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of Wrocław

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Evaluation of the European
Capital of Culture
Wrocław 2016

Special Weekends

SUMMARY REPORT



WROCŁAW 2016
European Capital of Culture

Evaluation of the European Capital of Culture Wrocław 2016

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1. Introduction

Artistic and cultural events of the ECoC year in Wrocław presented a rich and varied set of attractions, engaging different categories of participants and the audience. Important culmination points of following months of the European Capital of Culture Wrocław 2016 were special weekends - 12 events planned in order to respond to growing interest in culture, presented by the residents of Wrocław and guests, to maintain their interest in the ECoC programme and, at the same time, to invite them to participate in various cultural activities.

12 special weekends and events are¹, as follows: the second part (the first one was Bridges from June 2015) of the Flow quartet, that is Awakening - the ECoC Opening Ceremony (January), a concert of Ennio Morricone (February), Read to me Wrocław, i.e. the European Literature Night (April), Jazz and Guitar weekend (May), the third part of the Flow quartet (June), Whole June in Wrocław weekend featuring a concert by David Gilmour (June) and Zarzuela at the Municipal Stadium, Whole Summer in the ECoC weekend with such accompanying events as Singing Europe at the Municipal Stadium and T-Mobile New Horizons film festival (July), Photography weekend (October), the Theatrical Olympics (November), Sky weekend - the ECoC Closing Ceremony and at the same time the final part of the Flow quartet (December).

Researching the experience of the ECoC in participants of the weekends often made us - the researchers from the evaluating team - realise that the fact that we see a certain social phenomenon on our own eyes (for example: the people at an art exhibition or watching a film or marching in a parade along the city streets or breaking the guitar record) does not enable us to comprehend this phenomenon in a social study and say about it something more than what appears to us. Why? The audience and participants of many cultural events tended to form temporary and transitory groups, they would enter and leave the role of a member of the audience/participant if the event was a long-term one. The events that interested them were frequently of mass character - they involved thousands of people absorbed by presented content to a varied degree. At the same time, reaching them after the event was over was very difficult or completely impossible. All of this together indicates numerous social contexts of participation, which go beyond the simple and often misleading formula of the audience as an auditorium of an event. This reflection accompanied us during the selection of the measurement method applied to the audiences of the ECoC special weekends and later every time when, after each edition of a special weekend, we studied the partial results. Our research was conducted with the use of an online survey, the access to which (through a link) was promoted on the websites of the European Capital of Culture's organiser and on the city's official website, as well as on Facebook profiles of particular events and organisations responsible for them. This method has significant limitations, resulting from the fact that the survey could be completed only by someone who reached the link with an internet address (so it could happen that someone who did not participate in the event evaluated it, as well as that many participants never reached the survey). Nevertheless, that was the only method we could choose - facing limited possibilities - in order to learn just anything about (as we assumed) the participants of the events.

2. Absent Participants of Special Weekends

Due to the specifics of applied research method², it is interesting to take a closer look at who **did not want to comment on their participation in the ECoC Wrocław 2016 events**, because of the measuring method as well as because of not participating in the events.

The categories of the absent in the ECoC special weekends include mainly:

¹ <http://www.wroclaw2016.pl/12weekendow>

² It could lead to exclusion of the persons who do not use the internet extensively, do not follow profiles of cultural events featured in special events or are not interested in or trustful towards filling in online surveys.

- **men** (42% of the respondents were men, in case of some events as few as even 20%),
- **persons below 16 and above 46 years of age** (the former constituted only 1,2% of the total number of respondents, the latter just above 11%). Their absence is particularly visible in comparison to the dominant group representing persons between 25-45 years of age: for every ten participants of the study, seven were between 25-45 years old,
- **persons not holding a masters degree** (one in four study participants had different level of education than higher),
- **non-residents of Wrocław** (because although some events attracted numerous audiences from outside Wrocław or region, in total the non-residents of Wrocław constituted only one fourth of all survey respondents),
- **parents with dependent children** (persons in or outside relationships but having dependent children were just 1/5 of the total number of the survey respondents),
- **poor and wealthy persons** (the study got responses from approximately equally-sized categories of people: living in poverty or modestly – in total over 7% of respondents – and very wealthy persons – they constituted slightly less than 7%; the answers were dominated by persons who describe their financial situation as average or good – there were over 80% of them).

3. With Whom to the Theatre? With Whom to Handicraft Workshops?

Among the persons filling in the surveys after weekends and special events of the ECoC, the most popular turned out to be big, open and usually free of charge outdoor events, such as Awakening, Flow, as well as shows and other events with unlimited access (especially in financial terms). Participation in this kind of cultural events was declared by almost half of respondents. The second most popular were music concerts (40%). Exhibitions and private shows at museums and galleries, as well as culinary events and food fairs attracted about 30% of the study participants, slightly less popular was cinema (24%), theatrical events and meetings with artists and interesting people (19%). The lowest popularity enjoyed sport events and artistic and creative workshops (respectively 6% and nearly 8%).

Participation in selected events at special weekends of the ECoC is related to the patterns of preferences of the audience regarding the types of experience and emotion they seek for, choosing particular events. Hence, those who took part in the ECoC opening weekend, Awakening or Flow weekend and the great show on the banks of Odra river, as well as “Read to me Wrocław” weekend were more willing to declare participation in other big, outdoor events than the audience of other weekends. Concert audiences – Ennio Morricone in February, Jazz nad Odrą festival in May and David Gilmour in June, were generally more willing to attend music concerts than the audiences at other weekend events. It is also clearly visible in the group participating in the events of the Theatrical Olympics in November – over half of the participants of that weekend declared participation in other theatrical events in the ECoC year, while among the audience of other weekends that number was below 30%. Book lovers also showed their specific nature – the participants of the “Read to me Wrocław” weekend declared over 40% participation in meetings with artists and interesting people (that dominated the weekend of meetings with book authors), while among the audiences of other weekends not more than 26% did.

In other words, the main events of special weekends in many cases attracted those with already shaped interests and experience in ability to fully participate in cultural events of particular disciplines. At the same time it needs to be stressed that apart from the main events that identified them, special weekends had a rich programme composed of tens of initiatives, thanks to which the audience and participants gained an opportunity to encounter cultural events other than those that they picked themselves as the main ones.

	Percentage of declaring respondents*
big, open, outdoor events (e.g. Awakening ceremony)	49.5%
music concerts	39.6%
exhibitions, openings in museums or galleries	31.8%
I went to a culinary event / food fair	29.1%
I went to the cinema	24.2%
cultural events	19.3%
none other (apart from this one)	19.1%
meetings with artists, authors, interesting people	19.1%
I participated in cultural events but I do not know if they were related to the ECoC	
dancing events	18.9%
artistic/creative workshops	10.9%
sport events	7.8%
in total n=5536=100%	6.2%

Table 1. In which events of special weekends did you participate?

* The percentages do not add up to one hundred, as respondents marked more than one type of activities.

Describing the relation between the city space and culture, already in the concept of the evaluation we assumed that it is crucial to socialisation of an individual. Participating in culture beyond private space - in public sphere of the city, and, in addition, participating not alone, but sharing the experience with accompanying persons, one builds up an important capital of aesthetic and emotional experiences. Sharing these experiences with others results in forming cultural and social capital of the city's residents. This is why it was interesting to examine **with whom the participants of special weekends took part in selected events**, as well as to observe which circles, **spheres of socialisation through participation in culture have been left out of the process**.

	Otwarcie-Przebudzenie	Ennio	Poczytaj mi Wrocław	Jazz i gitara	Flow	Cały czerwiec	Całe lato	Olimpiada Teatralna	Zamknięcie-Niebo
with friends	55.3%	41,8%	47,4%	50,6%	42,9%	40,3%	40,7%	34,2%	47,1%
with a partner	53.5%	52,1%	30,3%	37,2%	42,9%	38,2%	37,4%	28,9%	34,6%
with a child / children	14.9%	5,0%	6,1%	7,8%	11,1%	3,1%	3,3%	2,6%	7,4%
alone	11.9%	10,6%	23,2%	13,0%	13,6%	14,5%	38,0%	39,5%	15,4%
with someone else	8.2%	6,4%	2,4%	3,9%	4,3%	4,7%	0,0%	7,9%	8,1%
with parents	8.1%	12,1%	3,8%	10,4%	5,9%	17,1%	1,1%	0,0%	6,6%
as a part of an organised visit, trip	1.9%	1,4%	1,4%	1,3%	0,0%	0,2%	1,1%	0,0%	0,7%
with school, class	0.9%	0,0%	0,0%	0,0%	0,3%	0,0%	0,0%	0,0%	0,0%

Table 2. With whom did you participate in the events most often?

