotlight this year as a European Capital of Culture,' observes the American *Vogue*. 'An evening spent in the Old Town's bars – which can match even Glasgow for boisterousness – confirms that the city now extends hospitality to a throng of students from across Europe and beyond,' *The Independent* persuades.

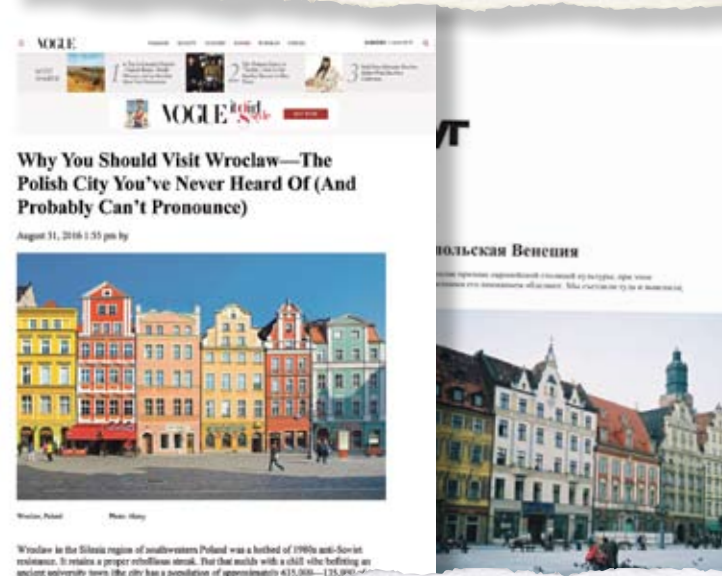
ECC: an achieved goal
Foreign media highly praised the organization of events and the very Wrocław for its presentation as European Capital of Culture. 'At the opening of European Capital of Culture, Wrocław introduced itself as a cosmopolitan, joyful, and inviting city. The opening gala delighted with its Olympic aesthetics,' *Berliner Zeitung* reported, and *The Independent* remarked

that 'Wrocław's spirits of tolerance and renewal stalk the city just at the moment when those values were beginning to look a little fragile. As the waters of xenophobia rise towards a flood across the heart of Europe, the city has a precious chance to show that cosmopolitan rhetoric amounts to more than soporific Euro-babble.' According to *Jyllands-Posten*, one of the biggest Danish magazines, 'Wrocław achieved its goal as the European Capital of Culture 2016: it marked its existence on the world map, doubled the number of tourists, and encouraged its citizens to take part in cultural activities.' In turn, *Arab Times* strongly recommends its readers an escapade to the Lower Silesian capital: 'Whoever comes to Wrocław will have the opportunity to fall in love with spaces filled with culture, in the Meeting Place and its friendly and open inhabitants. After all, the city is called WroLove not only because of its name, which is difficult to pronounce.'

JAROSŁAW KAŁUCKI
The author is a Wrocław journalist, the editor of *Slowo Polskie* and *Slowo Polskie – Gazeta Wroclawska* for many years, a journalist with *Rzeczpospolita* and *Do Rzeczy* weekly. He has published in *Die Zeit* and *National Geographic Traveller*. He is also a spokesman for Travelplanet.pl.



'The Town Hall Square in Wrocław is probably the most beautiful "ring" of Europe.' **Hanne Würtz, Jyllands-Posten**



'At the opening of European Capital of Culture, Wrocław introduced itself as a cosmopolitan, joyful, and inviting city. The opening gala delighted with its Olympic aesthetics.' **Marko Martin, Die Welt**

5500 publications worth 10 million euros

In 2016, foreign media informed about European Capital of Culture and Wrocław itself over 5500 times. Over 2800 publications appeared in Germany (including nearly 300 radio and nearly 200 TV broadcasts), over 800 – in Spain, almost 360 – in Italy, over 240 – in Austria, about 200 – in France, America, Great Britain, and Ireland. ECC events were also covered by media in Kuwait, Ghana, Japan, and India. Information about Wrocław was presented in such prestigious media as Deutschland Radio

Kultur, Tagesspiegel, Sachsische Zeitung, Berliner Zeitung, Irish Independent, La Repubblica Viaggi, Jewish Telegraph, Der Standard, Wiener Zeitung, Gazeta.ru, index.hu, HVG, RNE-Area de Cultura, El Pais, Evening Standard, ABC, La Stampa, radio RAI 3, Dagbladet, Suiker, El Diario Vasco, Finnish National Radio, Le Figaro, Le Monde, El Economista, RBB-Rundfunk Berlin-Brandenburg, MNO – Maggyar Nemzet, Luxemburger Wort, Ukrainian Radio Kiev, Bulgarian National Radio, Vogue Ukraine, and many

others. The following TV stations covered ECC: ZDF, MDR, ARD, Deutsche Welle (Germany), Arte TV (Germany/France), RAI 3 TV (Italy), Channel One of Public Ukrainian Television (Ukraine), TCH News (Ukraine), 1 + 1 (Ukraine), ORF (Austria), RTVe (Spain), Bulgarian National TV (Bulgaria), and Malta National TV. Moreover, the following press agencies dealt with the year in Wrocław: EFE (Spanish Press Agency), ANSA (Italian Press Agency), AFP (French Press Agency), and Xinhua (Chinese Press Agency).

The whole street joined ECC. We continue acting...

GABRIEL LEONARD KAMIŃSKI, a poet, bouquiniste, activist, an unquiet spirit of Wrocław. No wonder he joined the activities of ECC – in many fields indeed. His idea of microGRANTS – to describe (but also to record) the history of the former Przodowników Pracy (Udarniks') Street (today Hallera Street) – turned out to be a hit in the bull's eye.

'I came up with the idea to describe the history of the city and its inhabitants with a help of the residents of my area. I was panicky because many people thought I wouldn't be able to involve residents in such an action,' tells Gabriel Leonard Kamiński. 'Yet, the opposite happened, and half way through the enthusiasts of the project actually took over and expanded my concept to the story of the whole respectful Grabiszynek estate. I didn't even have an idea that the Amber Route had gone here. A web page przodownikowpracy.pl/ emerged, and now the next one is being created, about Grabiszynek, where we'll be able to gather accounts and write a memoir of the whole district.'



Gabriel Leonard Kamiński – ECC microGRANTS



Photo: artist's archives

Gabriel Kamiński claims they beat the microGRANTS world record: 4240 PLN was spent to create an e-book (a befriended publisher Robert Błaszczak joined in), a web page, Facebook profile, film, pictures, a DVD, and an MP3 recording of the accounts. Although the sum wasn't enough for a printed book, all is not lost that is delayed.

'The microGRANTS project integrated residents in an unusual way. They would bring and record their recollections. We still meet each other, but in a bigger company now. I only wish it had happened earlier, because many Wrocław pioneers are already elderly, ailing people who don't go out. But we visited them, recording their reminiscences,' tells Gabriel Kamiński.

Kamiński himself engaged in many ECC actions. He's happy that the European Capital of Culture contributed to several publications of Wrocław men of letters from the Polish Writers' Association, or to the creation of a Polish-Ukrainian anthology of poetry (which features his poems). He visited many festivals, exhibitions, and events of ECC – especially he took to the artistic presentations of Katowice, Gdańsk, and Lublin within the Coalition of Cities for Culture. He also has a couple of objections. 'In my opinion, ECC events were focused on the city centre, too little was going on in the more remote districts. I particularly regret that many residents couldn't reach the military premises where the awesome Literary Woodstock, or Book Clubs Jamboree, took place. I hope a lot of events and actions of ECC will bring something in for the future and cultural initiatives of citizens will be still supported by the authorities, as it was the case in 2016,' sums up Gabriel Leonard Kamiński.

JACEK ANT CZAK

Magdalena Zambrzycka's microGRANTS project



Photo: artist's archives

Thanks to ECC, kids from Nadodrze portrayed bakers from Wrocław

MAGDALENA ZAMBRZYCKA, a film director, culture animator, and social activist. Her regular activity is film production, but because she adores team work and the Nadodrze district, she combines her profession with her passion of a social activist. Owing to the European Capital of Culture microGRANTS she organized and lead the project called 'Entrance through the Bakery'.

'It's a portrait of the bakers from Nadodrze told through the eyes of children from the district,' Magdalena Zambrzycka tells. 'I've run film workshops for children for a longer time. However, for the first time I acted with the support from European Capital of Culture. I chose Nadodrze because for years I'd been working in this picturesque district, which had undergone many positive changes for some years then. It's a district of artistic and social initiatives, full of craftsmen shops: earthenware, shoemaker's, or, exactly, traditional bakeries.'

