

SZCZECIN 2016
European
Capital
of Culture
Candidate



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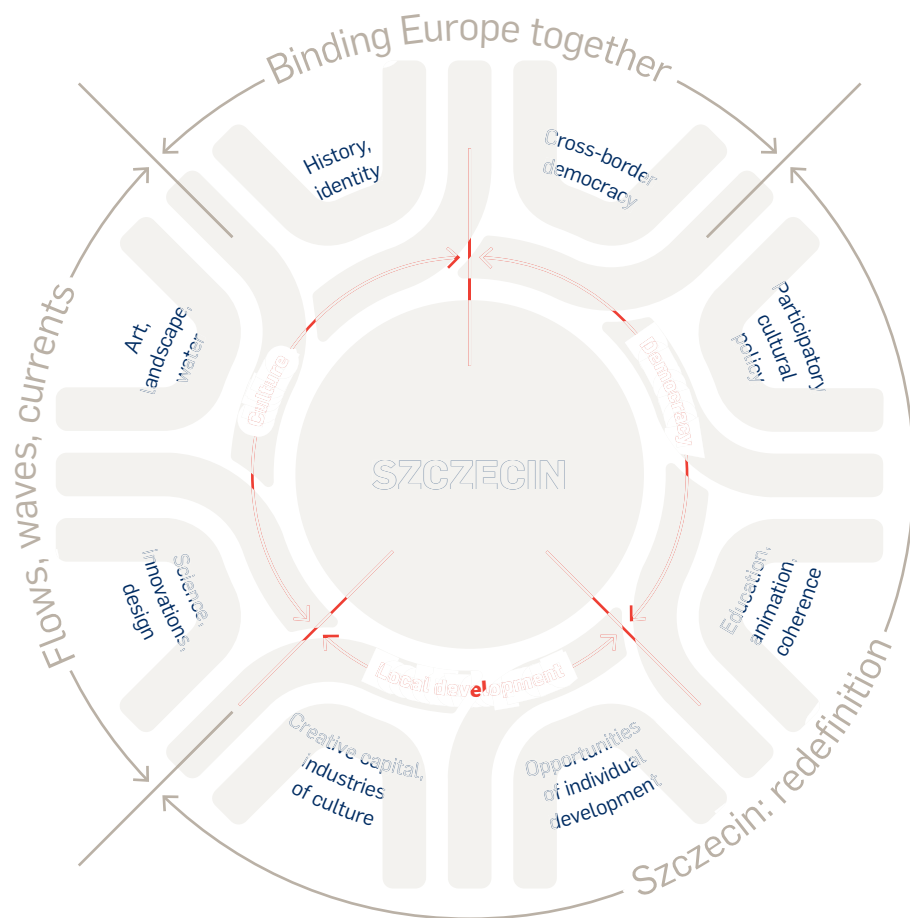
The power to bind together

It is a great challenge for the citizens of Szczecin to demonstrate to Europe that culture has got the power to bind together that which seemed permanently disconnected.

Today Szczecin is mobilizing its social potential to use that “power to bind together” and to open a Common Cultural Space around itself to unite people across borders, and release a creative energy that will fill in empty spaces. It will bring meaning to what used to be incomprehensible and underestimated, open up the society of the Common Cultural Space to the language of art, creation, harmony and beauty – a natural code of communication over and above all divisions.

The Common Cultural Space stands for mutual understanding of values and symbols, as well as joint activity and creativity. It stands for openness to customs, sensitivity and lifestyle. It stands for learning from one another, and coexistence in everyday space, in a relationship with nature, history and its symbols. It stands for the creation of a shared common memory. It stands for a quest for what makes life meaningful and what makes us happy.

Working on the general precepts of our bid, we searched for a visualization of our concept which would accurately present interrelations between its elements. The network of concepts we organized our thinking around has gradually arranged itself into three concentric rings. Each ring describes a crucial level of our idea.



THE FIRST RING

THE TRIAD: CULTURE – DEMOCRACY – LOCAL DEVELOPMENT

The triad of ideas we consider basic, those of culture, democracy, and local development, is

placed in the center. They constitute the basis of our thinking about the European Capital of Culture in the context of Szczecin.

We understand culture in a broad sense, as a specific environment of human life, as a human way of being in the world. Therefore when we speak about culture we do not mean only artistic activity, but also science and politics.

That is why democracy is also a part of culture. The issue here is having a model of democracy which allows citizens to participate in the political, social and economic life of the city at the highest possible level. We consider current concepts of deliberative and participatory democracy to be very interesting and we want the solutions they propose to be used in our city and region. We understand that democracy needs culture; culture underpins democracy as it produces a basis for involvement in common issues, and cultivates virtues motivating people to such involvement. We distance ourselves from narrow, procedural depictions of democracy that reduce civic activity to that of participation in general elections.

We are strongly convinced that democracy understood in this way – democracy that takes into consideration a wide range of voices and attitudes aimed at seeking the common good – must bear fruit in the form of local development. We understand it as a process of enriching the opportunities for residents' individual development in a diverse and egalitarian way. Thus it is focused on strengthening local social potential, because a large part of the personal development of the inhabitants is implemented through the establishment of community relationships. Local development supports and strengthens culture – in this way the triad forms a complete feedback cycle. The whole process can be followed in the opposite direction.

THE SECOND RING
FROM CULTURAL IDENTITY TO CROSS-BORDER
DEMOCRACY ... AND BACK

The three main concepts of the triad can be assigned to three theme groups which define the

key issues of our idea of the event. In the part assigned to the concept of “culture” we are especially interested in issues related to innovation, identity and relationships between art and landscape. The identity-related issues are closely associated with what we call cross-border democracy – the concept of introducing cross-border mechanisms of participation – will have as one of its main results a common cultural policy for the borderland in our region. Cross-border democracy is strengthened by activity focused on education and building social coherence – and it strengthens such actions itself. This activity creates the basis for broadening opportunities for individual development, which results in the growth of creative capital, and stimulates the development of culture. The circle completes, turns and propels itself.

**THE THIRD RING
STRATEGIC PRIORITIES**

The whole construction is grounded in our three strategic priorities: “Binding Europe together”, “Szczecin: redefinition”, “Flows, waves, currents”. Our diagram refers to the logo accompanying Szczecin’s bid to gain the European Capital of Culture 2016 nomination from the very beginning.

Logo of Szczecin’s bid to obtain the title of ECC 2016



The design is modelled on the shape of Grunwaldzki Square, an important landmark in Szczecin. It symbolizes joining the traffic, participation, working together for the common cause, confluence. The symbol was designed by a Szczecin-based graphic artist Ireneusz Kuriata. Out of the many designs sent in during the competition, an independent committee selected the best three. The winner was chosen by the citizens of Szczecin in a plebiscite.



I Basic principles



The challenge ahead!

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

We are taking up an extraordinary challenge. We want to set the example of the great binding power of culture. In this special place of the continent – the Polish-German border – we want to show the Europeans the moving power of the **Common Cultural Space**.

The birth of the Common Cultural Space as an idea crossing state borders is a long-term process which has now entered its new and dynamic stage visible in Szczecin and around the city. We are convinced that Szczecin Metropolitan Area has witnessed the emergence of binding processes on a European scale. These were undoubtedly accelerated by two important events: Poland’s accession to the European Union and the subsequent opening of the borders following the Schengen Agreement. We want to show the **Europeans** some specific, contemporary examples of **neighbourly coexistence**, the way people naturally settle on both sides of the border, the merging of labour markets, flows of services and capital, mutual interdependencies and everyday contacts. We have examples of flows of symbolic culture as well as mobility of artists and audiences. We are facing the ever pressing **need to establish** the Common Cultural Space. We are paying attention to new artistic, intellectual and social trends which shape such space in real terms even before it takes its final form and is named.

Szczecin is a **catalyst of such phenomena** with its size, power of attraction and the multidimensional impact crossing the Polish-German border located only 12 km from the city centre. It is also a city capable of taking great efforts to demonstrate the **power of unification**.

Europeans associate Szczecin with the famous statement of Winston Churchill from his speech given in Fulton in 1946: “From Stettin in the Baltic to Trieste in the Adriatic an ‘iron curtain’ has descended across the continent.” We do not want our city to be a symbol of division any more. We want it to become a **symbol of binding Europe together**.





HOW DID WE START

Citizens of Szczecin have established an urban community based on their exceptional common experiences which date back to the end of the WW2 when the borders of Poland were demarcated as a result of the Yalta and Potsdam Conferences. Great numbers of people from central parts of Poland as well as the areas incorporated to the USSR were displaced and moved to the city. Some others immigrated to Szczecin voluntarily, inspired by patriotic slogans. Many stopped there on their way back from forced labour in Germany or from pre-war emigration. Former German citizens were expelled from the city. The entire population of Szczecin was changed as one nation was replaced by another, an event unprecedented in European history. Today's population of Szczecin has been shaped for sixty-five years only. Until 1989 the process took place under the communist regime: people played their part in life in the already existing urban setting. It is worthwhile to present to Europe that young community which wants to invest its difficult integration with a new quality through contributing to the joint project.

Szczecin's bid for the title of the European Capital of Culture is based on a long-term strategy. Its preparation was preceded by an avalanche of events caused by a **civic initiative of Anna Suchocka, a young inhabitant of Szczecin**. Her appeal triggered an unexpected outburst of positive civic energy. Individual citizens of Szczecin, as well as organizations, public institutions and other entities, were quick to join the initiative and contribute their inventiveness, creativity and, most of all, enthusiasm.

It was that very enthusiasm of the people supporting the city's bid for the ECC title which caused the **chain reaction**. A partnership of NGOs was founded under the name of the **European Region of Culture Szczecin 2016 Consortium**. The city authorities joined the network supporting the project by creating SZCZECIN 2016, a local government cultural institution which received financial resources and facilities. At that point the strategy began to be developed with the participation of many stakeholders.

We decided that while joining the efforts to obtain the title of the European Capital of Culture 2016, we must try to solve future problems. We are simulta-

neously focusing on our city and on Europe. **We seek challenges common to Szczecin and Europe.**

WHERE DO WE SEE CHALLENGES

According to the conclusions of “EUROPE 2020: a strategy for smart, sustainable and inclusive growth”, adopted in March 2010, the current economic crisis cancelled out the effects of the last fifteen years of progress in Europe and exposed structural weaknesses of the European Union. The EU adopted three priorities for next ten years; Europe is to develop in a way which is **smart** (based on knowledge and innovation), **sustainable** (using natural resources more efficiently, more friendly to the environment) and **socially inclusive**.

In our programme we propose **local answers** to challenges of the “EUROPE 2020” strategy.

We consider investments in innovative technologies as a significant element of changes in Szczecin. The role of culture is to make its recipients open to changes and innovations. Culture can be a wonderful **gate into the world of future technology**.

We acknowledged that it is necessary for Europe to change over to the closed cycle economy. This inspired us to include in our programme some projects from the domain of **cradle-to-cradle design** and to use art as a way to **promote new values** in the field of consumer and social behaviour. Some important projects of our programme for the event touch upon the issue of fourteen resources critical for the new economy that are in short supply in Europe. This is a starting point for the artistic and scientific dialogue.

To reduce social exclusion, we supplement the European programme of economic actions with culture-related activities. Exclusion is not only about not being physically employed but, most of all, not being motivated to change one’s own life and losing hope that there is meaning to life. That meaning can be discovered or re-created in the domain of culture. In our programme we propose a wide range of actions aiming at **social inclusion through culture**.

The guiding metaphor and strategic priorities

The guiding metaphor of our programme is **THE POWER TO BIND TOGETHER**. The idea of binding together and uniting pervades our whole concept. Culture has got such power; we want to show it to Europe. We developed three general priorities – three fields of values:

The first priority is the “**Binding Europe together**”. We are going to show the binding potential of culture in a special place of Europe by establishing the Common Cultural Space on the Polish-German border. We are going to open an artistic debate on migration and multicultural diversity.

The second priority is: “**Szczecin: redefinition**”. If it wants be an inspiring example to Europe of how to unite through culture, Szczecin must take care of its own coherence first. We are going to redefine our city by binding the present day with history, the excluded with the society, and politics with citizens.

The third priority has a metaphorical name: “**Flows, waves, currents**”. We want to open our city onto flows of culture, waves of inspiration and currents of art springing from the place where the city and the water meet.

These general priorities are presented below in more detail.

PRIORITY 1: “BINDING EUROPE TOGETHER”

Binding Europe together is the most important task for Szczecin. Our location on the sensitive meeting point of the East and the West, our unique historical past, and our successes in building good neighbourly relations, are the assets we can draw upon to bind Europe together. We want to undertake projects focused on overcoming divisions in Europe – binding the East and the West as well as old and new inhabitants of the continent.

THE COMMON CULTURAL SPACE

We are going to contribute to the process of binding Europe together by establishing the **Common Cultural Space** on the Polish-German border.

The Polish-German border has always been a place of special attention in Europe because, for many years, it was associated only with tension and mistrust.

However, we who live near this border, can see how it becomes less restrictive to people day by day. Today, the inhabitants of the region can move, settle, work and purchase goods freely on both sides of it. The border is still important, however, from the administrative perspective. It is the dividing line between Polish and German cultural policies and the public budgets financing them. We want to change it!

Our task is to stimulate the **Common Cultural Space**. We understand it as an area of cross-border **circuits of culture** around Szczecin, within its metropolitan area as well as within the radius of its impact measured by the intensity and functionality of connections. Conventionally, its reach covers both Polish and German cities and communities; from Greifswald to Kołobrzeg, from Świnoujście to Gorzów Wielkopolski. But in fact, the impact of Szczecin can be felt across the Baltic Sea. We will be happy to see our Swedish and Danish partners joining the Common Cultural Space! We understand the Common Cultural Space as a territory of **common public opinion** that notices common good. We also view it as a way to prepare people for **common action** in various domains: economic, social and cultural.

The awakening of the Common Cultural Space is a unique phenomenon for the Polish borderland. If we understand the borderland as a space of the long-term mixing of cultures, languages, traditions and customs, it has never existed here before – the border used to divide the area definitely. Today we can observe a true borderland coming to life at a unique, unprecedented rate, as a bottom-up process, without the involvement of authorities, governments and institutions. Communities are getting closer to one another very dynamically, faster than even the most optimistic plans and predictions had assumed. This is a true **laboratory of binding Europe together**. It is here that partially spontaneous processes are condensed; being aware of their significance, it is worth to observe them carefully and use their positive potential for the benefit of target transformations, including institutional ones; it is worth to seek such of their aspects that can be broadly applied; it is worth to target them taking into consideration their potentially wider scope and context.



Prof. Walter Rothholz
Professor of Political
Science, lecturer of the
University of Szczecin

The vision of establishing a cross-border area of cultural and social interactions around Szczecin seemed very interesting to me. I suggested to call it "The Common Cultural Space", because I thought it adequately described the essence of the concept.

It is important to us to launch a cross-border **common cultural policy** within the Common Cultural Space as soon as possible. To achieve this goal we want to apply methods of participatory planning, thus introducing rules of **cross-border democracy** to the domain of culture. The Common Cultural Space is also about **common cultural education** understood as providing inhabitants of the borderland with tools to make their own informed decisions on how to participate in culture as well as inviting them to create such tools themselves. If the range of individual opportunities for development is broadened, the inhabitants will be able to participate in the local development on both sides of the border. The Common Cultural Space is a area of negotiation and a laboratory of joint symbolic actions on a supra-local and supra-regional scale. Our task is to remove barriers that divide the inhabitants of the borderland in their access to culture, barriers of language, convention, the economy, transport and administration. The projects we are going to implement within the Common Cultural Space are focused on the **process of minimizing the barriers**.

Among the projects submitted with the SZCZECIN 2016 office and suitable to be implemented in the year celebrating the European Capital of Culture, there are 105 projects prepared by German partners and 116 prepared by Polish ones. **The Common Cultural Space is becoming a reality.**

Migrations of cultures are the second main theme of the “Binding Europe together” priority. For centuries Europe has been formed by population flows: migrations of peoples, expulsions, displacements and economic migration. That is how our cities acquired their multicultural character. Today waves of migrating people are also flowing through Europe. We ask: are these contemporary migrations a threat or an opportunity for Europe? What kind of a multicultural society do we need in European cities today? How to find a golden mean between oppressive assimilation of immigrants and isolated ghettos of cultures which are alien to one another? We are going to include in our programme debates and artistic projects seeking answers to these questions. Of special importance among these are projects related to Ukrainian culture – a minority culture present in the post-

war Szczecin following forced resettlement. We are also inspired by the history and culture of other minorities living in Szczecin.

PRIORITY 2: "SZCZECIN: REDEFINITION"

If it wants to be an inspiring example to Europe of how to unite through culture, Szczecin must take care of its own coherence first.

Let us redefine our city by binding the present with the past and reconstructing **memory for the sake of the future**. Szczecin has been formed by several nations, but its modern history belongs, first of all, to Germans and Poles. Today the citizens of Szczecin need a new, non-selective reading of history as they slowly reconstruct their collective memory. They are in need of symbols which can become a foundation for a coherent identity. We are planning to implement many projects aiming at interpreting the city in a new way. Our key undertaking will be "The Szczecin Charter", an international list of the rules governing the treatment of the material culture heritage in the areas where resettlement took place. Szczecin and Europe need common memory as a foundation upon which we, united in diversity, can build our common future.



Prof. Kazu Blumfeld Hanada

Professor of the School of Architecture in Münster

The history of Szczecin, split into many fragments, shaped for centuries by changing state affiliations, still influences the image of the city. It makes Szczecin a place where the East and the West switch their roles, and overlap as if in a kaleidoscope.

Our research has shown that the level of trust towards the authorities among the inhabitants of Szczecin is the lowest compared to other Polish cities and that Szczecin-based cultural institutions are too rarely open to dialogue with cultural audiences. Our answer is **cultural democracy**. Along with citizens, authorities and institutions we are going to activate a long-term process of participatory development of urban cultural policy. Our goal is to establish a social tradition in Szczecin of debating important issues of culture as respectful listeners of diverse opinions and proposals. We would like urban cultural policy to originate in such a debate.

Areas of social exclusion pose a challenge to the binding power of culture. We want to use **culture as a tool of regeneration** of those of Szczecin's districts where such areas can be found. That's where we see a great potential for projects focused on cultural animation, education and relational art. We are convinced

that providing economic opportunities is not enough to help people to overcome exclusion – if people are to change their lives they need to be motivated and feel that their life is meaningful. It is culture which has that power of making human life meaningful and it is culture which can restore social cohesion.

We are also going to redefine Szczecin through **harmonizing sector policies with the cultural policy** and using synergies between them. Cultural undertakings in our city must support education as well as promote the city and its economy. They must participate in the processes of reintegrating the socially excluded groups. Moreover, culture should influence spatial and urban planning. All these branches must begin to cooperate with culture and benefit from its power to influence.

PRIORITY 3: “FLOWS, WAVES, CURRENTS”

The aquatic metaphor refers to relationship between the city and water and to the potential of cultural phenomena emerging at that point of contact. Proximity of water and urban space is Szczecin’s unique yet untapped asset. We want to use the power to bind together inherent in culture to activate this potential of rapid currents and high tides. We want to open our city to the flows of culture, waves of inspiration and currents of art.

Tightening the bonds between the city and water requires symbolic actions which can be achieved through **art**. We are planning to hold numerous artistic events related to water to be organised on the river and the lake as well as on the riverbank and at the lake shore. As a result, the water landscape in the heart of the city will gain a new meaning and will again become part of the symbolic order of the city. In this way, the city, water, culture and nature will be united in harmony.

The exceptional natural potential of the Śródołrze (a part of the Oder River estuary around Szczecin) manifests itself as **environmental richness** which is unique among European cities. Great quantities of water fowl, including rare species, will please the admirers of the wonders of nature, while the amateurs of water sports will be delighted with perfect sailing and surfing conditions of the Dąbie

Lake as well as picturesque canals ideal for canoeists. Water also inspires us to launch numerous projects combining environmental education and art.

Szczecin, as seen from the water, reveals its unique asset – the landscape. It combines natural qualities – beautiful greenery and picturesque hills – with diversity of architectonic styles: from gothic and baroque to Prussian, Wilhelminist architecture to Art Nouveau, modernist and post-industrial buildings. Szczecin is a true architectural salon with modernist churches of fascinating raw beauty and Art Nouveau tenement houses decorated with Masonic symbols. The projects we are preparing for the year of the European Capital of Culture will make the city a clear catalogue of the history of architecture fascinating for its citizens and for Europe.

The flow of ideas is also about an inspiring dialogue with future challenges. Our programme includes artistic and scientific projects related to the cradle-to-cradle design as well as referring to new concepts of the closed cycle economy.



Katarzyna Szeszycka
Painter, Szczecin-dweller

There is something positive in the fact that Szczecin has adopted such an open concept of its application. Rather than restricting artists artificially, it invites them to a dialogue. I have quite an unconstrained attitude towards creation and wouldn't like anything to be imposed on me. "Flows, waves, currents" – this is open. I like it.

The concept of the programme

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

We based our concept on a **multiannual process of changes** whose common goal is to achieve the effect of binding together in many dimensions. Such changes can be brought about through culture. Our strategy is to launch a comprehensive programme of this sort in Szczecin and its impact area today, and then gradually continue it in years to come.

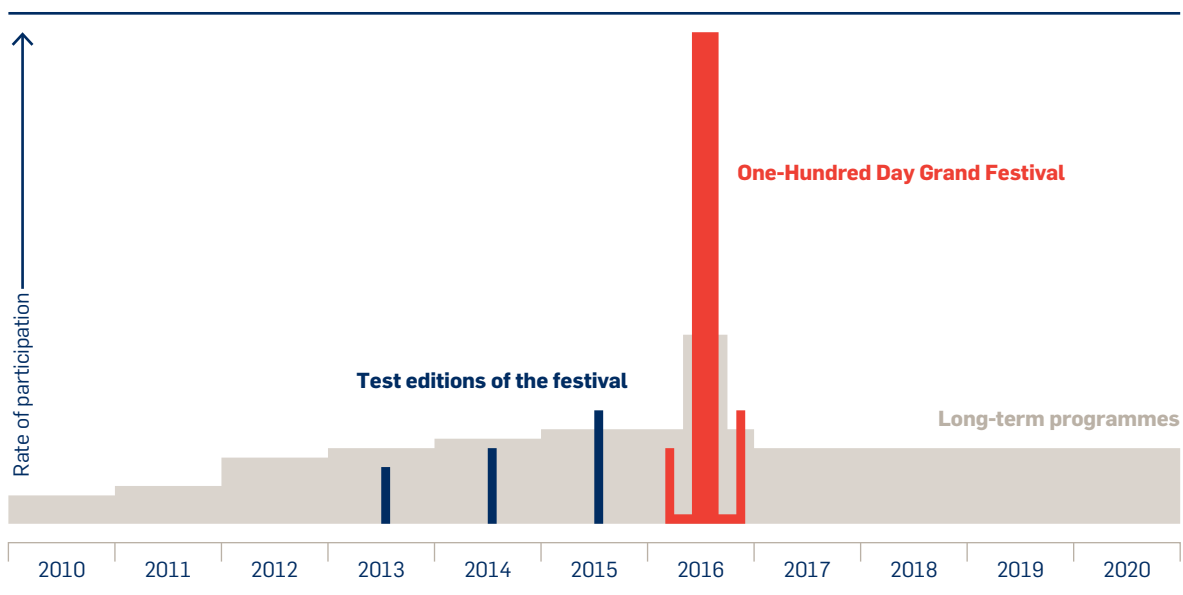
The multiannual strategy, which also covers the most important stage of 2016, includes several types of projects. There are cultural animation projects consisting of artistic, educational and social activities. There are projects to bring about political change by means of involving citizens in the process of shaping cultural policies. And there are those which aim to turn the city towards water through artistic and spatial actions. We also plan to develop a rich network of relations within the Common Cultural Space which would bind Poles and Germans together and reach as far as Scandinavia.

The most important stage of the programme will take place in 2016. It is then that its key events will coincide: final stages of multiannual projects, special projects planned exclusively for the year of the celebrations and remarkable events of the **One-Hundred Day Great Festival** to be held in the summer of 2016. Metaphorically speaking, our plan for 2016 is to make many streams of energy feed one common centre.

The permanent value of our concept is the multiannual programme of change, but our guests from Europe will undoubtedly find the One-Hundred Day Great Festival most attractive. Feel invited to be part of a great fiesta and a fascinating, long-term change of the city! Taken together, these two aspects make up a harmonious whole.

Almost all projects are involved with the social process and so must respect its natural pace. We should not accelerate the changes artificially. We will be patient and aware that changes are accepted by communities only gradually. We are ap-

proaching a period of consistent actions for a change of our everyday life that would be profound instead of superficial.



The thrill of the approaching Great Festival will be gradually increased in the years preceding the year of the event through test annual editions of the festival organised on a much smaller scale. These editions will incorporate some big events planned before such as The Tall Ships' Races 2013. In 2016 the Great Festival will dominate the city and the region for one hundred days. It will simultaneously unravel in many aspects through various currents, events and programmes organised on different scales. It will have its key events – the inauguration and the grand finale. It will be a harmonious multi-layered composition. In the year of the festival we are also planning to hold its two additional events: the prologue and the epilogue. These will take place in spring and autumn.

In a broader perspective, our concept covers also the four years following the event – 2017–2020. It is then that some multiannual projects will be completed and some processes initiated in 2016 will be incorporated into the permanent annual programme of activities. This four-year period is necessary to provide such undertakings with stable mechanisms of financing and regular access to appropriate infrastructure. In short, the period serves a purpose of making permanent the positive changes triggered by the year of the event in the culture of Szczecin.

- 3 Could this programme be summed up by a slogan? *(the answer to this question is optional at the pre-selection stage)*

That question will be answered at the final selection stage.

What area is to be involved in the event

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

The main area intended to be involved in the European Capital of Culture event is the City of Szczecin.

We expect that some component parts of events will take place also outside the administrative borders of the city.

The Szczecin Metropolitan Area (SMA), situated on both Polish and German side of the border, will be especially involved in the event. The area is a coherent entity as far as culture, tourist and transport infrastructures are concerned. Szczecin will establish cooperation and sign appropriate contracts with local-government bodies in the SMA on cooperating for the organisation of the European Capital of Culture events.

When defining the geographical area involved in the European Capital of Culture event we were guided by the idea of the Common Cultural Space spreading around Szczecin within the radius of impact measured by the intensity and functionality of connections reaching across state borders.

The Common Cultural Space is based on three rules: open partnership, potential for synergy, and access to culture.

Open partnership within the Common Cultural Space is based on autonomous decisions of all parties interested in establishing a network of connections between cultural organizations.

Potential for synergy in the Common Cultural Space means an integration of powers generating new quality of cross-border collaboration and cultural projects. As a result, creative, human and infrastructural capital can be used in a new and more efficient way.

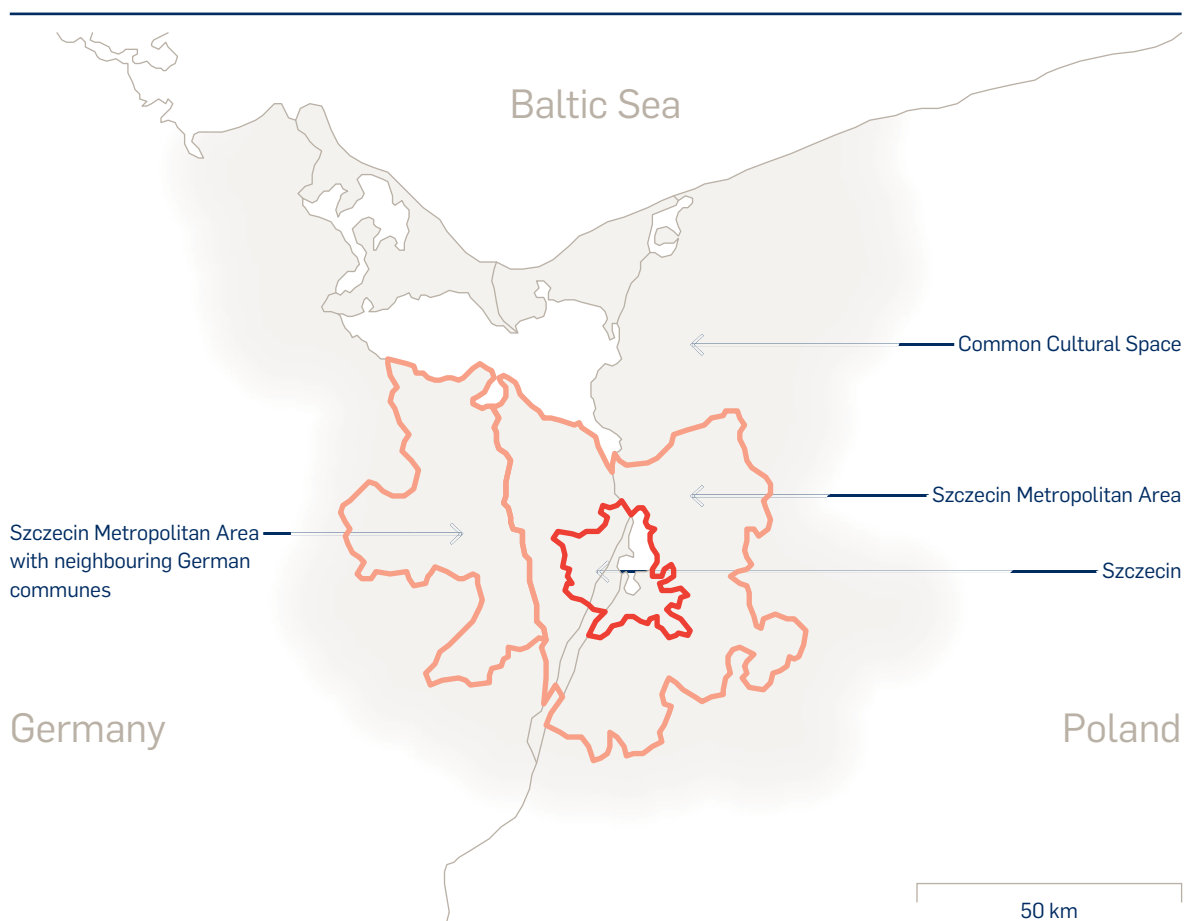
By **access to culture** we mean taking down the barriers standing in the way of cross-border cultural circulation.



Dana Jesswein-Wójcik

Activist of NGOs: OFFicyna,
ERK SZCZECIN 2016
Consortium, lives in
Germany, works in Szczecin

Crossing boundaries is our objective not only in artistic and social activities. Since the very beginning we have been collaborating with German organizations – they are our natural partners. In Szczecin, a project involving Germans is no longer called “international” – it is everyday life.



The Szczecin Metropolitan Area (SMA) is a mono-centric agglomeration formed around Szczecin. It is the biggest area of that kind in north-western Poland. The SMA includes:

cities: Szczecin, Stargard Szczeciński, Świnoujście, Police, Goleniów, Gryfino;

communes: in the district of Gryfino – Gryfino (without the city) and Stare Czarnowo; in the district of Stargard – Stargard

Szczeciński (without the city) and Kobylanka; in the district of Goleniów – Goleniów (without the city) and Stepnica; in the district of Police – Police (without the city), Nowe Warpno, Dobra and Kołbaskowo;

borderland German towns in the district of Uecker-Randow: Amt Löcknitz-Penkun, Amt Am Stettiner Haff, Ueckermünde, Pasewalk and Amt Uecker-Randow-Tal

So far the following partners from the Common Cultural Space have announced their readiness to participate in the programme of Szczecin's European Capital of Culture events: the Ostvorpommern district, the cities Ueckermünde, Stralsund, Pasewalk, Schwedt, Greifswald, Prenzlau, Angermünde, Stargard, Gryfino, Pyrzyce, Goleniów, Świnoujście, Police, and, last but certainly not least, Berlin and Frankfurt an der Oder. Part of the events will take place in these cities. However, the decision on which part of the Common Cultural Space will be directly involved in the events will depend on the final number of cultural organizations active within it who have announced their willingness to support Szczecin's initiative by participating in the programme. The list of participants is open until the moment of the final selection.