Regardless of the character of events featured in particular weekends, their participants and the audience took part in them mainly with friends or partners. It seems, therefore, that the process of socialisation took place within relatively small groups of people and rather served the purpose of strengthening relations between friends and family through participation in culture considered as a way of spending free time in a pair or group. However, the specifics of main events of the ECoC special weekends made some of them deactivate typical circles of participation - with friends or partners - and encouraged participation in the events alone. Those weekends included events within the framework of “Read to me Wrocław”, “Whole Summer in Wrocław” and the Theatrical Olympics.

Interesting is the fact that top-down organised networks of socialisation, for example by a workplace, did not play an important role in any of the weekends. Similarly, no important role in shaping participation in the events of the special weekends was played by schools or social networks of school friends. One has to remember that participation in the study among persons below 16 years of age, who could activate their social networks through school and their friends from school was relatively low. Still, however, even those persons participated in the ECoC differently than through school. This has revealed the individual and private dimension of consuming cultural content.

4. Successes and Failures

One of the questions that the participants of the special weekends were asked was about the degree to which they enjoyed the event (a more subjective aspect) and to what degree they agreed with the opinion regarding a good or bad organisation of the weekend (a more objective aspect). Comparison between average evaluations constituting answers to these two questions presents an interesting phenomenon: subjective evaluations (how did you enjoy it?) in the majority of weekends are better than objective ones (how do you evaluate the organisation?). What does this mean? It means that an event’s success is measured rather according to the emotions it evoked than how it was organised.

The participants and the audience are ready to turn a blind eye to organisational faults if what they experienced is of greater importance. It appears that it is also a way for participants - the audience, especially from Wrocław - to create and maintain their role of co-hosts of the ECoC in Wrocław.

Type of the main weekend event	Did you like the event?	Was the event successful / well-organised?
Awakening	3,3	2,8
Concert of Ennio Morricone	6,5	6,6
Read to me Wrocław (European Night of Literature)	6,3	5,8
Read to me Wrocław (Writers’ Paper)	5,9	
Jazz and Guitar (Concert of Big Bands)	6,1	
Jazz and Guitar (JnO gala concert)	6,1	5,6
Jazz i Gitara (JAZZ FEVER Concert)	4,5	
Flow	5,8	5,7
Whole July in Wrocław (Zarzuela)	5,2	5,3
Whole July in Wrocław (Gilmour)	6,5	6,5
Whole Summer in the ECoC (NH IFF)	5,9	5,5
Whole Summer in the ECoC (Singing Europe)	4,3	
TIFF	5,2	4,1
The Alchemy of Light		4,5
Theatrical Olympics	5,1	5,1
Sky	4,2	4,8

Table 3. Average rating of main events of the special weekends on a scale from 1 (min.) to 7 (max.)

The ECoC year brought **one event of the special weekend rated as a failure compared to others**: it was the **Opening Ceremony - Awakening**, rated 2.8 points in a 5-point scale of event rating. Average ratings of the event differ according to the way of participation in Awakening - it ranks relatively best according to those respondents, who either fully participated in Awakening (both in the parade of Spirits and in the final in Rynek), or just marched in the parade. The worst rating is given by those who only attended the final in Rynek.

Many descriptive words used by the authors and organisers of the ECoC opening, such as “ceremony”, “awakening”, “transformation” refer to a social ritual. Equally many factors suggest that what happened really came close to that. From the answers given in a comments to the survey and from additional direct talks with participants we know that people gathered in the parade felt focused attention, a flow of emotional energy created together, being a part of something bigger, common and important. Significant role in evoking a sense of belonging to the community formed by the participants of the parade and identification with it was played by colour cloaks made and distributed by the organisers. This state of emotional excitement and the sense of commonly generated group identity was not equally intense among all participants, but made many of them ready to forgive numerous organisational slip-ups.

The effects produced during the participation at the first stops, quickly got dispersed because of cumulating shortcomings. Emotional energy raised among colourfully dressed up people in the parade was wasted, virtually frozen in the inactive awaiting in Rynek. When the time of transformation came, almost nobody noticed, felt or experienced it. Symbols require energy that flows from human emotions. The freezing experienced during the prolonged awaiting dominated the reception of the final, as nothing was done to maintain the state of excitation that accompanied the people when they reached Rynek (it already had been reduced by earlier circumstances, but was still present and supported by the promise of seeing and feeling something huge).

All of this had a great impact on the ratings and experiences. It also generated **three narratives**, by which the participants tried to answer themselves and others the question on what had happened and what was happening to them. **According to the first one, the criticism of the Opening Ceremony is a part of a more general negative attitude towards the ECoC Wrocław 2016 project**, perceived as an expression of the policy of current city authorities. The statements characteristic of this narrative negate the very idea of organising the ECoC, the need for such an event. From this perspective, the Opening Ceremony is criticised as an unnecessary and expensive whim. **The second narrative (dominating among the respondents participating in the study) accepts and identifies itself with the idea of organisation of the European Capital of Culture in Wrocław.** In this narrative criticised (in assumption, constructively) is the wrong organisation of the event itself. It corresponds with casual remarks and opinions of respondents which reveal that the deciding impact on the rating of Awakening had the organisation of the show, generally considered as poor (unsatisfactory). Finally, the **third narrative is of a positive character.** It emphasises artistic value, aesthetic impressions and experience of community and social solidarity provided by Awakening to those participants.

It should be considered as the organisers’ success that all other main events of the special weekends were rated well or very well, some even enthusiastically - the concert of Ennio Morricone (6.6), concert of David Gilmour (6.5), “Read to me Wrocław” literary weekend (5.8), Flow (5.7).

To give an example, out of all events of the ECoC, it was the concert by Ennio Morricone that as the first one attracted audience from across Poland - 42% of the survey responders indicated their place of residence outside Wrocław and Lower Silesia. First of all, it should be noted that the opinions about the concert that emerge from the comments given by the subjects are very positive - warm words, words of gratitude to the organisers and expressions of pleasure from participation dominate in the statements. In their comments, the study participants mainly emphasise:

- the importance of personal experience (very positive) that the participation in the concert provided,
- high artistic rank of the event,
- good organization of work by the staff and volunteers in terms of guiding the audience to their seats,
- polite and pleasant behaviour of the security at the entrance.

result from a desire to “spread hate”, so common on the internet, but can be interpreted as concern expressed by participating residents, who feel they are co-hosts of the events and not merely their consumers. Critical remarks regarding the concert by Ennio Morricone can be categorised in a few main aspects:

- **organisational aspect** - chaos in the cloakroom, lack of information on how to reach the right sector unassisted, no catering (possibility to have coffee or a cake), no tables, no smoking area or available seats before the concert, a queue to parking checkouts and chaos at the entrance to the car park. Additionally, concerns were raised regarding the security of the participants and a catastrophe was predicted in case of any accident or attack (counter-intuitive corridors, narrow exits, lack of detailed inspection at the entrance, etc.),
- **the aspect of technical comfort of the concert's reception** - narrow seats, some persons bringing their outwear to the concert hall, which lowered the standards of the concert, the more expensive seats (in front of the stage) were considered worse than the cheaper ones (on the platform), imperfect acoustics (questions on why the concert did not take place at the National Forum of Music),
- **the aspect of being “the best host”** - many persons emphasised that they felt embarrassed and uneasy with the fact that there was no gesture of gratefulness for E. Morricone - no words addressed to him, no flowers³,
- **the aspect of aesthetic experience during the concert** - the respondents pointed out that they lacked something special for Breslavia on the part of E. Morricone. They had the impression that the concert was exceptional for the participants, but probably not for the Maestro himself,
- **the aspect of elitism regarding participation in culture** - pointed out was the costliness of this kind of events, which makes it unaffordable for an “average resident”. What was also emphasised was the fact that the ECoC programme lacked equally interesting events that would be more easily accessible to other residents. Other negative remarks concerned providing additional number of tickets by the Organiser, which was interpreted as an attempt to maximise profits.