The effect of five-months' activities was a documentary film, showed to public in October 2016, naturally featuring the protagonists – bakers who provided a tasty treat from Nadodrze. The film can be watched on the Internet, too.

An unconventional portrait of the local Nadodrze community emerged. Magdalena Zambrzycka coordinated the process together with her friend, operator Paweł Roszek. However, the authorship should be ascribed to the group of eleven children from the district. 'We wanted to show that one could search for Wrocław beautiful places not only in the neighbourhood of the Town Hall Square,' tells Zambrzycka. 'The children got interested in the history of local bakers, which is untypical because they are usually interested in computer games, IT, or Pokémons. Thanks to our cooperation, the young had the opportunity to look closer at human work and touch the reality which is distant from their daily lives,' continues the director.

Working on the film, they went from bakery to bakery so that the kids would meet the protagonists. Everybody was allowed to ask questions so that there wouldn't be any barriers. This is how the script emerged, which was implemented then. 'At the same time, we wanted to portray the children so that they would tell something about themselves: who they were, where they came from, and why they were there. Everyone was unrestrained, ingenious and creative, they had lots of energy. We had great freedom of acting and our aim was not only for the film to be good,' the director adds.

Magda Zambrzycka also took part in other ECC events, including the opening and closing ceremonies. 'I was at the European Film Awards, which were wonderful. Wrocław presented itself beautifully. We don't differ in rank from other European cities. Owing to ECC, it was pleasant to feel a resident of Wrocław,' claims Magdalena Zambrzycka.

IGOR WANIURSKI



Film location in a Wrocław yard – Karolina Breguła's cultural integration

Ołbin is the only estate in Wrocław which has its own serial. The author, originator and director of this unusual project titled *Who's there* is KAROLINA BREGUŁA. The 'estate' serial by the artist is one of the events of Wrocław – Entrance from the Backyard cycle. The enterprise engaged the local community in an extraordinary way and changed the yard between Reja and Sienkiewicza Streets into a real film location.

'The works started at a meeting on the hill, during which I put forward the idea of making a yard serial. There were five people at the meeting. Next day, the show of my previous films was attended by some more people. During a conversation, an idea emerged of shooting a serial about a monster which eats keys,' reminisces Karolina Breguła.

The yard between Reja and Sienkiewicza Streets became the film location. Each episode was shot for around a day and a half, afterwards there was a quick cutting, and in the evening the premiere took place on the yard hill. Each evening show attracted more and more viewers. At the last show, there were several dozen people, including the makers, their friends, and residents of the buildings surrounding the serial scenes.

The aim was achieved and the local community – actors and at the same time viewers of their own serial – were animated and integrated in an original way. 'Either making a film is a way to form relationships, or forming relationships is a way to make a film,' the director says, raising the question if the world of film is interested in the fact that the film crew become friends.



The serial, consisting of five episodes, tells a fictional story staged in the space of the buildings and nooks of the yard. *Who's there* is about a monster which eats keys, but it's a metaphor. 'Already during the first meeting at the carpet beating rack, we talked about our fear but we didn't know what we were afraid of – perhaps ourselves?' explains Karolina Breguła. 'It was only after I watched all the episodes as a whole that I noticed that we'd made up something that had been a little funny at the beginning, though in the fourth episode we got a serious, introducing fairy story in the script. Our film graduates joke and fear. Made by and for neighbours, apart from being shown on the yard between

Reja and Sienkiewicza Streets, it is broadcast only during the discussion about culture and communities – it's not available on the Internet.'

The project of a yard serial got appreciated by Radio Three, which nominated Karolina Breguła to Kulturysta Roku 2016 (Cultural Bodybuilder of 2016) national award. The organizers of the competition emphasized the wonderful power with which the neighbours from the Wrocław yard were integrated, leaving the beaten track to achieve it, and stressed the fact that Karolina Breguła moved in urban space excellently and invited culture even to a forgotten Wrocław yard.

MACIEJ KUCZYŃSKI



Photo: K. Sagatowska



Photo archives ESK

Chronicler of the European Capital of Culture

'ECC has made me fully participate in culture only now. How many artists I met, how many interesting things I learned! I wasn't a passive participant: I discussed, I documented. I incorporated my observations, photos, newspaper cuttings, advertising leaflets in the chronicle which I'll call **MY ECC WROCLAW 2016**,' **ALICJA MICHALSKA** from Wrocław wrote to us shortly before the end of ECC.

Alicja, whose profile was described by a Wrocław journalist Małgorzata Matuszewska, created an impressive cultural calendar of 2016 and for twelve months regularly participated in ECC events, especially visual and architectural arts exhibitions. The retired graduate of Wrocław University of Science and Technology watched a couple of times the exhibition dedicated to the creativity of Jadwiga Grabowska-Hawrylak, whom she had the opportunity to meet personally in the past. She also valued the exhibitions in the Four Domes Pavilion or the one dedicated to Wacław Szpakowski. Sometimes she would take her husband or grandchildren with her.



'I'm over 70 and I took part in many ECC 2016 events. I didn't have any problem finding out about meetings or events – every couple of days I would come to the Info point Barbara to collect news and leaflets, I used the information in *Gazeta Wyborcza*, *Gazeta Wrocławska*, ECC folders, the monthly *Co jest grane* (*What's on*), and the fliers placed in the city. I think that people who DIDN'T want to benefit from all this missed a lot,' states Alicja Michalska. **MY ECC Wrocław 2016**, an impressive chronicle created with the use of traditional methods: news and articles about the artistic events of 2016, is an excellent personal and private summing up of what was going on in Wrocław. It is also an example of how some of Wrocław residents were able to fully seize the opportunity to participate in a unique world of culture, and even document it for future generations.



Wrocław Commenting Choir: ECC is over, but the passion remained

'Wrocław is inhabited by wonderful, creative and enthusiastic people. I've always felt it, and now I got convinced again, when conducting Wrocław Commenting Choir,' says the artistic director of the choir, **MAREK KOCOT**.

The idea of the choir was born in 2008, on the occasion of Stage Songs Review. It matured and crystallized so that finally in the year of ECC it became the sonorous voice of the city, 'the voice of people responsible for Wrocław.' The singers were young, a bit older people, and seniors, including lawyers, sportspeople, high school and university students, businesspeople, and the unemployed. All were integrated by Wrocław, which inspires them, fills them with pride, but which they want to change, and this is what they sang about also during European Capital of Culture in 2016.



Photo: BTW Photographers

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People at various ages (the youngest, Wiktoria, was 4, and she came to the rehearsals with her parents; the oldest, Franciszek, was 76), people of different walks of life, likes, and musical tastes responded to the press announcement. We made up a choir which by singing songs in the city's space commented on the events that were important for Wrocław.

– MAREK KOCOT



Photo: Marcin Kondarewicz

Marek Kocot: 'People at various ages (the youngest, Wiktoria, was 4, and she came to the rehearsals with her parents; the oldest, Franciszek, was 76), people of different walks of life, likes, and musical tastes responded to the press announcement. We made up a choir which by singing songs in the city's space commented on the events that were important for Wrocław. We sang about the need to come back to the colloquial dictionary of forgotten words, like honesty, concord, understanding; we claimed a better development of the Odra river and its boulevards; we protested against unreasonable prohibitions; we persuaded pedestrians and cyclists to reconcile; we fought for cleanness in night buses and the streets of Wrocław; we persuaded to slow down and reflect upon life. It was all out of love and the feeling of responsibility for our city. Despite the fact that at the beginning we couldn't sing at all, our two-year adventure was crowned with an entirely professional concert in the biggest theatre in the city.'



Photo: Vireo Media



Photo: Vireo Media



Photo: organizer's material



Photo: Vireo Media



Photo: Vireo Media

ECC parks

– the green heart of Wrocław

23 weekends, 11 parks of Wrocław, 22 coordinators, over 600 events, almost 26 000 participants, and one project – 'ECC Wrocław 2016 Parks'. Thanks to facilitating a small infrastructure: pavilions with an open air stage, sounding, sports and recreation equipment, the parks of Wrocław were filled with culture from May to October. And they will remain so in 2017, as the highly admired ECC Parks project stays in Wrocław!