Openness also results from the fact that the Common Cultural Space is not a territorial entity: it is a network of multiple co-operation initiatives and mutual influences binding various cultural organizations of the cross-border region together. Currently, the space includes Polish and German cities and communes from Greifswald to Kołobrzeg, and from Świnoujście to Gorzów Wielkopolski. However, it is not a closed zone – it is redefined each time any new partner joins us. We are planning to invite our Scandinavian friends to join in as well, which may be reflected in the final version of the programme of the European Capital of Culture event in Szczecin.

Support of local and regional authorities

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

Szczecin's bid for the title of the European Capital of Culture is fully supported by **local-government authorities**: the City of Szczecin, West Pomeranian province, as well as both Polish and German cities and communes of the borderland area.

What is very important for us, however, is the way in which we have secured that support: Szczecin's bid for the ECC 2016 title has civic roots.

In the spring of 2007, a young citizen of Szczecin, Ania Suchocka, told her friends that she had a dream – Szczecin will be the European Capital of Culture. The idea to make that dream come true might have seemed crazy at the time, but it became an impulse motivating a gradually increasing group of people to action. Twenty two independent organizations and institutions launched an appeal to the Mayor of Szczecin to join the contest officially.

In 2008, despite the positive attitude of the Mayor and the City Council, the works on the application practically got stuck in a deadlock; the reason was a lack of experience as well as the way in which the initiative had been prepared which was formalistic and bureaucratic rather than civic.

However, the initiators of the project – the NGOs which, in the meantime, established the European Region of Culture SZCZECIN 2016 Consortium – were so determined that they organized another meeting with the Mayor of Szczecin, negotiated with the authorities for several months, and finally convinced them of the project's importance and necessity of establishing a permanent institution responsible for Szczecin's bid to obtain the title of the European Capital of Culture.

On 27 March 2009, the City Council adopted a resolution establishing SZCZECIN 2016, a local-government cultural institution to coordinate the bid and manage the project in case the title is awarded. The Mayor of Szczecin appointed the candidate recommended by the NGOs to the position of the Managing Director, authorized him as his representative for the European Capital of Culture issues and entrusted him with the cultural advisor portfolio.



Piotr Krzystek
Mayor of the City of Szczecin

The bid to win the title of the European Capital of Culture has been a great lesson to us: active participation of citizens in local decision-making may be difficult and it seems even troublesome in short term. Yet, in the long run, such activity is invaluable because it is the driving wheel of the city's development.

SZCZECIN 2016 received buildings in which three basic projects – “Observatory”, “Laboratory” and “Incubator of Culture” – are implemented in cooperation with the partners. The “Observatory” building is a place of work for the team of employees of SZCZECIN 2016 as well as nine NGOs supporting the project. In addition, the institution also received one of the most impressive historical buildings in Szczecin, the Lentz’s Villa. The most important events related to the project – weekly consultative meetings, debates and press conferences – take place there.

Of crucial importance is the support of the Board of the Province given to the Szczecin’s bid to be awarded the title of the European Capital of Culture as early as autumn 2008.

The civic character of Szczecin’s bid has great impact on the way the politicians and officials of local-government administration perceive culture. The budget for culture increased in 2009 and 2010. Several dozen of new organizations and persons joined the cultural sector. The field of dialogue between administration, public institutions and independent cultural organizations has been broadened. Around the SZCZECIN 2016 institution a new space for culture has been established.

Towns in the federal states of north-eastern Germany have expressed their interest in Szczecin’s attempts almost from the very beginning. Three of them – Greifswald, Schwedt and Gartz – declared their support and willingness to help. Later, Friedrichshain-Kreuzberg, a district of Berlin, offered its support too.

The Presidents of the Pomerania Euroregion representing Polish, German and Swedish communes declared their support for Szczecin’s bid to obtain the title of the European Capital of Culture in a joint declaration.

How do we fit into the long-term cultural development of the city and the region

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

Our idea is not to fit passively into the already existing plans for the cultural development of Szczecin; we acknowledge that it would be absolutely insufficient and we are going to set some new, much more ambitious goals.

The core of our concept will be to develop a long-term **strategy of cultural development**. The strategy will take into consideration regional and cross-border aspects: Szczecin is going to consciously take on responsibility for its actual metropolitan impact radiating onto the vast surrounding area across state borders.

The work on the strategy of cultural development and on the medium-term cultural policy resulting from that strategy will be carried out with broad participation of the citizens, using methods of participatory and deliberative democracy. We are planning that the first participatively prepared cultural policy for Szczecin will be adopted in **2012**, and the strategy setting long-term objectives – no later than in 2013.

The strategy of cultural development will be adjusted to the newly adopted strategy of the Szczecin's "Floating Garden 2050" brand – a document of strategic importance for the city.

The first steps to set long-term goals of cultural development for Szczecin have already been taken: currently we are about to complete the first phase of a comprehensive research programme called "Obserwatorium Kultury" ("Observatory of Culture"). At the beginning of 2011, SZCZECIN 2016 will start the second phase of the programme and establish cooperation with similar institutions of two neighbouring federal states of Germany: Mecklenburg-Vorpommern and Brandenburg. SZCZECIN 2016 also cooperates in the field of research with the Observatory of the Labour Market and the Observatory of Social Integration of the West Pomeranian Province Marshal Office.



To what extent do we plan to forge links with the other “Capital of Culture”

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

Collaboration with the European Capital of Culture 2016 in Spain is very important to us. We are planning to start to cooperate with cities in Spain running for the title of the European Capital of Culture, which will appear on a short list to be announced by the end of 2010.

We want to establish relations with persons responsible for preparing the programme for the event to define areas of cooperation. We want to present the priorities of our programme, learn about the activities to be undertaken by candidates in Spain and to work out such forms of collaboration which would be capable of releasing the synergy effect.

At the final stage of selection, we are going to approach the cities in Spain from the short list with the following offer:

- In 2011 we are going to offer to their inhabitants who visit Szczecin the Card of the European Capital of Culture (candidate) Visitor authorizing its holder to enjoy discount prices for public transport, hotels, restaurants, exhibitions, concerts and other cultural events in Szczecin.
- Our information campaign about Szczecin’s bid to obtain the title of the European Capital of Culture will include facts about candidate-cities from Spain. We hope that, by reciprocity, the cities will include information about Szczecin’s candidacy in their respective campaigns.
- Our information campaigns organised outside Szczecin – whether in the region, Poland or Europe – will also contain facts about candidates from Spain.

After the European Capitals of Culture in Poland and Spain have been selected:

- We are going to offer the Card of the Visitor to the citizens of the European Capital of Culture in Spain who will visit Szczecin.
- We are going to start a community-oriented internet portal devoted to cultural and social life in both cities.

- We are going to install two human-sized audio/video gates: one in an interesting spot in Szczecin (for example, in the Jasne Błonia Square, near the City Council) and the other in a similarly important spot in the European Capital of Culture in Spain. Each of them will present in natural size and real time what is happening in front of the other gate. That facility will make the inhabitants of both cities curious about events taking place in the partner city.
- We are going to invite artists and cultural animators from the European Capital of Culture in Spain to participate in at least ten projects to be carried out within the framework of the event.
- We are going to invite persons representing the other capital of culture such as artists, cultural animators, and documentary film-makers to take part in visiting projects and observe the events of the European Capital of Culture 2016 in Szczecin. The programme will cover at least 30% of events and projects of the ECC programme.
- We are going to propose joint implementation of promotional campaigns on the European level. This may include joint TV programmes or press articles.
- Last but not least, as part of the voluntary action programme, people from both European Capitals of Culture will be able to help organise the event in the partner city and learn more about the culture of the partner country.

The European dimension of the event

- 8 Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria (*this question must be answered in greater detail at the final selection stage*)
 - a As regards “The European Dimension”, how does the city intend to contribute to the following objectives:
 - to strengthen cooperation between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors,
 - to highlight the richness of cultural diversity in Europe,
 - to bring the common aspects of European cultures to the fore.

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

STRENGTHENING EUROPEAN COOPERATION

The European dimension of our application can be fully noticed when we analyze not only the pro-

gramme of 2016 but the whole long-term programme which precedes the event and is to continue afterwards.

Our most important intention described in the programme of the event is to develop **Common Cultural Space** around Szczecin and across state borders. This Common Cultural Space is not a formal administrative or territorial entity but a real network of functional connections between people, organizations, institutions and artists. Strengthening collaboration within Common Cultural Space understood in this way is a three-stage process:

- during the first stage we will try to strengthen (and sometimes create from scratch) **cross-border cultural circulations**; numerous projects included in the event’s programme will focus on that goal;
- during the second stage we will want to shape **common public opinion** within Common Cultural Space; we will support local media set up at the grass-root level and implement projects to support local public debate across the borders;
- during the third stage our objective will be to gradually create **cross-border democracy** which can be used as a tool to establish common cultural policy by the inhabitants of the region.

According to our conception, Common Cultural Space thus defined is the most important tool for strengthening European cooperation. It will obviously involve artists, cultural operators, creative companies, associations and cultural audiences from Poland, Germany, Denmark and Sweden. Some elements of the future network of cooperation already exist: the European Region of Culture SZCZECIN 2016 Consortium, the “Transkultura” network of a dozen or so Polish and German cultural operators, “European Film Festival for Documentaries dokumentART”, common project and partnership of the OFFicyna Association and Latuecht e.V. from Neubrandenburg, as well as performance projects by the KANA Theatre and OFFicyna Association in cooperation with the Schloss Broellin e.V.

We will strengthen European cooperation on the supra-regional level by means of numerous international projects in our programme, including those consisting in long-term collaboration of partners from many countries. For example, we are planning an international scientific and artistic project called “Zderzacz Kultur” (“Collider of Cultures”), planned for the period 2011–2016. The project is centred around a debate between scholars from Europe and elsewhere on problem of globalization in context of cultural differences. We planned a series of three big scientific conferences, each of them focusing on its key subject, crucial for Europe (2012: “Critical resources possessed by civilizations”; 2014: “What kind of multiculturalism for European cities?”; 2016: “Clash of civilisations or the Large Collider of Cultures?”). The series is accompanied by three international artistic projects inspired by the idea of intercultural dialogue.

Joint Polish-Spanish projects are a significant group in our programme. There is, for example, an interesting project of collective training of volunteers for European Capitals of Culture in both countries who are to work in mixed Polish-Spanish teams. Another example is the project “Miasto zwraca się ku rzece” (“The city turns to the river”) sent in from Barcelona, consisting in organizing artistic activities in selected spots of Szczecin’s urban space to connect them symbolically with water.

Polish-Scandinavian projects are a similarly large group, including, for example, the educational project for journalists and a series of journalistic workshops


promoting equality in the media – a transfer of good practices from Sweden. Also a *gender budgeting* programme (studying the culture budget from the perspective of its impact on gender equality) prepared in Szczecin will be supported by scholars and practitioners in management from Sweden. In addition, we would like to learn from our Scandinavian neighbours about projects focusing on the needs of people 50+.

CULTURAL DIVERSITY IN EUROPE

Szczecin's history is truly fascinating in the way it demonstrates the richness and diversity of European culture: the city founded by the Slavic tribe of Pomeranians, experienced German, Danish, Swedish, Jewish, and Polish influences and still bears visible traces of former inhabitants of many different nationalities. We are planning a series of narrative projects discovering and highlighting the multicultural identity of Szczecin. One of them is the project **“Spacerkiem po ...” (“Walking around ...”)** involving local communities in the process of the creative study of history and the genius loci. This will be a journey to the time of ancestors living in particular buildings, streets and districts, who left a permanent mark on the city's cultural substance. The cultures of Germans, Swedes, Danes, Gypsies, Jews, Ukrainians or Greeks are still present in stories and memories. They are also visible on the walls of buildings. In the coming years we are going to blaze dozens of trails and engage countless local guides.

To illustrate the richness of European culture we are planning to accomplish a series of projects jointly named **“Tygiel Kultur” (“Melting Pot of Cultures”)**. One of such projects is the **“Euroarabia”** project: a series of scientific and artistic ventures focusing on the presentation of Arabic culture's contribution to the culture of Europe and changing the stereotypical image of an Arab in Europe. Through activities in the domain of visual arts (calligraphy), combining elements of sciences (mathematics) and linguistics (local dialects), to be taken up in Spain, Syria, and Poland over the next three years, we will explore cultural and spiritual connections between European and Arab countries.





A very important element of our programme is the “**Arkona**” film project, taking up an artistic dialogue with the **common heritage** of European culture by means of interpreting it in terms of its rich diversity. Several eminent documentary film directors will be invited to make short documentaries confronting the myth of a sunken city of Arkona, allegedly existing not far from today’s Szczecin.

COMMON HERITAGE OF EUROPE'S CULTURE

Common heritage of Europe’s culture will be represented in our programme not only by artistic projects, but also by those related to history and education as well as cultural policy.

Another important project refers to the very **idea of democracy** as an undoubtedly crucial element of Europe’s cultural heritage. The current crisis of representative democracy and – after Richard Sennett – “The Fall of Public Man”, or the decrease of civic activity in public domain are the most important social and political problems of contemporary Europe. We want to oppose such developments on our local Szczecin level: we want to use tools of participatory and deliberative democracy in the process of creating a new urban cultural policy. The process will be implemented in a way allowing our experience to serve as a source of inspiration for other European cities.

Anti-totalitarian movements are another crucial element of the **common heritage** of our times. One of most important episodes of anti-Nazi resistance during the WW2 took place in Szczecin: in Finkenwalde (now Szczecin-Zdroje) there was a seminary run by Dietrich Bonhoeffer, soon to become one of the twentieth century’s most influential theologians. He was involved in the failed conspiracy to assassinate Adolf Hitler and executed, becoming an icon of anti-Nazi resistance. Several years ago the Dietrich Bonhoeffer Centre of Meeting and Studies was founded in Szczecin. We want to use that institution to familiarise Europe with Bonhoeffer.

STRENGTHENING OF SZCZECIN'S LINKS WITH EUROPE

Szczecin has got one more value to be shared with Europe: it is unique in harmonising its urbanized part with impressive resources of wild nature. The city is surrounded by three forests: Wkrzańska, Bukowa and Goleniowska. Las Arkoński, a part of Wkrzańska Forest, penetrates the city from the west. Wzgórza Bukowe (Beech Hills), situated south-east of Szczecin and covered with a thick forest, are exceptionally picturesque. Also Śródołrze, a swampy area between two branches of the Oder River near its estuary, the biggest peat bog in Central Europe, is exceptionally valuable. Most of Śródołrze is protected as a “Lower Oder River Valley Landscape Park”, including three natural sanctuaries with numerous protected plant species. The park is a habitat for 226 fowl species and many species of mammals rare in Europe. The Dąbie Lake, one of the biggest European lakes situated entirely within the administrative borders of the city, is a part of Śródołrze. This unique natural asset is our richness which we want to share with Europeans by inviting them to Szczecin.



Joanna Lasserre

Architect, works
and lives in Paris

Pools, canals, lakes. Seas
of trees, driving their wedge
into the city. A city or a
scene of nature? An
industrial landscape or a
garden? Szczecin cannot be
discovered at a glance, it
cannot be named with one
word. If I could use two,
I would say: space and light.





The city and the citizens

- 9 Explain how the event could fulfil the criteria listed below. Please substantiate your answer for each of the criteria (*this question must be answered in greater detail at the final selection stage*)
- b As regards “City and Citizens”, how does the city intend to ensure that the programme for the event:
- attracts the interest of the population at European level,
 - encourages the participation of artists, stakeholders in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme,
 - is sustainable and an integral part of the long-term cultural and social development of the city?

AROUSING THE INTEREST OF EUROPEANS

We are going to arouse the interest of Europeans in two complementary ways: through such programme elements that are attractive to broad audiences as well as those appealing to small but influential elites. The programme we are preparing will consist of two types of projects.

- The first type includes **projects addressed to a broader audience**: concerts, performances, exhibitions, events and attractions which – as we expect – will attract numerous groups of visitors. Such projects will be the main building block of the One-Hundred Day Great Festival, although they will be carried out as part of the entire long-term programme as well.
- The second type includes **projects addressed to narrower, more specific target groups**. These are projects to do with socio-cultural, educational, cultural animation and scientific activities. We will also suggest some artistic events which are more niche in their nature. Such projects will provide the main building blocks of our long-term programme, although some of them – especially artistic projects – will be integrated with the programme of the One-Hundred Day Great Festival.

We assume that Europeans will be primarily interested in the projects of the first type. Thus, the One-Hundred Day Festival planned for the summer of 2016 will include events which will arouse media interest in Europe, but there will also

be some which will be appreciated by connoisseurs and experts of a given domain of culture. The festival's programme is intentionally mixed: besides big events to be noticed by the public opinion in Europe, there will be projects on a much smaller scale. In this way, the audience will have the opportunity to benefit from a broader offer than the one which attracted them to Szczecin in the first place. We want to profile social communication in such a way that the people coming to one selected event will be immediately invited to another.

On the other hand, some events intended for a limited audience **will attract wide European audiences offering them the possibility of active participation in fascinating processes**, instead of passively watching a performance or listening to a concert. Walking along mysterious paths, visiting interesting nooks, talking to the *guards of cultural landscape*, they will be able to discover "everyday history". We are going to invite our visitors to participate in the projects in which we will tell fables, tales and stories in Polish, German and Spanish. Together we are going to discover and create the metaphysics of places and open the door for a vision of the future.

In a circle of eminent scholars, politicians, journalists and artists, we want to talk about the culture of Europe, so diverse and so common. That part of our programme will attract the interest of a relatively narrow yet influential elites. It is therefore possible that some events of that kind, for example, "Karta Szczecińska" ("The Szczecin Charter") – will reach broader European audiences.

ENCOURAGING VARIOUS GROUPS TO PARTICIPATE

The roots of our project are civic – since the beginning it has been shaped by large groups of committed citizens. The project is open: at each stage it is publicly presented and vividly discussed in many circles. Our priorities emerged in response to the needs and dreams of the inhabitants of the city and the region. We are going to preserve the open character of the project limiting ourselves to coordinating the actions of Szczecin citizens.



WE ARE GOING TO INVOLVE THE CITIZENS AS HOSTS OF THE EVENT

We are going to involve as many citizens as possible in the **“Gościnność” (“Hospitality”)** project: part of the project will be to set up a network of personal

contacts between citizens and visitors; the task of the hosts (volunteers) will be to provide the guests with personalized information about the programme and accompanying services: Szczecin-dwellers will guide the visitors round different places and events, help them find accommodation and show where they can eat tasty meals.

DURING THE EVENT WE WILL INVITE ALL THE CITIZENS TO PARTICIPATE IN CULTURAL ACTIVITIES

The projects will cover the whole urban area: they will be carried-out in each district, everywhere where people live (we are going to be present in small backyards

as well as in the most famous Szczecin's sites). A network of “Sites of the first contact with culture” will be established in each district. We will undertake use culture as a tool to regenerate the districts which experience large accumulation of problems: we will do it together with streetworkers, social workers, cultural animators and pay special attention to cooperating with groups in danger of social exclusion.

We are going to involve local communities in socio-artistic educational projects to build relations based on long-term processes. Together we are going to construct narratives and discover identity of places.

Based on everyday stories, we are going to define the routes of “Spacerkiem po...” (“Walking around...”) to present the exceptional character of various Szczecin districts and the region. Over the years we are going to establish dozens of routes and involve countless local guides available for other citizens as well as for visitors from Europe.

We are going to make Szczecin-dwellers enthusiastic about joint actions related to the bicycle contest “Pallio di Szczecin”. Each district will be able to select and promote its representative. The cyclists representing their districts will compete for gold in Szczecin's biggest roundabout! Each year the project will involve more and more cyclists.

Together with artists **we are going to organize fiestas** in parks, backyards and streets – we are going to sing, dance and play everywhere we find people.

**PARTICIPATION OF LOCAL OPERATORS:
IMPORTANT DEVELOPMENTAL OPPORTUNITY**

Within the framework of the event we are going to enable our partners (co-organizers of actions happening during the event) to gain unique experience and upgrade their skills. We are going to invite experts to upgrade skills of local operators by means of trainings, workshops and counselling. We are going to organize special Teams of Organizational and Technical Support consisting of the most experienced operators active in particular domains; we are going to finance their work on the projects included in the programme which will make the event fully professional (especially during the One-Hundred Day Festival).

Through our fundraising strategy (to be implemented in **2012**), we are going to involve representatives of business and citizens as early as the stage of preparation which will take several years. We are going to create a network connected not only by the fact of having made a banking transfer, but, first of all, by a strong conviction that money spent on culture is an investment which will pay off many times. We are going to create new social habits: we, the inhabitants of Szczecin, will all learn that it pays to support our culture.

Artists have been partners and participants of permanent debate ever since our concept was developed. In 2010 we suggested a set of tools inviting artists to actively participate in the bid for the ECC title. **“Labirynt Kultury” (“Labyrinth of Culture”)** is a database created to promote artists and cultural operators, **“Laboratorium Kultury” (“Laboratory of Culture”)** is a space of artistic activity where creative actions can be accomplished, **“Inkubator Kultury” (“Incubator of Culture”)** is a project to support new artistic endeavours, and **“Mikrowsparcie” (“Micro-support”)** is a pilot project to support artists and operators financially. We are going to develop the already existing tools to select those that are the best and introduce new ones.

PARTICIPATION IN THE LONG-TERM OBJECTIVES OF THE CITY DEVELOPMENT

One of the key projects of the long-term programme preparing the event will be “Demokracja Kulturalna” (“Cultural Democracy”) – a project of participative

working out a long-term plan of cultural and social development of the city. It is a crucial feature of our concept.

Integral incorporation of the results of the programme into the long-term development of the city can be ensured by coherent, deliberate planning which will harmonise the programme with the long-term objectives. **Durability of the results** depends on two factors. Long-term projects must be based on stable financing schemes and permanent infrastructure. More important, however, is a permanent change of citizens’ attitudes. This can be obtained by patient long-term cultural animation and education programmes and by encouraging citizens to participate in culture more and more actively. Thus, integrity can be assured at the planning stage. As far as durability is concerned – we hope it will be the fruit of the event.



dr Piotr Klimek

Member of the Social Team for Establishment of the Fine Arts Academy in Szczecin, a composer

True culture in a living city should consist in dozens or hundreds of small events. Only a grassroots initiative can create such throbbing, living tissue of a city. That's why I am involved in the establishment of the Academy. We did it! Grassroots initiatives in Szczecin can really make a difference.

The idea of Szczecin’s bid to obtain the ECC title was conceived on the basis of many studies and analyses. It is also correlated with the promotional strategy of “Floating Garden 2050”, the strategy of urban development which is currently being updated, as well as the currently developed strategy of preventing social exclusion prepared by the West Pomeranian Province Marshal Office. The programme of the event will include projects which take into consideration the long-term objectives we assumed and have budget appropriations earmarked for the period after 2016. Democratisation of social and cultural life which we have initiated is the essence of change. The first step towards it will be to motivate citizens to discover their personal potential, to develop their openness and cooperative skills. Cultural animators, streetworkers, and social workers will be involved in the process. We are going to use cultural projects focused on building and strengthening social relations as well as creating positive social changes. People threatened by social exclusion are going to be our special focus. Establishing a network of “Sites of the first contact with culture”, local centres constructed by citizens and cultural animators, will be of crucial importance.

By developing appropriate skills, cultural animation activities will help all interested citizens to participate in a conscious, active and responsible shaping of the social and cultural domains of public life. That is why the next stage of the process of democratisation will consist in introducing modern tools allowing to broaden the domain of civic participation. We are referring to methods of deliberative and participatory democracy. With their help we are going to create a new cultural policy for the urban area.

We are convinced that thanks to the actions described above, the citizens will develop and consolidate the need for more intensive participation in culture and will contribute to the emergence of a more active civic society. We use the word “more”, because the road to full democracy never ends.

How are we involved in cultural activities supported by the European institutions

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

IDEOLOGICAL SYNERGY

One of our most important ideas is to develop the Common Cultural Space around Szczecin, which will connect people across the borders. This idea corresponds directly with the European cultural model described in the Treaty of Maastricht when it talks about combining respect for the culture of each nation and interactions between them with simultaneous support for various forms of cooperation which can stimulate and enrich every culture.

In the concept part of our application we also refer to **democratic values**, treating them as **a part of culture**. In the Treaty of Lisbon those values are presented as European contribution to the world. According to our concept, one of the most important objectives in Szczecin's endeavours to win the title of the European Capital of Culture 2016 is to democratise the process of developing cultural policy for the city and its surrounding area.

SYNERGY OF AREAS AND STRATEGIC GOALS

We have formulated three general priorities – three areas of values which correspond to the goals of the cultural policy of the European Union stipulated in the Treaty of Maastricht, as well as with areas and goals provided for in the Agenda for Culture.

The first priority of Szczecin's idea for the European Capital of Culture 2016 is **“Binding Europe together”**. Formation of the cross-border Common Cultural Space around Szczecin as well as artistic and scientific debate about migrations and multiculturalism is a set of activities falling within the scope of the areas of the Agenda “Cultural diversity and intercultural dialogue” and “Culture as a key component of international relations”. Thanks to execution of the activities in the area defined in such a way we will come closer to achieving the following objectives of the EU in the region:

- Bringing to light social, common aspects of the European heritage.
- Developing the sense of affiliation to one's own community while simultaneously recognising and respecting the cultural, national and regional diversity.
- Strengthening cross-border mobility of artists and culture sector employees.
- Preventing anxiety and tension resulting from the fact of not knowing other cultures and misunderstanding them.

The second priority of the Szczecin's idea for the European Capital of Culture 2016 is: **“Szczecin: redefinition”**. Profound debate about history, identity and future planned within this priority is compatible with the area of the Agenda for Culture called “Cultural diversity and intercultural dialogue”. It corresponds, in particular, to the two following objectives: “Bringing to light social, common aspects of the European heritage” and “Development of the sense of affiliation to the same community, with simultaneous recognizing and respect for the cultural, national and regional diversity”. On the other hand, a broad programme of “re-generation through culture” – social re-integration through cultural animation activities in groups in danger of exclusion – provided for in the same priority, corresponds to Objective III of the EUROPE 2020 Strategy.

The third priority has a metaphoric name: **“Flows, waves, currents”**. Opening our city to the flows of culture, waves of inspiration, currents of art emerging at the contact point between the city and the water – such activities fall within the scope of the area of the Agenda called “Culture as a catalyst for creativity” (the area associated with Lisbon Strategy and EUROPE 2020 Strategy). Thanks to actions carried-out in the area defined in such a way we will come closer to achieving such objectives of the EU as:

- Support for culture and its dissemination.
- Support and building of the culture sector as a value for the European economy and competitiveness.
- Stimulation of growth and employment in the region by strengthening creativity generating social and technological innovations.
- Promotion of creativity in education by building specific tools based on culture for life-long learning.

- Developing the potential of the cultural sector by: trainings for culture sector employees in the management and functioning on the European market; access to innovative sources of financing, including sponsoring.
- Development of creative partnerships between the culture sector and other sectors, e.g.: information, communication technologies, research, tourism and civic society.

DURABILITY OF SYNERGY

The institution appointed for coordinating Szczecin's bid to win the title of the European Capital of Culture, SZCZECIN 2016, is (and will be after 2016) a place of diagnosing and monitoring of culture in the region through a long-term, extensive research programme "Observatory of Culture". Its work of monitoring local implementation of European objectives through appropriate tools is added value and a way of making synergy between local priorities and European objectives durable.

Elements addressed to specific target groups

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

Before we point out the parts of our programme which are addressed to specific target groups, we would like to share a more general reflection: we believe that the **intelligent addressing of cultural projects** to particular groups of recipients, subject to their specific needs, **is an unquestionable**, but not the only value which it is worth paying attention to.

Another value – partly competitive – is **the creation of opportunities for meetings between various groups of recipients in common projects**. In particular, this applies to such recipients who, by virtue of a social stereotype, are closed in ghettos because their culture is considered “hermetic” and they are allegedly not interested in different areas of cultural activity. From such a point of view, addressing a “youth” music concert to teenagers and a “classical” music concert to older generations of music lovers would be, in our opinion, a simplistic way of developing the repertoire and a proof that the programme we have created is superficial. We would like to emphasize that the weakness of contemporary mass culture stem from the shrinking areas of common participation, e.g. of teenagers and seniors, or of children and older teenagers in another context. Yet, these are the very areas of culture which are most important for building social consistency.

We set a more ambitious task for ourselves: we promote projects taking down the barriers between groups which have, so far, participated in culture separately. Such projects will appear, for example, in the programme part called “Underground culture – sky-high culture” focused on opening dialogue between audiences and artists from the areas of underground culture and “high” culture. “Painting battles” is one example. The event consists in “traditional” painters and graffiti artists working together on great murals in a kind of a “duel” of generations and styles. On the other hand, there is “Creation of space”, an initiative to bridge the generation gap through cultural animation workshops. It was initially addressed





only to children but we have involved parents and grandparents through common activities.

If common projects are to be a right and reliable response to the needs of all groups of participants, and not to imaginary averaged needs, one should first of all recognize **the needs of each of the groups involved**. Therefore, our programme includes events addressed to specific audiences which stems from a more detailed recognition of their needs (e.g. projects from the field of relational art or research projects) or help audiences to define their own interests and expectations (e.g. projects from the domain of cultural education and animation). The most numerous among such activities are projects of the programme part called “Regeneration through culture”. An example may be “Sites of the first contact with culture”: an initiative to set up specially designed facilities, such as portable “containers of culture”, in different districts of Szczecin. These would then be filled in with individualised content and programmes of activities developed in the process of cooperation between cultural animators and local communities.

Special attention will be paid to projects concerning the cultures of national minorities. We would not like to see the projects referring only to folklore, great personalities and national works of art dominating the programme of celebrations. Rather, we would like to highlight ideas from the area of “everyday culture” to bring people closer together and join the local community. An example may be the project “Where we are from” consisting in an exhibition presenting the objects of everyday life of individual inhabitants accompanied by a story of their origin and importance. Another such project is the “Common calendar” presenting holidays of each culture present in Szczecin during the whole year in the form of weekly artistic and educational meetings.

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

- cultural operators in the city,
- cultural operators based outside the city,
- cultural operators based outside the country.

Name some operators with whom cooperation is envisaged and specify the type of Exchange in question. *(the answer to this question is optional at the pre-selection stage)*

That question will be answered at the final selection stage.



The fascinating area of “Szczecin’s Little Venice” has found an investor: soon it will fill up with new activities and come alive.

Innovative character of the concept

13 In what way is the proposed project innovative?

The innovative character of our project of celebrating the European Capital of Culture is expressed in three ways. First, Szczecin's bid to win the title of the European Capital of Culture originated as a bottom-up initiative of the inhabitants of the city, not political decision-makers. It has been implemented ever since as a result of civic commitment. Second, we are innovative in trying to develop municipal and cross-border cultural policies through social participation. Third, we use of the sphere of culture as a kind of laboratory of good practice for other areas of public life.

- The fact that applying for the title of the European Capital of Culture was the idea of the inhabitants of Szczecin is something unusual in the 25-year-long history of this prestigious competition. The initiative traditionally originated with the city authorities. In Szczecin the idea was born among non-governmental organizations which convinced local authorities to get involved. Non-governmental organizations – gathered in the European Region of Culture Consortium – were also responsible for negotiations related to the funding of the SZCZECIN 2016 institution charged with preparing the application and coordinating all other activities related to the competition.
- We want to democratize public life in Szczecin and the region. Hence, we want cultural policies prepared with stakeholder participation at two levels: municipal and cross-border. When creating them, we use methodologies of deliberative and participatory democracy. What is especially challenging in our opinion – shared by our German neighbours – is to develop cross-border cultural policies which will constitute the first step towards what we call cross-border democracy. We are aware that this project has a pioneer dimension on a European scale and we are fully convinced we want to undertake it. An innovative element is the *gender budgeting* programme: the first programme in Poland of extensive examination of the public budget in terms of its effect on the equality of opportunities for both genders emphasising the introduction of corrective measures.