Opinions regarding another event - the **European Literature Night** - give insight in the way the ratings of particular events - both positive and negative ones - were constructed. For example, an important element of a positive opinion constitute enjoyment and satisfaction from participation in the event, which be considered as a proof that the event was positively accepted. What is important for the success of a weekend is a favourable outcome of accompanying events - in that case those were in particular the meeting with **Jo Nesbø** and publication of “Writers’ Paper” (an issue of “Gazeta Wyborcza” newspaper prepared entirely by writers). At the same time, the weak points of the “Read to me Wrocław” weekend are similar to the voices of criticism addressing other special weekends of the ECoC. The criticism concerns mainly the negative evaluation of insufficient information - especially on the outskirts of the city, information noise and inadequate advertising campaign that did not make the residents feel properly informed about the events. Another important element of criticism were organisational slip-ups, from which the weekends were not free. Finally, negative opinions were given to bad or misguided, according to the participants, artistic and conceptual decisions

- and the sense of insufficiency that accompanied them.

The answers, which comprehensively and broadly reported on the events, at the same time raising many subjects indicated here, prove the high level of competence and expectations of the study participants. The example above, in terms of the complexity of narratives, language competences and richness of observations is not an exception compared to other statements obtained from the study participants.

Weak points in which the readings took place - the focus was on the city centre, and did not go further from there.

Bad visual identification - the black boxes were invisible at night. Poor organisation - delays in readings (e.g. old

stock exchange). Lack of printed texts to follow what the actors are reading. On that day, the paper was supposed to be distributed free of charge in all reading points. The paper lacked Wrocław-based writers (except for Olga Tokarczuk) - what we had instead was the whole Warsaw scene that promoted itself instead of Wrocław. Event schedule of the weekend was not included. Silent party was not silent. The most positive element is the Pop-up Goethe pavilion where everything is very well organised and well thought. It shows that the ECoC did not “help” and Germans have shown how cultural events can be organised, despite unfavourable weather and a rather poor place. Lack of marketing collaboration with libraries that offered a very original programme that night. Generally, too many things were happening simultaneously and the information policy of the ECoC has been poor. Instead of scheduling the events for the first three months of the year, they were gathered in one weekend. And finally - awful weather, but of course that is nobody’s fault. [excerpt from the survey conducted after “Read to me, Wrocław” weekend]

5. ECoC Host - One or Many?

Uczestnicy i publiczność wydarzeń ESK uznali, że Wrocław dobrze wywiązał się z roli gospodarza tego wydarzenia, wystawiając miastu ocenę 3,95 pkt. na 5-stopniowej skali.

	Frequency	Percentage
very badly	50	2,4
badly	128	6,1
partly badly, partly well	446	21,3
well	826	39,5
very well	542	25,9
I cannot rate it	94	4,5
I did not know that Wrocław is the European Capital of Culture 2016	5	,2
in total	2091	100,0

Table 4. Please indicate how in your opinion Wrocław is performing as the European Capital of Culture 2016

This average rating was shaping throughout the year of celebrating the European Capital of Culture, but it is not directly related to the ratings given to particular events. While it is true that the note given to the city as a host in February, after superbly rated concert by Ennio Morricone, was close to the highest note possible, yet already after the April weekend, which got relatively high ratings, it dropped below 4, to rise again - regardless of the lower rating given in May. Approximately from the beginning from the midyear, the rating of Wrocław as a host stabilised on the level of four (and remained insensitive for example to a very high rating of the summer concert by David Gilmour), to slightly drop at the end of the year, when public opinion was already formed, fixed and it was clear which of the hopes put in the ECoC were or are still possible to be met, and which are not.

The residents of Wrocław, Lower Silesia and guests who visited the European Capital of Culture 2016 to the large extent accepted the way of thinking and talking about the ECoC, using the set of functions describing what the ECoC is (or can be), proposed by the organisers and supported in the official discourse and promoted by the media. At the same time, the study participants clearly rejected the negative statements that counterbalanced the positive narrative, which were proposed by the researchers. **Relatively strong support for the official ECoC narrative can be recognised as an illustration of the fact that the participants of the events - the audience, especially the city residents, took up the role of the ECoC co-hosts.**

	The average percentage of indications regarding all weekends n=3043=100%
impulse for development of culture and cultural education	52,1%
time for experiencing culture and meetings with beauty	47,1%
freedom to experience art for all	38,6%
regaining friendly public space, spaces for beauty	35,6%
an all-year celebration of Wrocław in Poland and Europe	34,7%
cultural activation	29,9%
an all-year celebration of Poland and Europe in Wrocław	25,8%
freedom for making art by everyone	24,0%
sustainable changes in the city's cultural life	23,8%
Lower-Slesian events	16,3%
conversation about our identity	15,8%
event only for some	13,1%
propaganda of the authorities	9,6%
unnecessary expenses	9,4%
none of the above	5,6%
event for the rich	5,4%

Table 5. Which of the following terms in your opinion describe the ECoC Wrocław 2016 most accurately?

* The percentages do not add up to one hundred, as respondents were able to give more than one answer.

Examining the results displayed in the table, it is worth paying attention to a number of issues. Firstly, even the most often selected term is not indicated by more than slightly over a half of the study participants. All others are - on average - indicated by less than a half of respondents. This can be interpreted as a partial or conditional acceptance of the ECoC narrative and taking the role of co-hosts. Secondly, the term selected by the largest number of study participants consists in a clear indication that cultural life of Wrocław was given an impulse, the results of which will take some time to show up and that it has a potential to be appropriately used. Co-hosts indicate that local authorities should take responsibility for making sustainable changes in the cultural life in the city (only 23% of the respondents are certain that this has already happened). Thirdly, the table clearly shows what the ECoC was not - what kind of a ECoC the study participants did not feel to have co-hosted. In their opinion, the ECoC was to a small extent a Lower Silesian event, which means that they observed the effect of cultural activity of the ECoC spilling over outside Wrocław to a very limited degree. The ECoC was also a wasted opportunity for a conversation on the identity of Wrocław and Lower Silesia, although such attempts were made during “Coalition of Cities” series and the project Foresight Wrocław 2036/2056. Fourthly, from among the terms describing a negative narrative of the ECoC, the biggest support (13.1%) received the statement that the ECoC is an “event only for the rich.”

The nature of support given by the residents of Wrocław, Lower Silesia and guests to the city in the ECoC year emerges from numerous comments included in the survey. That attitude was revealed most clearly in comments to unsuccessful events, e.g. the Awakening - it is an attitude showing acceptance and identification with the idea of organising the European Capital of Culture in Wrocław. This narrative (constructively) criticises bad preparation of the event itself. It corresponds with casual remarks and opinions of respondents which reveal that the

deciding impact on the rating of Awakening had the organisation of the show, generally considered as poor (unsatisfactory). The participants noticed numerous slip-ups and shortcomings which affected their reception of the event: not only the black-out or delays, but also poor presentation of the show, poor visibility and acoustics, technical difficulties, lack of efficient management of the parade, the closing of Rynek during the final, lack of information, no contingency plan to implement in case of crisis situations, etc. The cumulation of these difficulties was perceived as the cause of discouragement and resentment that grew in them. Obtained statements show that the persons that came to the final, exposed to long, tiresome waiting, experienced growing dissonance between expectations and reality (and they expected a great, spectacular event - with a “Wow!” effect, which, as was

emphasised, would on the one hand be an important aesthetic experience, and on the other hand would offer an opportunity to take part in an unusual event). Generally, an ailing event does not undo the positive attitude towards the whole project. An important element of the statements kept in this tone is the confidence given to the subsequent events within the framework of the ECoC.