The symbol and the heart of the project were the recycled oceanic containers that served to build open air stages. They were called Pavilions of Culture. Each pavilion was also

equipped with comfortable seats for the audience, sounding, sports equipment, and artistic tools for children. The Pavilions of Culture and their surroundings hosted weekend events – what's important, events that could be originated by residents themselves. The 'ECC Wrocław 2016 Parks' project doesn't have a rigid schedule. Everyone who visits a park in Wrocław is invited and cordially welcome not only as a viewer but also as an organizer of the events in the Pavilions of Culture: the planned and the improvised ones. The entrance to the events in the pavilions is of course free.

Project for residents

Every weekend, from early afternoon till the evening, a lot was going on in Wrocław parks. There were concerts, theatrical performances, dance shows, common exercises, games for the youngest, book exchanges, pic-

In 2016, 11 Pavilions of Culture conducted their activities in the following parks:

- Południowy Park,
- Grabiszyński Park,
- Zachodni Park,
- Staszica Park,
- Stanisław Tołpa Park,
- Leśnicki Park,
- Strachociński Park,
- Słoneczny Park (in Gaj),
- Karłowice Lawn (46 Kasprowicza Ave.),
- Jedności Park (in Zakrzów),
- Piaskowa Island.

At present, it is being resolved which parks will feature Pavilions of Culture in 2017. Certainly there won't be fewer of them than in 2016.

nics... the list is long because Wrocław citizens' ideas are countless. The visitors of the parks had a broad choice of events at their disposal. The richness of events is due to the coordinators being always there, offering advice, ready for a conversation, and constantly looking for new partners or organizing events independently. It was their engagement that translated into the success of the whole project. For they were able to persuade the hesitant and intimidated to step over to the stage. The coordinators, dedicated to the project, were (and still are) its best ambassadors. The activities in the Pavilions of Culture integrate the local community well – a park is a shared place where inhabitants spend time together. It's worth using our latent potential.

Contact with organizers:
parki.esk@wroclaw2016.pl
and facebook.com/ParkiESK



What will remain in Wrocław after European Capital of Culture 2016?

K.M.: We have a beautiful city, featuring over a dozen new or restored buildings serving culture purposes, including National Forum of Music, Four Domes Pavilion, Barbara, the FAMA Cultural Centre in Psie Pole. There are also a newly discovered places. Wolności Square has naturally become a space for culture. Here played David Gilmour, there was Alchemy of Light, Jimek and Miuosh with NOSPR orchestra had a concert here. During the *Flow* mega-spectacle, Dunikowski Boulevard on the Odra got also appreciated.

These are hard investments, and which ECC projects do you want to stay?

K.M.: It's interconnected. Today Wrocław residents enter culture by going out for a walk. It doesn't have to be going out on a special occasion: dressed in an elegant suit to the theatre or wearing a killer tuxedo to the opera. We meant for culture not to be ceremonial, and for Wrocław citizens to commune with it on an everyday basis. We'll be left with several events which inscribe themselves in the cultural year in Wrocław. For example, Capital of Rock festival on the Municipal Stadium or European Literature Night, which, contrary to the statistics proving that Poles don't read, shows that the opposite can be true. Wrocław citizens queue to listen to literature in interesting, sometimes strange places: at the swimming pool, in Stara Gielda (Old Retail), or in a bank vault. A new International DZIECINADA Festival of Children's Theatres proved that when the audience watched a good performance, the language didn't matter. It can be Hungarian, Czech, German, and the four-year-olds perfectly know what the performance is about, enjoying it splendidly. The festival also entered the urban space where theatre is missing: orphanages, juvies, forgotten yards. ECC will also leave



These were the residents that decided what they needed, what they wanted to do, which projects they'd like to participate in. It'll be still the same. We'll ask, argue, persuade. Such discussions always bring about valuable actions.

– KRZYSZTOF MAJ

to us Domek Miedziorytnika (Engraver's House) with its residencies. It's the execution of Eugeniusz Get-Stankiewicz's last will. The House hosts artists – residents from, among others, Byelorussia and Ukraine. Here, they can peacefully create. The Workshop at Komuny Paryskiej 45 and the project 'Wrocław – Entrance from the Backyard' will remain as well. They're very important to us, as they engage the local community. They integrate neighbours, provoke to think creatively. But the most important remnant of ECC is pride. Pride in our city. Since the midyear, we've observed how our residents started proudly saying that Wrocław is the European Capital of Culture. It is and it will be, and no one will take it away from us.

THE POWER

of European Capital of Culture are WROCLAW RESIDENTS

KRZYSZTOF MAJ, general director of European Capital of Culture Wrocław 2016, in a conversation with Małgorzata Waszkiewicz (Radio TOK FM)

Wrocław will stay the European Capital of Culture forever.

■ **Owing to the fact that ECC was financed not only by the city but also from the government, we were able to afford a lot. The appetites for culture got awoken. What to do to satisfy this hunger for artistic experiences in 2017, when there is much less money?**

K.M.: To go on a diet. See what it is that you really crave for. Don't eat everything. There'll be less money for culture and we can't do anything about it. Of course the flag festivals will stay. Adding to this, National Forum of Music, the opera, theatres, museums, galleries – all these will stay. We, as the ECC office, have learnt to prepare interesting low-budget projects. And they will complete this offer. But diet is unavoidable.

■ **You will decide on what culture will look like in the next years after social consultations. Why? Don't you have a concept?**

K.M.: From behind the desk a lot, but not everything can be seen. I want to give voice to those who create and those who benefit from it. Of course, we have a draft plan for culture. But we want to discuss it. Look at ECC microGRANTS. We told Wrocław citizens: 'We give you 5000 PLN for your project. We'll also provide substantive and organizational support, plus our knowledge.' And what? MicroGRANTS produced fantastic things, engaging Wrocław people at all ages. These were the residents that decided what they needed, what they wanted to do, which projects they'd like to participate in. It'll be still the same. We'll ask, argue, persuade. Such discussions always bring about valuable actions.

■ **Naturally the ECC 2016 Festival Office continues its activities with Impart Art Centre. What will be going on in the Impart itself?**

K.M.: Today Impart isn't just the stage in Mazowiecka Street, and the name Impart Art Centre doesn't fully reflect what it will deal with. We want to change the name and image of the institution. A lot of work awaits us, but we hope the fruit will be satisfactory and will offer new quality to Wrocław citizens.

■ **Once, there was already an idea in Wrocław to establish a Festival Office. Michał Merczyński, an experienced culture manager, was to run it. This plan ended in a fiasco, though. How to avoid mistakes from the previous years?**

K.M.: These probably weren't the right time and place. I talked about it with Michał Merczyński when I started working in the ECC office. We have to draw conclusions from that lesson. Impart cannot be a cultural hegemon. Rivalry is better, a healthy competition. Luckily, the cultural calendar of Wrocław can be arranged in such a way that festivals, reviews, big events do not interfere with each other. This year for example the T-Mobile New Horizons International Film Festival changes its date because we're going to have The World Games, or the World Olympics of Non-Olympic Sports. If we hadn't known that in three years' perspective, Roman Gutek wouldn't have been able to move the date in the last moment. Therefore I see Impart as a coordinator, not a hegemon.

■ **So when will you present the final concept of culture in the city for the next years?**

K.M.: March and April are the months of strenuous work. The mentioned social consultations. We'll most probably present the preliminary assumptions in May and June, so as in July to show the detailed plan and say what culture in Wrocław will look like in the nearest years.

■ **Since the end of ECC some time has passed, emotions subsided. Is it time to sum up and reveal what didn't succeed?**

K.M.: I recommend listening to Wrocław Commenting Choir. They aptly comment on what's going on in the city. Also in 2016, when Wrocław was the European Capital of Culture. They sing about what the citizens don't like, what should be changed, and what should be repaired.

■ **They also sing that 'ECC is within us'.**

K.M.: Well, I do say they comment accurately. The residents created the capital of culture. At the beginning of 2016, when we were opening ECC, we promised a thousand events. It turned out that Wrocław inhabitants, awakened by the opening ceremony, proposed so many ideas that eventually there were two thousands events. None of us had expected that. The power of the European Capital of Culture are Wrocław residents.

The author is a Wrocław journalist, she'd written for local and national newspapers for nine years, then exchanged her notebook for a radio microphone. First, she could be heard in Radio Wrocław and Radio RAM; since 2008, she's been working for Radio TOK FM. She was covering ECC events for the whole 2016.





WOJTEK SIWEK from the Artistic Board of Jazz on the Odra Festival in a conversation with Jacek Antczak



I have the impression that when you were being born, somewhere nearby jazz was being played on the radio.