- We will use tools and methods developed during the implementation of the cultural policy of Szczecin in order to democratize other areas of public life in our city: other sectoral policies (social, residential, educational, spatial planning, etc.) should be developed with the greatest commitment possible of the inhabitants. Furthermore, our vision of creating the cultural policy of Szczecin may serve as good practice for other European cities.

The three areas of innovativeness mentioned above are the most important: they relate to the very core of our concept. Still, once the programme is complete it will probably include a number of projects with other, more detailed, examples of innovativeness.



Małgorzata Kurpiewska

Secretary of the Board
of the National Forum
of Non-public Education,
headteacher of a private
school in Szczecin

The idea of uniting activities in the field of culture and education is like hitting the bull's eye. A narrow "sector" way of thinking gives no answer to contemporary challenges. We have to cooperate constructively, or we'll be lost.

Medium- and long-term effects

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

From the perspective of changes which are significant from the social, cultural and municipal point of view, we define medium-term effects as those that will be felt both in the period preceding the year 2016 and in the year 2016 itself. On the other hand, long-term effects are those which will become a permanent part of the local reality and will be noticed after 2016.

For the sake of clarity, we discuss particular changes in the following order: from the point of view of the community of inhabitants of the city and the region; from the point of view of culture; in terms of changes in infrastructure and municipal policies. We are also aware that in practice these three aspects intermingle and they are inseparable.

From the point of view of the community of the inhabitants of Szczecin, preparing the celebrations and the events of 2016 themselves will have three the most important effects: empowerment of the inhabitants in the field of culture; radical improvement in the access to culture; more importance for culture enterprises and creative enterprises in the local economy.

Empowerment of the inhabitants in the field of culture is their involvement in the creation of municipal cultural policy. We plan to involve the citizens in the development of the city’s cultural policy to a larger and larger extent: from debates establishing recommendations for the authorities, to deliberation and decision-making in a participative way. This will be accompanied by a sound programme of examining the existing needs and the inequalities in satisfying them: in 2011 we are starting the first *gender budgeting* programme in Poland in the field of culture which, after the year 2016, may become the model of a budget which takes account of the equality of sexes in the whole financial planning of Szczecin.

In the same period **access to culture** will be gradually improved, first of all through cultural animation as well as educational and relational programmes



Tadeusz Szklarski
Szczecin-based architect

Our project is to release such energy as to make the city create itself with works of art, to intertwine the public space with timeless forms of expression, to encourage the citizens to feel the passion for cooperation for their own public interest among everyday activities. We want to discover all unrecognized, unnoticed, underestimated or hidden objects of culture and incorporate them into the great creative potential of the city.

which will be implemented in different parts of the city, close to the people, in a manner focused on taking down the barriers so far preventing some groups from participating in culture. Launching cultural animation programs in particular districts will be accompanied by the development of the network of “Sites of the first contact with culture”. We support projects yielding concrete results – we don’t finance institution for its sake. We will also see gradual changes in the way cultural institutions operate which will make them more open to their recipients: the institutions will adjust working hours to people’s requirements and expectations, they will extend their programmes and repertoires, and if the need arises they will leave their buildings in order to provide friendly space for everyone, also for the disabled. We will ensure that the change in this respect will not only be spectacular, but also permanent.

The third area includes expanding economic potential of “creative industries”: in the years to come more and more inhabitants of Szczecin will get the possibility to live off their own creativity. Both “cultural enterprises” (such as theatres, galleries, orchestras, etc., whose main product is cultural expression) as well as “creative enterprises” (architecture, design, fashion designing or advertising, where culture is a significant added value), will gain importance in Szczecin and will gradually provide good income to a growing group of people. It is highly probable that around Szczecin a cluster of culture will be established – an accumulation of companies representing sectors which will mutually take advantage of the neighbourhood’s proximity (the economy of scale). In relation with the experience gained under the programme of the European Capital of Culture, the competencies of local creative enterprises will grow significantly. This change will be very important also from the point of view of people inhabiting the Common Cultural Space around Szczecin.

From the cultural point of view, there will be transformations of the programme, organization and infrastructure. The changes are based on the redefinition of understanding the role of culture in local development and the importance of the city’s cultural policy: such transformations can be noticed already, and our work contributes to them.

Programme changes: the most important is the increase in the role of Szczecin as a place of regional and international events, for example, Szczecin will inspire and lead the process of adopting “The Szczecin Charter” – an international document proposing the regulation of principles for handling the heritage of material culture in the cities where population change took place.

Organizational changes: the challenge ahead of Szczecin’s culture over this period will be to reach its audiences in a much broader and more conscious way as well as to communicate with them. The changes will include new events which will enter the cultural calendar permanently. However, since the programme is incomplete at the present moment, we do not yet know which events will be the most significant.

Infrastructural changes: several important cultural facilities will be established in Szczecin over this period: as early as 2010, the new seat of the Museum of Technology and Transport – Art Depot in Szczecin, in 2012 – Art Trafo Station and the Centre for Dialogue “Przełomy”, in 2013 – the Mieczysław Karłowicz Philharmonic Hall and the Maritime Museum. We will also modernise the Opera in the Castle (2013), and the “Observatory of Culture” in the Lentz’s Villa (2015). However, we are aware that developing infrastructure alone will not bring about changes in culture: we clearly emphasize that our goal is not to set up new buildings, but to bring new quality into the events to take place in them and improve their impact.

From the viewpoint of the city, over this period culture will inspire reforms in the way the city is managed and its policies developed. The domain of culture management and urban cultural policy will be a kind of laboratory of solutions for other areas of urban management. There we will test for the first time the participative and deliberative ways of creating the city’s cultural policy. There we will conduct pilot implementation of *gender budgeting* which may be later extended to other areas. There, for the first time, we will undertake the task of creating a level playing-field for the inhabitants of different city districts. The position of culture itself changes as well. It will no longer be perceived as cost-generating only and will begin to be seen as part of the city’s development.

How did we work upon the application

15 How was this application designed and prepared?

Before we explain how our application was designed and prepared, we want to emphasize the role of its background. The very first impulse to apply for the title of the European Capital of Culture was a grassroots initiative, which makes us very proud. We believe that this is one of the most important elements distinguishing Szczecin's efforts to win contest.

Szczecin's application originated in the environment of non-governmental organizations which were the first to believe that the city was able to cope with such a challenge. Despite a positive attitudes of the city authorities and the region expressed almost immediately, the process of preparation got stuck in a deadlock for almost a year and has lost its civic momentum. The crisis was overcome through determination of non-governmental organizations. Negotiating with the Mayor, they persuaded him to significantly strengthen Szczecin's commitment to obtain the title of the European Capital of Culture and to do it in an institutionalised form. That was the beginning of the SZCZECIN 2016 institution, the director of which was recommended by non-governmental organizations. The efforts were started anew with more energy.



Anna Suchocka

Philosopher, originator of Szczecin's bid to win the ECC 2016 title

I had a dream of a city of great potential – bright, vibrant with life and positive energy, a real European capital of culture! I started acting at once, uniting some willing artists and cultural animators around the idea of running for the title. We must succeed!

Within the SZCZECIN 2016 institution **a creative team** was established to manage the process of preparing the application from the very beginning. As a result of a series of preparation workshops and long debates, the team decided to apply **the method of strategic planning** enriched with **participation procedures**. A schedule was made out consisting of three stages: **diagnosis**, formulation of **strategic priorities** and preparation **of the detailed programme of celebrations**.

In order to obtain a reliable **diagnosis of the status quo**, we contracted three comprehensive social research studies, constituting the first stage of the eight-year research programme called **“Observatory of Culture”**. To supplement the diagnosis, we also collected a wide range of other source materials.

At the same time, we got to know the opinions of many groups and individuals. **Consultations** became regular. One of their forms they took was Consult-

ing Mondays – weekly, open civil meetings in the Lentz’s Villa – “Observatory of Culture”.

Reliable diagnosis, concluded with SWOT analysis of Szczecin, caused a lively **public debate** in the city, not without indignation expressed by people ready to question its results. However, the vast majority of commentators, even those expressing negative opinions, interpreted the results as a fair demonstration of the scale of challenges to be faced by Szczecin.

On the basis of the diagnosis we started to work on the development of **strategic priorities** of our concept. At first there were six priorities suggested, but after a wide debate, the number was brought down to five and finally **three priorities**.

Simultaneously, we announced **a competition for projects** intended for the programme of the European Capital of Culture. To make it easier for the authors of projects to precisely match the priorities of our concept, we organized four information workshops: they were attended by almost a hundred people from Poland and Germany. Finally, nearly 240 projects from several countries, mostly from Poland and Germany, were sent in for the first contest.

In addition to working on the contest, we took part in a series of study visits and consultation meetings with **experts, specialists from many European countries and operators of the previous European Capitals of Culture**. We met, among others, with persons responsible for the European Capital of Culture events in Luxembourg, Essen, Vilnius, Liverpool and Lund. We attended conferences concerning the European Capital of Culture in Brussels and Madrid, made study visits to Segovia, Luxembourg and Saarbruecken as well as Berlin. During such events, representatives of other cities shared with us their experience and know-how.

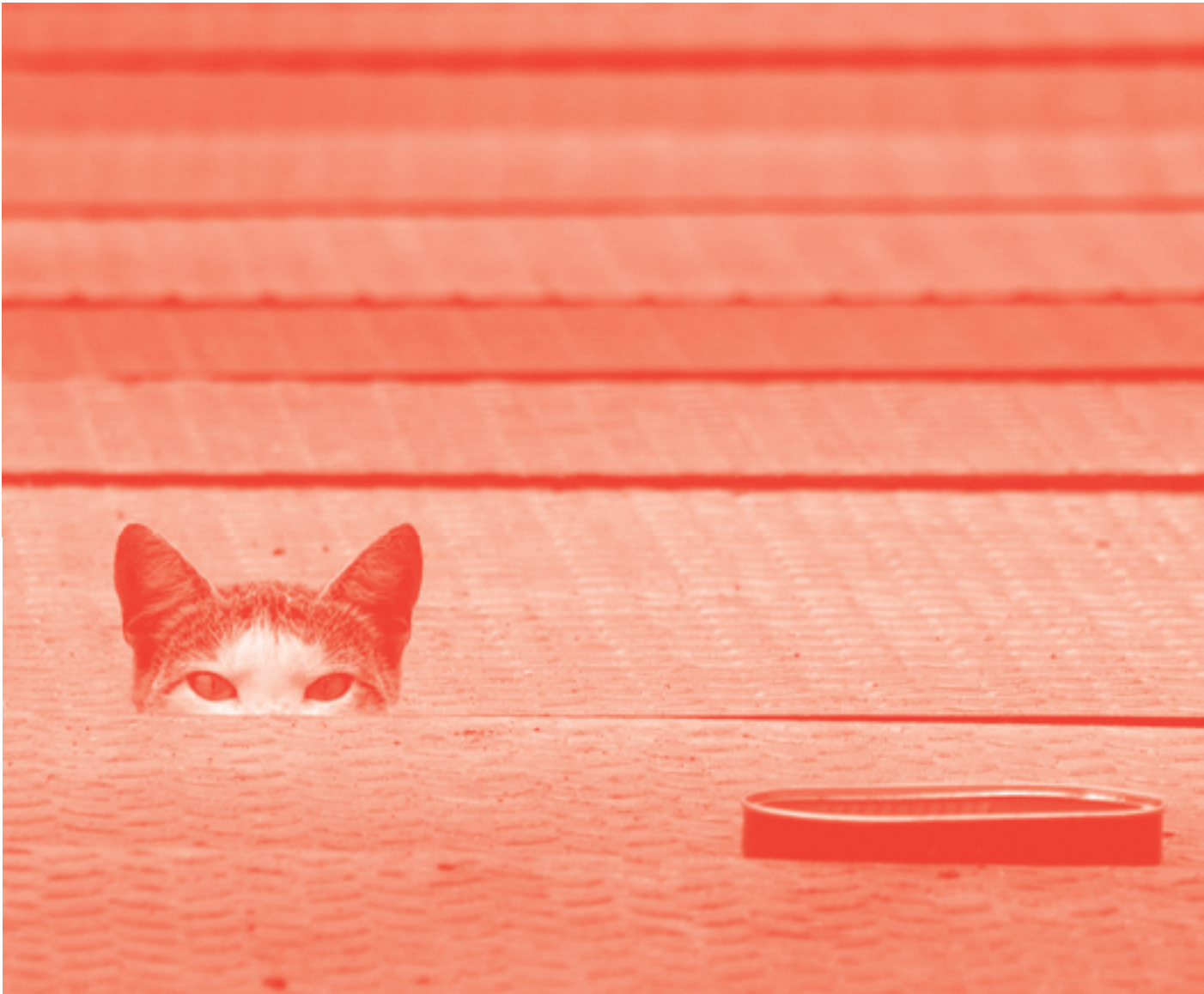
The final version of the application has been developed during a long discussion. We first formulated the overall concept, and then discussed almost every word of any importance for its accurate delivery.

In the team working on the application there were four active cultural animators, two scholars and four members of non-governmental organizations. The group includes both people under thirty as well as over fifty. One person lives in

Germany, others come from Silesia and Podbeskidzie, one arrived from Warmia. Our group includes: a philosopher, mathematician, a specialists for management and art promotion, a fine artist, a Polish philologist, two territorial marketing specialists, a carpenter, monuments conservator, expert in the field of strategic planning for local development, a tutor at the school of leaders, as well as a specialist for the development of rural areas. One person from this group is a vegetarian, two practise martial arts, one – *survival*. It might seem a big gathering of individuals, but in fact the group numbers ... five people. Despite five different, very distinct personalities, we have cooperated in the spirit of true partnership, making all decisions together. Even in the most tense professional moments we were not divided by conflicts, which confirms the belief that the concept of our application has a truly bonding power.

Design of the application was prepared by Rafał Kosakowski, a well-known European graphic artist, born in Szczecin, permanently residing and working in Vienna.

After the fall of the Szczecin Shipyard in 2009, it turned out that it sheltered several hundred cats which for years have cleared the place from mice and rats. The cats have since been protected by a group of Szczecinians who teamed up as the Rescue Committee for Cats Working in the shipyard.



II Structure of the programme for the event



Structure of the year of the event

- 1 What structure does the city intend to give to the year's programme if it is designated "European Capital of Culture" (guidelines, general theme of the event)? How long does the programme last? *(this question must be answered in greater detail at the final selection stage)*

Our preparations for the event have already begun. We recognize the previous efforts of Szczecin as well as the long-term projects already under way as a significant part of the future programme of the European Capital of Culture 2016.

The projects already under way include: "Observatory of Culture" – research programme 2009–2016, "Cultural Democracy" – a project aiming at creating a basis for the long-term strategy for the development of culture, "Incubator of Culture" – support for culture enterprises starting their operations or those which encountered serious obstacles on their way, "Transkultura" – a project focused on taking down the barriers standing in the way of accessing culture in the Polish-German borderland.

We plan a long-term programme consisting of projects aiming at sustainable results. Projects implemented from 2012 on will be closely related to preparations for the events of the European Capital of Culture in 2016, **when they will enter their peak, final or symbolic stages.** The objectives to be achieved in the course of the events of the European Capital of Culture 2016 require several years of work at the grassroots level as well as activities to be undertaken by many culture operators in various places and at different points in time. Therefore, **the main stream of our programme includes projects focused on processes.**

We expect to implement **political** projects, focused on changing political culture, where Szczecin would play a symbolic part. We are also planning **cultural animation** projects, supporting actions of regeneration aimed at social change. A very important role in our programme will be played by **educational** projects. At the end of 2010 we are planning to launch selected long-term projects included in the strategic priority "Binding Europe together" for **the Common Cultural Space.**

In the autumn of 2015 we will organize in Szczecin presentations of the capitals of culture from the Czech Republic and Belgium. In this way, we will prepare European audience for the celebrations in Szczecin.

We are going to start the year of celebrations with inauguration events of the European Capital of Culture in January 2016, and we will finish it in December 2016.

The main event of the celebrations will be the **Great Festival** which will begin in the second decade of May, and end in the third decade of August 2016. The Festival will last 100 days and it will be the culminating point and a summary of long-term projects.

As part of the preparations for the Great Festival, Szczecin will hold test editions of the festival in the years preceding the year of the event. These will take place in the years 2013, 2014 and 2015.

The Great Festival will be preceded by a several-day long prologue in the spring of 2016 and it will end in December the same year with a cycle of events summing-up the European Capital of Culture in Szczecin. Apart from our own programme – we will create special space for presentation of both European Capitals of Culture 2017 from Denmark and Cyprus.

Our plan also covers the four-year period of 2017–2020 after the end of the year of celebrations. Processes started during the preparations as well as in 2016 will have to be made permanent and partly included in a calendar of events in Szczecin and the Common Cultural Space.

The Great Festival will mobilise time and space, infrastructure and organizational potential of Szczecin as well as the Common Cultural Space. For one hundred days the city will be transformed into a great atelier. The whole cultural and sports infrastructure will be involved. In the areas prepared specially for this opportunity temporary festival facilities will be built: galleries, meeting places, stages. Cultural operators and artists will be provided with post-industrial facilities, green areas, areas near the water, wharfs, public spaces.

Festival activities will take place in traditional places of mass events prepared for thousands of people, as well as in cosy places specially adapted to their new

functions (backyards, parks, estate squares). Temporary camp towns will be built for the festival audience. Municipal and regional transport system will be adapted to the programme of events. The festival will cover the whole area of the city with all of its centres and outskirts.

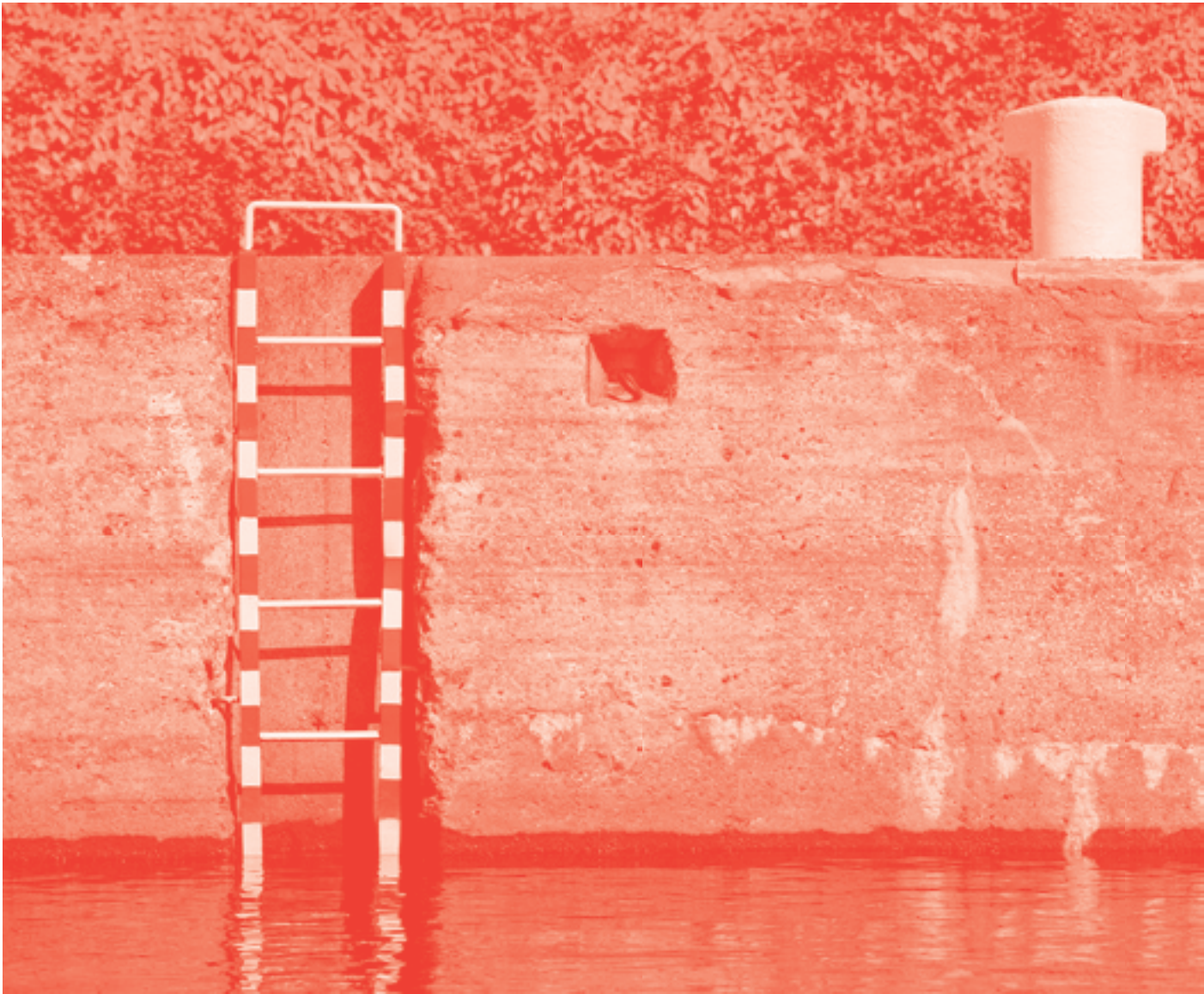
The content of particular events of celebrations will refer to our three strategic priorities: **“Binding Europe together”, “Szczecin: redefinition”, “Flows, waves, currents”**.

- 2 What main events will mark the year? For each one, please supply the following information: description of the event/date and place/project partners/financing. *(the answer to this question is optional at the pre-selection stage)*

That question will be answered at the final selection stage.

- 3 How does the city plan to choose the projects/events which will constitute the programme for the year? *(the answer to this question is optional at the pre-selection stage)*

That question will be answered at the final selection stage.



III Organisation and financing of the event



Organizational structure

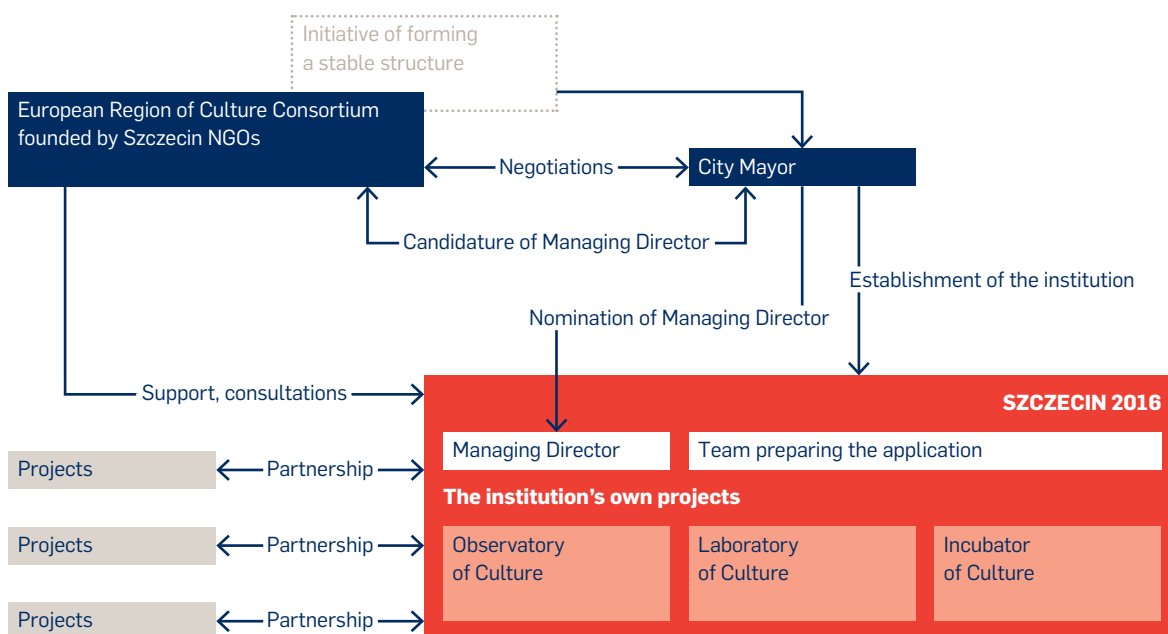
1 Organisational structure

- 1.1 What sort of structure is envisaged for the organisation responsible for implementing the project? What type of relationship will it have with the city authorities? *(this question must be answered in greater detail at the final selection stage, by enclosing in particular the statutes of the organisation, its staff numbers, the curricula vitae of those primarily responsible, information concerning its financial and management capacity, and a graph of the structure with comments on the respective responsibilities of the different levels)*

If Szczecin wins the title of the European Capital of Culture, an entity responsible for organising the celebrations will be SZCZECIN 2016 – a local government cultural institution founded by the Mayor of Szczecin on the initiative and at the request of Szczecin’s non-governmental organizations operating in the field of culture. In 2010, the budget of SZCZECIN 2016 amounts to 3.5 million PLN. The institution employs 9 people and cooperates with scores of others.

Stage I

Current structure of SZCZECIN 2016 in the phase of preparation of the application (2009–2011)



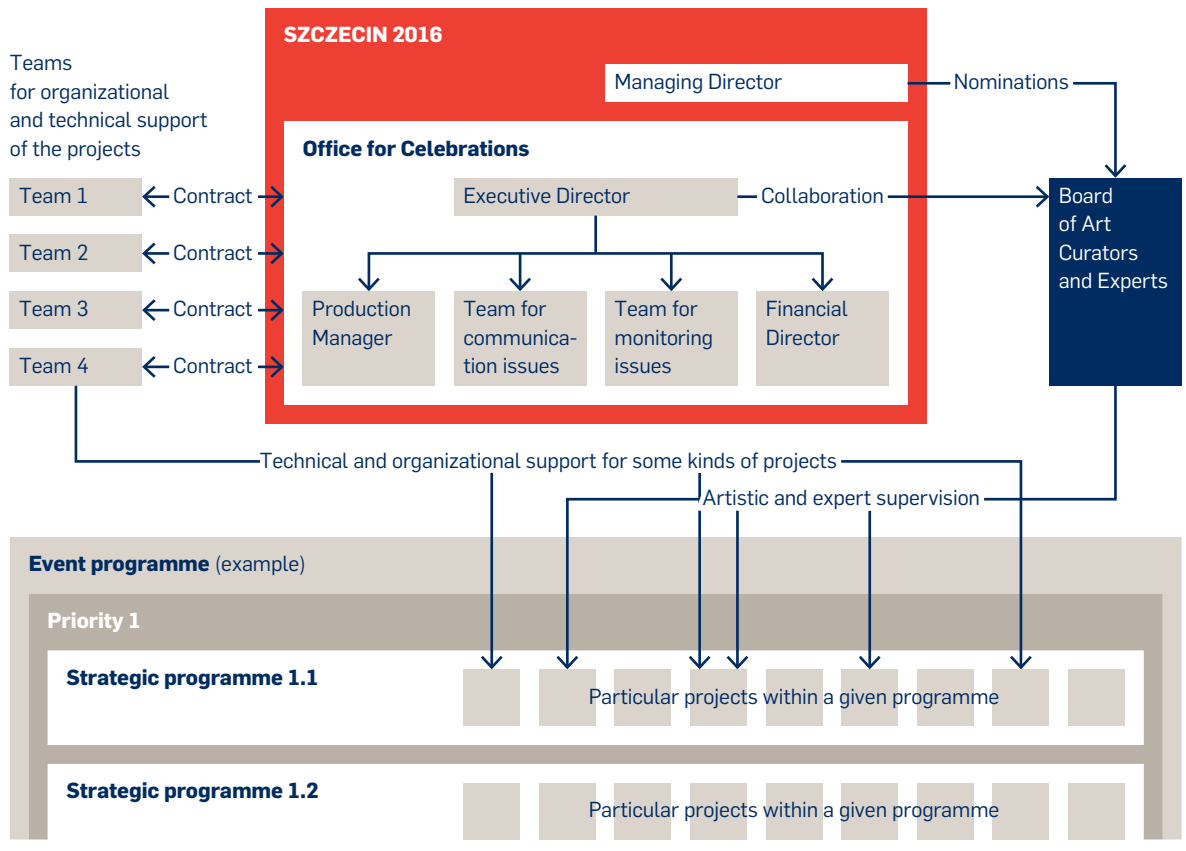
The Managing Director of SZCZECIN 2016 is Marek Sztark, appointed to this position by the Mayor, upon recommendation of a consortium of non-governmental organizations. Marek Sztark is an experienced cultural manager, with many years of experience as a cultural animator and a social activist. He was previously a theatre actor. If Szczecin wins the title, we plan that the Managing Director of SZCZECIN 2016 institution will become the Managing Director of celebrations.

During the second stage, if Szczecin wins the title of the European Capital of Culture, the institution will be gradually expanded by the Office for Celebrations managed by the Executive Director. An independent Board of Art Curators and

Experts will be established. Teams for organizational and technical support will be set up too.

Stage II

Future structure of SZCZECIN 2016 in the phase of preparation and implementation of the project for the event (2012–2016)



1.2 If an area around the city is involved in the event, how will the coordination between the authorities of the relevant local and regional authorities be organised?

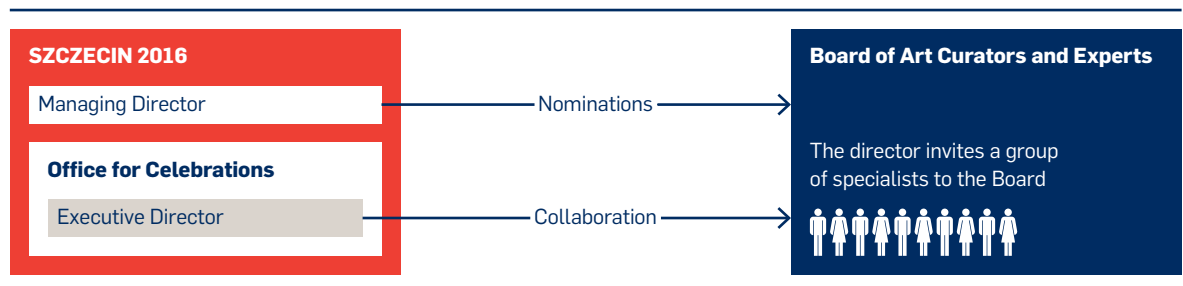
We plan to involve the surrounding region, both on the Polish and German side of the border. We also expect the involvement of our Swedish and Danish partners. Direct partners of celebrations can be both local authorities of particular cities, communes and counties, as well as other entities: culture institutions, non-governmental organizations, creative groups, universities, etc.

Because of this diversity, the structure to coordinate the work must be very flexible. We do not plan to base this structure on official agreements between local authorities in the region. Our plan envisages that every interested partner will sign an individual partner agreement with SZCZECIN 2016 where they will agree the details of cooperation and designate a coordinator responsible for cooperation on the part of a given entity. From that moment on such an entity (association, institution, city, etc.) becomes a partner in the celebrations. Its coordinator is incorporated into the internal network of information exchange on the organization of the event.

- 1.3 According to which criteria and under which arrangements has or will the artistic director of the event be chosen? What is or will be his/her profile? When will he/she take up the appointment? What will be his/her field of action? *(this question must be answered in greater detail at the final selection stage)*

Our concept of the event is based on a broad understanding of culture: culture is not only about art. We clearly emphasize the fact that, apart from art projects, Szczecin will see projects from other areas of culture: science, education, social policy, ecology, etc. Many of them will harmoniously combine artistic value with significant importance for other areas of broadly defined culture.

With this idea in mind, we concluded that the appointment of one Artistic Director who would individually supervise the artistic aspect of the celebrations is not a good solution and will not work in practice. Instead, we decided to create the Board of Art Curators and Experts (5–10 persons).



The Board of Art Curators and Experts is a team of specialists: experts in various domains of art, as well as specialists in social animation and education, regeneration of cities, sociologists and specialists from other fields. The composition depends on the needs resulting from the implemented programme of celebrations. The director of celebrations – by following the recommendations of individual expert groups – will individually appoint each of the Board members.

The Board will cooperate with the Executive Director of celebrations, by consulting the programme. The Board may entrust an expert in a given field of art or a specialist in a given scientific area with particular projects to be implemented as part of the programme of celebrations; members of the Board may take care of the projects themselves. The Board's task is to ensure a high quality of the programme of celebrations. To that end, it may recommend to the authors and operators possible changes in their projects, and in special cases it may exclude a given project from the programme as non-compliant with its priorities.