The moment of verification whether the ECoC organisers took into consideration the suggestions of the participants expressed after Awakening was the Flow weekend in July, that is the third part (after Bridges and Awakening) of the Flow quartet. There were comments focusing on comparisons between organisation of Flow and Awakening, emphasising (in general and more specific categories) the superiority of the latter over the ECoC Opening Ceremony. The respondents pointed out that Flow was a progress, rehabilitation, compensation for the Opening Ceremony. The conclusions include, above all: well placed and working outdoor screens, more efficient communication after the event and the reader who fulfilled his role. This category also comprises short positive comments emphasising good organisation of the event. Additionally, there appeared comments that **transferred the experience of Flow onto the level of building pride in the city and attachment to it**. These are comments expressing love for Wrocław, pride in the city and in being its residents.

6. Old Brands with a New Image

In some part, the programme of the ECoC included events of already established brands, well-known to the residents and guests of Wrocław before 2016 (i.a. European Literature Night, T-Mobile New Horizons International Film Festival, Jazz nad Odrą). In the year of the European Capital of Culture they had their special editions, considering bigger expectations put on them. However, we cannot ignore the fact that many observers were critical about the one-year “appropriation” of these events by the ECoC, mainly because of them having their own long history, established reputation and so one-off branding with the ECoC label was considered an abuse.

The main events that had taken place before the ECoC year, and in 2016 held their special editions, and were included in the special weekends of the ECoC calendar are: European Literature Night, “Jazz and Guitar” weekend featuring the 52nd edition of Jazz nad Odrą festival (gala concert) and breaking the guitar Guinness record and New Horizons Film Festival.

The participants of these events noticed that they did not offer opportunity to experience anything completely new or to see or learn things that otherwise they would not get a chance to learn about. “Read to me Wrocław” and “Jazz and Guitar” weekends noted particularly low indications here (respectively, 22,6 and 25,9% in terms of newness and 30 and 23,7% in terms of uniqueness of experience). Much better results got the weekend of the New Horizons Film Festival (respectively 39,2 and 54,7%) which, according to the opinions of the participants and compared to other weekends, offered something new and unique.

European Literature Night

The weekend of literature attracted interest of not only residents of Wrocław or region, but also of other residents of Poland (they constituted 18% study participants), who e.g. read the special issue of “Gazeta Wyborcza” newspaper - “Gazeta Pisarzy” (“Writers’ Newspaper”).

Absolutely highest interest gained the main series of the European Literature Night events, constituting - together with “Read to me Wrocław” weekend - a part of the ECoC programme series “Bibliopolis”, promoting literature and poetry through its introduction into public space. Reading of Shakespeare by actors located in different parts of the city gathered 73% active participants of the weekend who filled in the survey. Very popular were also meetings with writers (22% survey respondents took part in them), including the meeting with Jo Nesbø.

The vast majority of participants gave a very positive assessment of this event, which resulted in a high average rating of the weekend: 6,33 points. The highest note (7 points) was given by as many as 61% of respondents.

The residents of Wrocław attended the readings mainly with friends (47% out of 212 persons), with a partner (30%) or

alone (23%). Relatively few people attended them with family. The survey participants selected this event in a planned manner: as many as 80% (out of 227 questioned) claimed that “they arrived or came especially because of that particular event.” Others did it because they happened to be in town at that time, while also participating in other weekend events.

Helpful in the evaluation of the cognitive reaction to the European Literature Night events is the multidimensional scale of experience applied in the survey, which is discussed in detail in the further part of the paper. The answers indicate a definitely positive and “strong” effect of participation in the European Literature Night. The strongest revealed to be the importance of “experiencing

the event - 60-75% persons confirmed excitement, emotion, good feeling or a sense of uniqueness caused by the participation in that event. Equally strong was the sense of getting to know something unique and different from everyday life - newness (65-71%). It is not just about the fact that it was an unknown event in general (however, encountering the unknown was indicated by 47% of the respondents), but about the European Literature Night taking place in the public space being a generally new, fresh concept, different from what leisure programmes usually offer.

Finally, to a relatively smaller extent (which does not mean that to a small one), the event evoked a sense of reflection. Over half of evaluators were felt encouraged to think about and discuss the event with friends and family.

The distribution of answers to the question: “how have you personally benefited from participation in the events of the weekend 22-24th April in Wrocław?” reveals mainly a certain **model of participation in the weekend events**, characterised by:

- focus on spending free time outside the house (in town) with friends,
- which is facilitated by the opportunity to see something interesting and good,
- it does not necessarily have to be a new or unknown thing;
- important attribute of participation is the possibility to talk about what one saw and where they went to with friends and family.

In particular, however, this model does not include the model of spending free time with family.

Jazz and Guitar

The gala concert of the 52nd Jazz nad Odrą Festival was attended by 142 persons who filled in the evaluation survey after the Jazz and Guitar weekend. Those were both persons who had repeatedly participated in concerts of the JnO festival in the past (39%) and those for whom the 52nd edition of the festival was the first one (43%) or the second one (18%) that they attended. Thus, generalised ratings presented in the further part of the report were given also by those who can compare the event in question with numerous previous editions. Evaluators of the final concert of JnO participated in other events of the festival as well. The study included the concert

by Archie Shepp and Piotr Wojtasik, which was recognised by experts as the most important event of the festival (that concert was attended by 38 survey participants), over 120 persons participated in other festival concerts, 54 persons took part in the record sale, and 78 in accompanying events (exhibitions, meetings). Their ratings and opinions include therefore a wide spectrum of festival events.

The motivations for participating in the concert differ according to the “tenure” as an attendee of Jazz nad Odrą festival. For those who had participated in the festival many times before, the main motivation was their preference for this kind of music (78%). It is a significantly higher indication than within a group of persons who attended JnO for the second or the first time (respectively 61 and 52%). For those who took part in it for the second time, apart from the liking for jazz music, equally important turned out to be the value of the concert as an interesting cultural event (31% in this group compared to 12,7% in the group of regular attendees). Finally, in comparison to other categories of participants, the **motivation resulting from the special character of the event that was caused its inclusion in the programme of the ECoC 2016 was indicated most often in the group of persons who had never attended JnO before** (15% compared to 9% in a group of regular participants and 8% in a group of people with any kind of experience with JnO). It can thus be concluded that **including JnO in the ECoC 2016 programme attracted a group of new listeners of jazz music, while not changing the reason why the regular attendees participated in it in any particular way.**

The rating of the concert within the entire sample is high and amounts to 6,11 points (in a scale 1-7pts) and varying, depending

on whether the evaluators 13 had taken part in JnO concerts before. Those who had repeatedly participated in the festival in the past gave the 52th final a slightly worse rating (6,02pts) than persons who attended the festival for the first time (6,25pts).

The scale of experiencing newness shows that the 52nd JnO festival was not a source of experiencing anything new, completely unknown (it was confirmed by 35% participants), but it rather provided a sense of escape from ordinary, everyday life (64%).

New Horizons IFF

Due to holiday season, difficulties with promotion of the survey by the organisers of the New Horizons festival and the specifics of its audience (majority being persons from outside Wrocław), this study did not receive a strong response.

The New Horizons IFF was attended mainly by regular participants - 2/3 of evaluators had been to the festival many times before and selected it above all because of their interest in cinema.

The persons who would frequently take part in the festival decided to attend it mainly due to their love for cinema and their belief that it is an interesting cultural event (respectively 74% and 26% of indications). Those with a single experience with the festival also indicated an interest in film (80%), as well as belief that it is an interesting event (13%). The fact that the ECoC was a patron of the NH IFF was definitely of the highest importance to the participants who attended the festival for the first time - it was an important argument for 15% of them. In turn, 40-45% decided to take part in the festival guided by their own tastes and acknowledging the rank of this cultural event.

The New Horizons Festival received high rating - on average 5,9 points in a scale of 7. The experiences provided by the festival are, above all, experiencing newness (3,51 in a scale of 1-5 points) and stimulation of reflection (3,48 in a scale of 1-5 points). To the smallest extent the festival made the participants get actively involved in it, which is a result of the nature of the event, during which it is relatively difficult for the participants to take an active role, as it is not offered to them. The most important personal benefits included the fact that the participants were able to meet the work by artists unknown to them before (62%) and could see something really interesting (58%).