W.S.: I wish it had been so, but it wasn't that beautiful: I was born during the war on the occupied territory. Music wasn't on then, and the very jazz was banned in 1944. My adventure with it started when I was at high school. As a fifteen-year-old, it was during the 1950s, I listened to jazz albums for the first time. They were American and barely available back then anyway. 'Dear me,' I realized, 'this is it.' My peers would listen to rock and rolls, Presleys endlessly; and I took to jazz music. I even remember those first records; I would listen to Modern Jazz Quartet and Dave Brubeck Quartet. It turned out that I had a classmate who was interested in jazz, too, and we went into it together...

■ You went into jazz on the Odra?

W.S.: Ha-ha, literally, because I live just near the Odra now. Although then I couldn't know that Wrocław would hold the Jazz on the Odra festival. It started with concerts in Pałac, to which the young ones wouldn't be let in, but somehow we managed to get there anyway.

■ To the first festival...

W.S.: ...I went as an audience member in 1964. But I got employed to work already at the second one. I was a bouncer, but at the prestigious gate for artists. And at the third festival... I became its director.

■ And for the following 50 years you've always been its organizer. You are a Jazz-on-the-Odra phenomenon.

W.S.: I even boast jokingly that I'm the only – not merely in Poland but also in the whole world – living person who's been to all these festivals.

■ What is this our Jazz on the Odra like? For a couple of years, the monthly Jazz Forum has regularly recognized it as the best festival in Poland.

W.S.: It's the best, that's right. Of course things have worked out good or bad. It flourished for the first time when it was a student festival and everything revolved around Pałac. There were few festivals in Poland then, but ours definitely stood out. The Warsaw Jazz Jamboree, the biggest jazz event in the Poland of the 60s and 70s, hosted mostly major world musicians, especially American ones. Students organizing the festival in Wrocław couldn't afford such stars but instead both the competition and atmosphere of our event made Jazz on the Odra more interesting artistically and socially. Those were splendid years. After that, the student environment became less and less active, so the festival downturned a bit. Then it again gained a little when the Polish Jazz Association was established in Wrocław, and finally, thanks to Jazz on the Odra Foundation, set up in 1991, it revived its former shine and assumed a greater scope. And since 2004, when it was 'bought' and has been subsidized by the city, it's fully flourished. Great stars have come each year to us and the festival is excellent.



Jazz (on the Odra)? Yes

■ Who manages it?

W.S.: Since 2004, the Artistic Board has been drawing up the programme. The Impart Festival Office takes care of its production, Krzysztof Maj is the director, and Leszek Możdżer has been its artistic director for the recent two years. At Jazz on the Odra, we've hosted almost all significant musicians from the whole world whom we wanted to show in Wrocław. Although, if it comes to American artists, we are in a bit worse situation than others, as many great jazzmen most willingly jam in Europe in summer – at the biggest European festivals – and then it's much easier to invite them to Poland. But this has a bright side as well, because we often import artists for just one concert in Wrocław. The drawback is that the costs are definitely higher.

■ In the recent years, Jazz on the Odra has celebrated.

W.S.: Yes, it has. We had two big culminations: the jubilee 50th festival and, last year, the special 52nd edition of Jazz on the Odra during the European Capital of Culture. This year, the festival will naturally have a more modest scope, although it won't lack attractions for jazz fans and many stars will appear. I'd like to pay attention to several special programmes during which the excellent jazzmen from Wrocław will invite world-recognized artists to play together. Darek Oleszkiewicz, who lives Los Angeles, and brings to us brilliant musicians from the States, will perform with the saxophonist Ravi Coltrane, the son of the great John Coltrane. The concert is called *Coltrane Sound* because we are celebrating the 50th anniversary of John Coltrane's sound death this year. In turn, Piotrek Baron invited an eminent baritone saxophonist Gary Smulyan, and the best Polish guitarist, Marek Napiórkowski, will play in an international quartet which he called 'Warsaw – New York', although I would change the name to 'Wrocław – New York'. With Leszek Możdżer, a new jazz tradition was born. For a couple of years, he's been guest-playing with the winner of the previous festival competition. This year, therefore, he'll perform with a Wrocław band Skicki-Skiuk, which won Grand Prix in 2016. Our excellent trumpeter, Piotr Wojtasik, will present a special programme 'Tribute to Akwarium Project'. It's worth inviting jazz fans to the JoO competition, which still remains the most significant and prestigious jazz competition in Poland. The entrance to the two days of competition concerts of first-rate young bands is free.

■ The last day of the festival falls on the International Jazz Day.

W.S.: UNESCO announced April 30 the International Jazz Day, which is why last year we celebrated it with a big concert in the Centennial Hall. After many years, Jazz on the Odra came back to the Hall, where three stages hosted 16 bands, listened to by 4000 people, which is an unusual attendance for jazz. This year, we whimsically called this day an 'International Day of the Polish Jazz'. On four Impart's stages and an open-air one, around 20 Polish groups will play. This way, we'll transform Impart into a concert multi-room combined with a club and jazz picnic. From early afternoon till late night, Impart on the Odra will resound with jazz. The motto of the day could be the title of Zbyszek Namysłowski's album: 'Polish Jazz, Yes'. We also say a loud 'Yes' to jazz. And Zbyszek with his quintet will of course play at the concert.



What is evaluation?

K.K.: Simply put, evaluation is a set of practical activities undertaken to check and find out if a given project – in this case, ECC Wrocław 2016 – achieved the assumed goals. We prepared for the survey by looking into the descriptions of ECC events within the ‘Spaces for Beauty: Design’ and Wrocław’s application form for ECC.

What did you analyse?

J.P.: We focused on recognizing what we called a social effect of ECC influence, which consists of several elements. Firstly, we asked ourselves if ECC affected invigorating the cultural life in Wrocław in various aspects. We were also curious if ECC would influence the way residents and guests changed the modes of participation in culture thanks to the enormous intervention ECC was. Thirdly, we wondered if ECC would affect strengthening the competitiveness of Wrocław, and if two seemingly remote worlds – that of culture and business – approached each other owing to what happened in 2016 in the culture of Wrocław and Lower Silesia.

How to get to know that?

K.K.: Gaining information which would help us answer the questions lasted for the whole 2016 and the first months of 2017. We applied many research methods: questionnaires filled in by the residents, phone interviews, observation in the venues where the events took place, group talks. We talked with the inhabitants of the city and region, tourists, artists, entrepreneurs, people from all over Poland... We’ve got a rich material at our disposal, which we are going to analyse, and we’ll share the full results on a big conference in September 2017, to which we invite already today.

Which events did you study?

K.K.: It’s become an anecdote that, when we set off for the evaluation in December 2015, director Krzysztof Maj reassured us that it was around 400 events. Half way the year, there turned out to be nearly 600 of them, and at the end of the year, the number amounted almost to 2000. It’s not that we’ve surveyed all of them. Anyway, it’s never been our goal. ECC was much more of a process – on the one hand, single events constituted it, but when happening, they influenced their audiences, inhabitants, and further events, creating the holistic effect.

What can be said about ECC Wrocław already today?

J.P.: We can begin the story with weekend events. ECC comprised 12 special weekends, which started with *Awakening*, followed by Ennio Morricone’s concert, European Literature Night, musical weekend with Jazz on the Odra, Guitar Guinness Record – playing Hendrix’ *Hey Joe, Flow*, as well as many others, and finally the ECC Closing Weekend with the *Heaven* spectacle. Our questionnaires were filled in by over 2000 people after *Awakening* to several dozen after Photography Weekend and Theatre Olympics.

How did such differences come?

K.K.: We suppose the first reason to

be the novelty effect of having the opportunity to voice one’s opinion, which made people use this occasion; then, the enthusiasm weakened gradually. Secondly, some events were addressed at huge, mass audience, that’s why many people – as spectators – felt invited to utter their opinion. It’s also possible that if everything’s going all right, and we leave the event satisfied, we are inclined to tell about it to a lesser degree than if something went wrong. In the latter case, we would like to communicate our frustration and discontent clearly. The Internet questionnaires show *Awakening* as the least liked, and Ennio Morricone’s concert in February and the one of David Gilmour in summer – as the most favoured.

So, what went wrong in *Awakening*? What did your respondents say about this event?

K.K.: In January 2016, the questionnaires revealed three main threads. Firstly, part of the respondents were critical about the ECC Opening Ceremony and the whole ECC Wrocław 2016, because they perceived the latter as the expression of the city authorities’ policy. Secondly, acceptance of ECC as a whole appeared simultaneously with a constructive criticism of the event’s preparations. For example, our respondents said that they had concealed their negative emotions from strangers after ECC opening – it was a kind of credit of trust given to the organizers. At the same time, they pointed out their feeling of being abused, as they were invited to go out only to be filmed by drones, instead of having their energy positively utilized. Thirdly, they revealed the opinions fully supporting the idea of ECC and the planned events. These were the people who got convinced after *Awakening* that ECC

had an artistic, aesthetic value, some also experienced social solidarity and the spirit of community with other Wrocław citizens.