Financing of the event

2 Financing of the event

2.1 How is the event budget to be organised? What is the total amount of resources earmarked for organising the “European Capital of Culture” year? What are the sources of financing and the respective importance of their contribution to the total? *(this question must be answered in greater detail at the final selection stage)*

Our application is not limited to planning the events of 2016. The implementation of the programme will start this year (2010) and continue through all subsequent years until 2016. We also plan permanent financing of some events after 2016. That is why our budget covers the whole period of 2010–2020 and is broken down into individual years.

The revenue side of the budget, divided into particular sources of financing, is presented in the following table. For 2010 we present the actual amounts that will be spent on preparing the celebrations. The following years contain the forecast of financing which we can count on if we are awarded the title. The forecast was performed with such accuracy as was possible at this stage of the work. It is based on estimates of possible financial commitment of the City of Szczecin in subsequent years. Other revenues are estimated in proportion to the funds provided by the local government of the City of Szczecin.



Dariusz Więcaszek

President of the Northern Chamber of Commerce in Szczecin (the biggest economic chamber in Poland)

Today more and more people understand that the cultural sector is also an aspect of the economy. Creative enterprises earn money and create jobs. It is worth to remember that modern businessmen need contact with culture: culture develops us, and sometimes gives us the necessary breathing space.

The budget was expressed in EUR, converted from the amounts in PLN, at the exchange rate of 4.07. Amounts in the table were provided **in thousands EUR** (and rounded up to full thousands).

Source for budgetary funds	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Total
Budget of SZCZECIN 2016	858	1,103	1,350	1,470	1,590	1,850	6,130	1,470	1,230	980	850	18,881
Other self-govern- ment sources, in- come from tickets	613	860	1,100	1,470	1,590	1,650	6,130	370	250	120	–	14,153
Support from the state budget	123	245	610	740	980	1,230	12,260	3,680	250	250	250	20,618
European funds, including Melina Mercouri Award	147	195	245	370	740	1,230	3,680	760	500	500	500	8,867
Private sponsors	–	–	100	170	340	610	2,450	250	250	250	250	4,670
Total	1,740	2,403	3,405	4,220	5,240	6,570	30,650	6,530	2,480	2,100	1,850	67,189

Increase in revenues is not linear: it is growing gradually in 2012 (we expect such a reaction from donors to the announcement of Szczecin's nomination) and again in 2016. On the basis of estimates we assumed that the contribution of the Minister of Culture and National Heritage in the year of celebrations will equal total amounts provided by local governments (lines 1 and 2 of the table) and in 2016 it will stand at almost 12.3 million EUR.

The funds obtained from private sponsors were estimated in a very conservative way; a separate fundraising strategy is attached as an appendix to the application justifying in detail the sources of amounts in this line of the table.

Total budget earmarked for the period 2010–2016 (thus – for long-term projects preceding the celebrations as well as projects implemented in the year of celebrations) **will amount to 54.23 million EUR.** Within this amount funds from the budget of SZCZECIN 2016 institution will amount to **20%**, other funds of the local government – **20%**, national central funds – **40%**, expected European Union funds – **12%**, and conservatively estimated contribution of private sponsors – **8%**.

In the period of 2017–2020 we will spend the amount of **12.96 million EUR** on projects continuing the programme. Total budget of the programme in the years 2010–2020 will amount to **67.19 million EUR.**

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

So far, the city authorities have granted funds the preparations to the application in 2010 (3.5 million PLN) and earmarked the amount of 4.5 million PLN for 2011. As far as funds for the following years are concerned, the Polish law of public finance forbids the authorities to incur financial obligations going beyond the fiscal year (except for long-term planning of investments). The only possible and legal form of making the intention to spend the planned amounts credible is a **public declaration by the city authorities of the intention to earmark, in the budgets for subsequent years, proper amounts for financing the programme of the European Capital of Culture 2016.** However, such a declaration of intent is not a legal obligation under Polish law. The City Council of Szczecin, the body responsible for adoption of the city budget, will adopt an appropriate resolution of intent immediately after Szczecin qualifies to the final stage of selection.

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

The estimated total expenditure planned strictly for the programme for 2016 event will amount to **30.65 million EUR.**

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

The amount of expenditure on culture infrastructure as well as sport and tourist infrastructure in the period 2009–2015, covering only those investment projects which are being implemented or with regard to which contracts have already been signed, is **139.7 million EUR**.

From other municipal investment projects which can be of importance for the celebrations we should mention, for instance, investments in urban infrastructure, road infrastructure and public transport. The value of such investment in the years to come will amount to **400 million EUR**.

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

The contribution of private sponsors to the budget of celebrations of the European Capital of Culture in Szczecin **is estimated at 8% of the total budget value**. Detailed amounts of financial contributions by sponsors are planned at **1.225 million EUR** in total for the period 2012–2015, **2.45 million EUR** in 2016 and **250 thousand EUR** for each subsequent year, starting from 2017.

The estimates we made were rather conservative because the phenomenon of private sponsorship of culture has not existed in Szczecin so far on the scale comparable to the one we are planning. Thus, there is no established tradition of supporting culture with private funds. There are also no tried and trusted local methods of acquiring such funds.

Hence, when preparing the application, we were careful to prepare a special **strategy of fundraising** for the programme of the European Capital of Culture and Szczecin's culture in general; this strategy constitutes an appendix to the application. The strategy does not only plan the way of raising appropriate amounts for financing the programme of celebrations in subsequent years. It is most of all

focused on creating a long-term and stable mechanism of subsidizing culture from private funds.

The strategy explains in detail how to create organizational grounds for fundraising in Szczecin, how to train a suitable number of specialists, and how to raise funds in an ethical way, without having projects competing for the same funding sources.

Fundraising can not only be the tool of obtaining funds for the events of 2016, but also **the method of providing a stable source of subsidizing Szczecin's culture** in the years following the year of the celebrations. From this point of view, launching a tradition of sponsoring culture in Szczecin is one of the sustainable effects of the celebrations.

2.6 According to what timetable should this expenditure be committed if the city receives the title of "Capital of Culture"? *(the answer to this question is optional at the pre-selection stage)*

These data will be completed at the final selection stage.



IV City infrastructure



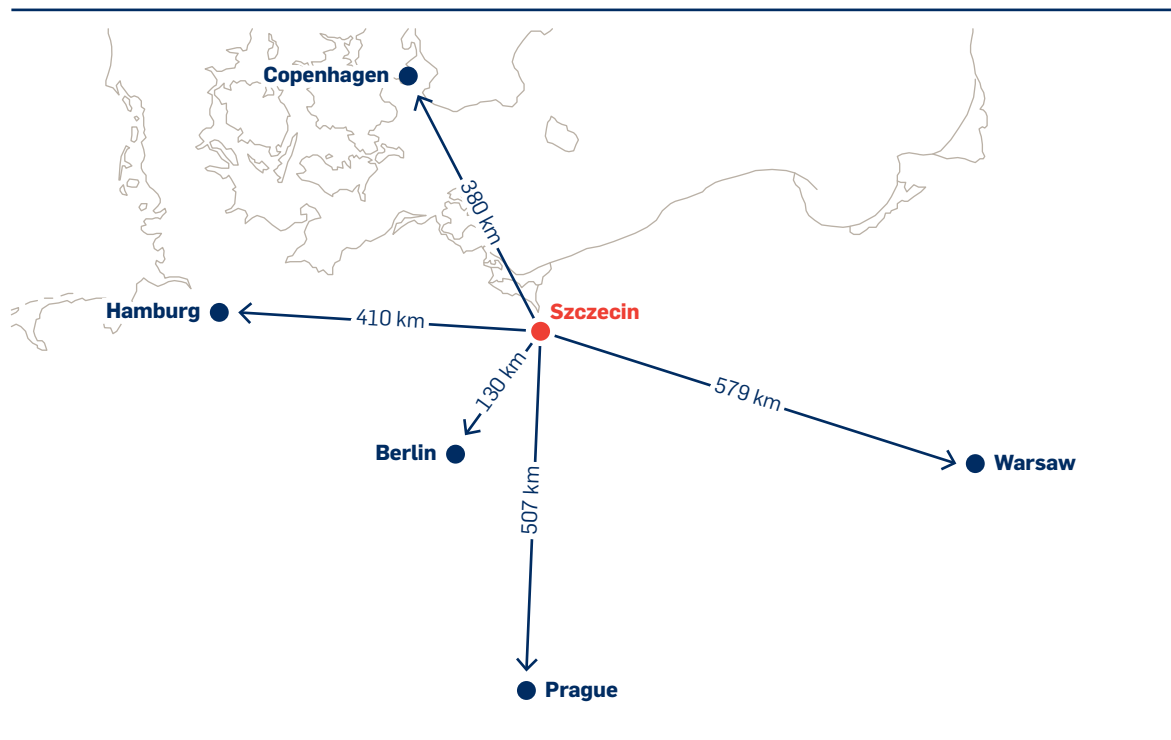
Transport accessibility

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

Szczecin lies in the central point of the enlarged European Union, in the transport corridor of the Oder River Valley, 130 km in a straight line from Berlin and **is the most accessible of all Polish cities** to Western Europe. You do not even have to leave the city to enter a road connected to the network of European motorways.

The location of the city at the **crossing point of important north-south and east-west transport routes of international importance** is its asset. The more so, that the city is accessible not only **by road, railway and air, but also by inland waterways and the sea**. This distinguishes Szczecin among other cities.

Szczecin is located in north-western Poland, in the western part of the West Pomeranian province, 12 km from the Polish-German border. It lies 65 km in a straight line from the Baltic Sea.



Both road and railways routes guarantee excellent connection between Szczecin and the cities of Western Europe. Ferry lines facilitate access from Scandinavian countries. In addition, Szczecin's airport and the Airports of Berlin (BBI), along with excellent bus connections, make Szczecin accessible for the whole world.

Location near water bodies gives Szczecin its great potential. It also makes the city exceptional in Poland. Inland waterways connect Szczecin to the metropolitan area of Berlin and farther to the Western Europe, Wrocław, Poznań, Bydgoszcz and Toruń. The Baltic Sea provides access to Scandinavia and most important Baltic cities (including Copenhagen).

Connection to an external road system provide transport at a sufficiently good level: A6 motorway goes west (Berlin) as well as – supported by S3 and S6 express roads – north (Świnoujście, Ystad) and east (Gdańsk); S3 express road goes south to join the A2 motorway and further to the border with the Czech Republic; S10 express road goes to Bydgoszcz and Toruń; national road No. 10 – to the border crossing in Lubieszyn; national road No. 13 – to the border crossing in Kołbaskowo and Rosówek; national road No. 31 reaches Gryfino and Słubice, provincial road No. 115 – Police and the border crossing in Dobieszczyń.

Spatial and transport system of Szczecin is based on a unique spatial and environmental conditions. It spreads over the area of 301 km². A significant part is occupied by Lake Dąbie with the total area of 56 km², which makes it one of the largest lakes in Europe located within the city.

The city is divided into two parts: left- and right-bank. The city's tissue is split by the Oder River Valley (Western Oder, Regalica and Międzyodrze) as well as port and industrial areas situated at its mouth. The functions performed by both parts of the city generate daily streams of traffic to and from the centre. This is increased by traffic from the outside, usually from the

neighbouring communes to which the inhabitants of Szczecin, still associated with the city, workplace, school, administration services, etc., have migrated over the last years.

The authorities of Szczecin have taken efforts to **improve the municipal transport system**. It is a key investment for the city. In the Long-term Investment Plan more than 400 million EUR (1.6 billion PLN) have been earmarked for improving transport services. Plans for the years to come envisage the completion of road investment projects as well as a thorough reconstruction of existing streets. Among a few dozen investment projects the most important ones include the construction of a Fast Tram lane as well as subsequent sections of the city ring-road and the Northern Route. There are plans to reconstruct streets and transport routes which are important for the city by 2016. The city also wants to modernise tramway lines and purchase new rolling stock.

Tourist base

2 What is the city's absorption capacity in terms of tourist accommodation?

In the holiday season Szczecin offers the total of more than 12 thousand accommodation places in the facilities of various categories (hotels, motels, guesthouses, dormitories, hostels, halls of residence). After the holiday season guests may look for accommodation in about 40 facilities with the total capacity of about 5.5 thousand places. They have at their disposal 6 four-star hotels and 17 three-star hotels. In the metropolitan area of Szczecin there are additional 3.5 thousand accommodation places.

In terms of tourist management West Pomeranian province is among the best in Poland. Nearby seaside resorts, health resorts as well as the strip of the West Pomeranian Lake District offer accommodation base to cater for the needs of the European Capital of Culture 2016. In addition there are a number of facilities in the towns on the German side of the border (in the distance from 15 to 100 km) as well as an enormous accommodation base of Berlin (only 2 hours away).

Catering services are also well-developed and attractive. The total number of restaurants, bars, cafes, canteens and other eating places in the region amounts to approximately 600 facilities.

The metropolitan area of Szczecin is visited by 435 thousand tourists every year. They are mainly interested in Szczecin itself: the city is visited by 370 thousand tourists annually, including 141 thousand foreign tourists (data for the year 2008). Accommodation base in Szczecin is of a higher standard than in other cities of the region.

In the year of the European Capital of Culture 2016 we are planning to extend the accommodation base with the civil programme of private apartments of "CoachSurfing" type and build camp towns for the time of the Great Festival.

Infrastructure – investments

- 3 What projects are to be carried out between now and the year for which the city is applying for the title of “European Capital of Culture” in terms of urban and tourism infrastructure, including renovation? What is the planned timetable for this work? *(the answer to this question is optional at the pre-selection stage)*

Detailed information on municipal investments up to 2016 are included in the *Appendix II: Szczecin’s investments significant to the ECC 2016 celebration.*



V Communication strategy



Social communication

- 1 What is the city's intended communication strategy for the "European Capital of Culture" event? *(this question must be answered in greater detail at the final selection stage, in particular with regard to the media strategy and the mobilisation of the public and the inhabitants; at the final selection stage, consideration must be given in particular to the partnerships planned or established with the written press and the audiovisual sector with a view to ensuring media coverage of the event and of the plans relating to this strategy)*

Due to the democratic and civic nature of our efforts to win the title of the European Capital of Culture, the strategy of social communication is based on the values of: **sustainable development, equality, partner relationships, respect for public space.**

Our attachment to **sustainable development** means that we want to limit to the necessary minimum the share of such information channels which consume non-renewable resources (printing, leaflets, posters). We will try to provide information in the ways saving natural resources to the greatest extent possible (e.g. the internet, text messages). We will create special preferences for information channels which activate people and turn individuals not only into recipients, but also senders and multipliers of information.

Equality means for us care for equal opportunities in access to information. We will prepare information so as to ensure that no group is excluded from access to it. We will ensure information is available regardless of age, gender/sex, sexual orientation, place of residence, country of residence, nationality or religious faith. We will provide multilingual messages (Polish, German, Spanish, English), legible for visually impaired people. We will also prepare messages in Braille. Together with the professional journalists we will prepare and introduce the "Mass Media Code of the European Capital of Culture", a project to promote equality.

Equal and partner-like relations. Our strategy includes not only sending information but, first of all, listening to information reaching us and facilitating its reception. In addition to general information concerning particular events (date and time of the beginning, place, ticket price) we will also provide information on





how to get to a performance by means of public transport and by car; whether one can take children, under whose care it will be possible to leave them or what and where are the attractions for adults during events intended for children, what is the nearest place to have a meal, etc.

It is important that we do not act for the European Capital of Culture on our own, but cooperate with a numerous group of organizations, leaders, independent artists, representatives of universities, employees of cultural institutions, employees of local government bodies. SZCZECIN 2016 performs a subordinate function in respect of this “levy in mass”. During more than a year of cooperation, which consisted mainly in communication, listening, searching, processing and transferring information, of we noticed the importance of treating our partners as equals. This is the source where we can find the strength of our common efforts to win the title of the European Capital of Culture.

An important partner in the communication are for us the authorities of the city and the region, both at the political and administrative level. We respect for the autonomy of civil initiatives, although disputes naturally take place, and leave the choice of the appropriate communication model to be determined by the leaders of particular projects.

We intend to pay special attention to our foreign partners, so that the language barrier or lack of familiarity with the Polish reality do not place them in a worse situation compared to Polish partners.

By **respect for public space** we mean understanding that space is a resource which can be exhausted: the presence of visual information competes with other ways of using space. In view of this, we will not fill the space with excessive visual information and we will ensure that the information that does appear is arranged in a harmonious way.

We believe that strong interference with the public space should previously be negotiated with the population.

We are sure that the components of “Gościnność” (“Hospitality”) programme, which will be located in significant places of the public space – where people’s paths cross – will best correspond to the assumptions of our programme.

In the space of the city we will introduce a system of graphic signs and multilingual descriptions, making it easier for visitors to find necessary places and devices.

The information communicated during the campaign will be organized so that everyone could develop their individual way of participating in the programme. Another parameter significant for us is the possibility to select information easily. The point is to provide everyone with simple access to what they are interested in.

At the level of providing information we will ensure “constant pace” – a repetitive scheme and constant rhythm not so much reflecting the rhythm of events, but the rhythm of life of the participants. This will cover daily information sent at the same time, weekly information on the same day of the week, etc. Individual programme choices will be technically supported by individualized text messages.

We will precisely define target groups and the ways of reaching them at the second stage of the competition as part of our mass media strategy. Below you will find the initial assumptions of the future strategy.

INTRODUCTORY ASSUMPTIONS OF THE MASS MEDIA STRATEGY

Owing to very dynamic changes in practically every sphere of life, preparation of the mass media strategy for 2016 is a serious challenge. The deep crisis of the traditional mass media lasting for several years, coupled with a huge popularity of community media, is a sign of awaiting changes.

For this reason, we will build our relations with the mass media and the inhabitants on four pillars. They are based on multifaceted tools which are, and will be in the future, used as communication channels.

INVOLVED PRO-CITIZENS

We are departing from a “Do It Yourself” (DIY) rhetoric for the benefit of “Do it for you and others – your community”. We want to engage and activate all creative “writers”, journalists, bloggers and cultural trendsetters in a common process of creating a new culture of communication, based on contacts between ordinary people. By learning and

reaching – we want to talk them into cooperation. Therefore, we base our strategy on “user generated content” (following the initiative of Commissioner Barroso “Commission Internet Strategy” from 2008), emphasizing the need for mutual exchange of ideas and common e-actions, crowdsourcing, multilingualism of information, networking and multimedia.

POST-SOCIOMEDIAL POSSIBILITIES

In 2016 not only “web 2.0” but also “web 3.0” standard (semantic network) can be already obsolete. We assume that the successor of community media may become “peer-2-peer” communication. People will affiliate in digital tribes, act in the name of specific values. “Postweb 2.0” revolution will contribute to this. It will be possible to apply the following principle here: “listening, involvement, response”. Hundreds, and maybe thousands of micro-communities will form local societies. Information will spread from friends to friends, by way of reliable e-recommendations. We want to join this stream of information flow: **from person to person.**

TECHNOLOGICALLY UP-TO-DATE

This is the area in which Szczecin is the city of pioneer projects on a national (MM Szczecin, home.pl, hip-hop.pl, Unizeto, nuta.pl, stopklatka.pl) and international scale (filestube.com). This is where the project called “My City” has been developed – a new medium offering synergy between traditionally perceived journalism and civic journalism with branches in every larger city in Poland. Another dynamically developing project in Szczecin is the Global Startup Challenge, an international competition for multi-layered support for the most original start-ups – new, interesting Internet projects appearing in Europe.

We are open to new ways of communication which may become a standard in 2016. We mean such phenomena as “augmented reality”, geolocation, digital paper, use of mobile platforms (smartphones) or extensive use of video potential. We will ensure common availability of the network to meet the unlimited potential of people’s creativity.

THE ART OF CONVERGENCE OF CROSS-BORDER AND REGIONAL MASS MEDIA

We want to undertake European issues and promote the European nature of our project in cooperation with multilingual radio stations associated in the European Euranet network, the mass media operating in the borderland (SZCZECIN.FM), portals, such as “pogranicze.de”, as well as printed mass media.

SZCZECIN IN THE EYES OF THE EUROPEAN MASS MEDIA

We pay great attention to relations with the European mass media which reach the community of several hundred million on the Old Continent. We assume we will closely cooperate with EuroNews TV and the network of radio stations concentrated around the Euranet project. On the other hand, we want to direct messages addressed to particular, national mass media, first of all through the Reuters Agency, which currently has its branches in every European country. We also intend to plan a long-term project of inviting mass media from different European countries to a several-day reporters’ tour of Szczecin to show them its complex cul-

ture, extraordinary history and multinational heritage in the context of the title of the European Capital of Culture 2016. In order to inspire the mass media with these aspects, we will prepare for each of them individual, unique programmes and scenarios adjusted to expectations and needs of particular television, press, radio and internet teams.

We will co-operate with the European Capital of Culture in Spain, using mobile technologies, social media, Google as well as “augmented reality” (e.g. culturetwins.com community website) in order to present culture and tourist qualities of both countries (e.g. creativeszczecin.eu).

We managed to win over and raise the interest of the local mass media in Szczecin’s efforts to gain the title of the European Capital of Culture 2016. More than 21 thousand people observe and assess our work on community platforms, and several dozen thousand more support us. Our daily work in building partner rela-

Szczecin's SZCZECIN.FM radio is associated in the European Euranet network (established under the “Commission audiovisual strategy” in 2008), broadcasting programmes in Polish, German, English and Spanish. Just on the other side of the Oder River people set up a website of the Polish community inhabiting the German county of Uecker-Randow – pogranicze.de. Cooperation between “Kurier Szczecinski” and “Nordkurier” resulted in cross-border Polish-German and German-Polish mass media.

tions with the inhabitants bears fruit. We are together on Youtube, Twitter and Blip (micro-blogs used for direct communication), Nasza Klasa (the largest community medium in Poland and one of the greatest communities of this type in the world – 15 million users) as well as Facebook in Polish and English (more than half a billion users). We share the fruit of our work, we promote cultural events in our city, we create networks of relations for Szczecin's culture to show its exceptional nature (e.g. fun pages).

Our goal is to develop full openness and communication availability, regardless of the hour or the day of the week.

Budget of social communication

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

We are going to earmark 11% of the budget for social communication goals.

The Melina Mercouri Award

- 3 How does the city plan to promote the award of the Melina Mercouri prize if it receives it? *(information on this prize is given in paragraph VI of the “Guide for cities” applying for the title of “European Capital of Culture”) (the answer to this question is optional at the pre-selection stage)*

In the case of winning the title, we intend to establish a **Melina Mercouri Foundation** in Szczecin. Its mission will be to support cultural projects of the European dimension and a civic attitude and so meet two main criteria of the competition to win the title of the European Capital of Culture.

Formal inauguration of the foundation will take place in autumn 2015. At that time we will mediatise the fact of awarding the title to Szczecin, but, in particular, we will emphasize **durability of the solutions** we will introduce, inspired by the award. From that moment on, the foundation will support subsequent cultural initiatives every year.



VI

Evaluation

and monitoring
of the event



Evaluation and monitoring of the event

Does the city intend to set up a special monitoring and evaluation system:

- for the impact of the programme and its knock-on effects?
- for financial management?

We want to create a special **subsystem for monitoring the programme implementation** as part of the management system of the programme of celebrations. In the subsystem we will thoroughly monitor both the punctuality of implementation of particular programme elements and financial management. Each project registered in the programme will be initially described in the standard which will then allow to monitor its implementation, including financial flows.

A separate **subsystem of evaluation of the programme results** will operate in connection with the subsystem of monitoring. This subsystem will be focused on simultaneously evaluating two significant parameters of the programme:

- its **efficiency**, namely the degree of achieving the assumed *result indicators* for particular elements of the programme;
- its **effectiveness**, namely the costs of obtaining a result unit for particular projects and programmes.

Since we are aware of the fundamental difficulty of building accurate result indicators for artistic projects and, more broadly – for projects in the domain of culture, we declare that in 2011 and 2012 we intend to prepare pilot implementation of such evaluation schemes on the basis of experience of the previous European Capitals of Culture, in particular the methodology of Liverpool.

Additional tools of evaluation will be delivered by the research programme already implemented by us called “Observatory of Culture”. Although the evaluation described above refers to efficiency and effectiveness of particular projects and programme motifs due to their products and results, “Observatory of Culture” will provide deepened knowledge about the environment (social, economic, institutional, etc.) and will allow to estimate postponed and dispersed impact of our programme.



VII Additional information



Our strong and weak points

- 1 What, in your opinion, are the strong points of the city's application and the parameters of its success as "European Capital of Culture" and what, on the other hand, are its weak points?

Our concept of preparation of Szczecin's candidacy for the title of the European Capital of Culture is based on a broad understanding of culture and its complex functions. Therefore, works leading to creation of the programme of celebrations have been and will be focused on broader objectives: comprehensive development of Szczecin and the region, both in the local and the European aspect, initiated and stimulated by participation in the competition. That is why, in presenting the strengths and weaknesses of our candidacy, we decided to distinguish the properties which will be manifested in the programme of celebrations from those which, constituting a broader and longer-lasting context, will not necessarily be directly expressed in the celebration events. We need to emphasise, however, that both influence and supplement each other.

THE STRONG POINTS OF THE PROGRAMME OF ACTIVITIES RELATED TO SZCZECIN'S APPLYING FOR THE TITLE OF THE EUROPEAN CAPITAL OF CULTURE

MODERN METHODOLOGY OF THE DESIGN PROCESS

The very initiative of submitting Szczecin's candidacy originated at the grassroots level. We adopted this fact as the guiding principle of planning and organizational works. Bottom-up initiatives and the principle of networking (functioning at different levels, in a dynamic, developmental way) were given priority.

SCIENTIFIC RESEARCH AS AN INSTRUMENT OF TESTING CULTURAL CHANGE

As part of the preparations a long-term research programme called "Observatory of Culture" was launched as a form of diagnosing the strong and weak points of Szczecin's culture as well as its opportunities and threats. It also aims to progressively assess activities as they are being carried out.

**NATURE OF MEASURES LEADING TO THE OBJECTIVE,
CONSISTENT WITH THE CONTENT
OF THE OBJECTIVE ITSELF**

The process of preparation is based on cooperation of the inhabitants of Szczecin and the region, which is a “sample” of materializing one of the general goals of the programme: development and implementation of the participative model of democracy in the field of culture and, more broadly, in other spheres of public life.

**BOUNDARIES OF ART AND CULTURE PENETRABLE
FOR THE CONTENT AND NEEDS OF LIFE – LIFE OPEN
TO ART AND CULTURE WHICH GIVE MEANING TO IT**

Our thinking about the programme of the European Capital of Culture assumes perception of artistic and symbolic culture in the widest context possible from an anthropological perspective. This assumption finds its expression in our idea to create conditions for these two systems to feed each other.

THE BINDING POWER OF CULTURE

The guiding idea of our programme is to treat culture as an area and, at the same time, an instrument of crossing various kinds of boundaries: “sectoral”, state, social, group and generational ones. In this sense Szczecin may be a laboratory of bonding Europe and finding local answers to European challenges.

CULTURE AS A SOCIAL GOOD

The very process of preparing the cultural programme of celebrations is a factor of multi-dimensional cultural change (taking into consideration social, economic, political and civilization elements); a particularly important thing is the concept of activities in the sphere of culture as tools to counteract social exclusion.

**CULTURE AS A LEVER AND VEHICLE
FOR DEVELOPMENT**

The celebrations will be the culminating point of two co-dependent processes – preparations and accompanying regeneration of the region’s culture. They will also announce sustainable transformations on a larger scale. The planned projects are not so much part of the long-term development plans for the city and the region, but rather give them direction and dynamics.

STRONG POINTS OF THE PROGRAMME OF CELEBRATIONS OF THE EUROPEAN CAPITAL OF CULTURE

**“CULTURE WITHOUT PASSIVE SPECTATORS”,
ACTIVE CULTURE**

Many components of the programme of celebrations have cultural animation origins and aspects, which makes for their interactive nature, making audiences participate in the events and be their co-authors.

INTERACTION OF CULTURE AND HUMAN EXPERIENCE

Planned actions and events do not emphasize majestic and pompous forms of culture, but, to a large extent, they direct the attention towards culture “at an arm’s reach” taking up dialogue with real experiences of people and the actual content of places.

NEW MEDIA – NEW MESSAGES

The programme of celebrations is focused on modern mass media and forms of communication, opening new areas of experience and forms of human coexistence unknown so far.

**CULTURE IN NATURE – NATURE AS A CULTURAL
EXPERIENCE**

A serious part of the programme are projects crossing the border between culture and nature: they are focused on cultural valorisation of the natural environment and, at the same time, on extracting the resources of symbolic meanings from nature (“Flows, waves, currents” priority).

CULTURE AS A FACTOR OF EXPERIENCE CONTINUITY The programme of celebrations joins the past and memory with the future and innovative activities. It builds bridges between these two orders.

CULTURE AS A “LIVE ARCHIVE” Many components of the programme aim to reveal the multicultural past of Szczecin present in the memory of people, buildings and places.

CULTURE AS A DOMAIN OF COMMUNITAS The main vector of the whole programme is to unleash transgressive functions of culture. Breaking of boundaries applies to levels and areas of culture, groups of beneficiaries and types of participation.

POTENTIAL OF PEOPLE AS A SOURCE OF POTENTIAL OF CULTURE Dynamism and creativity of local cultural circles – as the authors of innovative initiatives and partners of projects from outside – constitutes a premise for the robust and innovative character of the programme co-created in this way.

NEW ARENAS – NEW EVENTS In the next five-year period numerous cultural facilities in Szczecin will be built or modernised. This will create new, inspiring contexts for the planned events.

WEAK POINTS OF SZCZECIN'S CANDIDACY FOR THE TITLE OF THE EUROPEAN CAPITAL OF CULTURE

SZCZECIN – “AN UNKNOWN CITY” The city is characterized by relative scarcity of distinct, well-known cultural traditions, “recognized” in Europe (in the form of monuments, architecture, museums, etc.), “ready” for use and attracting audiences from outside. That is why, much of the programme covers that which is yet to be uncovered, revealed or initiated.

THE RISK OF “OPEN SITUATIONS” – HOW TO FORESEE THE UNPREDICTABLE

Open and “participative” process of building the programme, based not only on the existing achievements, but also on hidden untapped potential, carries the risk of not being able to plan the programme precisely beforehand (the risk of experiment and the process of searching).

HOW TO INTRODUCE DAILY LIFE INTO HOLIDAYS

An unquestionable difficulty has to do with disclosing broader contexts of actions undertaken during these celebrations (which are supposed to represent, first of all, a constellation of art and cultural events, a festival of culture) to show the process of social, civil and civilization changes initiated by them.



Gosia Stępień

Seventeen-year old
Szczecin-dweller

I don't believe in any capital of culture in Szczecin. It seems so many things are going on but you have to pay for everything. What you can watch for free are only some fireworks. I doubt if it can be changed. Well, whatever – let them try, maybe they will succeed. Actually I'd like it very much ...

Key projects

- 2 Does the city intend to develop particular cultural projects in the coming years, irrespective of the outcome of its application for the title of “European Capital of Culture”? Please comment.

Regardless of whether Szczecin wins the title of the European Capital of Culture, we would like to implement as many of the scheduled projects as possible. However, we are aware that it might not be possible for financial reasons. Below we present short characteristics of projects which we will certainly implement regardless of the competition’s result. On the other hand, if we qualify to the second stage of the competition, this list will be extended and more detailed. We have chosen these projects because they relate to the areas which are most important for us: cultural policy, cross-border nature and multiculturalism. First of all, however, they contribute to strengthening and stimulating the **Common Cultural Space** focused on the common good in the cross-border network of organisation aimed at common actions in cultural, social and economic domains.