In terms of implementation of the ECoC's strategic objectives, NH IFF effectively fulfilled its internal and external functions: it provided an opportunity for the residents to spend free time in an interesting way (93%), at the same time being an attraction for the tourists (87,5%).

7. Niche Events

Conducting the year-long research on the special weekends of the ECoC, we noticed that their character can be very diverse, for example in terms of the size of audiences to which a particular event is addressed. Relatively niche events organised during special weekends that involved participants professionally interested in particular spheres of culture and their sub-genres, were especially Jazz Fever concert, Trochę Inny Festiwal Fotografii (TIFF) and the Theatrical Olympics. In the course of the research, we obtained opinions about them from, respectively, 28, 6 and 89 persons, while the final number of answers was gradually dropping, together with the participants deciding not to answer subsequent questions in the survey.

Jazz Fever

Jazz Fever concert at the National Forum of Music was attended by 28 survey respondents.

Participation in this event was mainly motivated by the preference for this kind of music (43%), followed by a belief that it is an interesting cultural event (33%). The smallest group recognised that it was an unique opportunity to hear the artists in Wrocław (23%).

The concert was attended mainly with a partner (50%), friends (45,8%) or alone (12,5%).

The experience of Jazz Fever concert depicted in the scale of experience shows that the concert was met with a varied response. It made over half of the participants want to share their impressions with others (54%) and put them in a special mood

(50%). In terms of reflectivity, as many as 71% of them tried to interpret the event themselves, while at the same time as many as 41% respondents declared that they **did not** find the event inspiring. 40% felt animation and engagement of their senses. Almost 60% of the respondents felt that the event was different from other cultural events.

The evaluation of the concert is varied: it received the lowest rating among the main events of Jazz and Guitar weekend. Although the average rate was 4,54 points, the average difference of obtained evaluation was as high as 2,3 points, which proves a big dispersion and heterogeneity of ratings - from admiration to almost complete rejection.

TIFF

The weekend featuring Trochę Inny Festiwal Fotografii was the most “local” event out of all special weekends - attended almost solely by the residents of Wrocław. Only 9% of participants were non-local persons. The event attracted persons showing higher interest in participation in big outdoor events, in musical concerts, film screenings and exhibitions than the audiences and participants of other events.

The majority of those who evaluated the main weekend event - TIFF festival - participated in it for the first time, and their main motivation was not their interest in photography, but belief that it was an interesting cultural event, made even more attractive because of the organisational patronage of the ECoC office.

The event enjoyed quite a good reception - it was rated 5,2 points in a scale of 7.

In spite of that, as we indicate in the further part of the paper, the experience of that event by the participants and the audience was not very positive: it received the lowest ratings in terms of experience and second lowest rating in terms of inspiration, the least actively engaging and not offering a sense of experiencing newness.

Theatrical Olympics

The audience of the Theatrical Olympics (14-16 October) was clearly different from the audiences of other weekends in terms of demographic and social features. It was an older audience - among the survey respondents there were no persons below 16 years of age, while persons between 56-65 years of age had a stronger representation than in other surveys (they constituted almost 15% of total participants, while at other weekends from 2 to 8%). In comparison to other weekends, it was also the best-educated audience: as many as 82% of respondents declared a higher education degree. It was an audience with no family duties - almost 1/3 of respondents declared living in childless relationships. Finally, it was the audience most strongly representing a category of average economic situation and the lowest percentage of persons declaring a good or a very good economic situation. What is more, the Olympics had its impact beyond the region - one in five study participants came from outside Wrocław or Lower Silesia. That was also a result of the fact that half of respondents indicated their professional involvement in theatre, which makes one perceive them differently than “common” residents.

Participants of the Theatrical Olympics indicated an interest in the European Capital of Culture events related to their passion: mainly theatrical events, but also outdoor events, private views and exhibitions.

The form of participation in the Theatrical Olympics was exceptional compared to other weekends: it was distinguished by the biggest number of persons who participated in the event alone (40%).

Experiencing the cultural events featured in the Theatrical Olympics weekend had a unique value of bringing reflection and thoughts; it therefore received the highest rating from among all studied weekends. Also in terms of other aspects: experience, engagement and experiencing newness it was above average for all special weekends.

8. Everyday and Weekend Participation in Culture

- Repeated Patterns, Search for Inspiration

To what extent - through opportunities provided and encouragement to use them (e.g. quantity and quality of information) - did the ECoC make the participants of cultural events during special weekends decide to experience something that they had not known about before? To participate in activities of a character different from those that they usually engage in in their free time?

Detailed analysis of declared ways of spending free time by the participants of special weekends shall bring us closer to the answer to above questions.

In their free time, the participants of the ECoC special weekends usually socialise with friends and family (average 3,9 in a scale of 5), do sport and physical activities (3,3), visit pubs, restaurants and cafés (3,2) and go to the cinema (3,1). More seldom they decide to visit Wrocław's places for recreation or tourist attractions (2,9), go to the theatre or gallery (2,9) or spend time at home and watch TV (2,9). Even more rarely indicated were such activities as attending classical music concerts (2,3) or watching live sports (2,0). The least popular activities among the audiences of the special weekends include children-related events and gardening (respectively, 1,8 and 1,7 points).

The results show that the most popular activities are those taken outside your home and in company of friends and family. In this context, very interesting is frequent indication of sport and physical activities - one can recognise that they are an important element of spending free time by the participants of the ECoC special weekends, in contrast, however, to watching live sporting events. Less often chosen activities are those which turn a resident into a tourist in their own city as well as those which focus on the household or require visiting a cultural institution. The ECoC special weekends did not attract those who spend their free time with children, devote it to children or engage in allotment gardening. Each distinguished category of dominating forms of spending free time contains information on preferred order of life and rules of functioning of those persons that form certain patterns of free time consumption and participation in culture.

This raises the question - knowing the character of particular weekends - if one can conclude that they attracted those who - knowing what they can expect - chose "known" events that they were familiar with, or if there were persons who present different preferences in terms of participation in culture on the daily basis, who decided to experiment on that occasion.

Those who prefer spending their free time socialising with friends and visiting restaurants and cafés would most often attend mass, open, outdoor events in the public space. The organisers encouraged group participation in Awakening, Flow, "Whole June in Wrocław" events and "Sky." It is difficult to talk about an experiment here - these events were attended in company of friends and were focused on actively spending time outside the house with family and friends. The smallest number of persons who socialise with friends, visit pubs, restaurants and cafés attended the concert by Ennio Morricone.

Physical activity is the second most common form of spending free time indicated by the respondents. Observing the character of the weekends and the participation in them by those who like to do sport in their free time, it is difficult to risk a hypothesis that there is any relation between them - this activity was indicated almost equally often by the audience of the Awakening, concert of Ennio Morricone and Photography weekend. It can be thus concluded that **different forms of physical activity permeate the practices of spending free time related to participation in culture and complements rather than eliminating them. Much stronger effect of elimination can be seen in the case of recreational activity consisting in watching live sport events** - it is definitely the least popular way of spending free time among the audiences and participants of "Read to me Wrocław" and the Theatrical Olympics weekends.

Going to the cinema is chosen less frequently, but relatively "equally" by the audiences and participants of all weekends. The cinema was indicated most often by the attendees of the concert by Ennio Morricone and the closing ceremony of the ECoC. It was even less popular among the participants of the weekend featuring the New Horizons International Film Festival. By far,

the smallest group of cinema goers constitutes the audience and participants of the Jazz and Guitar weekend. Visiting Wrocław's recreational places and tourist attractions was most often indicated by the audience and participants of the following weekends: Awakening, Flow and Sky (as well as the weekend of Photography, although in this case the indications came from just a few persons). The Flow quartet, composed of mentioned events was decidedly the most strongly communicated set of events. The residents interested especially in "attractions" and expecting a guaranteed big attendance, which is perceived as an added value of an event, would attend them more willingly than the audience of other events. Low indications of choosing this form of spending leisure time by the attendees of the concert by Ennio Morricone and "Whole June in Wrocław" weekend (concert by David Gilmour) are the consequence, as was mentioned earlier, of the large number of guests from outside Wrocław or Lower Silesia attending those events.