Can the participation of residents, audience in ECC special weekends be summed up?

J.P.: Certainly, weekend events were a variety for the participants – only 7 per cent of the respondents claimed they spent these weekends as usual. Over a half pointed out that these events were an opportunity to see something interesting. For about 45 per cent it was an occasion to spend time actively outside home and seeing something really good.

Will Wrocław citizens change their attitude towards culture owing to ECC? Will it become more important for them?

J.P.: During the study, we tried to have a closer look at how Wrocław inhabitants perceived culture and themselves in relations to it nowadays. We managed to notice three very interesting kinds of attitudes to culture. Venerated

culture, culture as a self-rewarding for the skilful management of our everyday lives, and culture as an easily available opportunity to spend time with family and friends. This first stand assumes that the reception of culture might be difficult and requires special knowledge and competence. Participation in culture defined in this way is a value, but not available for all. In order to ‘deserve’ it, one must dress formally and go to, for example, the opera, philharmonics or museum.

Such perception of culture rather doesn’t facilitate encouraging more and more people to benefit from it...

J.P.: No, it doesn’t. That’s why one should do their best to present culture not as something ceremonial, but as part of the everyday reality. So that no one will think: ‘Culture? It’s not for me.’ Education is very important – especially the early school one – but what is equally significant is audience building programmes run by cultural institutions, which should take care to attract people who haven’t yet come to use their offer.

How about culture as a reward?

K.K.: This approach consists in understanding culture as the sphere connected exclusively with free time and available when we’ve dealt with all our daily duties.

Is it possible to complete all our duties?

K.K.: No, it isn’t. And this is the problem. People who understand culture in this way – as something we self-reward with – easily use lack of time, as well as professional, home, and social duties as an argument against benefiting from culture; they think it’s impossible to combine everyday life with the

sphere in which they see culture, i.e. the ceremonial one. People perceiving culture in this way leave it for holiday. Then they go to another city or country, where they visit a museum, watch the architecture, go to a concert or take part in some workshops or meetings. Again, a lot can be done to benefit from culture not only on holidays – if the places of living everyday culture were available close to the place of dwelling, we wouldn’t have to take holiday from everyday reality to just be in culture.

Culture as an opportunity. To do what?

K.K.: Primarily, to be with other people: friends, acquaintances, family. Thanks to going to the cinema, an exhibition or a concert we show that we’re part of a greater whole – people who like the same performer, director, but also people informed about which club is trendy. Culture understood in this way embraces not only high culture but the popular one as well.

Does this set lack some way of understanding culture?

J.P.: Perhaps only the one in which culture just is. And no matter if we go to National Forum of Music, invite friends home, or do gardening – we simply are in culture.

Will ECC experience have an influence on the perception of culture?

K.K.: In order to evidence if the way of perceiving culture will change we have to wait – such processes aren’t completed overnight.

The team of sociologists from Department of Sociology at the University of Wrocław surveying the effects of ECC consists of: Ewa Banaszak, Ph.D., Prof. Mateusz Błaszczak, Prof. Katarzyna Kajdanek, Jacek Pluta, Ph.D., and Jolanta Banaś.

The effect of ECC

– will Wrocław live for culture?

ECC let sociologists notice three kinds of Wrocław residents’ attitudes to culture. Venerated culture, culture as a self-rewarding for the skilful management of our everyday lives, and culture as an easily available opportunity to spend time with family and friends.

PROF. KATARZYNA KAJDANEK and JACEK PLUTA, PhD, from the team of sociologists, who for the whole 2016 surveyed the influence of European Capital of Culture on the residents of Wrocław and Lower Silesia, in a conversation with Jacek Antczak.

”

One should do their best to present culture not as something ceremonial, but as part of the everyday reality. So that no one will think: ‘Culture? It’s not for me.’

JACEK PLUTA

Open culture, or what will be left after ECC Wrocław 2016?

'European Capital of Culture consolidated the conviction that culture is the most city-forming factor: it builds human relationships. Through it, the ambitions of the city and its inhabitants are expressed; it convinces that it's worth investing in the co-creation oriented activities, and that good cultural policy requires dialogue,' writes DOMINIKA KAWALEROWICZ, the programme director of ECC Wrocław 2016.



Year 2016 has come to an end. But it's worth remembering that we've seen a nearly-eight-year-process of cultural development in the city and the whole country. Many years of preparations, activities conducted at four 'ECC stages': the world and European, national, Lower Silesian, Wrocław ones. The effort of creative environments, local government, extra funds, but primarily the significant participation of the residents caused Wrocław to "vibrate" culturally. What will be left from these eight years? By no means little. The effects can be divided into: hard investments, concrete activities, to the reflection on the participation in and management of culture.

Culture in a bunker, art in the station...

There will remain the places which broaden the opportunities to participate in culture. Wrocław has already gained many new spaces for culture, including those designed as centres of social activity. To say the least the beauty was regained of such places as Capitol Musical Theatre, Four Domes Pavilion, Wrocław Contemporary Museum. New spaces for beauty have been invested in: New Horizons Cinema,

Barbara, Central Railway Station Gallery, National Forum of Music, Zajezdnia History Centre, Pan Tadeusz Museum, Fama Library and Cultural Centre in Psie Pole, Workshop "Komuny Paryskiej 45", "Ruska 46". In Nowe Żerniki, the building of a new culture centre will soon start, soon the Theatre Museum will be opened...

New stage of the ECC office

In consideration of preserving the potential of ECC Wrocław 2016, its office will continue to conduct the activities with respect to international cultural diplomacy, festival organization and the production of artistic events, observation and monitoring of the field of culture, facilitating cultural staff: artistic environment, animators, and educators. We will continue the projects which invite citizens to co-create or which stimulate the development of local culture, e.g. ECC 2016 microGRANTS or the 'Artist in Residence' program (A-i-R). The latter creates a network of international cooperation. It's worth reminding that the very city and artistic organizations started to notice the benefits of active participation in cultural circulation and began forming or joining cooperation networks; such are UNESCO World Book Capital, the network of ECC cities, International Cities of



Photo: Durnveel Photography

Refuge Network for exile writers ICORN, Coalition of Cities for Culture, Open Working Group Wrocław – Lower Silesia. The results of such cooperation: broad contacts, common actions, and experience exchange cannot be overestimated.

The effect of ECC

It was not only sociological survey that has made us know the so called 'ECC effect' took place. Year 2016 led to the mentioned 'vibration' of the local culture, and the debate about it has become part of public discussion about the city in general. The conviction has consolidated the conviction that culture is the most city-forming factor; it builds human relationships. Through it, the ambitions of the city and its inhabitants are expressed; it convinces that it's worth investing in the co-creation oriented activities, and that good cultural policy



The city did not operate in vacuum, and the whole Polish culture changed.

requires dialogue. The office and the concrete projects of ECC – especially the long-term ones, realized in order to strengthen relationships, whose effects we'll learn only after some time – are widely commented on, sometimes critically. And that's very good. The process is unique; the conclusions from ECC evaluation, from the reflection on what went right or wrong will give a significant self-knowledge not only to cultural environments. With reference to other cities applying for the title in 2016,

and by ECC Wrocław 2016's order, the effects of what was going on were studied by researches from Jagiellonian University, who claimed that the competition produced changes in many urban spheres in the whole country.

Residents want to create

The study on the social reception of ECC and residents' participation in culture is still going on. In 2015 and 2016, several million people took part in the events. But these are the habits and development potential that count. Today we know that we liked being together, and this shows that the celebration had an exceptionally social character. The residents want to be active, co-decide and co-create. To meet these expectations, the diagnosis was stated and the debates have started about the plan of culture development 'Culture-Open!' in the next few years. It's worth joining.

Multidimensional heritage of ECC

The city didn't operate in vacuum, and the whole Polish culture changed. The competition for the European Capital of Culture title – by assumption antagonizing, but realized in the sphere of culture, which has an axiological dimension and is not easy to succumb to the principles of competition – caused an avalanche of debates about the state of the Polish culture in local governments and coincided with many national activities. It's enough to mention the European Congress of Culture in Wrocław in 2011, or the independent Congress of Culture in Warsaw in 2016. The recent years, the first cultural cooperation networks in Poland emerged – like Kraków Forum, or Wandering Culture Forum of Lower Silesia. New reports and studies were made pertaining to the participation in culture, urbanity, new citizens, local cultural policy, etc. These reasons are enough to think about the heritage of ECC in Wrocław in a multidimensional way.