“CULTURAL DEMOCRACY”

The project assumes developing a new cultural policy for the city, but in an innovative manner, since all its authors are to be inhabitants. The process shall be implemented by means of deliberative and participatory democracy. The whole project will become the subject of interdisciplinary scientific research, and its results will allow to indicate good practice and recommendations for implementation of similar projects in other fields of public life.

“CROSS-BORDER DEMOCRACY”

In the Polish-German cross-border area surrounding Szczecin, cooperation covering various areas of life, including culture, has been intensifying for years. It is a very important process which requires tools that would strengthen and dynamise it. For this reason, we want to develop cross-border cultural policy, which would make it possible to synchronize development directions of culture on both sides of the border. In the case

of “Cross-border Democracy” we also want to use tools provided to us today by the model of deliberative democracy.

POLAND-GERMANY-EUROPE INSTITUTE

Poland-Germany-Europe Institute (PL-DE-EU) is the idea of establishing an opinion-forming centre, involved in contemporary relations of Poland with Germany and Europe. The Institute is to be a place of discussion, seminars and conferences, it will also issue thematic publications as well as implement its own scientific-research, educational and artistic projects. Works on opening the operations of the Institute will start as early as 2010.

“THE SZCZECIN CHARTER”

“The Szczecin Charter” is a project of developing an international set of principles of handling the heritage of material culture on the territories affected by resettlements. The several-year, international process of preparing “The Szczecin Charter” will involve scholars, intellectual authorities and the representatives of the communities from the areas of the whole Europe which experienced migrations. The adoption of the charter will be a significant symbolic act in the history of Szczecin.

“GENDER BUDGETING”

The essence of the project is to examine the budget of Szczecin’s culture in terms of its impact on the equality of sexes and the development of recommendations for changes towards the equality of financing the needs of each gender. The project is also supposed to develop universal methodology which may then serve as a tool to examine other areas of Szczecin’s budget, and become an example of good practice for other cities in the long run. The project will be implemented with the support of scholars and practitioners in management from Sweden which has the largest experience in this area in Europe.

“ARKONA”

In the film project “Arkona” several outstanding European documentary film directors will be invited to make short films entering into an artistic dialogue with the myth of Arkona – a legendary flooded city which was said to have existed near contemporary Szczecin.

“NEW COMMUNICATION”

“New Communication” is an artistic and social project of creating a network of multilingual signs to help visitors who do not know Polish language find what they are looking for in Szczecin. The project will definitely exceed standard systems of symbols commonly used in the cities. “New Communication” will respect the public space: instead of littering it, we will ensure harmony.







Appendices





“Observatory
of Culture” –
research
programme
2009 – 2016

Introduction

At the very early stage of works on Szczecin's application for the title of the European Capital of Culture 2016 we realized that it is impossible to prepare reasonable programme of celebration without thorough diagnosis in the starting point. We have to get to know how the cultural institutions function: what their staff and their users think. We have to diagnose the situation among the artists and the consumers of art. We have to learn the situation in cultural education as well as in economy – where creativity is one of the key factors of prosperity building. We need some broad knowledge of the current condition of all these domains, as well as estimation of potential for changes. In order to know it, we need a developed, several-stage research programme.

This appendix contains a description of such research programme, named by us "Observatory of Culture". We have been accomplishing it in Szczecin since 2009 and in the current year (2010) we are finishing its first, two-year stage. Next stages will be accomplished between 2011–2013 and 2014–2016. We are determined to base our actions on reliable diagnosis and the programme presented below serves that purpose.

Outline of the research programme “Observatory of Culture”

Research fields	I stage		II stage			III stage		
	2009	2010	2011	2012	2013	2014	2015	2016
Field I: Participation in culture, access to culture	Qualitative study of cultural audiences		Qualitative study of attitudes of public opinion leaders towards cooperation			Annual evaluation study of participatory development of local cultural policy		
	Qualitative study of staff employed at cultural institutions		Qualitative study of attitudes of cultural decision-makers (cooperation capability)					
			Pilotage	Gender budgeting: Monitoring of the budget of culture in relation to its impact on equal opportunities of women and man				
Field II: Culture as a part of local economy	Quantitative study of industries of culture		Diagnosis of Polish partners			Cluster of culture – diagnosis of increasing economic potential		
			Diagnosis of German partners					
Field III: Culture as a tool of social cohesion	Study: Social exclusion and culture		Study of participation in culture of groups threatened by exclusion from selected districts – stage 1			Study of participation in culture of groups threatened by exclusion from selected districts – stage 2		
Field IV: Cultural potential of meeting point water – city			Study: Impact of the meeting point between the water and the city on phenomena from other study areas (access and participation, economy, social inclusion)					
<div><div></div> RESEARCH COMPLETED<div></div> RESEARCH PLANNED</div>								

Objectives of the programme and research questions

We decided to study three parallel fields related to culture; in each of them we ask particular research questions.

FIELD I: PARTICIPATION IN CULTURE, ACCESS TO CULTURE

Within this field we study:

- a Functioning of cultural institutions and awareness and attitudes of people working in these institutions and managing them; the research questions within that field for the consecutive stages are as follows:
 - **I stage** (studying the middle-ranking staff of cultural institutions): How do the cultural institutions currently understand their tasks and what is currently their attitude to the consumers and their knowledge of the consumer's needs?
 - **II stage** (studying the cultural managers and the cultural policy makers): What is the capacity for change in cultural institutions? How can the hitherto decision-makers get involved in the civic debate on the shape of cultural policy?
 - **III stage** (evaluation): Are the postulated changes in the institutions actually taking place? What obstacles have been encountered? Which methods of introducing the changes prove to be the best?
- b Attitudes and needs of consumers of culture, their current level of knowledge and attitudes towards participation in culture; the research questions within that field for the consecutive stages are as follows:
 - **I stage** (broad study of consumers of culture): How consumers of culture currently define their cultural needs and how do they evaluate their participation in culture? What is currently their attitude towards the cultural institutions?
 - **II stage** (studying the opinion-forming elites among the consumers): What is their capacity for change? How can consumers of culture get involved in the active civic debate on the shape of cultural policy?
 - **III stage** (evaluation): Is the civic debate which involves consumers of culture actually taking place? Is there any feeling of participation in decisions? What obstacles have been encountered? Which methods prove to be the best?

FIELD II: CULTURE AS A PART OF LOCAL ECONOMY

In that field we study cultural and creative enterprises in Szczecin as well as in the Cross-border Region of Culture around the city; the research questions within that field for the consecutive stages are as follows:

- **I stage** (preliminary study of resources of the cultural industries – test of methodology): What is the potential of creative economy in Szczecin and the region? What is the turnover in the sector? What is the employment there? What are the other elements of the potential (capital, capital funds and estate funds, the impact of local trademarks, the quality of business connections, experience, etc.)?
- **II stage** (the research on funds on both sides of the border – common methodology): What is the potential of creative economy in the Cross-border Region of Culture around Szczecin? What is the potential of the cross-border partnership? What is the potential to establish the cross-border Culture Cluster?
- **III stage** (evaluation): Is the cross-border culture cluster really taking place? Are new subjects coming up? Have the “concentration benefits” appeared?

FIELD III: CULTURE AS A TOOL FOR SOCIAL COHESION

In this area we study the phenomena of social exclusion and the potential of culture as a tool for social re-inclusion and bringing back social integrity. The research questions within that field for the consecutive stages are as follows:

- **I stage** (general diagnosis): What are the manifestations of social exclusion in Szczecin at present? Does the social policy of a city consider culture as a tool for bringing back (social) cohesion?
- **II stage** (detailed diagnosis of selected areas): To what extent do the researched groups threatened to be excluded from participation in culture? Could the enhancement of the participation prevent from exclusion? Are the institutions and administrations capable of supporting the programme of social inclusion through culture?

- **III stage** (evaluation): Has the enhancement of cultural participation actually taken place among the groups threatened by exclusion? What are the real effects? Has the social integrity become stronger?

Beginning in 2011 the **Field IV**, related to the utilization of cultural potential emerging where the city meets with water, will be gradually implemented to the programme.

In the following three chapters we will briefly present our preliminary results of the first stage of our programme for the three fields of research. These results served us as an initial diagnosis, based on which we have been producing our application.

In many respects, the results of the research turned out to be surprising, or even inconvenient to Szczecin; however, thanks to it we are sure that the study was objective and not intended to prove some *a priori* theses – as it sometimes happens, unfortunately.

The formula of the constructed research is innovative – at least in Poland. In each studied field the sequence of particular stages cannot be reduced to broadening or deepening the scope of the study – each consecutive stage takes into consideration the results of the previous one. Thus the research was constructed as an interaction with the “reality”, gradually revealing its face. Moreover, the results become the premises of actions undertaken in the given area, and effectiveness of the is tested in the following studies. Thus, the research is used as a tool of social-cultural change.

The recapitulating SWOT analysis is very important to us. It includes not only direct results of the three studies but also our knowledge on the Szczecin’s situation coming from other sources.

Field I: Participation in culture, access to culture

The main study of this subject area, accomplished between 2009–2010, was the qualitative sociological research led by Marek Gorzko, D.Sc., Magdalena Fiternicka-Gorzko, D.Sc. and Tomasz Czubara, M.Sc. The complete result of the study was published by us in May 2010 as a book titled *“Co z tą kulturą? Raport z badania eksploracyjnego dotyczącego stanu kultury Szczecina”* (*“What’s up with Culture? The report on exploratory research on the condition of culture in Szczecin”*). Below we present the summary of the research results.

The most general objective of the study was to **discover how – in local Szczecin’s conditions – people define** participation in culture and the work in the cultural sector. Pursuing this goal the researchers studied the following problem areas:

- 1 Issues of **cultural awareness**, including perception of tradition and canons of culture, current definition of **“a cultured man”**, social evaluation of cultural production.
- 2 Issues of **aesthetic taste**, including: aesthetic inclinations and preferences and their differentiation depending on social categories.
- 3 **Cultural activity of Szczecin’s citizens**, its forms and contents, its diversity and variety.
- 4 Issues of **leisure time**, including contemporary redefinition of the category and analysis of forms and ways of spending time.
- 5 Issues of **functioning of cultural institutions in Szczecin**, external evaluation of their performance and its perception by their staff.

Within the 5th problem area, the following issues have been studied:

- impact of local context on functioning of cultural institutions;
- impact of institutional context on the way culture is understood by cultural workers;
- perception of the essence of one’s own activity – working in the cultural sector;
- perception of shortages and obstacles encountered in one’s own activity.

The basic technique used by the researchers to collect the data was in-depth interview. In the part concerning the specificity of “working in the cultural sector” one-hundred and twenty cultural workers were interviewed. Such a sample does

not meet the standards of statistics as the proper representation yet some noticed similarities may provide a base for cautious formulation of hypotheses of relative uniformity of particular ways of thinking. The selection of the sample was based on using four criteria:

- **diversity** – to include employees of different kinds of institutions, traditional institutions of high culture as well as NGOs, commercial firms active in the cultural sector, etc.;
- **comprehensiveness** – to include employees of all possible types of institutions: big and small, traditional and non-traditional, and of various organizational forms;
- **quality** – to cover both traditional and electronic media represented in the internet (web sites, portals);
- **position in the institution** – it was assumed that a proper respondent is a middle-ranking employee rather than the head of the institution as the latter more likely talks about the mission rather than about action that is the subject of the study.

In the part considering the participation in culture, one-hundred and twenty citizens of Szczecin were interviewed. The respondents were selected to represent possibly most diverse positions within the population the researchers were interested in. To make the representation proper, the method of Latin square was used. The subjects of the study were divided according to sex, age, education, and place of residence. The sample included both people participated in the living culture, and casual participants of cultural events.

The authors of the study assume that the symbolic culture is in its nature a kind of communicational process. A diversified and complicated world, filled with activity of various social actors: individual and institutional ones, is created around the production and, subsequently exchange of specifically distinguished messages (artistic works in a broad sense) establishing a basic layer of symbolic culture.

CONCLUSIONS AND OBSERVATIONS

ASSETS OF THE CITY AND ITS CULTURE IN THE RESPONDENTS' OPINION

The employees of cultural institutions and the citizens of Szczecin tend to see the city's geographic location as one of Szczecin's assets: the city is naturally open to Western Europe and it can possibly become a link between the West and the rest of Poland. Proximity of the sea and natural values of the region are also very important. Szczecin is generally perceived as a city of greenery. Its unique architecture and spacious character of urban structure were also mentioned among the Szczecin's assets. The cultural workers tend to discern also elements of Western European mentality among its habitants. Such respondents, to a higher degree than other citizens of Szczecin, notice and appreciate its rich yet hidden, invisible at first glance, cultural life and fantastic people who create it. Generally, the advantages of the city are perceived as an unused potential. The conclusion of the interviews with the citizens of Szczecin is that the cultural life manifests itself mainly in form of mass cultural events and it is present predominantly among noble "sanctuaries" of culture, standing still in the city landscape.

NEGATIVE DISCOURSE ABOUT THE CITY

The study detected something that can be defined as a "negative discourse" about the city – a collection of widely disseminated convictions and opinions. Almost every respondent felt obliged to state his position towards such opinions, either affirming and developing them, or distancing to them. Particular ways of a "negative talk" are not distinct, they partially overlap and condition one another, developed by the citizens of Szczecin to various degree and in different combinations. They include:

- **rhetoric of lack of identity of the city** – a typical feature of Szczecin is its missing (and looked for) city's identity and in result – missing (and looked for) identity of its citizens;
- **rhetoric of provinciality/abandonment** – the respondents stress provincial character of the city on the cultural (and not only cultural) map of Poland;

- **rhetoric of lack of metropolitan character** – Szczecin is a city of parochial, small-town character;
- **rhetoric of weakness/alienation of social background** – Szczecin is a socially disintegrated city – moreover, without elites;
- **rhetoric of lack of orientation of urban space** – Szczecin is actually a city without centre, the situation resulting in lack of sites where some community-building meetings could take place;
- **rhetoric of organizational incapacity** – no initiative can succeed in Szczecin.

The enumerated above convictions the negative discourse about the city consists of, seem to be a relatively permanent element of public opinion; it is present not only in consciousness of people employed in cultural institutions. One can find it in local press and everyday conversations of the habitants of the city. Regardless its actual accuracy, the negative discourse is undoubtedly a certain component of social reality which should be taken into consideration while planning long-term cultural transformations in the city.

WHAT DOES IT MEAN "TO WORK IN THE CULTURAL SECTOR"?

The principal part of the study was focused on identification of the ways in which work in the cultural sector is understood. We tried to establish a typology

of such expressions for the needs of possible future quantitative study. Symbolic culture is defined as a domain of autotelic activities. However, the analysis of the answers proved that the autotelic activities are surrounded by practices incorporating them into sets of actions directed also to some other objectives such as: personality development, cultivating passions or organizing leisure time, integration of communities, establishment of civic society, forming opinions, etc.

The following types of understanding of work in the cultural sector have been distinguished:

- **institutional-pedagogic** (in many variants) – the institution is focused on "educating" the consumers, shaping their "proper" understanding of cultural messages;

- **institutional-organizational** – cultural activity is considered in terms of the “making culture accessible” model;
- **embellishing everyday life** – organizing and managing “workshops” in non-professional, amateur creation of beautiful objects;
- **individualistic-organizational** – a model example of such a style of action are activities within the realm of “students culture” (sometimes directly referred to): the very organizational work is perceived as a kind of art – in fact, it is largely based on improvisation;
- **economic** – here the problems of “participation in culture” appear within the context of “cultural needs” of the consumers and their marketing identification, and the task of the institution is to provide a fitting “product”;
- **creation of social environments** – intentional creation of places to gather certain milieus;
- **integration of natural social environment** – actions undertaken within the frames of local institutions: Board of Housing Estate, school, parish, addressed to habitants of the part of the city being an area of activity of the institution; elements of “cultural life” and amateur creativity are submitted to social objectives;
- **“message on message”** – activity of art critics, reviewers, and cultural journalists;
- **rearrangement** – creative activity using “messages” (for example, works of art) to provide qualitatively different “artistic product” (for example, organizing monographic painting exhibitions);
- **cultural actions within wider range of activities** – in such case “cultural activities” are usually “inner” to a serious degree – aimed at and received by a particular group, although occasionally the consumers may include persons from outside this group.

"HIGH" CULTURE AND "LOWER CULTURE"

The study proved that there are various ways of understanding and evaluating culture by the respondents: the established distinction between high culture (embodied within the walls of traditional cultural institutions) and low culture (most often understood as mass culture), the equation of culture and creation (questioning, partly, the above mentioned distinction), psychological understanding (perceiving the values of culture in terms of its impact) and anthropological one. Similar ways of understanding culture were revealed by the interviews with the habitants of the city. The conclusion of the interviews is that the established understanding of culture is sustained in both categories of the respondents, although probably for different reasons in each case.

PROBLEMS OF AESTHETIC TASTE AND THE MODEL OF "A CULTURED MAN"

Both categories of the respondents shared the image of "a cultured man": cultural workers more stressed features of personal culture, generally not so important to the citizens. A cultured man, according to the habitants of Szczecin, actively participates in cultural events; he is intelligent and honest, he has good manners, he is wonderfully articulate and he knows how to behave in society, he is "polished". Such terms as: "participating in culture", "frequently attending (cultural events)", "intelligent", "conversant", "honest", appeared most often in the context of a "cultured man". The important features include: behavior towards the others, politeness, and propriety. A cultured man must be a nice, kind, and polite person. He ought to be a gentleman and to know the rules of *savoir-vivre*, as well as to be well educated. Another feature of a cultured man, often stressed by the respondents, is his ability to behave properly in various situations. He should be a social person and be able to coexist with other people, respect the others, not to swagger. An important skill of such a person is articulate way of speaking and not using vulgarisms.

WAYS OF SPENDING LEISURE TIME

The study of statements concerning forms of spending leisure time by the habitants of Szczecin made it

possible to distinguish their several basic forms:

- **relaxation-recreational** – walking and resting outdoors;
- **home-related** – all leisure activities performed at home, such as watching TV or playing PC games;
- **social-clubbing** – meeting friends or family and partying in clubs, pubs, restaurants, cafes, discos, etc.;
- **cultural** – attending all kinds of cultural institutions;
- **shopping** – spending time in shopping malls.

CULTURAL NEEDS OF THE CITIZENS

The respondents presented their opinions on what the particular age groups – children, youth, adults and

elderly people – are in need:

- **children** need recreational sites, playgrounds, amusement parks;
- **youth** need places of active leisure – sport/show hall, more sport fields and skate-parks; besides training their physical vigor the youth need to develop other skills and interests, thus there is a need of discussion clubs, meeting places, common rooms;
- **adults** – according to the respondents – need some rest, peace, and calm; they need also better cultural offer, artistic events, a show hall, an amphitheatre, free events, dances, pubs, and fairs; there are not enough meeting places, sites of recreation, swimming pools, bike paths and parks;
- **elderly people** – in opinion of the citizens, they need senior educational clubs, or local community seniors centres: places where they could meet and do something together.

SZCZECIN'S INSTITUTIONS AND CULTURAL EVENTS IN OPINION OF THE CITIZENS

After analyzing the answers of the habitants of Szczecin asked about evaluation of cultural institutions and events in the city, a hypothesis can be made that in general they are positively evaluated by the citizens. (Certainly, there are many habitants of Szczecin who do not like the way some events are organized, or how the cultural institutions function.)

ATTITUDE OF THE CITIZENS TOWARDS TRADITION

One of the questions asked to the habitants of Szczecin during the research was about their attitude towards tradition. According to the habitants of Szczecin, tradition is important because it unites, gives identity, enriches, shows how to live, keeps family together, establishes bonds and moral norms. Tradition includes national heritage, religion, culture and memories. For some part of habitants of Szczecin, tradition is a value on its own, it should be obeyed and preserved, because that how they were raised. People who declared themselves as "modern", justified their choice of ignoring the past by their will of changes, different attitude to life, courage, atheism, tolerance, openness, progressiveness, equality of rights, weak connections with home, comfortable lifestyle, young age, activity, etc. There was also a separate category of respondents: people who consider themselves "modern" yet they respect also the tradition; their respect is manifested by accepting and spending holidays in traditional way, attending church, patriotism, and cultivating family traditions.

CONSUMERS OF CULTURE AS PERCEIVED BY CULTURAL WORKERS

The respondents working in cultural institutions characterize the users of services offered by the institutions in quite superficial way. It can be said that in case of majority of the respondents from their point of view the offer is not clearly addressed to any particular category of the consumers. The only exception is the children, a quite sharply distinguishable category – a message directed to this audience ought to be clearly addressed. Quite often the respondents mention young people (students) as the users of cultural institutions.

The answers to the question about the needs of particular categories of potential users seem to be striking clichés. It can be partially explained by the fact that most of the respondents represent the middle-ranking employees who do not make decisions concerning the profile of the institution's activity. However, some respondents expressed also their conviction that recognizing needs of the consumers is insignificant, for the task of the institution of culture is not to adjust to the needs of people, but to shape their needs.

CONTINUATION OF THE RESEARCH

The results of the research, focused in the first place on the identification of the point of view of the cultural workers and consumers of culture, serve as a base to construct research tools for the second stage of study, to be accomplished between 2011–2013.

Field II: Culture as a part of local economy

Pilot study of this subject field was carried out in the first half of 2010 as "Culture in Szczecin. Diversity-Activity-Multipolarity". It was a quantitative research on different players in the cultural sector and the creative industry of the Szczecin Metropolitan Area. The study was carried out by the research consortium Centrum Rozwoju Społeczno-Gospodarczego – Stowarzyszenie Czas-Przestrzeń-Tożsamość (Centre for Social-Economical Development – Association Time-Space-Identity).

The main objective of the study was the quantitative analysis of the potential of West Pomeranian cultural institutions and creative industry. The research was accomplished on the basis of the e-questionnaire filled in anonymously by respondents. Total 321 questionnaires were collected.

The first part of the study report – "Cultural potential of Szczecin in figures – selection of materials from desk research analysis" – includes data collected during analysis of already existing documents, and studies, while the second part – "Cultural potential of Szczecin – detailed picture on the basis of the survey" – presents the results of the survey carried out by the consortium.

The analysis presents potential of all players in the cultural sector in the Szczecin Metropolitan Area. This area was selected because all towns and cities located within its borders are organically connected with Szczecin, and the potential of Szczecin's culture is not limited to the city as such but to the whole agglomeration.

CONCLUSIONS AND OBSERVATIONS

CULTURAL POTENTIAL OF SZCZECIN IN FIGURES – SELECTION OF MATERIALS FROM DESK RESEARCH ANALYSIS

In the period of last seven years covered by the statistic data, expenses on culture almost doubled, and the highest rate of increase was observed between 2006 and 2007. It was the moment when some more inten-

sive development of Szczecin's culture began.

Expenditures on culture between 2002 and 2008 in the City of Szczecin have risen by 87% – 17.8 million PLN in 2002 up to 33.3 million PLN in 2008. In recent years the growth of expenses from the budget of the City of Szczecin on museums was the fastest. They doubled within a year – from 950 thousand PLN in 2007 to 1.9 million PLN in 2008 (103% increase). The city increased also its expenses on theatres (18% between 2007–2008, reaching 8.3 million PLN in 2008) and community centres: in 2006 expenses on community and cultural centres, common rooms and clubs came to 2.3 million PLN, while in 2008 it was only 3.5 million PLN (57% increase).

The Szczecin Metropolitan Area – as the research proved – is the area of enormous potential for creative industry. As it turned out, there are as much as **1,484 organizations** active in the field of creative industry in the Szczecin Metropolitan Area.

The non-governmental organizations form an important pillar of culture. Some of the NGOs consider creation and propagation of cultural goods as the superior objective of their activities. The compilation of data presented below pictures quite precisely the image of the NGOs which include within their repertoire some types of activity we find interesting.

Szczecin is a city of dynamic development not only of creative industry, but also of traditional cultural institutions: libraries, museums, etc. While in many cities the level of particular indicators is quite high but stable, in Szczecin quite a lot of them tend to increase dynamically in recent years.

Potential of libraries in Szczecin has increased in recent years. Since 2002 the number of books per 1,000 citizens has gradually risen. In 2008 there were 3,984 volumes per 1,000 citizens.

Szczecin is a city with high indicators of readership. Concerning the indicator of amount of customers of public libraries per 1,000 citizens, Szczecin is placed very high in the rank, higher than some cities of great cultural tradition, such as Wrocław or Poznań (the indicator in Szczecin was almost twice as high as in Gdańsk). The indicator was 193 customers per 1,000 citizens in 2008.

According to the data of 2008, there are eight art galleries and salons in Szczecin. The average annual number of visitors at exhibitions between 2004–2008 was 106,176 people per year.

Number of theatres and musical institutions in West Pomeranian province has increased since 1999 by one institution (11 theatres and musical institutions in 1999 – 12 in 2008). There are also many unregistered theatre groups, as indicated by the "Labyrinth of Culture" database (15 registered theatres, in comparison to 12 in the Central Statistical Office database).

In recent years the habitants of Szczecin have become more and more interested in cinema and movies. Since 2000 the number of spectators in the cinemas increased from 354,104 people in 2000, through 483,409 in 2002, to almost triple that value in 2006 (the highest number of the period) – 1,161,291 persons.

In 2007 there were nineteen centres of culture, clubs and common houses in Szczecin. The number seems to be quite small, yet the potential of Szczecin emerges when we reveal the total number of such institutions in the entire Szczecin Metropolitan Area – 60 institutions in 2007 – 9 more than two years before. According to the data collected by the Central Statistical Office, in 2007 there were 122 artistic groups active in Szczecin.

Since 2001 the amount of Szczecin's museums (including branches) has been increasing. In 2001 there were 4 museums in Szczecin, while in 2008 – 6. In 2008 Szczecin's museums (including branches) were visited by 82,915 persons. The amount of visitors is unstable (for example, in 2006 there were 47,685 of them).

Among Szczecin's museums, 3 of them are available for disabled persons using wheeling chairs (in 2002 none of them offered such solutions).

There is a growing interest in educational events organized by the museums. The period between 2007–2008 marks the blooming of such activities; while in 2006 only 174 such events took place, in 2009 there were 951 of them. Most of the educational events in the museums are lessons for schools (845 in 2008). In the same year there were 10 concerts, 16 film projections (in fact that educational form has been winning favor – for example, between 2005–2006 no film projection took place in Szczecin's museums), and 80 lectures organized in the museums.

CULTURAL POTENTIAL OF SZCZECIN – DETAILED PICTURE ON THE BASIS OF THE SURVEY

In the beginning of the survey the institutions were asked to give their status. Almost one-third of the respondents are self-employed (that does not exclude possibility of employing others), the other group consists of individual creators and artists, the third place is occupied by the NGOs (associations), while the fourth – by informal groups. Among other forms the respondents mentioned parishes, housing cooperatives, budgetary units, student research societies, universities.

Next question regarded a type of respondents' activity. It turned out that among those who received the questionnaires, the institutions specialized in non-standard activities answered most often. Among the types of activities, the respondents mentioned: model agency, bowling, ceramics, movie production, outdoor design, organizing concerts, cultural animation, cultivating tradition, visual creation, popularizing French culture and language, organizing occasional events, etc.

Then the individual artists were asked about the type of their activity. As it turned out, the questionnaire was answered most often by photographers and musicians.

Only almost one-third (31.2%) of the respondents represented the non-profit organizations; the others represented fully profit-oriented subjects (45.8%) and subjects offering chargeable services for public benefit (23%).

Majority of the organizations is located in the City of Szczecin. Over 5% in the Police community and almost 4% in the City of Stargard Szczeciński. Small activity

of organizations from the communities surrounding Szczecin seems quite strange – the areas traditionally becoming “Szczecin’s bedrooms”, although practically not generating yet activity of their new habitants.

Activity of the majority of the respondents exceeded the limits of their own location. 66.2% of them are active in their own community, yet, interestingly, 15% of respondents are active in other, non-European countries. Over one-third (36%) of the respondents find their customers also in the border region.

Majority of the organizations – almost 70% derives financial means for their activities from selling the offered services, and for over 50% of them it is the most important source of financing their activities. The other position is constituted by private financial means of people involved in the organizations’ activities (over 38%) which proves the enormous potency of members of various organizations financing their activities. High level of involvement is proved also by the third position: “non-financial input of people involved in our activity”.

Sponsoring, just like subsidies and grants (projects) of local self-government institutions (city/community, district, province) is also actively acquired. However, only slightly over 1/10 of respondents gains subsidies and grants (projects) from the European funds, and, to make things worse, this is the least important source of financing their activity.

Only slightly above one-fifth of the organizations did not register any income in 2009. 41% of the respondents gained total income below 100 thousand PLN. The other respondents gained income above 100 thousand PLN, 9.4% of them between 100–500 thousand PLN.

In 2009 as much as 42% of respondents gained surplus of income over costs. The surplus was gained by 61.1% of the self-employed, 26.7% of self-government organizational units, and over 28% of associations.

46.3% respondents are not planning to increase their turnover in 2010, while as much as 39.6% are planning the increase up to 25%. 44.5% of organizations which in 2009 gained surplus of income over costs are planning the 1–25% increase of turnover in next 12 months; similar increase is planned by 36% of organizations which did not gain any profit. 28.6% of the organizations, which gained surplus

are not planning to increase turnover, while 59.3% of the organizations which did not gained surplus are not planning to increase turnover.

Only slightly above one-third (35.6%) of the respondents are not planning any investments during next 12 months. Capital expenditure are planned by over 64.6% of the respondents, mostly on equipment to run cultural/artistic/creative activities (39.6%) and investments on the premises (18.3%). The other mentioned expenses include, among others: garments for the choir, purchase of books, computer equipment, tools and machines, furniture, jubilee celebrations. As far as investing in premises is concerned, most of them are planned by the self-employed respondents (29.6%) – they are also planning most of purchases of equipment to continue their cultural/artistic/creative activities.

Most important activities of the studied organizations in 2009 include, among others, concerts, theatre performances and festivals.

Over 40% of organizations are planning to broaden their activities in next two years. The intended activities include increasing their audience (for example by attracting the youth and elderly persons) or membership, introduction of new products and services, as well as forms of extending activities related to infrastructural investments, or their presence in the internet.

Interestingly, almost one-fifth of the organizations (19.5%) claimed to have audiences of more than 10,000.

Besides public institutions, quite a decent share is claimed – against appearances – by informal groups (13.8%).

Field III: Culture as a tool of social cohesion

A sociological study titled "Social problems in the city – solutions and prevention through actions in the cultural sector" was carried out in that subject area. The authors of the study are: Maciej Kowalewski, D.Sc., Anna Nowak, D.Sc. and Regina Thurow, D.Sc. The objective of the study was to diagnose potential possibilities of using culture as a tool of social inclusion of some excluded groups. The basic research methods used in the study include: analysis of the already existing data, panel interviews and in-depth interviews. The study was designed to consist of three consecutive and related stages for the usage of the research methods mentioned above:

- **I stage** – analysis of the already existing data, concerning the the cultural and social spheres and interviews with experts representing the city authorities, responsible for social assistance, management of culture and collaboration with non-governmental organizations; the general objective at this stage was to detail and formulate initial premises to analysis of the already existing data as well as to select objects to the reactive research.
- **II stage** – collecting and analysis of the secondary data, carrying out panel interviews and in-depth interviews with selected experts.
- **III stage** – the data coming from various sources and materials collected on previous stages were confronted with each other and presented in analytical connection.

For the needs of the study the authors limited the term "culture" to "cultural activity", understood as creation, popularization, organization and protection of culture by the "cultural actors" – people, institutions, organizations, informal groups active in this domain. Also for the needs of the study, a definition of "social exclusion" was formulated as: "a situation that makes it impossible or very difficult to an individual or a group to play lawfully their social roles, using public goods and social infrastructure, gathering resources and earning income in a decent way". Exclusion understood in such way did not consist in formal bans only, but in the lack of real possibilities of participation, lack of means, lack of social acceptance, socially instilled lack of self-confidence, etc.

CONCLUSIONS AND OBSERVATIONS

The authors pointed out that the main social problems of Szczecin include: poverty, homelessness, unemployment, alcoholism, drug addiction, crime and violence. These phenomena are closely interrelated, thus in certain situations it is impossible to distinguish them, and in case of accumulation of social problems in some areas of the city, it is difficult to decide which problem should be solved in the first place.