Going to the theatre and galleries and attending classical music concerts have similar importance in determining the order and rules of functioning of those participating in the studied events. In the first place, the persons who often engage in these activities in their leisure time could be met during the weekend of literature "Read to me Wrocław" and theatre - the Theatrical Olympics. Significantly less often were these activities indicated by the audience of Whole June in Wrocław.

In the context of extending participation in culture and changing the routine of privatised and not socialised participation in culture, a very interesting category of weekends' participants was made of persons who enjoy spending time at home and watching television. Which particular events of the special weekends did they attend, and where were they absent? It turns out that **the events that made them get out of the house were, above all: the concert of Ennio Morricone, the ECoC opening and closing ceremonies and the events of Whole June in Wrocław weekend** - that is, the two most highly rated and successful concerts and mass, outdoor events, to participation in which they might have been encouraged by family and friends.

The frequency of choosing this form of spending free time was, except for the events mentioned above - almost identical for all other weekends - it remained on the level of 2,8 points in a scale of 5. The only exception was the Theatrical Olympics weekend, the audience of which prefers spending time and watching television the least (2,6 points).

Persons who spend their free time engaging in children-oriented activities were poorly represented in the studied group in general, which was mentioned at the beginning of the report. Still, they found some events more attractive than others: spending time with children was preferred more often by the audiences of the concert by Ennio Morricone, "Read to me Wrocław" and Flow weekend - least often by the audiences of Jazz and Guitar weekend, Whole June in Wrocław, the Theatrical Olympics and the ECoC closing ceremony.

Gardening and allotment gardening distinctly designates a different sense of leisure time consumption pattern. The ECoC weekends attracted persons who are least interested in this form of spending free time. However, among the audience and participants of the concert by Ennio Morricone there were more persons that engaged in this activity (1,9 points) than, e.g. among the audience of the Theatrical Olympics.

	Opening - Awakening	Ennio	Read to me Wrocław	Jazz and Guitar	Flow	Whole June	Whole Summer	Photography	Theatrical Olympics	Closing - Sky	in total
	avg.	avg.	avg.	avg.	avg.	avg.	avg.	avg.	avg.	avg.	avg.
I go to pubs, restaurants, cafés	3,5	3,0	3,1	3,1	3,2	3,3	3,1	3,2	3,2	3,3	3,4
I go to the cinema	3,3	3,2	3,1	2,8	3,0	3,0	3,1	3,0	3,1	3,2	3,2
I attend events, workshops and fairs with children	1,8	2,0	1,9	1,7	1,9	1,7	1,8	1,8	1,7	1,7	1,8
I go to classical music concerts	2,2	2,4	2,2	2,3	2,3	2,1	2,5	1,9	2,6	2,2	2,2

I go to the theatre, galleries	2,8	2,7	3,1	2,7	2,8	2,6	2,9	2,7	3,8	3,0	2,8
I do gardening, tend an allotment	1,6	1,9	1,6	1,6	1,8	1,7	1,8	2,0	1,5	1,6	1
I visit Wrocław's recreational places and tourist attractions (zoo, parks, Raławice Panorama, Ostrów Tumski, etc.)	3,3	2,6	2,9	2,7	3,3	2,5	2,7	3,3	2,8	3,2	3,1
I do sport, physical activities	3,5	3,5	3,3	3,2	3,3	3,3	3,1	3,4	3,1	3,1	3,4
I rest at home, watch TV	3,0	3,1	2,8	2,8	2,8	2,8	3,0	2,8	2,5	3,1	2,9
I socialise with friends or family	4,1	3,8	3,8	3,8	3,9	3,9	3,8	4,0	3,8	3,9	4,0
I watch live sport events	2,2	2,3	1,8	1,9	1,9	2,2	1,9	2,2	1,7	2,0	2,1

Table 6. What do you usually do in your free time, at weekends?

9. What “ECoC Effect?”

The programming documents include a number of objectives that the organizers of events in the year of the European Capital of Culture wished to meet. Those objectives concerned various styles and spheres of social life. In the first place, it was about popularisation and invitation of the largest number of audience. There were also objectives focused on supra-local impact of the ECoC - raising interest in Poland, attracting tourists. What is more, the organisers tried to stimulate local social life and provide the residents with opportunities for an interesting way to spend their free time. These goals fall in the category of image and promotion (strengthening the brand of Wrocław) - addressed to local and non-local recipients. Another category was made up of goals focused on strengthening of the qualitative change of Wrocław's position as a cultural centre. The organisers hoped for e.g. the popularisation of culture among the residents of Wrocław through the ECoC, development of cultural life in the city. Strengthening identity among the residents of Wrocław and creating a sense of pride in their city can be considered as a separate goal.

According to the opinions of the weekends' participants, the ECoC was above all a multi-faceted and long-term occasion for spending free time in an interesting way. Over 3/4 of participants of all weekends agreed that that goal was achieved. Transferring their experiences onto others - including the non-locals - the second most important aspect indicated by participants was the ECoC's potential to attract tourists, which was confirmed by slightly more than 70% of study participants. Those two objectives that the participants recognised as the most strongly implemented present the image of the “ECoC effect” as resulting in enrichment of leisure offer for the residents, and at the same time able to contribute to the increase in tourist traffic.

Two subsequent objectives were supported by more or less 60% respondents. - the first one describes the impact of the ECoC on shaping the residents' pride in their city, the second one emphasises the contribution of the ECoC events to the development of the city's cultural life. What is interesting, another culture-related goal - its popularisation among the residents of Wrocław - was supported significantly less often (by less than a half of respondents). It appears that thanks to the ECoC, cultural life has become an element included in the catalogue of the city's features that raise its attractiveness and make its residents feel proud of it. At the same time, however, it has to be noted that this cultural life still does not include all residents of Wrocław.

According to the study participants, the least noticeable was the effect of recognising particular ECoC events in the national scale. Merely 44% of the respondents agreed that this goal was achieved.

	Is known in Poland / was met with big interest in Poland	Promotes culture among the residents of Wrocław	Contributes to the development of cultural life in the city	Makes the residents feel proud of their city	Helps the residents spend their free time in an interesting way	Is an event that can attract tourists
Awakening	28,4	33,7	36,0	35,8	41,7	47,7
Concert of Ennio Morricone	72,9	63,5	78,6	78,6	85,0	84,3
Read to me Wrocław	34,7	55,4	67,4	65,3	84,6	59,6
Jazz and Guitar	40,3	56,1	72,3	70,1	83,5	71,6
Flow (evening event)	24,4	51,9	60,0	73,7	77,2	77,6
Whole July in Wrocław (Zarzuela)	37,5	52,5	57,5	65,0	75,0	65,0
Whole July in Wrocław (Gilmour)	86,3	43,9	60,8	74,9	73,5	91,3
Whole Summer in the ECoC, New Horizons IFF	69,5	76,4	86,1	77,8	93,0	87,5
Whole Summer in the ECoC Singing Europe	27,0	24,0	32,0	37,0	44,0	56,0
The Alchemy of Light	30,7	38,5	38,4	38,5	73,1	65,4
Theatrical Olympics	40,7	48,1	74,0	62,9	88,9	66,6
Sky	27,2%	44,8%	49,2%	58,1%	66,2%	47,8%
AVERAGE percentage of ratings	44,8	49,5	60,3	61,8	74,6	70,3

Table 7. To what extent did the event meet the objectives of the ECoC? Aggregated percentage of answers “I strongly agree” and “I strongly disagree.”

*the analysis omits the weekend of Trochę inny Festiwal Fotografii due to the very low number of responses to the question (n=2).

Varied character of the events featured in the ECoC special weekends makes the opinion on implementation of particular goals change in particular months. Interesting way to spend leisure time was guaranteed mainly by the weekends of the New Horizons International Film Festival (93% of participants agreed) and the Theatrical Olympics (89% of participants confirmed this objective).