'SHAME IT'S OVER', OR, FROM TIME TO TIME IT WAS PERFECT, BUT SOMETIMES IT DIDN'T WORK OUT

Statements and evaluations which Wrocław citizens gave to particular ECC Wrocław 2016 events:

1. Closing Weekend – Heaven

'May the number of events not decrease in the following years, so what that 2016 will go down in history, may the positive effects of the team of organizers be further used. From the total flap with the broken spirits in *Awakening*, through the cutting edge and amazing *Flow*, to phenomenal *Heaven* at the crowning – something wonderful, better with each event. It started tragically, but finishes so that it's a shame it's over. Thank you.'

2. Jazz Fever in NFM during the Jazz and Guitar Weekend

'I was shocked by the attitude of people who apparently expected avant-garde but couldn't bear musical deconstructivism, they were laughing, disturbing the interested ones, and leaving. I can't guess if they were surprised because of their own ignorance, entitled: "I'll go to a concert, there'll be some jazz", or there was something to do for ECC. They simply spoiled my evening. They took away the possibility of full valuable reception. Boorishness is unfortunately the best word I find. Certainly I'll avoid participating in unorthodox events with such wide audience.'

3. Gilmour's concert during the 'Whole June in Wrocław' Weekend

'Why was David Gilmour's concert organized in an urban zone and not on the stadium like Andrea Bocelli's? A disastrous audience with such big interest (bad visibility), little space, tightness. I am at many concerts, but with such a superstar it was some nightmare, there are so many amphitheatres and stadiums in Poland in beautiful places and not a pavement or street between buildings which are not even monuments like St. Mark's Square in Venice. Amen.'

4. Night with Carmen – Zarzuela on the Wrocław Stadium during the 'Whole June in Wrocław' Weekend

'It's obvious that simply no one kept their shoulder to the wheel even in 1% like to the artistic aspect. No one went to the stands to check if people benefited from the performance. By a thin margin it could have been one of the best and definitely most glamorous operas in the open air for around last two years (I took part in them). I'm sorry because I know how much effort, work, and dedication it took to prepare for this, and in how simple a way (not wanting to double the font size) people who should have helped and make the reception easier spoiled it.'

5. The 'Read to Me Wrocław' Weekend

'The meeting with Jo Nesbø was a fantastic experience, which will stay in my memory for a long time. It's worth coming 200 km to be able to spend time outside home in such a nice and creative way. If I have an opportunity to meet the Master of crime story once again, I will not hesitate a single minute. Wrocław – a wonderful city! Thank you for this weekend.'

6. Ennio Morricone's concert

'Metaphysical experience :-)) Ennio is a musical genius, he's probably got some extra sense! The very concert – MASTERWORK! A super organization, although I missed tables or chairs to quietly eat a cake or drink coffee. The ones that were there weren't enough – there were definitely too few of them.'

7. The whole summer in ECC: Singing Europe

'Singing Europe on the stadium would have been quite embarrassing if it hadn't been for sister Cristina. There would've been void, if it hadn't been for the youth from the World Youth Day. The second part of the concert was a drama. Not in this place or at this time. I know that one can write in the summing up that there had been 20 000 people from all

over the world, but nobody reminisces it well. The film did not reflect reality, the choir sang for themselves, and the young enjoyed their time despite the fact that the conductor lady with the choir disturbed.'

8. The whole summer in ECC – The Voice of the Excluded

'The final of the "Voice of the Excluded" brilliant! Excellently directed and a super idea. A very professional make. And there're so many cultural events that one doesn't know which to go to ;) Regards!'

9. The Flow Weekend

'I wish I could have taken part in all the events prepared for June 11 because I was short of time. I consider it an excellent idea when cultural events go outside and one can participate in them for free. "Lubin in Wrocław", like the "Lviv Month", these were also very spot-on events. I regret that the rest of the cities will be here during holiday, while I'm not.'

'BRAVO! Finally an event, idea, realization becoming the title of European Capital of Culture. A good rehabilitation after the January *Awakening*, which in my opinion was a flop. It was definitely better than the ECC opening. But I have the impression that ECC is talked about

little and one really must be interested in the subject to learn about the events within ECC.'

10. Awakening

'I observed the march of the Spirit of the Flood and participated in the final in the Town Hall Square. The final very poor. Everything should have taken place on a raised platform. Nothing could be seen. Generally it wasn't known what it's all about. People asked each other: "Is this it?" I also expected some spectacular final. And here some man said only one sentence: "Welcome to the European Capital of Culture Wrocław 2016." The stage small as well, like on a picnic. Whereas I liked very much the motif with zip lining from the Town Hall tower + feather sprinkling. Beautiful! Well, and wind instruments in the windows of tenement houses.'

'But I liked it! Not everything has to be shown directly and told by a narrator. Sometimes it's enough to think by yourself, read the description beforehand and let yourself be engrossed in a unique event. It was no play for children and children probably didn't like it. But that wasn't the aim. The organization perhaps really not exactly brushed up, but the very event, idea and directing excellent.'

A unique action of Wrocław, UNESCO World Book Capital 2016, connected with handing over the title of UNESCO World Book Capital 2017 to the city of Conakry. Wrocław wants to transfer 100 thousand ABC books to children in Guinea. The primer will contain children poems by Polish authors, and the cover will be designed by students from Wrocław. Everyone can support this great action!



Each child living in the Maison des Enfants (House of Children)

orphanage in Sobanet, Guinea, carries a burden of a different history – often a very bleak one, just unimaginable for a European. We can try to share histories with the rest of the world, but our dream is for these children to be able to describe their lives independently. In their own words.

In the past, handing over the title of World Book Capital – granted by UNESCO since 2001 – had a purely symbolic character. Last year, when we took the title over from the Korean city Incheon, the symbol became incarnated for the first time in the sculpture made by Hedva Ser, which the president of Wrocław, Rafał Dutkiewicz, got from the hands of UNESCO vice director, Eric Falt. When we wondered what form our handing over the title to Conakry should take, we knew from the beginning that it would be necessary to complete the symbol with a concrete aiding support. Guinea belongs to the countries of the biggest illiteracy indicator in the world. In Poland, where the illiteracy issue practically doesn't exist, it's barely impossible to imagine the consequences of such widespread exclusion from the world of written word. And we are deeply convinced that this exclusion is one of the most significant causes of poverty, wars, and impaired development. In the very Conakry, the official language in Guinea being French doesn't make the situation easier, since children who start their education don't know it, as they use one of over a dozen tribal languages at home.

Therefore we knew that we wanted to help, but the question remained how to do that. We considered various innovative initiatives connected with creative book industries, for a long time failing to notice the simplest and most effective solution: that we should start from the basic help. Thus, on the initiative of president Rafał Dutkiewicz and UNESCO, there emerged the idea to present ABC books to the pupils of first grade in Guinean schools. We decided on the already existing textbook approved by the ministry there, and in agreement with our partners in Conakry we decided to enrich it with Polish and Wrocław accents. The book will be complemented with children poems by Polish authors, and the cover will be designed by students from Wrocław.



Children from the Maison des Enfants orphanage in the Boffa region in Guinea

European Literature Night 2017 and the Book Anthem

On April 23, 2017 Wrocław will hand over the title of UNESCO World Book Capital to the city of Conakry in Guinea. The same weekend we will invite Wrocław citizens to the common celebrations of closing the year of the book in our city. We will sing the UNESCO World Book Anthem together and we will walk the route of contemporary prose within European Literature Night on April 22, 2017. Details soon on www.wroclaw2016.pl.

counts. To print 100 000 volumes of the ABC book which will serve 500 000 children in Conakry we need half a million PLN. We know and value Wrocław residents' engagement in various aid initiatives for the developing countries. We ask anyone who considers illiteracy a plague which should be fought with dedication to support our project. We want to help realize one of the basic human rights to be able to write and read, the right which guarantees personal development, independent thinking, and freedom in the contemporary world.