Increase in the category of people endangered by social exclusion is a crucial problem resulting from overlapping and accumulation of other social problems. The following categories of the habitants of the city can be considered as endangered by exclusion:

- clients of social assistance – people characterized by learned, often inherited helplessness;
- elderly persons, deprived of family support and experiencing difficult financial situation;
- disabled persons, especially those unsupported by their families;
- people suffering from mental illnesses – also because of social stigmatization;
- young people with social deficits resulting from lack of family support and socialization in dysfunctional environment;
- people not authorized to be supported by social assistance institutions because their income is just above the required limits.

Social exclusion of the described categories results in reduction of their needs, atrophy of aspirations, state of stagnation, disbelief in one's own power, reluctance to activity. Such people are practically helpless and that feature becomes somehow "established". They cannot see ways out of the situation they are involved in, they are economically and professionally helpless.

The authors do not try to force naive opinion that actions in the domain of culture are remedy for all social problems. At the same time they notice that solving social problems of the city is successful only when corrective and preventive

activities are treated in holistic way. Focus on selected individual problems (such as poverty), or using sector tools (for example allowances) is inefficient.

On the basis of analyzed data the authors point out the opportunities offered by culture used as a tool of social intervention:

- **Culture teaches social competences** – it launches the deposit of social activity, develops the need of community and integrative actions, helps to mobilize social capital, teaches cooperation, collaboration with the others, learning different points of view and interpretations of the world. According to the experts, unconventional activities, beyond “bourgeois” model of culture, offer bigger opportunities here.
- **Culture is profitable** – investments in culture is characterized by high repayment rate, because of big social costs of neglecting cultural activities, especially in the degraded or potentially degraded areas. Culture is not only about earning but also about saving, by means of “overtaking” of social problems such as lack of economic activity.
- **Culture transforms** – culture addressed to the habitants who do not experience social problems helps to change the image (often negative) of minorities or problem groups.
- **Culture enlivens and mobilizes to activity** – cultural activity of the citizens is an introduction to other forms of social activity, and the projects accomplished by the habitants of community permit not only to express group values, but also contribute to strengthening of social ties.

The authors pointed out also some dangers of the proposed conception:

- In some cases, accomplishing the interventionist function of cultural projects may decrease other functions of cultural activities– not all of them are intentionally corrective.
- **Culture is not a remedy for everything** – cultural programmes cannot replace other forms of solving social problems, although an integrated attitude to solving social problems, taking into consideration usage of tools provided by culture, is legitimate.

SWOT analysis of Szczecin's culture

In this part we present conclusions from the strategic diagnosis (thus – summed results of the I stage of the research programme “Observatory of Culture” in all three subject areas). The conclusions have been presented in form of the SWOT analysis. In the simplest grasp, the SWOT analysis consists in grouping the strategic conclusions in four categories: *strengths*, *weaknesses*, *opportunities* and *threats*. These four subsets are written in blanks of a simple quadripartite matrix of two columns and two lines: in the upper line on the left we’ve got competitive advances (attributes, values, strengths), and on the right weaknesses, while in the lower opportunities on the left, and threats on the right. In this way a clear horizontal arrangement is established: the left column of the matrix represents positive factors, while the right column represents negative factors. The vertical arrangement is less obvious: what is the difference between the contents of the upper and the lower line? While horizontal distinction “good – bad” is intuitively clear, in case of the vertical one, the criterion of distinction between competitive advances and opportunities, and between weaknesses and threats ought to be precisely formulated. The present analysis adopted the **criterion of impact**: *strong* and *weak* aspects are **dependent on us**, while *opportunities* and *threats* are **independent** of our actions. We do not use distinction between external and internal factors (positional criterion) nor distinction between present and past factors (temporal criterion).

The SWOT analysis provides synthetic and multidisciplinary image of the results coming from many various research sources, thus it is a proper starting point to choose strategic objectives: priorities and directions. Here are the results of our SWOT analysis.

STRENGTHS

PRO-WESTERN CITY INHABITED BY INDIVIDUALISTS

Szczecin is inhabited by individualists: the people with big "clout", having their own opinions, critical towards themselves and the surrounding reality. For many of them, culture is an attractive space of self-realization. The habitants of Szczecin consider themselves belonging to the West: for them it is natural and accepted, and even a reason to be proud.

SZCZECIN-DWELLERS CAN UNITE AROUND CIVIC INITIATIVES

Although the Szczecin dwellers and individualistic, they are able to join together creating successful civic alliances to reach effect. Just after the war, the civic initiatives resulted in establishment of some of the biggest cultural institutions in the city; drama theatres, operetta, philharmonic hall. Currently, in result of civic initiative, Szczecin is applying for the title of the ECC 2016. The source of this ability to cooperate can be probably traced in the post-war history of Szczecin, when demographic processes supported overcoming social divisions.

QUALITATIVE CHANGE OF URBAN INFRASTRUCTURE

Rapid development of new cultural and sport infrastructure is taking place now. The new building of the "Pleciuga" Puppet Theatre has been constructed, the philharmonic hall and sport/concert hall, Olympic-size swimming pool, the Museum of Technique and Communication, the Centre of Dialogue "Przełomy" and the Maritime Museum are to be built soon. Some further plans include construction of the centre of contemporary art "Trafostacja Sztuki" and the new stadium of the Szczecin's "Pogoń" soccer club.

THE CITY OF THEATRE AND UNDERGROUND

Szczecin is a city of good theatre and mature, experienced theatre audience. There are also strong non-institutional artistic movements associated with theatre, as well as with choral singing and dance. Szczecin is also called “Polish Glasgow” because of its big and internationally acclaimed underground music scene (over 700 active groups). Besides, dynamic development of art of graffiti and tattooing can be observed.

SZCZECIN – A DYNAMICALLY DEVELOPING CENTRE OF COMPUTER/INTERNET TRADE

Some strong internet-related enterprises originated in Szczecin: the “My City” project, home.pl, stopklatka.pl, filestube.com, nuta.pl, hip-hop.pl, szosa.rowery.org, andegrand.pl, a-zine, SZCZECIN.FM and many more. There are also some powerful and innovative IT and design companies originated from Szczecin.

WEAKNESSES

SZCZECIN – THE CITY OF MALCONTENTS

- 1 According the results of all-Polish social research commissioned by “Gazeta Wyborcza” (2008)
- 2 According to the research report SMG KRC (2009)

The habitants of Szczecin surprisingly often express negative opinions about their city. The researches distinguish six separate negative types of rhetoric: the habitants consider their city *as deprived of identity, provincial, without metropolitan atmosphere, alienated, spatially disorganized and sinking in organizational disability*. Such types of rhetoric are strengthened by media.

Among other Polish cities, Szczecin has the highest rate of dissatisfaction of its dwellers with the direction of transformation of their city.¹ The habitants do not trust their public authorities and do not believe in efficiency of municipal institutions.²

SZCZECIN – THE GREAT ABSENT ONE

Virtues of the city are unknown and underestimated in Poland and abroad. Cultural brands of Szczecin – despite their potential – are almost unrecognized in Poland and abroad. In Poland Szczecin is usually associated with “collapsing shipyard industry”. It is not considered as attractive destination for tourist.

LACK OF CLEAR CULTURAL POLICY

Szczecin is in need of cultural policy. Szczecin is in need of realization that culture is a tool of urban development. The set of *public cultural institutions* is by no means a thought-out structure. Local authorities are too much attached to perceiving culture through the lenses of “great events”. Municipally financed cultural events do not show any clear, long-term strategy of cultural development. Instead of strategic thinking one can notice thinking in terms of temporary office holding. There is no vision of cultural education participating in social development of the city. The authorities do not treat the leaders of civic cultural projects as partners and the potential of non-institutional cultural activity of the citizens is not appreciated. Szczecin lacks systematic monitoring of social and cultural developments and efficient information about the city. Szczecin poorly documents its own achievements.

**CULTURAL INSTITUTIONS ARE NOT INTERESTED
IN THEIR AUDIENCE**

The cultural audience is not treated as subject, and cultural institutions are not interested in constructing precisely addressed programmes. According to some cultural institutions, identification of the audience’s needs is not important for the task of cultural institutions is not to adjust to the audience’s needs but to shape them. It can be the reason of the citizens’ impression that they do not feel being invited to cultural institutions.

PROBLEM WITH SPATIAL ORGANIZATION OF THE CITY

Szczecin – except for the centre of the city – consists of alienated “isles”: suburban districts are poorly connected with the centre. There is no visible “heart of the city” in the centre. Szczecin “has turned its back” to water. The attitude of the authorities towards the cultural heritage is not clear: practices of spatial development without respect to the heritage are tolerated. Potentially culture-supporting institutions – such as the Faculty of Humanities of the Szczecin University – are unfavorably located.

THE CITY IS DIRTY AND ITS INFRASTRUCTURE IS NEGLECTED

The city is dirty. Some important objects and potentially interesting places (for example, Łasztownia and Stołczyn) are neglected. The condition of pavements and roads is really bad. Public transportation system is poor; buses and trams are dirty. Internet infrastructure is poor. There are not enough playgrounds for children, public toilets, bicycle paths.

WEAKNESS OF CULTURAL AND SPORT INFRASTRUCTURE

Hitherto base of subjects of culture – outdated, racist and provisional – does not meet the citizens’ aspirations. There are no new theatrical stages, nor exhibition halls. There are no places to organize concerts. Objects of culture are not adjusted to the needs of the disabled persons. In the residential districts there are no places of *the first contact with culture*.

We have no sport/concert hall, nor aquaparks. There are not enough outdoor sport and recreational objects.

ASOCIAL ASSISTANCE

In Szczecin – like in every big European city – social exclusion is a big problem. Meanwhile social assistance is offered schematically and insufficiently, and the decision-makers have neither will nor imagination to use culture as a tool of overcoming human loneliness.

OPPORTUNITIES

WE HAVE THE UNIQUE URBAN SPACE AT OUR DISPOSAL Szczecin is a real salon of medieval, classic, baroque, eclectic and modern architecture. It is located among greenery and waters. The centre of Szczecin has got unique schema with "stellar" roundabouts. The Main Szczecin's Cemetery is one of the biggest and most beautiful necropolises in Europe.

WE HAVE A CHANCE TO BE A CROSS-BORDER METROPOLIS Szczecin is the biggest urban centre between Gdańsk, Poznań, Berlin and Hamburg. The city has some metropolitan impact on the region on both sides of the Polish-German border. The proximity of Berlin, one of the main cultural metropolises of Europe, is a great chance in this context. Szczecin, located on the North-South and East-West axes is well connected with important European cities: Hamburg, Copenhagen, Prague. The city is also well connected with Scandinavian countries.

SZCZECIN'S HISTORY SPEAKS IN GERMAN AND POLISH The citizens should learn what it means – there are some elements of the city's past still waiting to be included in the present identity of the habitants. German cultural heritage needs to become a part of the present. It is also an opportunity for economic success – blooming cultural and historical tourism.

THREATS

ARE WE STRONG ENOUGH TO COMPETE IN THE MARKET OF INNOVATIONS? Two parallel processes are currently taking place in the developed countries: the traditional industry is disappearing, while creative capital and innovative-ness are becoming an engine of development. Szczecin is experiencing the former of the trends – big industrial works, such as shipyards and factories, collapsed. It is still uncertain, whether Szczecin is able to join the latter trend.

FLOOD OF MASS CULTURE AND WEAKENING OF SOCIAL BONDS

Social bonds weaken in urban societies of modern world. Culture seems to be closed, home-based activity – it is no longer a common, shared activity. Mass media shape people's opinions.

Summary: SWOT matrix

Strengths

- Pro-Western city inhabited by individualists
- Szczecin-dwellers can unite around civic initiatives
- Qualitative change of urban infrastructure
- The city of theatre and underground
- Szczecin – a dynamically developing centre of computer/internet trade

Weaknesses

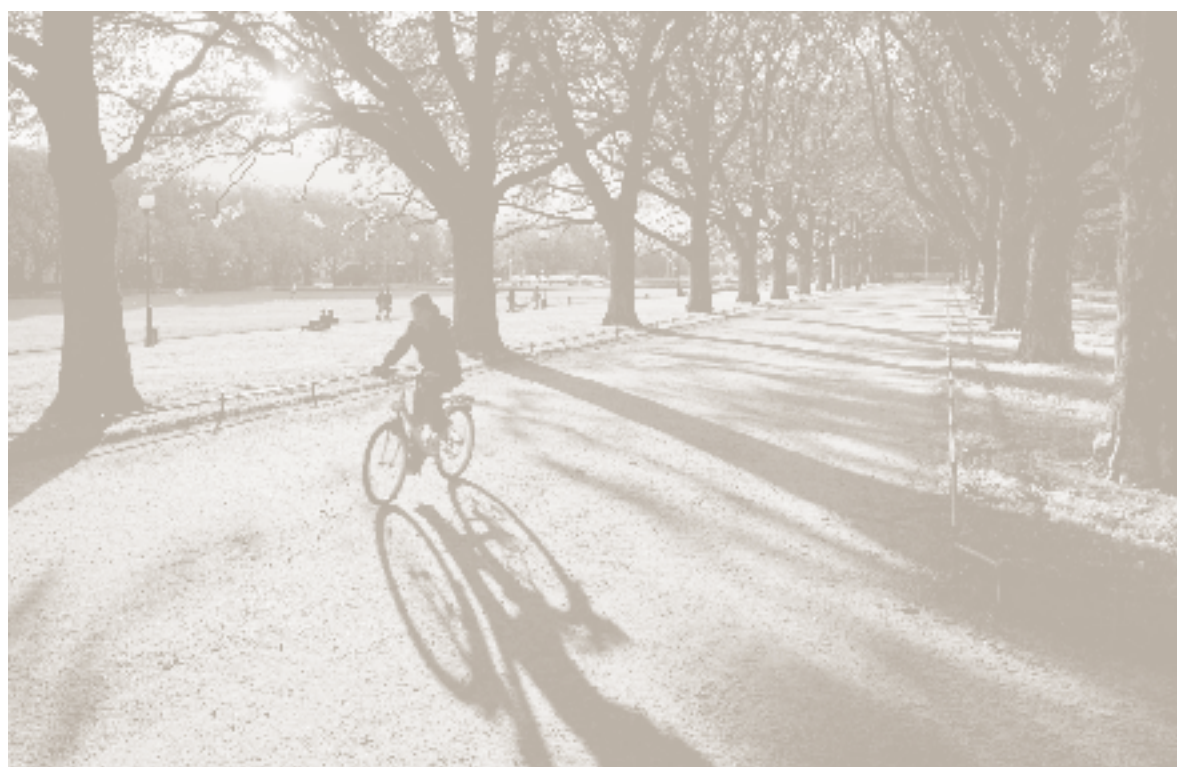
- Szczecin – the city of malcontents
- Szczecin – the great absent one
- Lack of clear cultural policy
- Cultural institutions are not interested in their audience
- Problem with spatial organization of the city
- The city is dirty and its infrastructure is neglected
- Weakness of cultural and sport infrastructure
- Asocial assistance

Opportunities

- We have the unique urban space at our disposal
- We have a chance to be a cross-border metropolis
- Szczecin's history speaks in German and Polish

Threats

- Are we strong enough to compete in the market of innovations?
 - Flood of mass culture and weakening of social bonds
-



Szczecin's investments significant to the ECC 2016 celebration

Szczecin's investments in urban infrastructure

In the near future Szczecin intends to accomplish several investments in urban infrastructure, of total value 1 billion EUR (4 billion PLN). Such a sum was included in the project of the city's Multiannual Investment Programme for the period 2008–2013.

The biggest amount is planned to be spent on improvement of urban transportation system: the Multiannual Investment Programme assigns over 400 million EUR (1.6 billion PLN) on that domain. Money is to be spent mainly on new road investments and thorough rebuilding of already existing streets. The programme includes constructing the Szczecin's Fast Tram, next sections of the downtown bypass, the Northern Route, rebuilding important streets and arteries, modernization of tracks and purchasing new trams are just a few among several dozen tasks to be completed between 2008–2013.

Regarding the expenses, the second largest domain is residential economy, with planned investments nearly 210 million EUR (840 million PLN). The main field of investment is development of areas for housing. The concept of celebration (of the ECC 2016) includes broad civic action of lodging the visitors in private apartments, thus such investments could be considered as indirectly supporting growth of tourist accommodation.

Significant urban investments are also planned in such domains as water supplies and waste management.

Szczecin's investments in cultural and sport infrastructure

Szczecin's investments in cultural and sport infrastructure are of special importance in the context of preparation to the celebration of the European Capital of Culture 2016. The city's investment programme concerning that domain is supplemented by the enterprises planned and financed by the West Pomeranian province to be accomplished in Szczecin.

Fundamental transformation of the cultural infrastructure of Szczecin have begun quite recently. Taking into consideration the planned changes, it can be said that after a very long period of stagnation, lasting practically since the end of the WW2, a real revolution in cultural infrastructure is taking place: the near future will bring enormous changes. The total value of investments in object of culture and sport, described in details below, is almost **140 million EUR**.

THE PLECIUGA PUPPET THEATRE

On 1 June 2009 the PLECIUGA Puppet Theatre moved into the new seat. The modern building was constructed in public/private partnership with the ECE company currently constructing a big shopping mall in the location of the PLECIUGA's former seat. A new epoch began, not only in the rich history of the Szczecin-based puppet theatre, but in Szczecin's culture as well, for **it was the first new object of culture built in the city after the WW2**. The total cost of the investment was 8.7 million EUR.

THE MIECZYŚLAW KARŁOWICZ PHILHARMONIC HALL IN SZCZECIN

The new building of the Mieczysław Karłowicz Philharmonic Hall in Szczecin, designed by Spanish architects (the Barcelona-based Barozzi Veiga Studio) selected in the international contest will be a spectacular architectonic composition made of glass, sharply-ended blocks, resembling a gigantic crystal. The building has an opportunity to become a new architectonic icon of Szczecin. The new object will have two concert halls with 951 seats and 192 seats. The main entrance will lead to a splendid three-storey high hall. There will be also a coffee bar in the hall, the future meeting place of the Szczecin dwellers, under a suspended block of the smaller concert hall. The highest floor will offer space of exhibitions and presenta-

tions. The interior will be lightened by a spacious patio. The construction will cost 32 million EUR. The building is expected to be opened by the end of 2013.

OPERA IN THE CASTLE

The seat of Szczecin's Opera in the Castle will be thoroughly renovated and rebuilt. The first Szczecin's musical theatre, the Szczecin Operetta of the Society of Friends of Musical Theatre was established in 1956, with provisional seat in a gym hall. When the Pomeranian Dukes' Castle was restored in 1978, the Operetta personnel moved to the Musical Theatre with a stage in the historical Southern Flank. Because of economical crisis Poland suffered then, not all guidelines of the design were completed. The Musical Theatre, renamed 2000 as the Opera in the Castle, has worked in a partially unfinished seat. Renovation and rebuilding of the seat of the opera in the Pomeranian Dukes' Castle will dramatically change the conditions of opera artistic work. In result of the rebuilding, the number of seats for the audience will increase from 531 to 600. Modernization of the stage and the new technical equipment will offer new opportunities to the artists and producers. After the rebuilding, the Opera will be available to disabled persons and more audience-friendly. Fire safety and energy balance of the building will be improved. Rebuilding will cover also part of the auditorium, as well as technical and administrative part. The total project will cost 5 million EUR. The works are planned to be completed in 2013.

THE MUSEUM OF TECHNIQUE AND TRANSPORT – ART DEPOT IN SZCZECIN

The Museum was established on the initiative of the Szczecin's Association of Enthusiasts of Urban Transport and the National Museum as a city's institution of culture. It is just about to receive its seat in the thoroughly renovated former tram depot, in the district covered by the revitalization programme. The need of management of postindustrial areas endangered by degeneration was another impulse to establish this theme museum, unique in Poland; the museum is an example of revitalization of postindustrial areas by introducing the function of culture.

The renovation includes modernization of halls of the tram depot (the architectonic details of the building constructed in 1912 will be preserved), construction of

an office and storage buildings of the museum. The museum will exhibit historic trams (able to ride occasionally in the city) as well as gather and present collections of technical relics of the past.

The investment is being accomplished thanks to financial help of the Norwegian Financial Mechanism and EEA Financial Mechanism in Poland. The planned cost of the whole investment is 4.8 million EUR. The museum will be opened by the end of 2010. The next stage of its development will be transformation of the neighboring historic building into the Centre of Technical Culture providing some more exhibition halls.

THE MARITIME MUSEUM

The new museum, planned as the first public space of culture on the Łasztownia Island, may be one of key objects supporting the ECC 2016 celebration.

Łasztownia (German name: Lastadie) is one of the isles located in the Oder river estuary, between eastern and western branches of the lower Oder. The plan of spatial management assumes transformation of the neglected and considerably de-capitalized areas into the new prestige city centre providing cultural services, exhibitions, entertainment and recreation, including a congress hall, market areas, and commercial/gastronomic network. The former Municipal Slaughterhouse's historical building will be turned into a cultural facility. A new city theatre will be located there too. Historic buildings will be revitalized as a public space of port traditions. The Łasztownia's southern part is planned as residential area with water front on the side of the Zielony Canal and the Parnica Canal, where residential boats may moor. On the Grodzka Island a wide public square is planned, with stairs leading to the river level, and the impressive Opera building can be constructed, surrounded by exhibition galleries, cultural institutions, an outdoor stage and a floating stage.

Transformation of the Łasztownia into a supra-local centre is beginning with construction of the Maritime Museum. The Maritime Museum will be a large building, harmonizing with the surrounding area of the Łasztownia, with two exhibition halls, 1,500 sqm each, and conservatory studios and offices on the second floor.

A permanent exhibition of historic floating crafts will be presented at the front of the building, while rich nautical collection will be displayed inside. The modern Maritime Museum will present development of seafaring – starting with sailing ships and steamboats to modern ships, and history of geographic discoveries. The building will be fully equipped in multimedia facilities, not only presenting museum collection but also educating in an attractive way. There will be a library, a cinema hall, a shop, and a coffee bar in the building. Costs of the project: 10.3 million EUR. Period of construction: 2011–2013.

ART TRAF0 STATION SZCZECIN

Big historical building of former trafo (transformer) station will be rebuilt as a centre of contemporary art.

The modernistic building, constructed in 1911, was a transformer station of Szczecin's trams. The building's unique historic elevations will be renovated too. The works will begin in 2011. The Art Trafo Station Szczecin, as a big exhibition gallery will start in 2013, in collaboration with the newly established Szczecin's Academy of Fine Arts. There will be four exhibition spaces within the gallery, including one in the basement. The conference hall and the terrace will be situated on the fourth floor. Total area of the gallery will cover 1,900 sqm. Large cubic capacity of the Art Trafo Station will provide unique opportunity to present big-size artwork. The building will be equipped in special systems to carry and present artworks (jacks and hoists). The investment costs 3 million EUR. The works are planned to be completed by the end of 2012.

THE CENTRE OF DIALOGUE "PRZEŁOMY"

The Centre of Dialogue "Przełomy" ("Turning Points") – a place of debate on the recent history of the city, Poland, and Europe – is being built in Szczecin, on the Solidarity Square, the symbolic location where in December 1970 tragic events of workers' protests took place.

The museum's architectonic form will be quite original: 900 sqm of space for exhibitions and educational purposes is planned in the underground part of the building. The space will be freely arranged depending on the programme's need.

The building's roof, situated on the ground level, will be an open public space inviting the citizens. Each year the Centre of Dialogue "Przełomy" will present one permanent theme exhibition, six temporary exhibitions, about twenty symposiums and conferences, as well as about 300 lessons and meeting. Approximately 40,000 visitors are expected annually. The centre will be managed by the National Museum in Szczecin. The project's value: 3.6 million EUR. The works will be completed in June 2012.

THE LENTZ'S VILLA – "OBSERVATORY OF CULTURE"

The seat of the self-government institution of culture SZCZECIN 2016 consists of three buildings: two twentieth and nineteenth-century villas and the garden building. Between 1950–2007 the villas were the seat of the Youth Palace. The Szczecin's authorities passed the buildings for cultural purposes. The Lentz's Villa is the most impressive residence in Szczecin, constructed in 1889. The historic building, 1,500 sqm area, is an example of the Second Empire style – created by Charles Garnier, an architect of the Paris Opera constructed between 1861–1864 – combined elements of Renaissance, Mannerism, and Baroque. The richly decorated interiors include: reception room, theatre hall, suite of chambers, and Mauritanian bathroom. Exhibition spaces are situated in the attic and the cellar.

Renovation of the building was very careful and combined with educational programme on conservatory/craft techniques and popularizing history of the Villa and the old Szczecin's West End district. The renovation works – besides conservation of the historic building – include modernization of its accessibility, heating and ventilation system and adaptation of cultural function. Transforming the garden building (former stable) into a musical and multimedia centre is also planned. The value of the project: 5 million EUR. Expected date of completing the works: 2015.

SHOW/SPORT HALL

For many years Szczecin dwellers have dreamt of a show/sport hall: an object suitable for mass cultural and sport events of national and international rank. Their dreams will be fulfilled soon, and the organizers of big concerts, sport events and shows will find a place for them in the city. The show/sport hall unit will consist of four building: the main one, office/service building, sport/recreational building, and technical building. The unit will be surrounded by parking lots, bike paths, and sport fields, compositionally completed by elements of small architecture and greenery. The stands will have enough room for 5,248 people, and additional 2,000 seats can be located on the field. The planned value of the investment: 49.2 million EUR. The investment is to be completed in July 2013.

INDOOR SWIMMING POOL IN SZCZECIN

Constructing an indoor, 50-meters long swimming pool, along with stands, changing rooms and rehabilitation facilities. The planned pool will have size 51.3 × 25 m and will meet all norms of Olympic class and make it possible to organize sport competitions of international rank.

There will be rooms for guards, judges and sport clubs, as well as the sportsmen, located along the basin. The second floor will include the stands, rooms for the press and VIPs coffee bar, and cabinets of biological renovation. The swimming pools stands will offer seats for 1,850 maximum. There is a parking lot for 100 cars and 6 buses) is planned in front of the building. The new swimming pool will provide the competitors, sportsmen of the national crew with optimum condition for preparation and training before the Olympic Games, Europe/World Cup and other international sport events of similar rank. It will serve children and youth of sport skills, helping them further development of their swimming skills. Indirectly the programme will also result in popularization of water sports – the pool will be freely available to all dwellers of Szczecin and the region. The planned value of the investment: 17.5 million EUR. The investment is to be completed in 2010.

Timeline of investments in cultural and sport infrastructure between 2009–2015

Project name	Year of completion	Value (in mil EUR)
The PLECIUGA Puppet Theatre	2009	8.7
Indoor swimming pool in Szczecin	2010	17.5
The Museum of Technique and Transport – Depot of Art in Szczecin	2010	4.8
The Centre of Dialogue “Przetomy”	2012	3.6
Art Trafo Station Szczecin	2012	3.0
The Mieczysław Karłowicz Philharmonic Hall in Szczecin	2013	32.6
Show/sport hall	2013	49.2
The Maritime Museum	2013	10.3
Opera in the Castle	2013	5.0
The Lentz's Villa – “Observatory of Culture”	2015	5.0
Total value of investment		139.7



Fundraising strategy for the municipal cultural institution SZCZECIN 2016

ROBERT KAWALKO

PRESIDENT OF THE POLISH FUNDRAISING ASSOCIATION

Introduction

Fundraising as an opportunity for cultural development in Szczecin

It is hard to imagine a better opportunity for the improvement of the financial situation of Szczecin cultural institutions than the creation of a municipal cultural institution and the Szczecin bid for European Capital of Culture 2016. Social mobilization and enthusiasm for this project finally allow the planning and deployment of new solutions and initiatives leading to the economic stability of institutions responsible for the quality of cultural life in the city and its surroundings. This is a chance to train a new class of managers who will help Szczecin successfully compete with other Polish cities, and to become a school of culture management, an incubator for innovation in the field of financing cultural institutions.

Efficiency in raising additional funds is essential for the realization of an ambitious programme of cultural events. The multi-million budget of the programme cannot be built solely on donations from public sources because the sum will always be insufficient, and because after the initial acceleration associated with the ECC bid, the situation may return to its previous state. The main objective of this paper is the stimulation and development of civic potential for the development of culture in Szczecin, so that artists begin a dialogue with audiences which could help build a social and economic foundation for their activity. Any citizen of Szczecin may become a donor and patron of culture, provided that the cultural institutions lead a lively dialogue with their audience, treating them as shareholders.

The only response to the financial needs of culture creators is fundraising – planned, ethical and methodical fundraising carried out by fundraisers, i.e. professional specialists in dialogue with donors and project funding. Fundraising signifies a change in the methods of financial management in culture. In practice, this change implies:

- replacement of ad hoc or several year long plans with strategic planning based on defined missions and long-term projects,
- inclusion of business mechanisms into the life of cultural institutions, to optimize the financial impact of the undertaken actions, and also investing the resources in sustainable solutions for the stabilization of the economic situation,
- acceptance of risks connected with investments, and controlled risk taking,

- building the future of cultural institutions on relations with all target groups that have an effect on development, without reliance on permanent financing from public sources,
- pursuit of maximum diversification of the budget through a number of different types of revenue sources – public subsidies from many sources, businesses, payable services, sponsorship.

How does it work?

Crocker Art Museum

The Crocker Art Museum in Sacramento, California can serve as an example of successful fundraising campaign for an institution of culture. In 2005 the fundraising action began, to collect 100 million USD for development of the museum. The plan assumed quadruple enlargement of the exhibition area and extension of the profile of activity by constructing of a new

complex of buildings. The plan was completed within three years, and currently the museum is building its reserve fund. Five donors offered the museum sums above 10 million USD (the list of donors is available on the web page <http://www.newcrocker.org/donors.html>). The new museum is to be opened on 10 October 2010.

The introduction of fundraising methods into the environment of Szczecin culture will be implemented in the following steps:

- 1 At the end of 2010 and in early 2011, i.e. at the stage of preparation, a Supporting Council will be established. Various discussions and seminars on fundraising culture will be held, presenting the experience of fundraisers from Poland and abroad, preparing the ground for planned social activities.
- 2 The year 2011 will be the time for training fundraisers and building action plans for specific projects under the ECC 2016 programme.
- 3 Over the years 2012–2015 campaigns will be implemented, along with daily regular fundraising activities in order to provide funds necessary for the implementation of the ECC 2016 programme.
- 4 In 2016 and subsequent years, the system of financing culture will enter a phase of stabilization, and the team of fundraisers will focus on the development of the donor base, and raising funds for other cultural events.

The key to successful implementation of this plan is to create a management team (step 2). As early as in autumn 2010 Szczecin can initiate systematic fundraising training for new personnel, with regard to artistic initiatives and cultural institutions. The task of this team will be to build a new system of financing cultural projects, based on advanced managerial tools and highly qualified staff. The strategic objective will be the diversification of sources of revenue available to the operators of the tasks of the ECC 2016 programme. Each of these institutions will be asked to methodically seek four types of donors: public (subsidies, grants), business (sponsorship deals, patronage), individual (donations) and development of their own business (sales of products and services). The ultimate goal will be to create a nucleus of financial endowment, to be enlarged each year and skillfully invested in financial instruments, this ensuring permanent and reliable source of income. The essence of the proposed changes to the system of financing culture in Szczecin is to hire qualified professionals with appropriate skills and extensive preparation. The financial condition of a cultural institution should not depend on the fundraising skills of their managers, who often rarely have any experience or education in economics. Fundraising efforts should be entrusted to fundraisers, just as accounting is the responsibility of accountants.

Fundraising in culture is a fascinating discipline, and fundraisers worldwide, including Poland, can be tremendously successful in this field. Many cultural institutions do not associate finance with continuous deficit or balancing on the edge of disaster, but with regular daily activities that can be organized and delivered according to a plan. One of the objectives of this strategy is the transfer of these best and proven practices to Szczecin. It is possible through the cooperation of local government with two organizations of fundraisers: the Polish Association of Fundraising based in Kraków, which for four years has organized regular training and consulting on fundraising, and the Szczecin based Association of Leaders and Fundraisers. These organizations will share their whole potential of knowledge, experience and relationships with experts in Poland and abroad, in order to promote the bid of Szczecin for the European Capital of Culture in 2016.