The biggest potential for attracting tourists had the concerts of big stars: Gilmour in June and Morricone in February. This was confirmed by the characteristics of the study participants: among the June survey respondents there were 49% of persons from outside Wrocław, in February - 42%.

These events are also indicated as the most important (together with the New Horizons festival) in terms of building pride in the city. However it is noteworthy that it is thanks to the established stereotype of Wrocław as a beautiful and lively and vibrant city, reproduced mainly by non-locals, that these indications are so high. In other words, it is the visitors that tell us that thanks to the ECoC we should be proud of our city. The residents of Wrocław and Lower Silesia are far more sceptical about this claim - approximately the same number of them agree and disagree

19 (about 35%) with this opinion, while it is supported by 2/3 of other residents of Poland and rejected by one out of ten.

	I disagree	I agree	Neither agree nor disagree	I don't know
Wrocław	34,0%	35,8%	27,2%	3,1%
municipal district neighbouring with Wrocław	27,4%	42,1%	25,6%	4,9%
other municipal district/town in Lower Silesia	14,0%	55,3%	24,6%	6,1%
other place in Poland	9,9%	61,4%	12,3%	16,4%
abroad	25,7%	54,3%	11,4%	8,6%
n=3849=100% in a row				

Table 8. Level of acceptance to the statement that the ECoC enabled the residents to feel proud of their city.

The events claimed to particularly encourage the development of cultural life in the city were the New Horizons festival, concert by Ennio Morricone and the Theatrical Olympics. These events are very different not only due to belonging to different art disciplines, but also in terms of their character - included were both one-off and repeating events, ticketed and free of charge (e.g. screenings at NH IFF in Rynek), taking place in spaces of different character. Perhaps it is this variety of events that could be considered as a source of strong and multiple impulses for the development of cultural life.

The function of popularisation of culture among the residents of Wrocław was particularly fulfilled by New Horizons film festival and the concert by Ennio Morricone (the latter was indicated by 63% of the event participants - it should be recalled here that the concert space could accommodate 5000 persons and this number includes many non-local guests, which makes it necessary to treat obtained results with a certain caution). According to the study participants, two events made Wrocław famous nationwide - the concerts of David Gilmour and Ennio Morricone.

At the same time, the least recognisable events, according to the participants, included shows constituting the Flow quartet (that is apart from Bridges part, which was not evaluated): Awakening (28,4%), Flow (27,4%) and Sky (27,2%), which were one of the most successful events in terms of attendance.

10. How Did the Residents and Guests of Wrocław Benefit from the ECoC?

We understand the “ECoC effect” as an impact that the events of The European Capital of Culture have on social and cultural surroundings in which the host city functions. It is a perspective in which the major role is played by big communities and transindividual phenomena - policies of territorial marketing, cultural policies, development of tourism and marketing policy. However, it is important to get down to a lower level of individual experiences in order to observe personal benefits from participation in the ECoC events.

Benefits:	
I had an opportunity to see something really interesting	50,7%
I could actively spend time outside the house	45,6%
I had the chance to see things that I would not have learned about otherwise	42,0%
I had an opportunity to see something really good	37,2%
I learned about work of artists I did not know before	35,7%

Benefits:	
I had something to talk about with my friends/family	33,3%
I had an opportunity to see something really new	32,2%
I had a good time, spending time with my friends	31,4%
I experienced something inspiring	28,0%
I had a good time, spending time with my family	14,9%
I spent the weekend like any other	6,8%
n=3043=100%	

Table 9. How did you personally benefit from the participation in the ECoC events?

The percentages do not add up to one hundred, as respondents were able to give more than one answer

Confirmed and strengthened have been the previously reached conclusions that the ECoC events, in their diversity, had, above all, the potential to show “something interesting” to the residents and visitors, which at the same time was the reason for leaving the private space at home to experience something in the public space of the city and spend time in an interesting way. The benefits in the form of experiencing something interesting (indicated by 51% of respondents), unique - in a sense that if not for the ECoC there would be no opportunity for that (42%) and good (37%) make up the most significant individually perceived advantages of participation in the programme of the European Capital of Culture.

Slightly less important was the benefit consisting in the ECoC events being a subject of conversations with family and friends. We have shown earlier that the ECoC audience participated in the events mainly in pairs, with a partner or a group of friends. That conclusion, in the context of the results above, may lead to a general statement that experiencing cultural events is to little extent accompanied by a conversation about these events in a larger group, intensifying the experience, preserving it, encouraging reflection, critique, which altogether constitutes its strengthening.

To the least degree, participation in the ECoC special events offered family entertainment. It also had a small potential for encouraging individual creativity and inspiring own artistic explorations.

Finally it needs to be emphasised that merely 7% of the study subjects of all weekends claimed that they spent the special weekend as any other and did not benefit from it in any way.

11. Experiencing the ECoC Events

In the course of the study we regularly attempted to examine the impact that the events had on the audience and participants. To achieve that, we used specially designed scales, composed of a number of questions measuring different aspects of the impact that an event had on its recipients⁴. Particular measurements of the scale examined: affective engagement, cognitive engagement, experiencing newness and physical engagement.

11.1. EXPERIENCING EVENTS

The intensity of experience scale examined if the event raised excitement and joyful feeling; if it charged the participants with positive energy; allowed experience special atmosphere; provided a sense of participation in a special event and, finally, if it made the participants want to share with their experience (e.g. documented where it was possible, in pictures) with others.

In this scale, the average for all events amounted to **2,18**.

The concert of David Gilmour, which was the most important event of the “Whole June in Wrocław” weekend and the Cultural event experience scales based on February concert of Ennio Morricone are the two events that had decidedly the biggest impact on the experience of the audiences and participants (they both received an average rating of 2,83 points in a scale of 3). Quite good rating received weekends of literature, theatre and Flow (between 2,5-2,6). Much below average for all events were the final weekend, the opening weekend and the weekend of photography.

Of all dimensions of the experience scale, the most highly rated was usually the fact that the events made the participants want to share their experiences with others and the sense of participation in something unique. The lowest rating in the scale was given to evoking positive emotions and producing positive energy.

Please state if participating in the main event or after its finish	Did you feel excitement, emotion, joyful elation?	Did you get emotionally recharged?	Did you get a special, unique feeling?	Did you feel that you participated in a unique event	Did you want to share your experiences with others (talk about it, show pictures, etc.)?	General experience scale
Whole June	2,88	2,85	2,87	2,87	2,74	2,84
Ennio	2,85	2,84	2,84	2,87	2,75	2,83
Read to me Wrocław	2,50	2,70	2,67	2,70	2,66	2,65
Theatrical Olympics	2,48	2,67	2,40	2,60	2,57	2,54
Flow	2,43	2,42	2,51	2,60	2,58	2,51
Jazz and Guitar	2,25	2,69	2,47	2,48	2,52	2,48
Whole Summer	2,44	2,09	2,28	2,50	2,41	2,34
Closing	1,84	1,88	1,94	2,16	2,38	2,04
Awakening	1,69	1,65	1,73	2,02	2,12	1,84
Photography	1,50	1,50	1,75	1,50	2,50	1,75
in total	2,07	2,06	2,11	2,30	2,34	2,18

Table 10. Average indications of statements constituting the event experience scale

11.2. EVENTS AS A SOURCE OF REFLECTION AND INSPIRATION

The reflectivity scale allowed a more systematic examination of the impact that the events had on cognitive engagement of the audiences and participants - including actions taken during or after the event by the participants themselves (individual thinking, reflectivity, attempts to interpret the events for themselves) or together with friends and family. Another aspect of the reflectivity scale was an attempt to find out if the event was inspiring, teaching something new.

The average for all events of the special weekends amounted to 2,06 points in the scale of 3 (1-definitely not; 2-partly yes, partly no; 3-definitely yes). The highest ratings in this scale received the weekend of the Theatrical Olympics (2,68), the concert of Ennio Morricone (2,52) and David Gilmour (2,46). Much below the average of all events were the weekends “Read to me Wrocław”, “Awakening”, photography weekend and the Jazz and Guitar weekend.