We fill empty shelves

There is still another way in which we want to help the next Book Capital. With regard to obtaining the title of UNESCO World Book Capital 2017, the National Library was built in Co-

Let's share the love for books and support children's right to freedom



The letter from children of the UNESCO World Book Capital Incheon 2015 to the children in Wrocław. Korean students tell about their city and love for books

Book co-created by children

We want our ABC book to be the common gift from Wrocław residents for the UNESCO World Book Capital

in Conakry. That's why we announced the competition for the cover design project. Students of grades 4-6 of primary schools, junior high

schools, and secondary schools can participate in it. We are waiting for the designs of the posters connected with the theme of the whole project, made by students with the usage of any technique. The designs be handed in by March 10, 2017 in the secretariat of International Relations Office of the Municipal Council in Wrocław – Rynek, Sukiennice 9, and the winning cover will be chosen by Wrocław residents in the Internet vote on the www.wroclaw.pl portal. It's probably the first such situation when children will have a real influence on the shape of a primer for their peers and younger friends.

Thanks to Wrocław citizens' help

The funds for the purchase of the primers will mostly come from donations. Art Transparent Foundation started the account to which transfers can be made for this purpose (24 2490 0005 0000 4600 2802 1548). Each sum, even the smallest,

nakry. Unfortunately, the existing library collection of Guinea consists of a very small number of books, published mainly in the 1940s, 50s, and 60s, which are remnants after the French colonizers. Virtually there are no recent editions, which means the Guineans are deprived of access to literature written in the last 60 years. Together with Wrocław's partner city Lille and a number of other institutions we will soon announce the collection of books in French so that this symbolic – but how real – gesture of filling the shelves of the National Library would finish its building. Wrocław carries the title of UNESCO Book Capital with pride. And we believe it will be with pride that our city shares its love for books and literature with those who are really in need of that.

The literary body of European Capital of Culture and UNESCO World Book Capital Wrocław 2016 and Art Transparent Foundation.

Radio Wrocław Kultura

ACCOMPANIED AND SUPPORTED EUROPEAN CAPITAL OF CULTURE



INVOLVED IN THE RADIO

RADIO WROCLAW KULTURA

Contributors and Programs:

- Grzegorz Chojnowski DAB+ THEATRE
- Marta Malinowska RHYTHM OF THE STREET
- Alicja Miklaszewicz YOUNG RADIO ACADEMY
- Magda Staniszevska MUSIC OF THE ISLANDS
- Miłosława Bożek DAB+ FILM
- Tomasz Duda EDITOR-IN-CHIEF
- Krzysztof Majewski DAB+ FILM
- Kamil Dawid Gałuszka RECOVERED ROOTS
- Michał Kazuła LEGENDARY MUSIC
- Michał Baniecki LEGENDARY MUSIC
- Michał Kwiatkowski IT HASN'T BEEN PLAYED YET
- Bartosz Synowiec DAB+ MUSIC
- Andrzej Józwiak DAB+ MUSIC
- Urszula Andruszko SOUNDS OF THE WORLD
- Magda Piekarska DAB+ THEATRE
- Jacek Antczak DAB+ LITERATURE
- Ewa Zając CITY OF MUSIC
- Łukasz Śmigiel LITERATURE
- Maciej Przestalski DAB+ VISUAL ARTS
- Paweł Iwanina SOUTHERN ZONE
- Druh Sławek ARCHIVES
- Jerzy Węgrzyn WALL OF SOUND



Radio Wrocław Kultura has been operating 24/7 since January 1, 2015, gradually winning listeners searching for cultural information, opinions, and comments. The authors of its broadcasts include the recognized figures of Wrocław journalism and the debutants from 2015: young, exceptionally cultural journalists, who've already settled down in their profession. Our studio hosts the most significant and influential personas of culture and its active animators. Every day, especially in current affairs broadcasts – always live – we talk to numerous guests. Yearly their number amounts to... over 2000 of people of culture. Our guests from the world of culture visit us not only to talk about their

works or to invite to their events, but also to give a live mini-concert, share their energy. In RWK, there is also place and time to play... Bob Dylan's 40 songs – this is what happened when the bard received the Nobel Prize. Since the first day of RWK existence, it's transmitted the artists and organizers connected with the European Capital of Culture, which Wrocław not only was in 2016, but will remain. Since March 2017, we will host the organizers of the events connected with the ECC office and Impart CS twice a week (at least), on Tuesdays and Thursdays around 17:15. Radio Wrocław Kultura doesn't leave out artists from outside Wrocław, nor from outside Poland or Europe, neither does it ignore the phenomena now only aspiring to become widely recognized. We recom-



Our studio hosts the most significant and influential personas of culture and its active animators.

mend, point out what's really valuable, what's worth experiencing. Everyday we advise going to a cinema, concert, performance, gallery, or reaching for a book or album. We broadcast the concerts of the Polish stars of different generations. From Jazz on the Odra, through Raz Dwa Trzy, to Waglewski-Fisz-Emade trio. Under

our patronage publications appear, and theatrical premieres, festivals, and meetings are held. We grant the award called EMOCJE (Emotions); this year our listeners considered the 'Lviv Month' organized by ECC Wrocław 2016 as the event of the year 2016. And soon in June we will award the creators of theatre, literature, visual arts, film...

Radio Wrocław Kultura never misses the most important events, which we cover live (e.g. T-Mobile New Horizons Festival, Stage Songs Review, Wrocław Good Book Fairs, Brave Festival). Our radio slogan could sound 'We Breathe Culture', if we didn't have another one: 'Clear Emotions'.

GRZEGORZ CHOJNOWSKI,
director of Radio Wrocław Kultura

How to receive us? There are three ways:

- 1 by a free mobile application,
- 2 by a traditional receiver (necessarily with the digital DAB+ system),
- 3 on the www.radiowroclawkultura.pl website (here we can also be watched in a high quality video transmission).

And in 2017... nothing will change

RADIO WROCLAW KULTURA GUIDE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1:00 PLAYLIST 5:00 WE PLAY IN POLISH 8:00 PLAYLIST 15:00 WE PLAY IN POLISH (classics of Polish pop music) 16:00 CULTURE DAB+ MUSIC (guests, reviews, comments) 20:00 RECOVERED ROOTS (folk music) 21:00 CITY OF MUSIC (music from Wrocław)	1:00 PLAYLIST 5:00 WE PLAY IN POLISH 8:00 CULTURE DAB+ MUSIC (rerun) 12:00 PLAYLIST 15:30 REPORTAGE 16:00 CULTURE DAB+ THEATRE (guests, reviews, comments, 17:15 ECC 2016+) 20:00 EVENING WITH CULTURE 21:00 WALL OF SOUND (rock music)	1:00 PLAYLIST 5:00 WE PLAY IN POLISH 8:00 CULTURE DAB+ THEATRE (rerun) 12:00 PLAYLIST 15:30 CORRECTLY IN POLISH (language guide) 16:00 CULTURE DAB+ VISUAL ARTS (guests, reviews, comments) 20:00 VARIATIONS (classical music) 21:00 RHYTHM OF THE STREET (funk, hip-hop, soul)	1:00 PLAYLIST 5:00 WE PLAY IN POLISH 8:00 CULTURE DAB+ VISUAL ARTS (rerun) 12:00 PLAYLIST 15:00 NOVEL (book in audio version) 16:00 CULTURE DAB+ LITERATURE (guests, reviews, comments, 17:15 ECC 2016+) 20:00 EVENING WITH CULTURE 21:00 LEGENDARY MUSIC	1:00 PLAYLIST 5:00 WE PLAY IN POLISH 8:00 CULTURE DAB+ LITERATURE (rerun) 12:00 PLAYLIST 15:30 REPORTAGE 16:00 CULTURE DAB+ FILM and TV SERIES (guests, reviews, comments) 20:00 FROM SCOUT- MASTER SLAWEK'S ARCHIVES SOUTHERN ZONE (music from USA) 21:00	1:00 PLAYLIST 8:00 CULTURE DAB+ FILM and TV SERIES (rerun) 12:00 PLAYLIST 16:00 IT HASN'T BEEN PLAYED YET (musical releases) 20:00 PLAYLIST	1:00 PLAYLIST 8:00 YOUNG RADIO ACADEMY (broadcast for children) 10:00 INVOLVED IN CULTURE (interviews with artists) 12:00 STUDIO 202 12:20 PLAYLIST 16:00 MUSIC OF THE ISLANDS (British music) 20:00 PLAYLIST

'The *ECC Newspaper* has the most cultural readers in Europe.' JACEK ANTCHAK writes about the backstage of making it.

'This Friday on Wrocław stadium the artistic announcement of the first part of European Capital of Culture Wrocław 2016 programme and Andrea Bocelli's concert. The day after that for the biggest performance in Europe...' This is the lead of the cover story, or the beginning of the first text on the front page of the first *European Capital of Culture Wrocław 2016 Newspaper*.