1

Human capital and its fundraising capability

A SUPPORTING BOARD

In fundraising, the first strategic goal is to embed activities in a broad social context and to ensure managers have support amongst those with an influence on public opinion. Faced with fundraisers, the representatives of the new profession, prospective donors will require references from them – proof of their reliability and integrity, presented by those with already recognized authority.

Working for local government institutions is such a reference in itself, i.e. for the City of Szczecin, and a cultural institution appointed by the President. Here, the authority comes from the fact that it was created as a grassroots social initiative, without any political connotation, and the purpose of which is the common interest of all citizens of Szczecin. However, in the daily work of fundraisers, all relationships and recommendations count, and every fundraiser should have as many references as possible. The support should be maximized, therefore the idea is of a Supporting Board (proposed name), composed of persons with great authority and confidence in the local society, from different backgrounds, domestic and foreign, who can share their experience and create a network of contacts for the realization of tasks of the ECC 2016 programme.

The main tasks of the Board and its thematic groups will be:

- advice, mediation and support in relationships with donors,
- opinions and cooperation in developing action plans,
- promotion of projects and campaigns listed in the ECC 2016 programme,
- representing the environment of Szczecin artists.

Work of the Board will be started after the creation of a fundraising unit, during a ceremonial opening session accompanied by a press conference that will present the objectives and working methods of ECC 2016 fundraisers. The work of the Board will be coordinated by a secretary – a person employed in the SZCZECIN 2016 office, co-financed by all the beneficiaries of the fundraising team, from the funds collected by the fundraisers. The task of the secretary will be to organize the work of the Supporting Board, provide communication between its members, fundraisers and donors, and to invite people to participate in the work of the Board,

which ultimately should become the social plane for communication and management in matters of culture, even after the end of the ECC 2016 programme.

B CHARACTERISTICS OF MANAGERIAL BACKGROUND

Szczecin cultural managers can boast quite a few achievements that demonstrate their professionalism, commitment and determination in their efforts for the development of cultural life in the city and its surroundings. It is enough just to mention Dni Morza, Szczecińskie Zmagania Jazzowe or Szczeciński Festiwal Młodych Talentów Gramy. It does not change the fact that many cultural institutions are managed in the style to which they have got accustomed over the past decades: they are totally dependent on public subsidies, suffer from over-staffing in administration, and are far from financially stable. The opposing model of management and other problems can be encountered in institutions run by NGOs: they are different because they rely heavily on volunteers, and each leader implements their own model of management. However, these organizations also complain of low financial solvency and lack of reserves, and very few associations and foundations working in the field of culture employ permanent staff, hindering systematic work and strategic planning.

Appointment of the local cultural institution SZCZECIN 2016 is the joint achievement of Szczecin culture managers for the two aforementioned types of institutions; it can become a breakthrough in financial management for the entire cultural environment.

The successful implementation of fundraising mechanisms is in a favourable and cooperative environment, including less bureaucracy, more efficient decision-making processes, openness to dialogue with customers, and especially understanding and accepting the specificity of fundraisers' work – patiently waiting for the return on investment, understanding necessary risks in investing, focusing on good relations and transparency of management. Most organizations begin the implementation of fundraising with the employment of one specialist, but practice shows that the whole burden of change and responsibility for the results then falls

on one person who, in addition to tasks related with the search for donors, has a serious task of maintaining motivation of the team and involving co-workers in the process of fundraising. In these circumstances, fundraisers often complain of loneliness at work, which increases with excessive expectations from superiors, and growing obstacles in starting a new activity, especially when macroeconomic circumstances are different than expected. These tensions can lead to the feeling of resignation and total discouragement of the disappointed fundraising team; it can happen even with regard to the employment of another fundraising specialist. This is why it is so important to carefully prepare the fundraising process and for the organization to be fully mobilized and determined in implementing new solutions. It is also significant to be resistant to inertia, here understood as a tendency towards the old solutions.

The aforementioned threats can be minimized by the formula that the cultural institution SZCZECIN 2016 is based on – a team that is so numerous, stable, and so clearly focused on a common defined goal that one may hope that many fundraisers that work there will be able to focus on fundraising and not waste energy on a lonely struggle with resistance against change among co-workers.

C CREATION OF THE FUNDRAISING TEAM

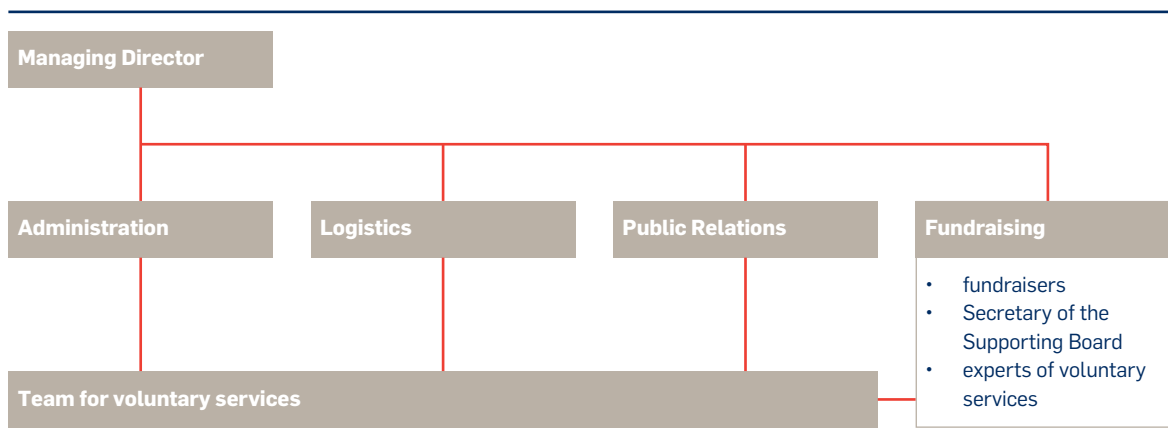
Fundraising tasks should be entrusted to specialists whose knowledge and experience provide an opportunity for the realization of the ambitious plan to collect approximately 19 million PLN in the years 2012–2020, out of which about 10 million PLN will be by 2016, in which the European Capital of Culture programme will be implemented and when most financial resources will be needed.

This task is feasible only if the system, launched in 2011, will be permanent (once adopted, the strategy will be implemented without radical changes) and allow a permanent annual increase in the amounts raised. Trained fundraisers will be the most valuable capital in this venture, capital that no other city in Poland will have for a long time, and therefore it is so crucial to effectively organize their work. The major aim is the permanent development of competence of these profession-

als, enabling them to build relationships with key potential donors, and then work with donors on a regular basis, which is possible only if the fundraising team is stable and does not experienced significant changes in staffing. The resignation of a fundraiser, in addition to the loss of their knowledge and experience, usually results in the loss of donors; such losses should be taken into account and one should take precautions against them from the outset by careful selection, training and good management on a daily basis. SZCZECIN 2016 will be a fundraising training ground, offering a unique experience and qualifications to all those who persevere for at least 3–4 years. Those who will achieve success as fundraisers here will gain tremendous value in the labor market – not only Polish, but also the globally.

Close integration of the fundraising team must be sought to realize plans in a coordinated manner, coping with difficulties as a whole, and under consistent supervision. This would not be possible if each fundraiser was assigned to a different cultural institution, because the success would depend mostly on the managerial skills of individual directors and Boards of these organizations. Additionally, some relationships of fundraisers with their superiors would certainly not stand the test of time and would suffer from unavoidable shortcomings in management.

For the aforementioned reasons (exposure to loneliness, excessive stress, and burnout) and in order to ensure appropriate managerial care, the team should be placed directly under the Board of SZCZECIN 2016. The composition of this team and place in the structure of the ECC office is shown in the following organisational chart.



In the structure presented above, the fundraising department is a partner of the departments of administration, logistics and public relations, which are involved in planning and implementing fundraising activities, and giving opinion on them in terms of feasibility and availability of resources. Because of the need for effective communication between those responsible for the interdependent areas of fundraising, a platform for the exchange of information will be provided by regular working meetings organized by the head of the fundraising department. The key decisions will be taken directly by the director, as a supervisor of fundraising – for this reason it will be necessary to participate in the meetings quite frequently, especially in the early months, when the mechanisms and principles of cooperation between departments will be developed.

Please note that in the structure of SZCZECIN 2016, the fundraising department will be the youngest unit which will start its operation two years after opening the office, so new employees will need care and assistance in the early months of finding their place in the team. The goodwill of their more experienced colleagues and patient help with regard to the principles of teamwork will have a great influence on the motivation and commitment of fundraisers and their identification with the mission. This area – the relationships within the organization – is perhaps

the most important area in the strategic planning of fundraising for Szczecin, but also very easy to marginalize. One must not forget that effective, successful fundraisers are the best showcase of the organization and reflect well on the managers of the project and the quality of relationships in the team. If people do not argue about money, but can cooperate for its multiplication, it is the best testimony to them and their superiors.

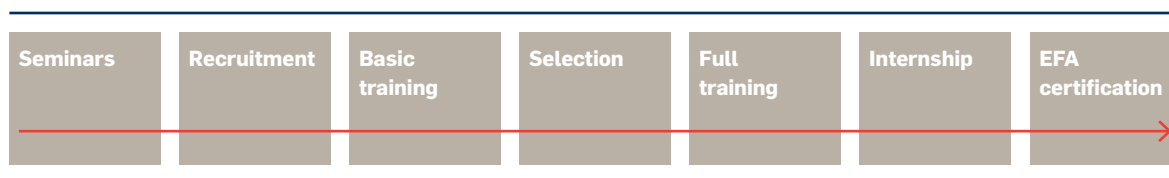
The authority of the fundraising department will grow with each successive amount raised and with the increasing experience of its employees who should reveal the full scale of their talents in the second year of employment. The growth in competence will be guaranteed by a system of training and cooperation with professional fundraiser organizations.

D PLANNED SYSTEM OF TRAINING PERSONNEL AND IMPROVING THE COMPETENCE OF CULTURE FUNDRAISERS AND INITIATING PROCESSES ENHANCING SOCIAL PARTICIPATION IN CULTURE MANAGEMENT

Szczecin does not currently have trained and experienced fundraisers, and in this respect does not differ significantly from other Polish cities. All citizen initiatives in Poland, including cultural undertakings, suffer from a lack of fundraisers who have only started to appear on the labor market. Although there is a relatively large number of people who can work with donors and achieve considerable success, they usually cannot make this activity their main source of livelihood and continue this work even for a few years. Such self-taught fundraisers usually do this job out of necessity, forced by the economic situation of their institution. For a director of theatre or a musician, discussions with sponsors are usually another unpleasant duty. There are also passionate volunteers, who find themselves mediating between the artists and donors, and do not expect to be paid for it; however, their main driving force is spontaneity, and they work with no financial and time frameworks, which to them would only mean additional stress and threaten the balance between their work and hobby.

The only effective way to ensure adequate managerial background for fundraising activities for SZCZECIN 2016 is the recruitment of people with education and experience similar to those of fundraisers, and then supplement their knowledge and skills through training and practice. This is how staffing problems are solved by development and fundraising departments around the world, as the deficit of professionals in this field is permanent in all countries of the world, even in the United States, where the art of professional fundraising has evolved the most.

The proposed path of preparing fundraisers for work in the ECC 2016 team includes three stages, taking altogether approximately one year:



SEMINARS

Two-day fundraising seminars for culture managers and leaders of NGOs, to be held in late autumn; intended to build public acceptance for the new methods of financing culture and agreement on working methods among those responsible for the implementation of the ECC 2016 programme. Two dates are to ensure the intimate character of the meetings and to reach the majority of those having an impact on the opinion of the artistic community in Szczecin. One of these seminars will be addressed to the executors of events planned for 2016.

Fundraising implemented without any preparation and reflection usually fails, because it also acquires a lot of stereotypes, false representation or raises suspicion. Therefore we will invite to Szczecin experts and practitioners from Polish and German cultural institutions that have been successful in their cooperation with donors. A similar meeting will be needed for the whole team preparing the SZCZECIN 2016 programme – it can be organized as “breakfasts with fundrais-

ing”, a formula that works around the world and has been tested successfully in Krakow in an academic environment. Date: November 2010.

RECRUITMENT

To select candidates who meet the basic criteria of successful fundraising: high interpersonal skills, strong motivation to succeed, mature personality, stress resistance, experience in implementing projects, independence in action, good knowledge of at least one foreign language and computer skills. Recruitment will not be directly linked with a job offer, but rather an invitation to undergo training and acquire new, unique skills desired in the labor market – the idea is not to restrict the target group to the unemployed and job seekers, but to also attract active and employed managers who may consider changing job at a later stage. Date: November–December 2010.

BASIC TRAINING

A 4-day course presenting the key elements of knowledge necessary for professional fundraisers. Includes the following modules: Basics of fundraising, Sponsorship and Fundraising planning. This course also includes a presentation of the International Declaration of Ethical Principles in Fundraising, communication workshop with donors and presentation of good practices in managing organizations; a full training programme is presented in the supplement. The training will take place in the 20-person groups, and the number of groups will depend on the results of recruitment. They will be lead by the certified coaches from the Polish Fundraising Association and Szczecin Association of Leaders and Fundraisers. Date: January 2011.

SELECTION

After learning about the essence and working methods of fundraisers, all graduates of the training will be able to start successful fundraising, while some of them may consider that starting work in this profession is inadequate or too ambitious a challenge; their path of development ends at this point. The time of training will not be lost because every participant will be able to use their knowledge in an organization in which they work or may start a professional fundraising career in the future.

The best of the graduates will undergo the process of careful selection to identify the best candidates to work in the fundraising department of the local cultural institution SZCZECIN 2016. The recruitment process should be conducted by a professional company, with the participation of a person experienced in managing a fundraising department. The purpose of recruitment is to select six candidates for the position of a fundraiser. Date: January–March 2011.

FULL TRAINING

Designed for people who will receive a job offer at the office of SZCZECIN 2016 (if they are selected by this point) and those with the highest results in the selection process – the group will have 10–12 people. This training is a complete course for professionals, based on the standards of the European Fundraising Association. This is a continuation of basic training, includes nine days of theoretical classes and workshops, organized in three few day long sessions. After its completion, graduates will have the full theoretical knowledge necessary for the independent work with donors.

The first session will be a special event. The whole group (around 12 people + some people from other departments of the SZCZECIN 2016 office) will participate in the 5th International Conference on Fundraising, on 12–13 May 2011 in Warsaw. The whole training ends in early autumn. Date: May–September 2011.

INTERNSHIP

A period of trial for the fundraisers, implemented in parallel with the training. It may take place both at the office SZCZECIN 2016, as well as other cultural institutions. During internship each fundraiser will be able to check their effectiveness in raising funds. During 200 hours of work in three months, each of the fundraisers will have to implement a fundraising campaign and collect the net amount equal to the sum of future costs of his position for the duration of the campaign (about 10 thousand PLN). In this way, each trainee will be able to prove that they can break even, i.e. balance the costs they create with the revenue. Each trainee will be able to benefit from the assistance of an individual tutor who will supervise the planning, implementation and evaluation of a fundraising campaign. Based on the experience of a similar

project executed by the Polish Fundraising Association in Kraków, it can be expected that at least 80% of participants will complete the training successfully. Date: the end of September 2011.

EFA CERTIFICATION

The ultimate confirmation of fundraising skills, the culmination of training of fundraisers for Szczecin.

A certificate of a professional fundraiser signed by the European Fundraising Association will be given to those who will successfully complete a fundraising campaign and complete the test of knowledge summarizing a 12-day training course. By the end of 2011, Szczecin will be the only city in Poland with a skilled team of fundraisers, carefully trained under the guidance of the best Polish and European fundraising teachers. Deadline: the end of 2011.

E THE DEVELOPMENT OF VOLUNTEERING THROUGH FUNDRAISING ACTIVITIES

A regular work of the fundraisers will generate numerous public events and animate communities centered around cultural initiatives. Much of the campaign will be implemented in the urban space, and its organization will need to involve a number of teams, with an important role of volunteers. Thanks to the existing and growing networks of individual donors centered around individual initiatives, the recruitment of volunteers will be much easier, as it is a common fact that part of potential donors will always prefer to offer their time instead of money. It applies especially to the retired and students who wish to gain experience and references. There is also an opposite situation: some volunteers, particularly young ones, will in the future prefer to become donors and support a given organization by paying money as their professional and family obligations make it difficult for them to spend time on projects of their favourite theatre or orchestra.

In addition to the aforementioned benefits, good management of volunteers has also the following advantages:

- release of the paid staff from having to perform simple work that does not require high skills, and thus a lower personal cost of fundraising,

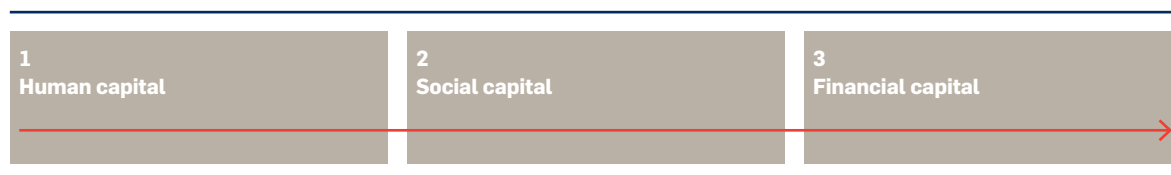
- quick strengthening of human resources in periods of increased workload,
- increase in public support for fundraising, because each volunteer becomes a promoter and spokesman for the campaign among family and friends,
- increase in the number of people who understand the principles of fundraising and accept the professionalization of culture management, and who can start a job as fundraisers in the future (facilitated recruitment when the ECC 2016 team needs to be increased or during a search for substitutes).

Because of these advantages, the fundraising team should include a person responsible for developing the base of volunteers and fundraisers' assistants. Such an increase in human capital of the SZCZECIN 2016 will strengthen the operational capacity and will be reflected by a stronger social base.

2

Map of social capital

Developed by the Academy for the Development of Philanthropy in Poland, the theory of building fundraising potential has a premise of that the development involves three capitals:



1 HUMAN CAPITAL

I.e. the people working in the organization – its Board, employees, members and volunteers, and the relationships between them. In a good organization, a team identifies with the mission, has common objectives and good relationships.

2 SOCIAL CAPITAL

Measured such by the number of members, number of names and addresses in databases, the number of visitors at the website, publications in the media on the organization and its activities, the number of incoming external mails and phone calls. The greater the social capital, the easier it is to introduce effective fundraising for the organization.

3 FINANCIAL CAPITAL

The result of working with donors who are usually persons that are initially the organization's social capital. It is the sum of revenues from all four types of resources.

The existence of the first two capitals – human and social – and their development condition the probability of success of fundraisers' work. When there are too few fundraisers or the involvement of employees is low, then donors complain about lack of contact or simply switch to organizations with passionate workers. A similarly important is the image: if the name of the organization is not popularly associated with achievements, then instead of talking about support for the or-

ganization, fundraisers must act as public relations experts and prove that what they are doing makes sense. In particular the cooperation with business is based on impression – when the organization is not successful and not associated with the satisfaction of the beneficiaries, or does not appear regularly in the media, it rarely manages to win major partners and patrons. This is why great and well-known organizations have more and more money, and small and unknown sometimes teeter on the border of liquidation. Therefore, it is necessary to preserve the order in the construction of the three capitals and to refrain from engaging in fundraising on a large scale before the internal affairs of the team and the relationships of the organization with the environment will not become its strengths.

Before we start investing in fundraising, the following question should be asked: is Szczecin ready for it? Will the time and money invested in planning, training and deployment of new activity be well spent?

As in stock market investments, agriculture or innovative business that contain an element of risk, the results of fundraising cannot be guaranteed because there are too many variables that can bring about a defeat. However, there are numerous premises on which to base an estimate of the profitability of such an investment. Just as soil quality determines the size of the harvest, so the quality and value of social capital of the organization has a large impact on the financial results of a dialogue with donors.

Let us look at how social capital is disclosed at the websites related to the ECC 2016:

At the page where one can vote for all the candidate cities (<http://www.candidatecities.com>), on 13 July 2010 Szczecin was in the second place (730,325 votes), just slightly behind the leader, Łódź (736,459). In that ranking, other cities do not count, as the next on the list, Lublin, had 6 times fewer votes than Szczecin. You can question the good position in the ranking as a measure of social capital, because it is only the internet, where for example the presidential election is won by Janusz Korwin-Mikke, an unimportant political figure, but still a large number of clicks, approaching a million, testifies to a strong involvement of Szczecin and its friends in the struggle for winning the ECC title. In comparison with other,

sometimes a lot of bigger cities, they situation is almost perfect. We must also remember that Łódź is a city with almost twice as big population than Szczecin, so a strong second place is a really great result.

Another test may be the profiles of cities-candidates at the Facebook. Here is the number of fans of different cities, who participate in the internet communities that support the bids of their cities (on 15 July 2010):

Gdańsk: 421; Warszawa: 667; Bydgoszcz: 1,772; Białystok: 1,962; Łódź: 1,438; Poznań: 1,977; Wrocław: 1,987; Lublin: 2,134; **Szczecin: 2,254**; Toruń: 4,126; Katowice: 4,788.

On this list, Szczecin is not the strongest, but yet much better than Łódź and still in the lead. So also at Facebook, the citizens of Szczecin give evidence of their commitment towards the city's bid for the European title. It can be assumed that in the future campaigns using social networking sites to communicate with donors, one will be able to count on communication experts from the ECC 2016 office, who will have already proved its effectiveness, as well on many participants who will revive social dialogue with their entries. Some of these fans are certainly ready to become donors, but due to the lack of fundraisers, there is not anyone who could adequately ask them for the transfer of money. Donors must therefore still wait for the possibility of donation, and PR specialists have plenty of time for the preparation and strengthening of relationships with donors, building a community around projects that require the involvement of more than one mouse click. So the more PR people publicize information about ECC 2016, the shorter and more efficient will be the talks of fundraisers with major donors.

Obviously, the high popularity of the ECC 2016 at the two websites does not imply yet that social capital is sufficient for Szczecin to be sure of successful fundraising. Szczecin cultural managers are not too enthusiastic about the relationships between their institutions and donors of all kinds. Most of them say that business is not sufficiently involved in patronage and on the other hand public money is not enough. But regardless of the existing weaknesses and shortcomings of social capital, it is important that those responsible for the image of Szczecin and for the public perception of its bid for ECC 2016 are aware that the quality and impact of

their work today, will shape the results of fundraisers' work in the future. The directors are responsible for how PR-men will cooperate with fundraisers and whether it will be effective; they should continuously promote cooperation between the two departments because they are necessary for each other: if a fundraiser does not get impressive promotional materials and a good website from a PR person, they cannot win the money they need to produce more promotional materials. PR and FR are therefore two sides of one coin, where the quality of both sides is usually the same.

Another issue is to build relationships with prospective donors abroad. A natural extension of the fundraising territory by the ECC 2016 is Germany, but since the capital of culture is to be European, then the donors also should represent as many parts of the continent as possible. One should make an effort to invite Europeans to financial participation in the project, because their contribution may be greater than from Poland, but such a campaign requires even greater efforts, because fundraisers will have to be fluent in the language of prospective donors, and reference materials also must be properly translated. Donors from abroad will not be satisfied by a general text on the website; they will need to a regular dialogue and updates. Travels and meetings abroad will be necessary, opening representative honorary offices of ECC 2016 in other countries should also be considered an option, so that foreign donors have a sense of closeness with the people involved in the project. Ten or so months that separate us from the beginning of the regular fundraising activities, are enough to establish a comfortable path to the hearts of foreign friends of Szczecin. The taken actions must be preceded by analysis and calculation of expected benefits.

3

Databases, campaign prospecting and planning

Mailing lists and databases, along with the history of the relationship existing between the institution and its donors (CRM – Customer Relationship Management), are some of the most important tools of a fundraiser. The establishment of such bases and training on their maintenance and use in accordance with the provisions of the Inspector General for Personal Data Protection, will be one of the first items during the training of Szczecin fundraisers. From the beginning of 2011, each institution participating in the programme will prepare to conduct their own campaigns through the collection of data of potential donors (prospection). The following tools will be used:

- interactive websites with competitions, quizzes and personalized profiles for users, along with newsletters as a support of fundraising campaigns,
- social networks (networking) around the institution and its projects,
- profiles in social networks (Facebook, Twitter, Blip, Goldenline and others), bringing together supporters of events and institutions,
- clubs, fraternities, circles and other formal and informal associations, enabling customers to deepen relationship with culture and provide them with opportunities to engage their time, emotions and money in cultural undertakings,
- actions and public awareness campaigns using mail, telephone, the internet, advertising, and other media to communicate with donors.

In the process of collecting personal information it is important not only to record and store it in accordance with the law, but also receive the consent of donors to share their data with other institutions – in this way after some time it will be possible to extend databases by data sharing or joint campaigns of many institutions. Even before the start of fundraising activities, it will be necessary to start a collaboration with a specialist law firm that knows the specific legal issues associated with the application of the Act on Protection of Personal Data. If the specialists in this field cannot be found in Szczecin, then any matters that require legal interpretation can be consulted for example with the office Traple Konarski Podrecki from Kraków, recognized by experts of direct marketing in Poland as the most knowledgeable in this area.

SEGMENTATION OF THE DONOR MARKET – TARGET GROUPS, PLANNING TOOLS

Each plan of any fundraising campaign, in addition to the presentation of key information, SWOT analysis, calculation of costs and revenues, and a timetable (actually a business plan of the campaign), should plan to seek donors from at least 3 different target groups. Due to the varying size of these groups, they are usually arranged according to a scheme mentioned below. In each segment the number of donors is usually inversely proportional to the size of donations, that is, the greater the expected value of the donation the smaller the number of donors. The following diagram shows an example of market segmentation of donors, for a medium sized campaign.

Donor group	Number of donors	Total donations	Order of securing donations ↓
over 100 thousand PLN (very big donors: sponsorship agreements, individual meetings, platinum card)	5	1 million PLN	
20–100 thousand PLN (big donors: individual meetings, gold card)	10	500 thousand PLN	
2–20 thousand PLN (average donors, club meetings, silver card)	25	250 thousand PLN	
200 PLN–2 thousand PLN (donors: individual meetings, club membership card)	250	200 thousand PLN	
under 200 PLN (small donors: fêtes, www, parishes, words of gratitude)	1,000	50 thousand PLN	
Campaign target: 2 million PLN by 31.12.2011			

The scheme is the shortest written form of a fundraising plan. It has mnemotechnical features, and hence it enhances communication in a campaign team, it simplifies monitoring and evaluation of the activities as it divides them into smaller areas that are easier to manage.

In accordance with the principles of fundraising, the first stage of the recruitment of donors for ECC 2016 will be based on the collection of major donations – these funds will ensure financing the subsequent stages of the campaign and help capture the attention of donors with lesser potential. The arrow at the scheme refers to the order of individual market segments.

In the segment of very large donors, for example with donations over 100 thousand PLN, the prospection includes:

- a public institutions – local, governmental and EU funds,
- b large companies,
- c domestic and foreign foundations associated with the development of culture,
- d wealthy private individuals.

In medium segments, funds would be sought from individuals and institutions, with the expected financial commitment assigned to specific categories. All segments with expected donations above 2 thousand PLN will be reflected in the database, where each payment will be recorded, along with the interaction between the donor and fundraiser.

Only small payments, purchases and donations can be partly anonymous, but the number of such donors should be as small as possible – each donor should be able to provide their personal data and address, so that they can be informed on the effects of their actions and invited to future campaigns.

The aforementioned scheme, apart from the determination of segments, also includes a description of methods of finding new donors, their expected number, the amount of revenue expected from each segment, and information about the forms of thanks for donations. Of course, such a record is only a summary of key assumptions, and a full plan should include much more detailed information, especially with regard to the net financial result.

Here is an example diagram of a fundraising campaign plan – each event covered by the ECC 2016 programme should be treated as a separate campaign and due to the high number of such events it is important to record them in a uniform manner.

Diagram of a fundraising campaign

- | | |
|---|--|
| 1 Name of the operator (organizer) | 11 What are the media partners in the campaign? |
| 2 Fundraiser | 12 What is the experience of the organization with regard to similar activities? What were the results and how were they achieved? |
| 3 Campaign name | 13 Campaign budget, taking into account the full costs of the working time of people involved, premiums, non-financial costs (such as the time of superiors) and the schedule of payments. (it should also allow for the cost of thanks) |
| 4 Who from the ECC 2016 Supporting Board will be involved and how? | 14 The calculation of the assumed rate of return on investment (%) |
| 5 Financial goals (sum – term) | 15 Forecast of the break even date – dates of achieving profitability by the campaign |
| 6 Non-financial objectives | 16 Full schedule and timetable of action |
| 7 With what strategic long-term objective of the organization is the campaign connected with? | 17 Risk analysis and precautionary measures |
| 8 What are the activities that make up the fundraising campaign? Who, when and where will it lead? (summary timetable). What methods will be used to communicate with donors? | 18 Monitoring and evaluation |
| 9 What are the benefits for donors who will take part in the campaign? | 19 Summary of the campaign in a scheme |
| 10 What resources of the organization will be used? Whose support is needed and in what manner (secretary, PR, accounting)? Is the participation of volunteers expected that and what tasks are envisaged for them? | |
-

4

Fundraising objectives and methods of implementation

1 STRATEGY OF THREE OBJECTIVES

The strategic fundraising objectives of the ECC 2016 should be determined in an order that guarantees a stable existence and development of the fundraising team. The working list of these goals with deadlines for their implementation, assuming that the team will begin to work on 1 April 2011, may be as follows:

- 1 Ensuring self-financing of the team (*break even*) – until 1 October 2011 (18 months).
- 2 Profitability of three major campaigns – until 1 April 2012 (further 6 months).
- 3 The increase in total revenue up to the following amounts:

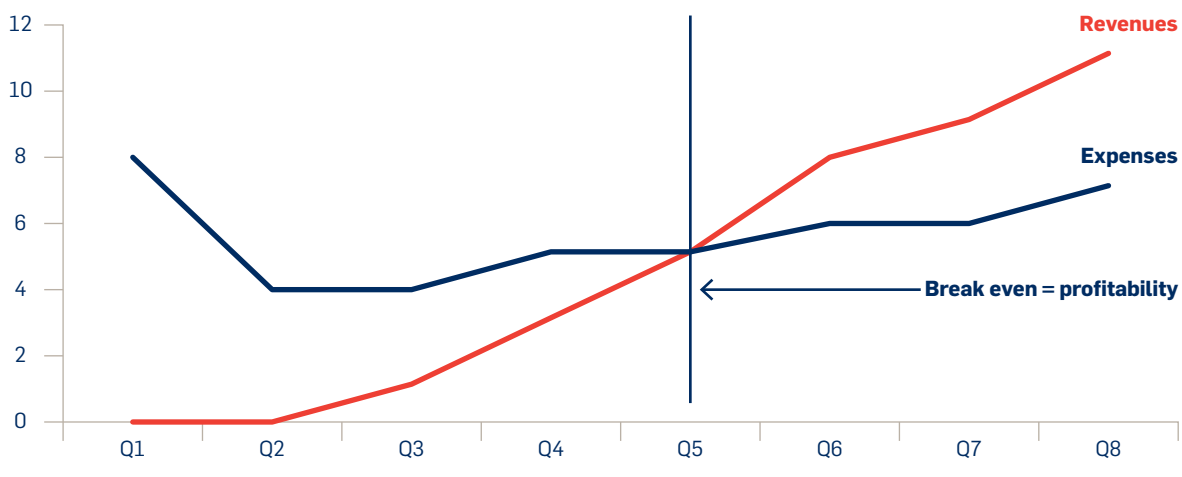
Year	2012	2013	2014	2015	2016	2017	2018	2019	2020	Total
Mil. PLN	0.4	0.7	1.4	2.5	10.0	1.0	1.0	1.0	1.0	19.0

Comments on each of the objectives:

OBJECTIVE 1: FULL SELF-FINANCING OF THE TEAM

Just as any fundraising team, ECC 2016 is also supposed to achieve the first task of the *break even* point, which means profitability at 0%. The realization of this objective is a test of the team's strength, value of the capital of relationships between the organization and the environment, and individual talents and effectiveness of all fundraisers. The process leading to this state is shown in the following illustration.