Please state if participating in the main event or after its finish	Did you try to explain it to yourself, interpret it yourself?	Did it stimulate thoughts, reflection?	Was it inspiring for you?	Did it make you learn anything new?	Did it make you share your reflections about the event with others?	Reflectivity scale in total
Theatrical Olympics	2,62	2,76	2,62	2,48	2,93	2,68
Ennio	2,29	2,58	2,70	2,26	2,77	2,52
Whole June	2,35	2,50	2,68	2,15	2,60	2,46
Flow	2,49	2,41	2,29	2,01	2,59	2,36
Whole Summer	2,59	2,28	2,13	1,94	2,31	2,25
Closing	2,52	2,06	1,78	1,61	2,51	2,10
in total	2,37	2,00	1,89	1,68	2,37	2,06
Read to me Wrocław	2,35	2,45	2,55	2,39	-	1,95
Awakening	2,35	1,69	1,47	1,37	2,23	1,82
Photography	2,00	2,00	1,67	1,33	1,67	1,73
Jazz and Guitar	2,01	2,13	2,40	2,05	-	1,72

Table 11. Average indications of statements constituting the reflectivity scale

Regardless of the weekend, the highest ratings in the reflectivity scale received the impact of the events on the inclination of the participants and the audience to explain and interpret things for themselves as well as discussing their reflections with others.

11.3. ACTIVE PARTICIPATION IN THE EVENTS

Offering an opportunity to actively participate in the events by creating the effect of animation, encouraging initiative and creativity and engagement of different senses were the aspects of experiencing the ECoC events that received the lowest ratings.

The average rating for all events amounted to **1,93** points in a scale of 3. According to the participants and the audience, the most engaging turned out to be the main events of “Whole June in Wrocław” weekend, the concert by Ennio Morricone and the Theatrical Olympics. The least engaging, or even resulting in the audience’s sense of passivity were the photography weekend, Jazz and Guitar weekend and the weekends of the European Capital of Culture opening and closing ceremonies.

Among various aspects of participation, regardless of the weekends, the most highly rated was the potential of the main weekend events for creating a sense of being active and animated (2,08 points). The lowest rating was given to their ability to generate enthusiasm, initiative and creativity (1,69 points).

Please state if participating in the main event or after its finish	Were you active, animated?	Were you a passive observer?	Did you feel a raise of enthusiasm, initiative or creativity?		General scale of active involvement
Whole June	2,72	1,50	2,38	2,72	2,61
Ennio	2,73	1,54	2,35	2,70	2,59
Theatrical Olympics	2,34	1,79	2,38	2,48	2,40
Read to me Wrocław	-	-	2,22	-	2,22
Flow	2,30	2,06	1,88	2,47	2,22
Whole Summer	2,03	2,09	1,78	2,25	2,02
Closing	1,84	2,34	1,58	2,11	1,84
Awakening	1,84	2,18	1,38	1,68	1,63
Jazz and Guitar	2,51	1,84		2,36	1,62

Photography	1,50	2,50	1,50	1,00	1,33
in total	2,08	2,03	1,69	2,01	1,93

Tabela 12. Średnia wskazań dla twierdzeń składających się na skalę czynnego zaangażowania w wydarzenie

11. 4. EXPERIENCING NEWNESS

The last aspect of studying event experiences was their potential for creating a sense of experiencing something new, different from already known cultural events, or something completely new, unique, providing a sense of escape from the daily routine. The aspect of experiencing newness through participation in the ECoC events was the second most highly rated attribute of main events of the ECoC special weekends, after the aspect of unique experience.

The average for the whole scale of experiencing newness amounted to 2,13 points in a scale of 3. The absolutely highest rating in terms of the analysed aspect received the concert by Ennio Morricone, the events of the “Whole June in Wrocław” weekend - the concert by David Gilmour - and the Flow weekend. Again, the lowest ratings were given to the weekends of photography and the ECoC opening and closing ceremonies.

To what degree do you agree with the following statements:	It appears to me that the main event of the weekend was something different from the cultural events that I am familiar with.	Participating in the main event of the weekend I experienced something new, unknown to me before.	Participating in the main event of the weekend I had a sense of escape from my “normal”, everyday life.	The main event of the weekend was something special, unique.	Scale of experiencing newness in total
Ennio Morricone	2,70	2,37	2,80	2,89	2,69
Whole June in Wrocław	2,72	2,30	2,76	2,88	2,66
Flow	2,73	2,25	2,50	2,62	2,53
Read to me Wrocław	2,54	2,27	2,62	2,63	2,51
Theatrical Olympics	2,41	2,17	2,38	2,48	2,36
Ennio Morricone	2,35	2,10	2,48	2,32	2,31
Jazz and Guitar	2,35	1,97	2,51	2,36	2,30
Closing	2,21	1,75	1,93	1,95	1,96
Awakening	2,24	1,64	1,81	1,70	1,85
Photography	2,00	1,50	1,00	2,00	1,63
in total	2,40	1,88	2,13	2,10	2,13

Table 13. Average indications of statements constituting the scale of experiencing newness

Among separate elements of the scale, the most highly rated was distinctness from other, already known cultural phenomena in the city. This has to be considered as a great success of the programme - despite the inclusion of some already well-known events in the ECoC 2016 programme, the participants and the audiences were convinced that there was something about them that made them different from the elements of Wrocław’s culture that they were already familiar with. Relatively high notes received the aspect of experience ensuring a sense of escape from their everyday lives. From this perspective one can wonder, however, to what extent the effect of festiveness and uniqueness of participation in culture should be cultivated. Shouldn’t it simply constitute an element of life, instead of a way to escape it?

12. Summary

The events organised within the framework of the ECoC special weekends set the pace for the European Capital of Culture to “proceed.” Although it was easier to promote and advertise them (they constituted a rather homogeneous form compared to numerous diverse events), it is important to remember that they were just a part of the rich cultural programme of the year 2016. The evaluation of the special weekends was a challenge to the research team due to the ambiguity of the role of participant - audience of the cultural events and difficulty in reaching the persons who experienced them. The obtained results do, however, reveal a coherent image of this experience - not only internally coherent, that is in terms of researching subsequent weekends, but also coherent with the results obtained during representative studies carried out with the residents of the city and the region (CATI surveys). Although the ECoC opening weekend received very low ratings, the participants and the audience favoured the event with their confidence and provided constructive criticism, expecting the organisers to take their remarks into consideration and implement them. In effect, in retrospect it can be stated that according to the opinion of those who participated in the special weekends, the ECoC turned out to be a well-organised event. Wrocław’s endeavours to look to that were also welcomed. Among the events were those that can be considered as “gems” of the programme - superbly rated and exceptionally meeting the objectives of the ECoC, that is, for example, to attract tourists and provide the residents with an interesting opportunity to spend leisure time. These events are, above all, the concerts of Ennio Morricone and David Gilmour, the events of “Read to me Wrocław” events and the Flow show.

According to the opinion of the participants and audiences of the special weekends, the ECoC was an event which to the highest degree achieved two strategic goals of the city: provided the residents with an opportunity to spend their free time in an interesting way (it should be noted, however, that a significantly lower number of persons agreed that the ECoC popularised culture among Wrocław’s residents) and attracted tourists (yet, to the lowest degree it raised high interest in the ECoC in Poland). To summarise the way how each of participants benefited from the events of the ECoC special events in one sentence, it can be said that it was an occasion to get out of the house and see something truly interesting. Such benefits support practising local identity amongst the residents of Wrocław - experiencing something interesting, important and inspiring in the public space of the city.

Special events, even those which can be called “work horses” of the ECoC’s image - the most successful concerts and shows - changed the established patterns of cultural practices of the study participants only to a small degree. From the broad offer of special events the residents of Wrocław and visitors were mainly choosing those that would meet their already developed and established expectations and aspirations. In other words, there were few persons who decided to experiment. In spite of that, the detailed analysis of experiencing participation in the ECoC weekends clearly indicates the residents of Wrocław and visitors regarded it as a moving experience that made them want to share their experiences with others and provided a sense of newness - dissimilarity from other, well-known cultural events.