But the nameplate didn't contain 'number one'.

It was June 2015, a big spectacle entitled *Direction Cultural Capital*, but we weren't sure if there'd be number 2, 3, 4..., if we'd manage this. We admit there was a plan to periodically publish a newspaper when Wrocław became European Capital of Culture. But we wanted a genuine newspaper deserving its name: with interviews, columns, profiles, news, calendars. Without politics or social scandals, but with a timetable. A cultural train timetable. We wanted the residents and guests of Wrocław to get a friendly, professional, and very cultural newspaper in 2016. About Wrocław, European Capital of Culture. A living paper, though without seemingly 'bringing media back to life' cadavers on front pages, unless we talked about... dead bodies on theatre stage. And well, in one place flawly – we assumed the entire lack of boredom. But to get that one 'simple thing' was needed. Authors had to be found and persuaded to cooperate. The best from the best. Artists, cultural institutions managers, excellent journalists – from Wrocław, region, country, Europe. Thus: people constantly busy, sometimes really almost 24/7. And one had to ask them to cooperate with us and to do this for Wrocław, for the European Capital of Culture. Now, when seven double (in the Polish and English version) issues have been released, one eight-, one sixteen-, three twenty-four-, and two thirty-two-page issues, we can boast that we succeeded. Fully, totally. Nobody refused.

From A(ndruchowycz) to Z(awada)

Najdalej? The most remote? The text telling about UNESCO World Book Capital and inviting to its inauguration in Wrocław was written and came to us via net from... Thailand, Bangkok. Its author was Travin Jittidecharak, one of WBC bosses. In turn, the article revealing for the first time the backstage of Angelus Literary Award jury sitting and arguments who wrote the best books in this part of Europe: Olga Tokarczuk and Wiesław Myśliwski or perhaps Serhij Żadan or Martin Pollack – was created in... New York. Because this was where professor Mykoła Riabczuk – a Ukrainian writer and intellectual, PEN Club president and president of Angelus jury – stayed then. It's not the only American trail in the *ECC Wrocław 2016 Newspaper*. Recently, straight from the *House of Cards* movie set,

Agnieszka Holland gave a phone interview to Jan Pelczar from Radio Wrocław. And paradoxically she talked about... wonderful European cinema and its significance for freedom and culture. The context was European Film Awards, a big Wrocław film celebration, with guests including Wim Wenders, Ken Loach or Pedro Almodóvar. And here the *ECC Newspaper*, although appearing every two months, had the news which it gave as the first one in Europe. With the picture of... James Bond, as we were the first to write that Pierce Brosnan was coming to Wrocław as well. In order the text would reach the newspaper, the editor speeded 120 kph on S-8 straight from... a cemetery. Because it was November 1, and the printing machines had almost started... Our authors? It's a long list... Perhaps there are future Nobel Prize winners among us. Jurij Andruchowycz from Ukraine wrote a text about his adventures and friendships in Wrocław, and Olga Tokarczuk published her premiere fragment about the Lower Silesian identity. It was in our newspaper that Eugenio Barba and Peter Brook talked about theatre and Grotowski. It was here that Mariusz Urbanek – the author of (among others) the brilliant *The Brilliant Ones*, a bestseller about Lviv mathematicians, and of biographies of Tuwim, Brzechwa, or Broniewski – for the first time opened the door to The Pan Tadeusz Museum for our readers. Even before its opening. It was here that an eminent publicist Beata Maciejewska, referring to the excellent exhibition of the Memory and Future Centre, described



From Norman Davies, through Michał Nogaś, to Olga Tokarczuk

Read the *ECC Newspaper* online:
www.wroclaw2016.pl

There is no space to list all our interlocutors and authors, but we give some names whose texts can be read in the *ECC Newspaper*: Ennio Morricone, Olga Tokarczuk, Jurij Andruchowycz, Ignacio Chiliba, Mykoła Riabczuk, Theodoros Terzopoulos, Eugenio Barba, Peter Brook, Filip Springer, Roman Kołakowski, Marek Fiedor, Marzena Sadocha, Piotr Oszczanowski, Norman Davies, Krzysztof Candrowicz, Piotr Metz, Paweł T. Felis, Anita Piotrowska, Jarosław Fret, Irek Grin, Roman Gutek, Mariusz Czubaj, Michał Nogaś, Oskar Zięta, Michał Znaniecki, Ewa Michnik, Zbigniew Maćków, Grzegorz Bral, Barbara Banaś, Piotr Semka, Michał Bieniek, Beata Maciejewska, Andrzej Kosendiak, Ilias Wrazas, Mariusz Urbanek, Kostas Georgakopoulos...

We encourage you to read all issues of the *ECC Newspaper* from 2016 on the Internet in PDF version on:
www.wroclaw2016.pl/gazeta-europejskiej-stolicy-kultury
and www.wroclaw2016.pl/gazeta-esk-wroclaw-2016.

WuWa and... WuWa 2, emerging in Żerniki, arouse admiration and emotions in the whole Europe. Michał Bieniek pointed out how fine artists could bring Wrocław's yards to life, and Irek Grin made readers realize the obviously obvious that 'literature is the most important', Prof. Stanisław Bereś – talking about Stanisław Lem – and Andrzej Zawada – announcing that European Capital of Culture would have its house in the Wrocław House of Literature – nodding in agreement. And moreover, Prof. Norman Davies, explaining why Wrocław is the heart of Europe, Ennio Morricone, talking about the significance of musical culture, Zbigniew Preisner, wondering where we – as Europe – were heading, or Piotr Metz, quoting anecdotes about meetings with Pink Floyd and David Gilmour, just before his concert at Wolności Square...

Kick her out, she isn't in Kozanów

Blunders? There were a few, but slight, mostly in spelling, that's why won't write about them. Anyway, faultless newspapers don't exist – that would be suspicious. But no, we'll write about one bloomer, an amusing one. At 2 a.m. and 15 minutes before printing, we got the corrections of a short paragraph about ECC events in Kozanów. We changed the whole paragraph, convinced that the corrected one was sent. On the next day, in the printed newspaper, next to the news about some happening, readers got an intriguing comment, and it was in capitals: 'KICK HER OUT, SHE ISN'T IN KOZANÓW'. You've got in your hands the seventh issue of the *ECC Newspaper*, summing

her own seven wonders of Wrocław and Lower Silesia. It was here that a Greek philosopher and culture expert Ilias Wrazas described how he bumped into the guards and certain lady ministry who was sitting in her office with her feet on the table, smoking one cigarette after another. It was the beginning of the 1980s, so perhaps it was then that a wonderful actress Melina Mercouri was thinking up the project of the European Capital of Culture

The *ECC Newspaper*, although appearing every two months, had the news which it gave as the first one in Europe. With the picture of... James Bond, as we were the first to write that Pierce Brosnan was coming to Wrocław.

title. It was in our newspaper that Michał Nogaś, an excellent journalist – of Radio Three back then – admitted honestly that he was sceptical about choosing Wrocław for ECC. And he wrote why he'd changed his opinion... The closest? There were for example ECC curators. In interviews, in which they talked about their fields and projects, they showed us their personalities and passion with which one can highlight the importance of culture for our lives. Jarosław Fret told us a few words about the world of great theatre which arrived to Wrocław for the Theatre Olympics, Zbigniew Maćków showed that architecture was a fascinating field, and our

up the 12 months full of cultural and artistic emotions. The newspapers so far have enjoyed great popularity and we hope they were for you a guide of Wrocław, Polish, and European culture. We thank you for numerous gestures of sympathy that you send us and for showing that in the times in which statistically nobody reads anything, you really read us. It's good to know that one has several hundred thousand readers and that all of them are cultural :) Have a nice day! Have something to read!

JACEK ANTCHAK,
editor of the *ECC Wrocław 2016 Newspaper*

THANK YOU!



WROCŁAW 2016
European Capital of Culture

ECC is in us 'cause ECC is from us
We create space, we take over time,
Though martens will arrive, they will arrive and thrive,
Though thunder, lightning will destroy each water spring,
Though the churls' voices bitch: 'It's all potboiler, kitsch,'
It won't put us off, cause ECC is in us.

And though thousands of killjoys should come to us
And each about thousands events should kick up a fuss,
And each – I don't even know how pumped up –
They won't manage to stop, for who would stop
The energy that indwells us,
For ECC is us, for ECC is from us.

Wrocław Commenting Choir

No 7, March 2017

**All information
and calendar
of events:**

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