The way to profitability of the fundraising section in a typical scenario



The graph shows the usual relationships between costs and revenues in the new fundraising department, and in the finances of any newly begun campaign. Costs (blue axis) are usually the highest in the first few months, as they include recruitment costs, office equipment, internal training, design of information materials, and operational expenses (phones, travel, communications, utilities, etc.). Total costs usually fall in the second quarter now and gradually stabilize, and their possible increase could be caused by the team enlargement, inflation or the costs of setting up new campaigns. Revenues at the beginning are usually very small, or even not existent at all, but with achieved successes in receiving donations and subsidies, they gradually offset the increasing costs until eventually equate them. After coming to this state (*break even*), any increase in income means net income, and the goal is now to maximize the return on investment.

In this process, it is very important that both employer and fundraisers know the limit of costs to be incurred in total for the investment in fundraising. The indicator of profitability and the knowledge of its actual value is similarly important,

and each ECC 2016 fundraiser should be aware of how much every PLN spent on the cover of his post is beneficial for their organization. Knowledge of the costs incurred and income motivates both parties to rationally manage the resources, and also creates the possibility of organizing such a system of pay and rewards that successes come without undue delay.

OBJECTIVE 2: THE PROFITABILITY OF THREE MOST IMPORTANT CAMPAIGNS

All fundraising activities of the ECC 2016 team will eventually be able to categorize according to the popular management idea by the Boston Consulting

Group, which divides all products into four categories, differentiating them according to two criteria: growth rate, and share in the revenues. These are:

- stars (greatest revenue but requiring investments),
- milking cows (products with a proven profitability, not requiring great effort),
- question marks (new products, with untested potential),
- dogs (products or campaigns on the edge of viability, with no prospect of major development).

The task of the fundraising department will be a permanent analysis of the power of each project and concentrate on three projects, that can quickly stabilize the financial situation (i.e. “stars” and “milking cows”) and thus help the team gain momentum needed to complete the ambitious targets with simultaneous supervision of campaigns assigned to other categories. In addition, stabilization of each campaign is achieved by the diversification of the portfolio of donors, who must represent at least three different target groups, as has been described above in the presentation of the scheme as a planning tool – this principle must be applied in the planning of any campaign.

OBJECTIVE 3: COLLECTION OF 19 MILLION PLN BY 2020, 15 MILLION OF WHICH BY THE END OF 2016

The total funds needed by ECC 2016 until 2020 are estimated to be 272.4 million PLN, of which 253.4 million PLN (93%) will come from public funds and

grants, and 19 million PLN (7%) from extra-budgetary funds. It means that after the addition of staff and administration costs, fundraisers have to gather more

than 32 million PLN over 10 years. The amount may seem unattainable, because it relates to financing culture, which traditionally is a low priority and usually loses to social campaigns.

However, after careful consideration, this goal seems to be completely realistic when one takes into the account the following:

- continuous improvement in the standard of living of Polish families, and growing affluence increases their needs as consumers of culture and their readiness to finance the participation in events that meet those needs; the growth has also occurred in the region, where in recent years spending of an average household increased 10% annually;
- the planned amount is relatively low, because in Poland there are already several non-governmental organizations with dozen or so million annual budgets, whereas the ECC 2016 is to collect 32 million PLN almost 10 years;
- the obligations to sponsors are guaranteed by the local and regional governments that co-finance the ECC 2016 programme. Such an alliance of the local government with the local cultural institution has already its precedent in Kraków, where in 2009 the Kraków Festival Office acquired 7 million PLN from sponsors, i.e. 23% of its annual budget of 30.5 million PLN allocated in full to the implementation of the cultural policy of the city;
- it is very rare for a Polish cultural institution to have a clear vision of its activities and outline of its budget for a decade, and strategic planning combined with modern and professional fundraising – even Kraków does not employ people 100% involved in fundraising, but they must combine the collection of funds with other duties. It gives SZCZECIN 2016 a clear competitive advantage as a partner of any kind of donors.

Monthly expenditure of households on culture and recreation per capita (in PLN)

Province	1999	2000	2001	2002	2003	2004	2005	2006	2007
Poland	37.1	40.1	39.7	40.2	44.4	47.0	47.3	53.2	61.5
Lower Silesian	41.6	40.7	42.4	41.8	45.5	46.9	53.1	56.3	67.9
Kuyavian-Pomeranian	27.9	32.5	34.4	34.8	35.5	37.2	40.3	46.8	56.7
Lublin	31.4	32.6	31.0	32.1	35.2	38.6	37.1	40.7	47.6
Lubusz	37.5	43.6	41.4	38.7	45.0	42.3	46.5	54.8	60.7
Łódź	40.9	45.3	40.2	46.1	50.1	49.7	51.3	57.0	66.6
Lesser Poland	38.3	38.4	42.9	40.4	41.3	48.4	43.1	45.7	60.4
Masovian	50.4	56.0	54.0	56.8	68.2	73.4	67.0	77.9	88.0
Opole	33.7	41.1	41.9	41.7	41.2	52.4	50.1	52.1	64.4
Subcarpathian	29.9	30.5	27.3	30.9	35.2	35.6	34.4	36.8	41.2
Podlaskie	26.9	32.5	31.8	34.5	37.0	38.7	38.8	42.6	47.0
Pomeranian	33.5	40.8	42.4	47.5	48.2	48.0	50.4	62.5	75.9
Silesian	46.8	44.2	43.8	40.1	42.3	44.1	47.2	55.2	60.4
Świętokrzyskie	24.2	26.5	27.8	24.5	32.3	29.5	30.1	30.4	33.8
Warmian-Masurian	24.4	27.1	30.8	33.8	36.2	35.2	38.0	39.0	49.9
Greater Poland	29.9	36.0	35.6	33.3	37.7	40.1	43.1	48.2	51.1
West Pomeranian	37.0	37.8	36.3	37.3	39.7	46.5	45.7	52.3	58.6

SOURCE: BANK OF REGIONAL DATA OF CENTRAL STATISTICAL OFFICE

2 METHODS OF FUNDRAISING

The range of fundraising tools is essentially infinite and new methods of conducting dialogue with donors are being constantly invented – e.g. Google AdSense, available to organizations with the status of public benefit and raise the number of visits to their sites. Excellence in fundraising is connected with a creative and innovative use of numerous traditional tools which include:

- membership fees,
- collection and money boxes,
- donations, including donations in kind and services, and records of wills,
- sponsorship and patronage contracts,
- barter,
- lotteries and auctions,
- telefundraising, i.e. acquisition of donors over the phone,
- special events such as banquet, concert or charity ball, sport events,
- direct dialogue and Door-to-Door, i.e. direct meetings with donors.

In recent decades, fundraising methods have started to use computer systems and other new technologies:

- phone text messages,
- direct mailing, i.e. mass mailings supported by advanced IT solutions,
- payroll, i.e. regular monthly donations paid by the employees of large companies,
- click and donate, or online campaigns, e.g. “Pajacyk”,
- 1% tax, which annually yields multimillion revenue to some organizations.

Selection of methods is performed at the stage of operational planning of each campaign. One should also take into account the rate of return on investment and the time before achieving profitability, and also the competences of the organization and its resources, because not every method works the same in every organization.

The crowning achievement of all methods is the endowment fund, i.e. a large sum, usually at least several million, collected for constant re-investment and ben-

efits from the interest on deposits and other investment instruments. This solution has been known in the West for centuries (e.g. the endowment of the Harvard University has a value of approximately 30 billion USD, and the Metropolitan Museum in New York City annually invests amount of 2.5 billion USD), but still is rarely used in Poland. Such campaigns are organized not more often than once every few years, and their implementation is entrusted to a carefully selected person who has the experience and skills that give the chance of success.

In this document there is not enough space to describe all the methods and rules of fundraising, because this task belongs rather to coaches who train staff for the fundraising department ECC 2016. However, it is worth to mention one more good practice, i.e. dividing all the activities into two stages: closed and public. The task of fundraisers at the closed stage is the collection of statements from large donors, who must declare a total of at least half the amount that is to be collected in the campaign. Only then, when half of the income is guaranteed, the whole plan may be disclosed to all potential donors. The main reason for this tactic is the knowledge that donors do not like to get involved in campaigns with uncertain success, and are most willing to donate in the last pay period of the fundraising campaign. This regularity also applies to business donors, who usually invest money only in campaigns that have already been successfully implemented in the past.

Another important theme in a fundraising strategy is working with foreign donors. One source of knowledge on institutions and donors from around the world is the Foundation Center in New York (<http://foundationcenter.org>), that for years has collected information about all available grants and charitable foundations in the world, and currently contains data on more than 8,500 institutions-donors. Grant search machine is made available by the Foundation Center for a payment, but one can also scan the market for foreign grants through free newsletters.

A brief search of the donor database allows one to quickly create a list of selected institutions – potential donors that could fund cultural projects. These include:

- 1 Amazing Grace International Multi-Culture Exchange Program
- 2 The American Center for Culture and Education, Inc.
- 3 Americas Foundation for Education and Culture
- 4 Centre Pompidou Foundation
- 5 Cole Foundation for Renewing the Culture
- 6 Culture Need & Heritage Foundation
- 7 Encounter for Culture and Education, Inc.
- 8 Foundation for Ecology and Culture
- 9 Foundation for Italian Art and Culture
- 10 Foundation for Jewish Culture
- 11 Institute for Languages and Culture

Similar information on European private institutions and NGOs which finance cultural projects can be obtained through the network of the European Association of Fundraising, which associates all the national organizations of fundraisers in Europe. Assistance can also be found in the Deutsche Fundraising Verband, with which Polish fundraisers from PSF are in very good relations.

The prospect of dialogue with foreign institutions requires that the fundraisers be at least fluent in English, which may complicate the recruitment but is likely to result in much larger funds.

3

Finance plan

1 COSTS

Expenses connected with fundraising will have two basic categories – fixed costs and operating costs. Fixed costs are associated with the functioning of the team – salaries and wages, and administrative costs which in the case of the ECC 2016 will be lower than usual due to possession of its own premises.

Staff of fundraising department will consist of the director and five professional workers, one of whom will be responsible also for the assistance of Supporting Council. This six-person team of fundraisers will need at least one person that would help organize the work of department offices – one secretary should be able to cope alone with these duties.

It is important that the financial plan assumes salary adjustment due to inflation and ensures the funds for bonuses payable for the timely implementation of the agreed plans. Incentive mechanisms in the system of remuneration may be crucial for the stability of the team and maintained pursuit of success. Fundraising can be enhanced by the same solutions that work in sale departments, although one must be careful not to blur the boundary between fundraising and sales, as fundraising is an art based on values and too much emphasis on profit alone may threaten the relations with donors which should always be treated as the most important.

Fixed costs, in addition to internal communication costs, must include a fund for a permanent training of fundraising skills. In this way, the head of the department and its team will be able to actively seek new inspiration and learn from experienced cultural fundraisers in Poland and abroad. The plan also includes the purchase of equipment for the employees – computer equipment, its upgrade every 3 years and costs of service.

Operating costs will be incurred in the connection with the execution of the campaign and will include outsourced services, such as design and implementation of printed materials and web sites, rental of advertising space, the cost of communication with donors (letters, phone calls, travel), and the organization of special events.

The assumption of the financial plan is that the operating fund should be similar in size to the sum of fixed costs – in other words the team will be able to spend roughly the same amount of money as their wages. Each spent zloty will, however, increase the fundraising plan and will have to be balanced by contributions from donors. Such a structure of the financial plan indicates that in the first two years the internal costs of the department will constitute most of the expenses, and will be balanced by the expenses for operational purposes only in the third year.

In the light of this plan, self-financing – another indicator, can be obtained in the second year of work, but this moment can be expected in the fourth quarter of 2012, when fundraising reaches its peak and donors are willing to share the fruits of a successful year. It is likely that by that time there will have appeared the results of talks and meetings conducted in the previous years, which allows one to expect higher revenues. Therefore the fundraising department will be a cost for the ECC 2016 until the autumn 2012, when it should enter the period of profitability.

The plan does not include a contingency fund, and each campaign has a clear limit on expenses. This assumption is to encourage the maximum economy in the team. The existence of any reserves could generate pressure for its use in the optimistic projections or unexpected difficulties, but any such expenditure would delay the achievement of full profitability.

2 REVENUES

Presented on next page is the forecast for revenues for 2020, taking into account the financial needs of the ECC 2016 – 7% deficit should be supplemented in the budget for the year 2016 and its continuation in the years 2017–2020.

The chart on next page presents a strikingly immense challenge of collecting more than 12 million PLN in 2016.

ECC 2016 fundraising – rate of return (in PLN)			
Year	Costs	Expected gross income	ROI (Return on Investment)
2011 (9 months)	833,907	208,477	25%
2012	916,514	1,316,514	144%
2013	1,217,338	1,917,338	158%
2014	1,347,605	2,747,605	204%
2015	1,368,486	3,868,486	283%
2016	2,019,060	12,019,060	595%
2017	1,494,413	2,494,413	167%
2018	1,520,633	2,520,633	166%
2019	1,566,815	2,566,815	164%
2020	1,658,056	2,658,056	160%

Revenues of this order are possible only if the team has a portfolio containing several campaigns with different specificities – hence the plan assumes that already in 2013 there will have been a total of 6 campaigns, when after a 2-year period of developing three campaigns, three other ones will have come. In order to achieve this goal, from the first day of work it will be necessary to operate with the awareness that donors will not start to support the culture of Szczecin with such great sums, if they do not learn to pay smaller sums earlier and if they do not feel 100% satisfied. A too late inception of campaigns with culmination in 2016 is one of the potential threats. It can be minimized through efficient recruitment and training

of fundraisers – they sooner they begin their work, the greater are the chances of success.

Risk analysis, in addition to previously described internal factors, indicates other threats:

- a Too narrow, local nature of the campaign, which will deprive the ECC 2016 of opportunities to work with wealthy donors in other Polish regions and from abroad;
- b Too small size and potential of target groups included in the prospection – massive campaigns, such as Direct Mailing should be very helpful, as well as careful analyses of the expected profitability of each of the identified groups;
- c Weak monitoring, or lack thereof – it applies to both schedule and budget discipline; each deadline must be complied with, and spontaneous spending must not occur. Strategy must be regularly reviewed and updated if necessary;
- d The implementation of this plan will depend most on the character of the manager of the department. Their experience, determination and leadership skills will play a crucial role in the pioneering activity of fundraising for culture in Poland.

In conclusion, the financial plan assumes a high profitability of the taken actions and in the fundraising strategy of the ECC 2016 it is an element of the business plan that is supposed to justify the investment in fundraising. It is enough to realize that no other existing financial mechanism allows such a rapid multiplication of capital: following the breaking even in the second year, the rate of return in each year is set very high and ranges from 144% in 2012 to nearly 600% in 2016. The ratio of **1:6** is not surprising in fundraising, because there are organizations that constantly get ROI (Return on Investment) at around 1:20 (e.g. food banks), and religious foundations achieve even more than 1:100 rate yearly (it is possible thanks to the work of numerous volunteers and low fixed costs).

It should be noted that the forecast 10-fold decrease in the involvement of donors after 2016 is also rather unlikely, since the fundraising department will continue to operate, and after the success of the events associated with the celebration of the ECC 2016, fundraisers will enjoy even more respect from donors, leading to their willingness to further participate in the cultural life of Szczecin

and in the initiatives undertaken by the city. These potential **reserves** can be used by organizing the campaign of the **endowment fund** which will ensure stable operation of the team in subsequent years.

Another factor that will raise the profitability of the project is the **participation of beneficiaries in the costs of fundraising**: each operator using the services of fundraisers will be required to gradually increase one's participation in maintaining the fundraising department. This share should be 50% after 12 months from the start of cooperation with the operator; these costs will be paid mostly from funds raised by the fundraisers themselves, so for operators it will be reinvesting rather than another expense.

Total cost of investment in ECC 2016 fundraising and expected revenues were estimated in the following chart.

Plan of costs and incomes of the ECC 2016 fundraising section (in PLN)

Fixed costs	2011 (9 months)	2012	2013
Salary of the FR manager (5,000 net/month + derivatives)	75,600	102,816	139,830
Salaries of 5 FR specialists (2,500 net/month + derivatives)	186,435	253,552	344,830
Salaries of the FR section secretary (2,000 net/month + derivatives)	29,623	40,287	54,791
Bonus fund (15% of basic salaries budget)	43,749	59,499	80,918
Training and conferences fund	35,000	35,000	35,000
Equipment and furnishing (7 stands – personal computers, furniture, office equipment)	50,000	7,000	7,000
Office mobile (7 people) and DECT telephones	13,500	18,360	24,970
Total	433,907	516,514	687,338
Operational costs			
Campaign 1 (main)	250,000	250,000	250,000
Campaign 2	100,000	100,000	80,000
Campaign 3	50,000	50,000	50,000
Campaign 4	–	–	100,000
Campaign 5	–	–	50,000
Campaign 6	–	–	–
Total	400,000	400,000	530,000
Expected net income	208,477	400,000	700,000
Costs	833,907	916,514	1,217,338
Expected gross income	208,477	1,316,514	1,917,338
ROI (Return on Investment)	25%	144%	158%

2014	2015	2016	2017	2018	2019	2020	2011–2020
146,821	154,162	161,870	169,964	178,462	187,385	196,755	
362,072	380,175	399,184	419,143	440,100	462,105	485,211	
57,530	60,407	63,427	66,598	69,928	73,425	77,096	
84,964	89,212	93,673	98,357	103,274	108,438	113,860	
35,000	35,000	35,000	35,000	35,000	35,000	35,000	
25,000	7,000	7,000	25,000	7,000	7,000	30,000	
26,218	27,529	28,905	30,351	31,868	33,462	35,135	
737,605	753,486	789,060	844,413	865,633	906,815	973,056	7,507,827
250,000	250,000	500,000	250,000	250,000	250,000	250,000	
85,000	90,000	180,000	100,000	105,000	110,000	115,000	
55,000	55,000	110,000	60,000	60,000	60,000	65,000	
110,000	110,000	220,000	120,000	120,000	120,000	125,000	
55,000	55,000	110,000	60,000	60,000	60,000	65,000	
55,000	55,000	110,000	60,000	60,000	60,000	65,000	
610,000	615,000	1,230,000	650,000	655,000	660,000	685,000	6,435,000
1,400,000	2,500,000	10,000,000	1,000,000	1,000,000	1,000,000	1,000,000	19,208,477
1,347,605	1,368,486	2,019,060	1,494,413	1,520,633	1,566,815	1,658,056	13,942,827
2,747,605	3,868,486	12,019,060	2,494,413	2,520,633	2,566,815	2,658,056	32,317,397
204%	283%	595%	167%	166%	164%	160%	

6

Fundraising management – operational plan

The essence of the professionalization concept of fundraising activities for Szczecin is the establishment of the first so numerous and highly qualified team of experts working for the local cultural institution, who will build a new social space in the city's cultural environment.

The department will be created according to the plan described in section 1c: recruitment and selection of candidates for the jobs of fundraisers will be accompanied by seminars and training courses which will create the ground for future actions.

Outline of the timetable of FR actions in the first months

Task name	2010		2011								
	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep
Seminars	02.11.2010–30.11.2010										
Recruitment to FR section	02.11.2010–31.12.2010										
Basic FR training		01.12.2010–29.01.2011									
Selection of candidates			03.01.2011–31.03.2011								
Full training and apprenticeship for FR			02.05.2011–30.09.2011								
Starting works of FR section			01.04.2011–02.09.2011								
Evaluating meetings						21.04.2011–22.04.2011					
Planning the main campaign						15.04.2011–05.05.2011					
Planning the campaign 2							05.05.2011–20.05.2011				
Planning the campaign 3								20.05.2011–04.06.2011			

Fundraisers working for the ECC 2016 will work as a team of advisers, each leading one or more campaigns included in the programme for the year 2016, and being responsible for their implementation and results. A detailed formula of cooperation with each operator will be determined on the basis of detailed plans for the campaign. Some operators will probably only require consultation or intervention in key moments, while others may expect full commitment and work in a mode similar to the contract of employment. Regardless of the involvement of fundraisers, each of them will always have a position of an external expert for the operators, and the only employer will be the Director of the ECC 2016 from which they will receive remuneration, even if the operators will cover part of the cost of their work.

The joint task of the entire department will be to conduct the main fundraising campaign, monitored by the office ECC 2016. It will be an umbrella campaign that will integrate fundraising for many smaller events and one-time projects which do not require building an institutional base or capitalizing the relationships with donors. The rank of this campaign will be crucial, since it will be fully managed and continued without the participation of third parties, and at the same time its success will decide on the financial viability of local cultural institutions after 2016 and its social capital.

Planning a detailed division of tasks among fundraisers is impossible at this stage due to the yet unidentified potential of their team and no objective information about the needs and possibilities of implementation of the fundraising mechanisms among individual operators. It may be that some of the operators are unable to meet the requirements necessary for a successful start of fundraising: they will lack time to participate in planning and co-deciding about the future or, for example, will not accept experts that are much younger than them. A review of the list of operators supported by fundraisers will be possible only after individual meetings and talks with each of them, but one can pre-suppose that institutions associated with the local government will be easier to adopt the working methods proposed by the ECC 2016 as consistent with their way of functioning.

Even promising promising relationships with the heads of institutions-operators will be constantly exposed to erosion: experience of fundraising consultants show that some customers, feeling that they expert's time is at their disposal, tend to the waste it or abuse it. The former occurs when a client seeks to avoid the burden and believes that fundraising is someone else's problem, leaving the expert on his own. Then a fundraiser has no proper conditions for work and much of his time is wasted while waiting for decisions or guessing the intentions of the client. The abuse occurs when the customer begins to have too high expectations regarding fundraising, puts pressure on the outcome, and then expects the fundraiser become increasingly involved. Both these situations are bad in terms of investment stability, because if they last longer, then are discomforting for any fundraiser, threaten their emotional balance, and thus may result in the loss of motivation.

Such a situation can be avoided by hiring a third party – **an independent advisor, mentor or coach** who will observe the emerging relationships with the operator and superiors. In the first six months, not less than once a month, the advisor should hold an interview with each of the three parties, and analyze the situation with each of the fundraisers as early as possible, in order to respond to irregularities and implement corrections. In case of problems, sometimes the solution is to assign the fundraiser to another campaign, but it can also happen that a campaign is impossible to implement due to difficulties in communication and other human factors. An external advisor (it might be someone from the team ECC 2016, but outside the fundraising department) should not, however, evaluate the work of fundraisers, since this function cannot be exercised by the coach – a person that by definition should remain discreet, neutral and trustworthy to all concerned.

The evaluation of fundraisers' actions and results is the domain of the head of the department who is obliged to provide workers with regular feedback that is necessary for the adjustment of inappropriate or ineffective behavior, and helps decide on promotion or reward. The leader should also initiate and conduct the process of **updating the strategy**, which every year must be supplemented with another annual well prepared plan.

Another necessary tool in managing fundraising are **regular meetings** – it is worth mentioning in this strategy, because it is difficult to overestimate the importance of meetings which tend to be ignored or held too seldom. The rhythm of the meetings of task forces and the whole department should be set at the beginning of work. Similarly, fundraising-related meetings should be attended by the representatives of all departments cooperating with fundraisers, and should have a permanent, fixed time. Every few months, the whole fundraising department should have at least a one-day **away-from-home sessions**, during which, in isolation from everyday life, the whole team will be able to share experiences and discuss important issues there is no time to talk about during every day activities.

7

Synergy, surplus value, maximum target

Properly conducted fundraising gives Szczecin a chance to **optimize the use of existing resources**. The city can benefit economically, socially and improve its image. It may also set the new quality in the management of culture and set standards for other cities in Poland. It is rare to find a common goal such as the European Capital of Culture, which gives the local community the opportunity to join the bid for the title that is a reward for joint effort, helps create new ideas, build bridges with the close and more distant surroundings. The very participation in the contest results in a mobilization that will leave lasting mark in the cultural environment of Szczecin. All of these benefits are the surplus value resulting from the combination of the objectives of the European Union and the cultural policy of the Polish state, local governments and civic organizations. It is an idea, in which everyone wins, regardless of the outcome of the contest, because the experience of working together for one purpose opens the way for further projects of this kind. The fuel for this “public machinery” will be procured by fundraisers – the more they do, the sooner Szczecin becomes an important European cultural centre.

In addition to the surplus value, Szczecin will benefit from **synergy** – the effect of better financial management of local government and better cooperation of the creators of the cultural capital of the city. The money would be spent even without the ECC contest, but would not produce such profound and lasting changes in the artistic environment. It has gained a new cultural institution, which has ambitions to animate its development for the coming years.

The maximum target of Szczecin fundraisers for the next 5–7 years is to increase the financial independence of Szczecin cultural institutions by preparing them for raising **endowment funds** and maintaining a permanent dialogue with donors. This is the way to the **professionalization** of fundraising for these institutions. Thanks to endowment funds from a large number of donors, every citizen will be able to become a co-owner of the donated institution, which leads to a sense of shared responsibility for its future and development. This sense of social dialogue and broad participation in the multiplication of cultural heritage is a return to the best humanistic traditions that in the past contributed to the fundamental works of the European culture.

Supplement Basic training programme for ECC 2016 fundraisers

The programme of a 4-day training cycle is based on the standards of the European Association of Fundraising, which oversees training and certifies the quality of professional fundraisers within the European Union. The training is lead by authorized trainers of the Polish Fundraising Association and the Association of Leaders and Fundraisers.

Each graduate receives a certificate of completion of training issued by the Polish Fundraising Association. All graduates become eligible for free consultation with the coach after the training.

DAY 1: BASICS OF FUNDRAISING – A WAY TO EFFECTIVE FUNDRAISING

OBJECTIVES

Knowledge: principles of fundraising and the effective collection of external funds for the operation of a registered organization. Good practice and ethics in financial management. Knowledge of contracts with sponsors.

Skills: planning fundraising, arranging relations with a fundraiser, engaging the whole team in building relationships with donors, building sponsorship deals.

Attitudes: acceptance for investment in financial stability, desire to improve the efficiency of the organization, emphasis on relationships with people, eschewing the attitudes of taking things for granted in relations with donors, moving away from simple prescriptions for the financial security of the organization, partnership and proactive attitude towards donors and sponsors.

Results: the participants will be able to build a fundraising strategy of an organization, and apply the principle of diversification of revenue sources, will understand the principles of creating jobs for fundraisers and establishing business relations with fundraisers, will know more than twenty fundraising methods and the specificity of dialogue with donors and sponsors, together with factors that determine the success in seeking for funds.

PROGRAMME

- 1 Place of fundraising in civil society – how acquiring funds evolved into an important area of management and fundraising turned into profession.
- 2 Mission and vision of organization – how to turn them into the foundations of financial stability.
- 3 Twenty-four methods of financing the organization – a range of fundraising methods.
- 4 Needle test – overcoming emotional barriers in the Direct Dialogue technique.
- 5 The specificity of the work and communication with individual donors – what determines the success of requests, how to deal with refusal.
- 6 When people do not want your help – the role of image-building for social capital of the organizations.
- 7 Healthy finances of organization – how to diversify, stabilize and increase the budget from year to year.
- 8 Fundraising campaigns – analysis of the best examples in Poland and abroad.
- 9 How to change a stranger into a donor – an elevator test and a contest with a prize.
- 10 Effective fundraiser – conditions for success.
- 11 Ethical Code of a fundraiser – how to manage an organization without scandals and hidden cameras.
- 12 Summary, questions.

DAY 2: SPONSORSHIP – HOW TO WIN REGULAR AND GENEROUS DONORS

OBJECTIVES

- Teaching the participants about the principles of acquiring sponsors and building sustainable and ethical relationships with sponsors based on mutual commitment.
- Communication with sponsors (phone calls, conversations, letters).
- Teaching participants the principles of constructing good sponsorship deals.
- Presentation of the best models of cooperation with sponsors (case studies).

Results: Participants will be able to create a list of potential sponsors, and write a sponsorship deal for them. They will learn self-control in personal contact, nego-

tiations, establishing partnerships, and maintaining and promoting good relationships with companies. The participants will know the ethical rules of cooperation with companies.

PROGRAMME

- 1 Sponsoring – advertisement – philanthropy: similarities and differences.
- 2 Who the sponsors are and what they expect – how to avoid requests doomed to failure and act effectively.
- 3 Before you ask – preparation of submissions.
- 4 Social networking and business sites as a source of knowledge about sponsors.
- 5 Techniques of communication necessary in building relationships with sponsors.
- 6 Negotiations – how to build partnerships and remain independent?
- 7 The most common causes of failures in fundraising.
- 8 Building a sponsorship deals and letters to sponsors.
- 9 Ethical aspects of cooperation with a sponsor.
- 10 What can we learn from Adam Małysz, a famous Polish ski jumper? A case study.
- 11 Miniworkshop 1: How to make an appointment – telephone conversation.
- 12 Miniworkshop 2: We're going to get the money! – A conversation at the office.
- 13 Questions and answers.

DAY 3: PLANNING FUNDRAISING

OBJECTIVES

The primary objective is to present best practices in planning fundraising, a crucial element of the organization's management. Participants will learn managerial techniques used in fundraising and development departments, recognize patterns and tools of success in investments that are necessary to start and maintain a professional dialogue with donors.

Results: Graduates of training will understand how complex is the process of changing the organizational culture when the opinions and expectations of donors become an everyday element of the relationship of the organization with the

environment. The participants will also learn how to implement this change and maintain the financial stability of the organization. They will be able to create fundraising campaigns that bring sustainable and regular financial effects.

PROGRAMME

- 1 Internal relationships in the organization – the roles of the Board, staff, volunteers and fundraisers and how they should arrange business relationships between them.
- 2 Motivation and career in fundraising – how to develop the fields of service and raise one's own competence.
- 3 Fundraising as a change – the principles of starting fundraising activities.
- 4 Strategy of the organizational development and a fundraising strategy as a starting point for the campaign plans.
- 5 Search and analysis of information necessary for the implementation of the fundraising strategy.
- 6 The principles of determining fundraising objectives.
- 7 Determination and selection of sources of funds.
- 8 Management of resources allocated to fundraising – cost estimate of the campaign.
- 9 Fundraising pyramids – how to overcome the fear of asking for more.
- 10 Risk analysis, scenarios of development, calculating the rate of return.
- 11 How to implement the planned activities – closed and public stages, overcoming the emotional and organizational barriers.
- 12 Principles of evaluation and monitoring.
- 13 Questions and answers, summary.

DAY 4: PUBLIC RELATIONS AND SOCIAL CAMPAIGNS – BUILDING RELATIONSHIPS WITH THE ENVIRONMENT

OBJECTIVES

Presentation of the principles used in creating, planning and implementing social campaigns. Acquisition of skills necessary to build and manage a project team for the campaign, and to persuade external partners: media, sponsors and patrons. Business tools useful in the work of an NGO.

PROGRAMME

- 1 The essence of Public Relations.
- 2 Organizing PR in an NGO.
- 3 PR tools – a review.
- 4 The genesis of social campaign: politics, social movements and propaganda.
- 5 Social marketing – when and which techniques help in social communication.
- 6 Case studies – selected examples of Polish and international campaigns (group work).
- 7 Principles of planning events, actions and social campaigns.
- 8 “Blue Ocean” method.
- 9 Organization of an executive team.
- 10 Collection of information, identification of objectives and formatting communication.
- 11 Selection of communication methods – ATL and BTL, traditional media, innovative media.
- 12 Financial aspects: the construction of the budget of a campaign.
- 13 Obtaining partners: patrons, media and sponsors.
- 14 Management in crisis, embargo and spokesman – PR in a nutshell.
- 15 Monitoring, testing public opinion, evaluation of the campaign.

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